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An Exploration of Salient Performance Aspects of Three Selected Works for Solo Trombone by William Goldstein, Nino Rota and Richard Peaslee

William Dayl Burnett

University of Miami, w.burnett@umiami.edu

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AN EXPLORATION OF SALIENT PERFORMANCE ASPECTS OF THREE
SELECTED WORKS FOR SOLO TROMBONE BY WILLIAM GOLDSTEIN, NINO
ROTA AND RICHARD PEASLEE

By

William Dayl Burnett

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2010

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William Dayl Burnett

Approved:

John Olah, M.M.
Associate Professor of
Instrumental Performance

Terri A. Scandura, Ph.D.
Dean of the Graduate School

Thomas M. Sleeper, M.M.
Professor of Instrumental Performance

Timothy M. Conner, B.M.
Lecturer of Trombone

Lansing D. McLoskey, Ph.D.
Assistant Professor of Music Composition
and Theory

BURNETT, W. DAYL
An Exploration of Salient Performance
Aspects of Three Selected Works For
Solo Trombone by William Goldstein,
Nino Rota and Richard Peaslee.

(D.M.A., Instrumental Performance)
(May 2010)

Abstract of a doctoral essay at the University of Miami.

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This essay will explore the salient performance characteristics of three selected works for solo trombone by major composers of popular media. The works selected for this study are *Colloquy for Solo Trombone and Symphonic Band* by William Goldstein, *Concerto for Trombone in C Major* by Nino Rota, and *Arrows of Time* by Richard Peaslee. These composers have written extensively for television, motion pictures, theater, and dance. In addition to their significant popular media repertoire, these three composers have made a significant contribution to the solo trombonist's repertoire. Although these works have been performed, recorded, produced, and reviewed, they have not been studied together as a group, nor have they been established in the general repertoire for solo trombone.

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CHAPTER 1

INTRODUCTION

For over fifty years, music in America has been greatly influenced by motion pictures, radio, television, and advances in recording technologies. Not only has popular media influenced serious concert music, the reverse is also true.¹ Serious composers have brought their concert works to the movies and other popular media. In his book *Hollywood Studio Musicians*, Robert Faulkner comments:

One of the striking features of modern industrial society has been the rapid growth and development of the mass entertainment industries, based on the successful commercial application of developments in photography, film, sound recording, and other breakthroughs in electronics, chemistry, and mechanics.²

Alex Ross in his book *The Rest Is Noise: Listening to the Twentieth Century* describes how modern music has had an influence on Hollywood.

The scandal over modern music has not died-while paintings by Picasso and Pollock sell for millions of dollars, works from Stravinsky's *Rite of Spring* onward still send ripples of unease through audiences. Yet, the influence of modern music can be felt everywhere. Avant-garde sounds populate the soundtracks of Hollywood thrillers. Minimalist music has had a huge effect on rock, pop, and dance music from the Velvet Underground onward.³

¹ Faulkner, Robert R. *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry*. Lanham, MD: University Press of America, 1985, 2.

² Ibid.

³ Alex Ross. *The Rest Is Noise: Listening to the Twentieth Century*. (New York: Farrar, Straus and Giroux, 2007), 8.

Today there are numerous composers who have written for popular media. Names like John Williams and Danny Elfman are commonplace in the motion picture industry.⁴ They have composed music, not only for movies and television, but dance, theater, and even video games.⁵ American composers Aaron Copland and Leonard Bernstein have composed music for the cinema. Specifically, Copland wrote the music to *Our Town* and Bernstein composed music for *On the Waterfront*.⁶ Not only do these composers have a reputation for their popular media compositions, they also have a large body of serious concert works. For example, John Williams has composed numerous concerti for various instruments.⁷

Table 1.1. A list of concerti by John Williams

1. *Concerto for Flute and Orchestra* (1969)
 2. *Concerto for Violin and Orchestra* (1976 rev. 1998)
 3. *Concerto for Tuba and Orchestra* (1985)
 4. *Concerto for Clarinet and Orchestra* (1991)
 5. *Concerto for Bassoon and Orchestra* (1993)
 6. *Concerto for Cello and Orchestra* (1994)
 7. *Concerto for Trumpet and Orchestra* (1996)
 8. *Concerto for Horn and Orchestra* (2003)
 9. *Concerto for Cello and Piano* (1997), later arranged for Cello and Orchestra (2002)
 10. *Tree song, Concerto for Violin and Orchestra* (2000)
 11. *Heartwood: Lyric Sketches for Cello and Orchestra* (2002)
 12. *Duo Concertante for Violin and Viola* (2007)
 13. *Concerto for Viola and Orchestra* (2009)
 14. *Concerto for Harp and Orchestra "On Willows and Birches"* (2009)
-

⁴ Jon Burlingame. "Film Composers Flock to Concert Halls." *Variety*, August 21, 2008, [magazine on-line]; available from <http://www.variety.com/article/VR1117990936> (accessed October 17, 2009).

⁵ Ibid.

⁶ William Darby and Jack Du Bois. *American Film Music* (New York: Schirmer, 1999), 157.

⁷ Christopher Palmer and Martin Marks. "Williams, John (iii) In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30353> (accessed October 20, 2009).

The works of Nino Rota, William Goldstein, and Richard Peaslee in television, films, and theater are numerous, and well known. Nino Rota was best known for composing music for the movies of Federico Fellini. In 1952 he began an association with the film director Fellini and composed music for sixteen of his films including *8 ½* and *La dolce vita*. He also gained great notoriety for writing the music for all three of the *Godfather* movies.⁸

William Goldstein won an Emmy nomination in 1983 for best music score for the television show *Fame*. He also wrote the music for the mini-series *Oceanquest*, the theme to *A.M. America* on ABC, *Omnibus* and several others. His movie score credits include Disney's remake of *The Miracle Worker*, *A Connecticut Yankee in King Arthurs Court*, and *Hello Again*. Other movies he wrote music for were the Chuck Norris favorites *Forced Vengeance* and *An Eye for an Eye*.⁹

Richard Peaslee's compositions *The Marat/Sade*, *A Midsummer's Night Dream*, *US*, and *Antony and Cleopatra*, are four examples of his theater music that were performed by the Peter Brook/Royal Shakespeare Company. *A Midsummer Night's Dream* and *Moby Dick* are among some of his Broadway theater music. Some of his music for television and film are the Joseph Campbell/Bill Moyer's series *The Power of Myth* which was nominated for an Emmy award, and Claudia Shear's *Blown Sideways Through Life*. His dance music compositions have been used by the choreographers Twyla Tharp, Lar Lubovitch, Kathryn Posin, Grethe Holby and Elizabeth Keen.¹⁰

⁸ Giordano Montecchi. "Rota, Nino." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed October 27, 2009).

⁹ William Goldstein, "Film & TV Credits," <http://www.williamgoldstein.com/credits.html> (accessed September 21, 2009).

¹⁰ Richard Peaslee, "Biography," <http://www.richardpeaslee.com> (accessed September 21, 2009).

In addition to their significant popular media repertoire, these three composers have made a significant contribution to the solo trombonist's repertoire. Although these works have been performed, recorded, produced, and reviewed, they have not been studied together as a group, nor have they been established in the general repertoire for the solo trombone.

Need For Study

Trombone literature before the twentieth century is sparse when compared to the solo literature of more common instruments such as the violin and piano. In fact, the trombonist's repertoire before the twentieth century consists of numerous cello and bassoon transcriptions.¹¹ In a study by Bob Reifsnyder where he collected recital programs reported to the International Trombone Association (ITA), he determined that there has been a dramatic increase in published transcriptions of early music.¹² According to Reifsnyder, early music transcriptions for trombone are usually from the repertoire of composers such as Bach, Galliard, Marcello, Vivaldi, Telemann, Handel and others. He also states that "these early music transcriptions tend to be dull" and that "the Bach cello suites on the other hand are great music that is idiomatically unsuitable for the trombone."¹³ David Guion in his same study of recital repertoire determined that even though there are more and more transcriptions of early music for trombone, they are not being played as much as original music for solo trombone.¹⁴

¹¹ David M. Guion, "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association," <http://www.trombone.org/articles/library/recitalrep.asp> (accessed October 17, 2009).

¹² Bob Reifsnyder, "A Closer Look at Recent Recital Programs," *International Trombone Association Journal* 11, no. 1 (January 1983), 25-27.

¹³ *Ibid.*

¹⁴ David M. Guion, "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association," <http://www.trombone.org/articles/library/recitalrep.asp> (accessed September 21, 2009).

The repertoire for solo trombone is in fact not limited. This is most evident in the twentieth century where so many new composers have contributed to the trombonist's repertoire. In another study by Merrill Brown, he shows a table of the fifteen most frequently performed solo works for trombone. Brown compiled his statistics by requesting programs from members of the National Association of Schools of Music for the academic year 1971-72 and shows only student performances of only solo trombone literature.¹⁵ In Brown's list of fifteen trombone solos, only the Johann Ernst Galliard and Georg Philipp Telemann sonatas are early music transcriptions.

Table 1.2. Merrill Brown's list of frequently performed works

1. Hindemith/Sonata (41 performances)
 2. Guilmant/Morceau symphonique (34)
 3. Barat/Andante et allegro (26)
 4. Jacob/Concerto (22)
 5. Sanders/Sonata (21)
 6. McKay/Sonata (20)
 7. Rimsky-Korsakov/Concerto (19)
 8. Davison/Sonata (18)
 9. Serocki/Sonatine (17)
 10. Galliard/Sonata no. 1 in a (16)
 11. Blazhevich/Concert sketch no. 5 (14)
 12. Bozza/Ballade (14)
 13. Bernstein/Elegy for Mippy II (13)
 14. McCarty/Sonata for Bass Trombone (13)
 15. Telemann/Sonata f (13)
-

¹⁵ Merrill Brown, "Trombone Solos Performed in College Student Recitals," *International Trombone Association Journal* 5 (January 1977): 22-3. (This brief article is an excerpt from Brown's larger study, *Wind and Percussion Literature Performed in College Student Recitals (1971-72)* (Toledo, Ohio: The Author, 1974).

Composers that have written in this genre of both concert music and popular media music might be overlooked by trombonists seeking to expand their repertoire. Since this genre of music for solo trombone has not been studied as a group before, a performance study of this type of music will be beneficial in determining the significance of these solo works for the trombonist's repertoire.

Purpose

The purpose of this study is to examine salient performance aspects of the solo trombone works of William Goldstein, Nino Rota, and Richard Peaslee. These composer's works are well known in American popular culture, and they have written for the solo trombone. These works deserve more consideration for performance in order to broaden awareness of the trombonist's significant repertoire and to deepen the appreciation for the contribution made by these popular media composers.

Research Questions

The questions that are most pertaining to this study are separated into two areas. The composers of these selected works for trombone will be the focus of one area of research. Since they were the creators of these pieces, questions should revolve around their musical influences and how these influences are presented in the selected works for trombone. Their motivations for composing a trombone piece will be explored. Questions posed for the composers are shown in Table 1.3.

Table 1.3. Questions for Goldstein and Peaslee

1. In what ways were you influenced when composing this work for trombone?
 2. Were these commissions or were they significant in other ways?
 3. Were there any compelling sociological considerations that influenced your work?
 4. Other questions as they arise.
-

The second area of research concerns performance characteristics, musical, and educational validity of each piece. Questions will be posed to several significant trombone performing artists (Table 1.4). These players will have a great deal of experience in performing these works and will provide useful insight into this area of research.

Table 1.4. Questions for Significant Trombone Soloists

1. What compelled you to select these pieces for performance?
 2. Which sections were the most problematic to prepare, rehearse or perform?
 3. In what venues did you perform these works?
 4. What was the audience reaction to live performances?
 5. Were there any reviews of your performances that are worth mentioning?
 6. Do you encourage your students to study and perform these works, and if so, how do you instruct them?
 7. Other questions as they arise.
-

CHAPTER 2

REVIEW OF RELATED LITERATURE

For this study it is important to have related literature that can be categorized into sections that can be useful to each of the research questions. The first question area deals with musical influences of the composers. In addition, there may be sociological influences in their writing. For example, William Goldstein wrote his piece for trombone influenced by the turbulent decade of the 1960's.¹⁶ The second question area addresses performance related issues of these works. Some musical analysis of these works will be done in order to compare them with each other, and to consider their musical and educational validity. The composers' training and background will be examined as well as their reasons for contributing to the trombonist's repertoire. This review of literature will be organized into each of these categories.

Influences of the Composers

Richard Dyer's essay *Side by Side Nino Rota, Music and Film*, provides commentary on the compositional style of Nino Rota. Chapter 14 provides examples of how he worked with film directors. For example, Nino Rota dissuaded the director of the film *Senso* (1954) from using the third movement of Johannes Brahms' *Symphony No. 3*

¹⁶ William Goldstein. *Colloquy for Symphonic Solo Trombone and Symphonic Band*. (Bryn Mawr: Merion Music, Inc., 1967, 2006).

in *F major, Op. 90*, suggesting that the music of Anton Bruckner might be more easily manipulated.¹⁷

In *the Companion to Contemporary Musical Thought*, there are essays contributed by several authors on music in the modern world and how we perceive the music. John Paynter was Director of Bands at Northwestern University from 1953 until his death in 1996.¹⁸ Paynter, along with other distinguished musicians, made commentary in a collection of essays that give useful insight on modern musical thought. In an essay about music and video by David Kershaw, he makes this statement:

Musical accompaniments to narrative film for example, in the context of features, documentaries, cartoons and commercials ultimately serve the story being told; they are shaped to a visual “*programme*”, with the composer’s skill being evaluated primarily according to his sensitivity in mood matching.¹⁹

Kershaw’s essay gives excellent historical background on how music evolves in cinema. Also, there are sections that discuss the interrelation of sound and image. There are thought provoking commentaries on whether this type of music is less artistic than concert music. The question as to whether or not formulaic writing to match the feeling on the screen is better than intuitive performance is discussed. These essays should provide an excellent background on the film music industry and how it might affect composers that write both concert music and popular media music.

Hollywood Studio Musicians Their Work and Careers in the Recording Industry

by Robert R. Faulkner is mainly anecdotal and has interesting insight on playing in a

¹⁷ Richard Dyer. “Side by Side Nino Rota, Music, and Film,” in *Beyond the Soundtrack Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley, Los Angeles and London: University of California Press. 2007), 247.

¹⁸ John Paynter. *John Phillip Paynter (1928-1996) Biographical Materials, 1951-1996* http://www.library.northwestern.edu/archives/findingaids/john_paynter.pdf (accessed March 22, 2010).

¹⁹ David Kershaw. “Music and Image on Film and Video: An Absolute Alternative,” in *Companion to Contemporary Musical Thought* vol. 1, ed. John Paynter, Tim Howell, Richard Orton and Peter Seymour (London and New York: Routledge.1992), 466.

studio. However, this book does show some surreptitious information on composers who write film scores.

Brian Simms' anthology *Composers on Modern Musical Culture* also provides insight on the same subject. There are thirty essays written by major composers of the twentieth century dealing with cultural and aesthetic questions that have shaped music in the modern world. There are two parts that are helpful to this study. Part V is *the Search for an American Musical Language* with contributions by Charles Ives, Aaron Copland and Elliott Carter. Aaron Copland's chapter, *the Composer in Industrial America* is specific to this study in that he writes about composers being taken for granted.²⁰

While researching this topic, other major composers in popular media who have written solo works for trombone also surfaced. Darius Milhaud, a member of "les Six," wrote six musical scores for radio. He wrote thirty-one film scores including *Dreams That Money Can Buy* (1947), *The Private Affairs of Bel Ami* (1974), and *Burma Road and the Hump* (1959), a documentary hosted by Walter Cronkite. His contribution to the trombonist's repertoire was *Concertino d'Hiver* for trombone which he wrote during an Atlantic Ocean voyage in 1953.²¹ Michael Nyman has composed a solo work for trombone and has been extremely prolific in popular media music.²² Composer and conductor Nathaniel Shilkret was a pioneer musician to Victor (RCA), and later to the RKO and MGM motion picture companies. Shilkret composed both popular music and concert music for some of the most famous entertainers of the 1930's through 1970's,

²⁰ Aaron Copland, "The Composer in Industrial America," in *Composers on Modern Musical Culture* ed. Bryan R. Simms (New York: Schirmer, 1999), 216.

²¹ Jeremy Drake. "Milhaud, Darius." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18674> (accessed March 22, 2010).

²² Michael Nyman, "Music," <http://www.michaelnyman.com/music> (accessed October 25, 2009).

including a trombone concerto for Tommy Dorsey.²³ More study of this genre will undoubtedly provide the basis for drawing conclusions about the significance of these works for the trombonist and their validity as superior quality concert music.

Sources of Historical and Background Information

The official websites of Richard Peaslee and William Goldstein are excellent sources for biographical material. Not only do these websites contain biographies, but they provide links to outside sources such as reviews of performances and recordings. There are music listening examples and contact information. William Goldstein's website offers links to video recordings of masterclasses he has given. He also has audio/video clips of his compositions for motion pictures and television shows. In e-mail communications with Richard Peaslee and William Goldstein, other resources for this essay have been discovered. Richard Peaslee has provided copies of several reviews of his *Arrows of Time* concerto. There are copies of CD liner notes and links to other reviews. Using CD liner notes as a source will be helpful in several ways. For example, a CD can be both an analytical tool and the accompanying liner notes may be a good source for influences and biographical information. The *Grove Music Online/Oxford Music Online* should provide some biographical information on all of the composers mentioned in this essay.

The Godfather movies along with the films of Federico Fellini abetted the career of Nino Rota. Nino Rota was a major force in mainstream filmmaking. He continued to write concert music and film score music until his death in 1981.²⁴

²³ Jim Pugh. *X Over Trombone, Genre Shattering Trombone Concerti for the 21st Century*, Albany Records U.S. TROY926 DDD. 2007.

²⁴ William Darby and Jack Du Bois. *American Film Music* (New York: Schirmer. 1999), 376.

Performance Practice Issues

David Guion's internet resources are quite helpful. His study on the frequency that trombone compositions have been performed by students will be helpful. The tables are divided into how many times they were performed over a given period of time and whether they were performed by doctoral, graduate or undergraduate students. His reviews of David Vining's CD and Joseph Alessi's CD where they have both performed *Arrows of Time* will be helpful to this study in determining the significance of these works to the trombonist's repertoire.

Daniel Aldag's dissertation discusses the use of jazz timbres in trombone recital music. Since Goldstein's *Colloquy* has a significantly large jazz section, the Aldag dissertation will give important insight into that style of writing.²⁵ In addition to being helpful in a brief musical analysis, this dissertation also helps answer the question of problematic performance practice. For example, Aldag proposes that trombonists with a strong classical background might be reluctant to try a jazz timbre in their sound, especially if they perceive a jazz inflection as a "bad" sound that needs to be fixed.²⁶ Again, this will be useful in the determination of performance practice. Analysis of the concertos of Nino Rota and Richard Peaslee should include using their music scores. For example, the jazz section in the first movement of Richard Peaslee's concerto indicates when to swing eighth notes and when to play straight eighth notes.²⁷ Nino Rota has

²⁵William Goldstein, *Colloquy for Solo Trombone and Symphonic Band*. (Bryn Mawr: Merion Music, Inc., 1967, 2006).

²⁶James Aldag, "The influence of jazz on timbre in selected compositions for solo trombone." D.M.A. diss., University of North Texas, 2002. In *Dissertations & Theses: A&I* [database online]; available from <http://iiprxy.library.miami.edu:2251> (publication number AAT 3076231; accessed October 5, 2009).

²⁷Richard Peaslee *Arrows of Time*. (Nashville: Shawnee Press, Inc., 1997).

unique writing that is specific to trombone technique. There are lip break articulations in the third movement that are written with the trombonist in mind.²⁸

Musical Analysis

A transcription of Peaslee's *Arrows of Time for Solo Trombone and Wind Band* by Joshua Hauser²⁹ provides commentary on the original work of Peaslee. In addition to being an excellent source for analyzing the concerto and help in answering the first question, it also offers biographical information and influences of jazz on his writing style. As for the musical and educational validity of this concerto, he mentions that at the Eastern Trombone Workshop in 1998, this concerto was required for the tenor trombone competition.³⁰ The importance of this work is evident when you consider that a committee of trombone performers and educators selected this piece for competition. This dissertation has important historical information about the jazz influence of Peaslee's compositional style. Specifically, he was a major composer for the Los Angeles *Neophonic* Orchestra (commissioned by Stan Kenton), and was influential to the style of music that Gunther Schuller termed "3rd Stream Jazz," which is a type of music where the styles of both jazz and concert works are combined.³¹ This could be helpful in establishing an eclectic style of American popular media music and insight into how to apply this to performance practice.

Obviously, the musical scores and recordings are going to be helpful with analysis. Liner notes that accompany compact discs often have useful information. On the

²⁸ Nino Rota, *Concerto*. (Milano: G. Ricordi & C., 1970).

²⁹ Joshua Hauser, "Arrows of Time" by Richard Peaslee: A transcription for solo trombone and wind band with accompanying commentary. D.M.A. diss., University of Georgia, In *Dissertations & Theses: A&I* [database on-line]; available from <http://iiiprx.library.miami.edu:2251> (publication number AAT 9984147; accessed October 5, 2009).

³⁰ Ibid.

³¹ Ibid.

CD *Fandango*, featuring Joseph Alessi and Philip Smith, there are notes provided by William Goldstein that remark on why he wrote out a jazz section instead of letting the soloist improvise.

After looking over a first draft of the score, David Maser asked me to compose the improvised section, since he felt that would keep the continuity and control of the work in the composer's hands.³²

The liner notes of the recordings provide useful information on how these works are performed. Richard Peaslee initially wrote *Arrows of Time* for trombone and piano. Later, he composed an orchestral version.³³ Joshua Hauser wrote a transcription of this same work for trombone and band. Nino Rota's *Trombone Concerto* has been published for trombone and orchestra as well as trombone and piano. Goldstein's *Colloquy for Solo Trombone and Symphonic Band* also has a piano reduction for recital performance. In addition, an orchestral version has been made available. Hearing these compositions in different ensemble situations may be insightful.

There are two books that will help with idiomatic trombone techniques. Denis Wick's excellent book *Trombone Technique* provides detailed explanation and musical examples on all performance related issues on trombone. Sections in this book cover technical aspects ranging from how to play specific articulations, to range and endurance. There is a suggested literature section where both the Goldstein and Rota works are mentioned.³⁴ *Ben's Basics for Bass/Tenor +F Attachment* by Ben van Dijk, is an excellent resource for trombone practice issues. There are sections that cover warming up, daily routines, breathing exercises, and practical quotes for significant trombone

³² Joseph Alessi. *Fandango*. Summit Records, Inc. 271, DCD. 2000.

³³ Richard Peaslee. *Arrows of Time*. (Nashville: Shawnee Press, Inc., 1997).

³⁴ Denis Wick, *Trombone Technique*. (Oxford: Music Dept., Oxford University Press, 1984), 131.

performing artists. These books will be useful in analysis of specific trombone performance issues.

CHAPTER III

METHODOLOGY

Since the purpose of this essay is to study performance aspects of works by major composers of popular media that have made a contribution to the solo repertoire for trombone, each research question will require specific actions to obtain answers. For example, what materials will be needed and how will data be collected and analyzed? The participants of this study will also be described here. Questions about these works should be posed to the living composers Richard Peaslee and William Goldstein. The methodology described here will be organized according to the research questions.

Questions for the Composers

This first question area deals mainly with the composers influences. What were the composers hoping to accomplish in their writing? For example, how has being a film score/TV/theater composer affected their writing? Were there any compelling sociological considerations that influenced their work? In other words, were the historical events of the day influential to what was being written? A dialogue with both of these composers via e-mail communication has been of enormous benefit. Since Nino Rota is no longer alive, research through historical documents about him will have to suffice.

Selection of Trombonist Artists

In order to collect additional data for the second question area, discussing the repertoire with significant solo artists that have performed these works will be conducted. These artists will be Joseph Alessi, Ron Barron, Don Lucas, and Ian Bousfield. Since Peaslee's *Arrows of Time* was written with the principal trombonist of the New York Philharmonic Joseph Alessi in mind, his insights into the piece should prove to be useful. Alessi has also performed the Rota *Concerto* and recorded *Colloquy for Solo Trombone and Symphonic Band*. His knowledge about each work will again provide excellent insight. A discussion on repertoire with Ron Barron should prove to be enlightening as well. Ron Barron has recently retired after performing for over thirty years with the Boston Symphony Orchestra as Principal Trombone. He also has recorded *Colloquy for Solo Trombone and Symphonic Band*, and was responsible for having Goldstein transcribe the band score into an orchestral version. Don Lucas is an Associate Professor of Trombone and Euphonium at Boston University where he is the Head of Woodwinds, Brass and Percussion Department. Currently he is the President of the International Trombone Association. He was the first person to perform *Colloquy* after David Maser's premier performance.³⁵ Lastly, Ian Bousfield's insights on the *Nino Rota Concerto for Trombone* will help this study since he has recently performed this concerto with the Vienna Philharmonic where he serves as Principal Trombonist.

Materials for Analysis

To examine the performance characteristics of these works, the materials will include musical scores, recordings, and published reviews. A brief analysis of the form, style, harmonic structure, and melodic content should provide insight into the musical

³⁵ Don Lucas, e-mail message to author, January 10, 2010.

validity of each work. A comparison with each composer's concerto should be done.

Does each piece have elements of well thought out compositional style? Does the composer consider specific characteristics of the trombone in his writing? For example, is there appropriate use of glissandi or trills?

To answer the question concerning venues in which these works were performed, discussions with the significant trombone artists will be conducted. Also, in order to trace the history of performances, a discography of known recordings of each piece should be compiled. Using the studies by David Guion, Bob Reifsnyder and Merrill Brown combined with the discussions with the trombone artists, will provide data on just how often these works have been performed, and in what venues.

What sections of these works are the most problematic in practice and performance? The process of determining how these works are problematic will surface during communications with the trombone artists.

CHAPTER 4

WILLIAM GOLDSTEIN: *COLLOQUY FOR SOLO TROMBONE AND BAND*

“*Colloquy* is an emotionally connective piece of Americana, contemporary and romantic, influenced by the idols of my youth: Aaron Copland and Leonard Bernstein.”³⁶ In 1967, The United States Army Band, “Pershing’s Own,” in Washington, D.C., commissioned Goldstein to write *Colloquy*. At that time, Goldstein was the band’s composer in residence. *Colloquy* was premiered at the Watergate Hotel in Washington, D.C. before a crowd of over 12,000 people, and later performed at Carnegie Hall in New York. *Colloquy* was written for and dedicated to music director Colonel Samuel Laboda, and trombone soloist, Sgt. Major David Maser of The United States Army Band, “Pershing’s Own.”³⁷ In addition to this version of *Colloquy*, there is a piano reduction and an orchestral arrangement. The orchestral arrangement was created in 1992 at the request of Ron Barron, who was at that time the Principal Trombone of the Boston Symphony Orchestra.³⁸

Background

William Goldstein is perhaps best known as a composer for film and television. In 1975 he was discovered by producer Berry Gordy, Jr., who brought Goldstein to Los

³⁶ William Goldstein. *Colloquy for Symphonic Solo Trombone and Symphonic Band*. (Bryn Mawr: Merion Music, Inc., 1967, 2006).

³⁷ Ibid.

³⁸ Ibid.

Angeles under contract to the Motown Record Corporation, as a recording artist, composer and producer. During that same time, Goldstein was finishing a commissioned work for the Bicentennial entitled *Celebration Overture 1776-1976*, which was performed by the National Symphony Orchestra in May of 1976.³⁹

Goldstein has scored over fifty film and television projects including *Fame* (1982) and *The Miracle Worker* (1979). He has contributed opinions and editorials for both the New York Times and the Los Angeles Times. He is a founder of the *Museum of Contemporary Art* in Los Angeles, and a director of the *California State Summer School for the Arts*. He has served on both the music branch of the executive committee, and the foreign language committee of the *Academy of Motion Picture Arts and Sciences*. While with the *Academy*, he was a visiting artist, lecturing from the Middle East to the Far East on contemporary aesthetics and music in film. Goldstein was asked to deliver the Academy Foundation's First Seminar on Film Scoring in 1981.⁴⁰

In addition to film scoring, recording and concert music, he established himself as an innovator in technological advances in music. For example, he created the very first completely computer sequenced direct to digital score for the television show *Oceanquest* on NBC in 1985. His compact disc *Oceanscape* was released on the CBS Masterworks label. He composed the first full orchestration for a video game on Sierra On-Line's *King's Quest IV*.⁴¹ *Kings Quest IV* sold over 1,000,000 copies.⁴²

³⁹ William Goldstein. *Colloquy for Symphonic Solo Trombone and Symphonic Band*. (Bryn Mawr: Merion Music, Inc., 1967, 2006).

⁴⁰ William Goldstein, "Biography," <http://www.williamgoldstein.com/credits.html> (accessed September 21, 2009).

⁴¹ Ibid.

⁴² William Goldstein, "Artist Information," http://www.m-audi.com/artists/en_us/WilliamGoldstein.html (accessed March 24, 2010).

Research Questions and Analysis

In a telephone conversation with the author, Goldstein explained that he was greatly influenced by the popular American composers Aaron Copland and Leonard Bernstein. He also mentioned that he remembered being asked into the Colonels office and that as a composer in residence for the United States Army Band “Pershing’s Own,” he was obligated to write a piece based on the decision of the band’s commander, Colonel Samuel Laboda.⁴³ Goldstein described *Colloquy* as a dialogue between the soloist and band. In addition, he commented on how the piece was a reflection of the national angst of a difficult period in United States history. Goldstein stated that:

There are forces of opposing polarities in the music. With the knowledge that music is a powerful force for inspiration, I was filled with a desire to inspire and to be a positive energy in the world. I hope that the aspirations and hopes of this 25-year-old composer sound as clearly today as on that first performance almost forty years ago.⁴⁴

The work is conceived in one movement. There are three sections within this work. It is written in a traditional (Fast-Slow-Fast) or ABA structure.⁴⁵ There is an introduction played by the full symphonic band. The A section begins with a statement of the main theme in the solo trombone, and the ensemble responds to the solo material. This pattern, according to Goldstein, is a dialogue between the soloist and the band, and is how the title originated.⁴⁶ After a short cadenza, there is a B section that is completely lyrical. The last A section is a recapitulation. However, the melodic content is played in a jazz style. The work concludes with a short coda.

⁴³William Goldstein, telephone conversation with author, January 7, 2010.

⁴⁴ William Goldstein, e-mail communication to author, January 7, 2010.

⁴⁵ Ibid.

⁴⁶ William Goldstein, telephone conversation with author, January 7, 2010.

Ron Barron describes *Colloquy* as having elements of neo-classical, neo-romantic, and jazz idioms in a big band style, with the climactic solo at the end being essentially a transcribed jazz improvisation.⁴⁷ In examples 4.1 and 4.2, you can see the improvised sounding solo line over a jazz “walking” bass line in the left hand of the piano score. The right hand provides the chord in a jazz “comp” style of playing. In the concert band score there is a string bass that plays a walking bass line. The string bass plays this line in unison with the baritone saxophone and bassoon. The percussion adds a constant eighth note accompaniment on a closed hi-hat with stick.

⁴⁷ Ronald Barron, *All American Trombone*, Boston Brass Series BB1003 CD. 1996.

Example 4.1 William Goldstein, *Colloquy* jazz section, mm. 241-247.

$\text{♩} = \text{ca. } 132$ With a definite jazz feel (should swing)

The score is divided into three systems. The first system (measures 241-243) features a Trombone part with a melodic line starting in measure 242, marked with a forte *f* dynamic. The Piano part provides a rhythmic accompaniment with chords and eighth-note patterns. The second system (measures 244-245) shows the Trombone playing a melodic line with slurs, while the Piano continues with a similar accompaniment. The third system (measures 246-247) features a more complex Piano accompaniment with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, while the Trombone part is mostly silent.

Trombone

Piano

241 242 243

Tbn.

Pno.

244 245

Tbn.

Pno.

246 247

Example 4.2 William Goldstein, *Colloquy* jazz section, mm. 248-254.

$\text{♩} = \text{ca. } 132$

The musical score consists of two systems. The first system covers measures 248 to 251. The second system covers measures 252 to 254. Each system has a Tbn. (Tuba) part on a single staff and a Pno. (Piano) part on a grand staff (treble and bass clefs). The tempo is marked as approximately 132 beats per minute. The piano part features a prominent rhythmic pattern of repeated sixteenth notes with rests, starting at measure 250 with a forte (f) dynamic. The tuba part has a melodic line with some grace notes and accents.

In the first large section, you can hear a definite influence of Bernstein. In the *Symphonic Suite from On the Waterfront* (1955), you can see the rhythmic pulse in the timpani part that is similar to the rhythmic statement made in the beginning of *Colloquy* (examples 4.3 and 4.4).⁴⁸ The difference is that *Colloquy* uses sixteenth notes repeated with a rest and then repeated again in two sixteenth notes. Although the rhythms are not written exactly the same, the similarities are quite evident when heard in context.

⁴⁸ Leonard Bernstein, *On the waterfront: symphonic suite from the film*. G. Schirmer's edition of study scores of orchestral works and chamber music, no. 93. (New York: G. Schirmer, 1962).

Example 4.3 Leonard Bernstein, *Symphonic Suite from On the Waterfront*, mvt. 1, mm.20-23.

Presto barbaro $\text{♩} = 96$

Timpani

20 *p* 21 22 23

Example 4.4 William Goldstein, *Colloquy*, introduction, mm.1-3, rhythmic similarity to *On the Waterfront*.

$\text{♩} = \text{ca. } 132-138$
With Excitement

Trombone

Piano

1 *ff* 2 3

The influence of Copland on Goldstein is apparent in several sections of *Colloquy*. In the example from *Colloquy* you can see that the melody is quite similar to sections in Copland's *Fanfare for the Common Man* (1942).⁴⁹ In example 4.5 of *Fanfare for the Common Man*, the open fourth interval and continuing fifth interval in the very first statement of melody are the same intervals that Goldstein uses throughout the slow section in *Colloquy* (example 4.6).

⁴⁹ Aaron Copland, *Fanfare for the common man*. (New York: Boosey & Hawkes, 1944).

Example 4.5 Aaron Copland, *Fanfare for the Common Man*, A theme B, trumpets, mm. 6-8, melodic influence heard in Goldstein's *Colloquy*.

Example 4.5 shows two staves of music for trumpets. The top staff is marked "a tempo" and "marc. nobile". The bottom staff is marked "marc. nobile" and "f". The music consists of a melodic line with a dotted quarter note followed by an eighth note, then a quarter note, and a half note, all beamed together. This is followed by a quarter note, a half note, and a whole note. The bottom staff has measure numbers 6, 7, and 8 below it.

Example 4.6 William Goldstein, *Colloquy*, slow section, mm. 172-175.

Example 4.6 shows the Trombone and Piano parts for the slow section of *Colloquy*. The Trombone part is marked "mp" and has a tempo marking "♩ = 76-84". The Piano part is marked "mp" and has measure numbers 172, 173, 174, and 175 below it. The music is in 3/4 time and features a melodic line in the Trombone and a harmonic accompaniment in the Piano.

Example 4.7 William Goldstein, *Colloquy*, coda, mm. 303-311.

The musical score for Example 4.7 consists of three systems of music. Each system includes a Trombone (Tbn.) or Tuba (Tbn.) part and a Piano (Pno.) accompaniment. The first system (measures 303-305) features a Trombone part with a melodic line and a Piano accompaniment with a dense texture. The second system (measures 306-308) includes a Tuba part and a Piano accompaniment with complex textures. The third system (measures 309-311) features a Tuba part and a Piano accompaniment with complex textures. The score includes dynamic markings like *ff* and *poco rit.*, and performance instructions like *poco rit.* and *piu rit.*.

In example 4.7, Goldstein's coda section gradually slows down via the use of *poco ritard* in measures 307 and 310, and full beat spaces in the accompaniment at measures 304, 307 and 310 that emphasize a dramatic broadening to the climatic last

notes. Example 4.8 (mm. 35-39) and example 4.9 (mm. 40-46) demonstrate how *Colloquy* is similar to last twelve measures of *Fanfare for the Common Man*. There is the same usage of space in the trumpets and horns in measure 36. In measure 38, there is space added through rests in the low brass and a breath mark in the trumpets and horns. This happens again in measure 40 and 41 through the eighth rests on the end of beat four. It is also implied that the last three measures are separated from the previous bar. The implication of space is arrived at by the direction to broaden at the end (example 4.9).

Example 4.8 Aaron Copland, *Fanfare for the Common Man*, mm. 35-39.

Very deliberately ♩ = 52

Trumpet in B \flat 1

Trumpet in B \flat 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1/2

Trombone 3

Tuba

35 36 37 38 39

Example 4.9 Aaron Copland, *Fanfare for the Common Man*, mm. 39-45.

Don Lucas' Response to Questions about *Colloquy*

Don Lucas responded to questions about *Colloquy* in an e-mail communication.

With regards to the question on what compelled him to select *Colloquy* for solo performance, he stated that:

I selected *Colloquy* because my teacher, Dave Maser, who premiered the work with the U.S. Army Band, Col. Samuel Laboda conductor, was actively performing it during several early years of my study with him. I had the pleasure of being the first person to play it, after Dave Maser, and after it was in print both with piano for a high school level solo competition and with my high school band in concert.⁵⁰

⁵⁰ Don Lucas e-mail message to author, January 10, 2010.

When asked about which sections were problematic to prepare, rehearse or perform, he mentioned:

The end Jazz swing section of *Colloquy* is always a challenge to keep both the ensemble and the solo rock steady in tempo. Particularly problematic are the two rhythmic motifs in the trumpet section that are a sixteenth rest followed by three sixteenth notes that happen twice. These need to be double tongued starting on the “ka” (syllable) not dragging because the players can only single tongue them. Also, I prefer to play the rips as rips, not ending with glissandos. Although the rips are more stylistically correct, they are a lot harder to play 100% accurate.⁵¹

The venues where Don Lucas has performed *Colloquy* were many and over a long period of time. His first recollection was in 1972 when he performed for a high school solo competition. *Colloquy* was performed with piano accompaniment. Also that year, he performed *Colloquy* with the Falls Church High School Band, James M. Stegner conducting. In 1978, Lucas performed *Colloquy* on tour with the Texas Tech University Symphonic Band, Dean Killion conducting. In 2007, he performed with the U.S. Army Band “Pershings Own,” Colonel Bryan Shelbourne conducting. Most recently, Lucas had the opportunity to work closely with the composer William Goldstein while on tour with the American Wind Symphony, Robert Boudreau conducting, in Grand Haven, Michigan, in 2009.⁵²

His response to the question of how to instruct students on *Colloquy* was thorough.

I have encouraged my students about these works in my trombone literature class and included them on a recommended literature list, but as there are rarely solo opportunities, on and off campus, for a student to solo with a band (as opposed to solo competitions that only offer performances with orchestra), there is little or no opportunity for them to do so. I did have one student that performed *Colloquy*: in a degree recital with piano. This I do not recommend because I believe the piece does not work well

⁵¹ Don Lucas e-mail message to author, January 10, 2010.

⁵² Ibid.

with piano and the demands on playing a 45 to 60 minute student recital that includes the endurance demands of *Colloquy* are normally too excessive for a student, and it would take more undue time away from working on a better balance of things (solo literature, trombone quartets, trombone choir, excerpts, exercises, improvisation etc.).⁵³

Ron Barron's Response to Questions about *Colloquy*

Regarding problematic rehearsal or performance sections, Ron Barron had a great deal to offer. The accompaniment, he felt, “needs an extroverted pianist,” and that the band accompaniment “needs a band willing to play full.”⁵⁴ He agrees with Don Lucas that the closing jazz section can be problematic. He stated that:

The ending section, jazz like, cannot be too heavy or sluggish. As a general comment, I should say that what I call “American” style of this piece requires a confidence to sing out and be a happy extrovert. A lovely lyric line, rhythmic dance like feel, and broad proud dynamic fullness seem to characterize that “American” style. Call it Hollywood if one must, but that seems to me what our society is, for better or worse. I do a lot of Eric Ewazen's pieces, including the “Palmetto Suite” which he wrote for me, with that same feeling of style, a bit “Copland-esque.”⁵⁵

Ron Barron said that he performed *Colloquy* in every type of performance venue that was mentioned (recital, orchestra concert, conventions). Also, he stated that the response to performances were “by and large, very good.” As for how to teach students this piece, he mentions that there is “no special guidance for any student here, just working on these pieces like any others. Work from slow to faster...prepare well in advance, etc. The same advice one would give anyone to digest any new material.”⁵⁶

Ron Barron added:

As a coda here, I am very much devoted to American music, and as we are such a media based society, it is only natural that successful composers might as well do work either specifically for media (i.e. movie) or work

⁵³ Don Lucas e-mail message to author, January 10, 2010.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Ron Barron e-mail message to author, January 6, 2010.

which gets used in media somehow. I suspect there is more to come, as T.V. and movies are such a big part of our lives.⁵⁷

Performance Aspects of *Colloquy*

In *Colloquy*, there are moments where the music has specific notations for the trombonist to play a rip. In a rehearsal conducted by Gunther Schuller, he described the difference between the gliss and rip as when the trombonist plays all of the lip breaks between the partials from the lower note to the higher note.⁵⁸ On the trombone, the performer needs to move the slide quickly from the lower note to the higher note and play within the correct rhythm. This usually occurs with the slide moving from a shorter position at the top of the slide (lower note) to a longer position that is further out (higher note).

In example 4.10, notice that in measure 63 and 66 of the solo trombone part, that the editor has used a straight line to connect the notes in the trombone part from A₃ to B₄. Normally, this type of writing is interpreted as a glissando, and is played with a different technique than the rip. A glissando on trombone in this case should have a smooth uninterrupted motion of slide and must have a continuity of sound between the notes.⁵⁹ This notation continues in other measures throughout the entire first section.

Example 4.10 William Goldstein, *Colloquy*, mm. 63-66, glissandi or rip example.

The image shows a musical score for Trombone, measures 63-66. The key signature is one flat (Bb) and the time signature is 3/4. Measure 63 starts with a forte (ff) dynamic and contains a glissando from A3 to B4. Measure 64 is a whole rest. Measure 65 is a whole rest. Measure 66 contains a glissando from A3 to B4, marked 'A bit slower, broadly'. The tempo is indicated as ca. 126.

⁵⁷ Ron Barron e-mail message to author, January 6, 2010.

⁵⁸ Gunther Schuller. rehearsal with composer, May 1992, Roanoke College, VA.

⁵⁹ Denis Wick, *Trombone Technique*. Oxford: Music Dept., Oxford University Press, 1984. 63.

In the original recording of *Colloquy*, Sergeant Maser is heard to play these as rips.⁶⁰ Many of the solo performances of *Colloquy* that have been recorded do not play the actual rips, but opt for a fast glissando. Here the editor writes out an actual rip with a wavy line connecting the notes (example 4.11).

Example 4.11 William Goldstein, *Colloquy*, mm. 212-214, the more standard notation for a rip.

Trombone

212 *ff* 213 214

When a wavy line stands alone before the note to which it is connected or at the end of a phrase, then the notes are played with a fall off style of glissando as in measures 245 and a scoop up to the note in 247 (example 4.12).

Example 4.12 William Goldstein, *Colloquy*, mm. 244-247, glissandi marked correctly.

With a definite jazz feel (should swing)

Trombone

244 *f* 245

Tbn.

246 247

⁶⁰ William Goldstein, *William Goldstein in Concert*, New Gold Music B001D50ZJM Ltd. CD 2008

In the published trombone and piano edition, the composition is mostly free of errors. However, there have been errors in the part that do get played by trombonists. In measure 87, there is a rhythmic discrepancy. Example 4.13 demonstrates that the last two notes are dotted quarter and eighth notes. The last two notes of the measure are supposed to be two quarters (example 4.14).⁶¹

Example 4.13 William Goldstein, *Colloquy*, mm. 86-88.

A bit slower, broadly ♩ = 116-120

INCORRECT a tempo

Trombone

86 87 88

Example 4.14 William Goldstein, *Colloquy*, corrected with quarter notes mm. 86-88.

A bit slower, broadly ♩ = 116-120

CORRECT a tempo

Trombone

86 87 88

In measure 205 there is indeed a misprint. On the second half of beat two, the $A_{\flat 3}$ and G_3 sixteenth notes are spelled incorrectly (example 4.15). It should read up a whole step (example 4.16).⁶²

⁶¹ David Maser, Personal communications with author, 1973-1976.

⁶² Ibid.

Example 4.18 William Goldstein, *Colloquy*, mm. 284.

$\text{♩} = \text{ca. } 132$

With a definite jazz feel should swing

CORRECT

Trombone

ff

CHAPTER 5

NINO ROTA: *CONCERTO FOR TROMBONE*

This trombone concerto was written in 1966 and first performed at the Great Hall of the Milan Conservatory on May 6, 1969. It was dedicated to and performed by trombone soloist Bruno Ferrari, and the *Orchestra dei Pomeriggi Musicali di Milano* conducted by Franco Caracciolo. Bruno Ferrari taught trombone at *Il conservatorio Giuseppe Verdi di Milano*.⁶⁴ There are three movements that are written in traditional nineteenth century concerto form (fast-slow-fast). The orchestration is for a small orchestra of strings, two horns, two clarinets and bassoons, one flute and one oboe. The first movement, *Allegro giusto*, is relatively short in length compared to the other two movements. It is dominated by an abrupt, if not brusque theme in the solo trombone. The longer second movement *Lento ben ritmato* has a feeling of tension that rises in intensity to the end of the movement. The last movement is a light hearted *Allegro moderato* and the music sounds celebratory, which is unique in twentieth century European music.⁶⁵

Background

Nino Rota was born December 3, 1911 and died April 10, 1979. At the age of eight, he was writing his first compositions. In 1923 he gained admission to the Milan Conservatory. He completed his studies in Rome and received his degree in composition

⁶⁴ Ian Bousfield, e-mail message to author, March 29, 2010.

⁶⁵ *Nino Rota Concertos*, Virtuosi Italiani dir. Marzio Conti, Chandos Records Ltd. 9954 DDD 2002.

from the *Accademia Nazionale di Santa Cecilia* in 1930 at the age of nineteen. He came to the United States to study at the Curtis Institute of Music for two years, and then returned to Italy where he received a degree in Literature in 1937. In 1939 he joined the staff of the State Conservatory of Music-Bari where he taught music theory and composition. In 1950 he became the conservatory's director and held that position until 1977.⁶⁶

He was perhaps best known for his film scores, notably for the films of Federico Fellini. He also composed the music for all of the films in Francis Ford Coppola's *Godfather* trilogy. Rota was extremely prolific as a composer. His film scores number over one hundred thirty. He wrote twelve operas, dozens of vocal and orchestral works, and twenty-one piano compositions. It was not unusual for him to work on several compositions at the same time.⁶⁷ At the time he was composing the trombone concerto, he had already written over one hundred thirty film scores. He was also working on the ballet suite *La strada*, and *Spara forte, piu forte, non capisco* (*Shoot Loud, Louder...I Don't Understand*). At approximately the same time (1966-1968), he was working on the film scores of *Romeo and Juliet*, and *Toby Dammit*.⁶⁸

Research Questions and Analysis

When Rota came to America, he became friends with composer Aaron Copland. It was through his association with Copland that he discovered American popular song, cinema, and the music of George Gershwin. Rota's style was eclectic with traditional

⁶⁶ *Nino Rota Concertos*, Virtuosi Italiani dir. Marzio Conti, Chandos Records Ltd. 9954 DDD 2002.

⁶⁷ Giordano Montecchi. "Rota, Nino." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed March 16, 2010).

⁶⁸ *Ibid.*

nineteenth century influence. When he composed symphonic works, he showed influences of middle European or Slavic tradition, sounding familiar to Antonin Dvorak or possibly Pyotr Ilyich Tchaikovsky. His idiom was “exceptionally and uninhibitedly responsive to the widest variety of influences, supported, as it was, by a masterly technique, and elegant manner and a capacity for stylistic assimilation.”⁶⁹

Ian Bousfield’s remarks about the Rota Concerto

In 2008, Ian Bousfield was awarded the opportunity to perform a concerto with the Vienna Philharmonic. Bousfield stated that he had suggested several possible works in addition to the Rota to Maestro Riccardo Muti, including the Johann Georg Albrechtsberger’s *Concerto for Alto Trombone*. The decision to perform the Rota was based upon Maestro Muti’s familiarity with the composer.⁷⁰ It should be noted that Riccardo Muti was a composition student of Nino Rota’s.⁷¹

Regarding the question on problematic sections, Bousfield’s reaction came without hesitation. Bousfield mentioned that in the second movement, *Lento, ben ritmato*, that there are rhythmic similarities that occur between the orchestra and solo trombone that should not be played in strict time. He stated that “they are rhythmically accurate and inaccurate at the same time.”⁷² In example 5.1, you can see the rhythmic similarities between the accompaniment and solo trombone part. The thirty-second notes that fall after the dotted eighth notes are in both the solo line and the accompaniment. Apparently, Rota taught Muti that in order to create tension in the music, or a “sinister” effect, the

⁶⁹ Giordano Montecchi. "Rota, Nino." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed March 16, 2010).

⁷⁰ Ian Bousfield, telephone conversation with author, January 10, 2010.

⁷¹ Giordano Montecchi. "Rota, Nino." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/23924> (accessed March 16, 2010).

⁷² Ian Bousfield, telephone conversation with author, January 10, 2010.

thirty-second notes in the solo part should not be played exactly in time. Furthermore, Bousfield explained that Muti deliberately hid his conducting pattern by turning his right shoulder away from him to help create this effect.⁷³

Example 5.1 Nino Rota *Concerto for Trombone*, mvt.2 A theme, mm. 10-14.

Reh.1 Lento, ben ritmato
♩ = 46

Trombone

Piano

p

poco sf

10 11

Tbn.

Pno.

12 13

The image shows a musical score for Trombone and Piano. The top system covers measures 10 and 11. The Trombone part (labeled 'Reh.1') is in bass clef with a tempo marking 'Lento, ben ritmato' and a quarter note equal to 46. The Piano part is in bass clef, marked 'p' (piano), and features a 'poco sf' (poco sforzando) dynamic change. The bottom system covers measures 12 and 13. The Trombone part (labeled 'Tbn.') continues in bass clef. The Piano part (labeled 'Pno.') is in treble clef, showing a complex rhythmic pattern of sixteenth notes.

Joseph Alessi mentioned that he too had performed the Nino Rota *Concerto for Trombone*. Alessi with the New York Philharmonic performed it on a tour of Asia in 2009. In addition, he said that Riccardo Muti had contacted him about performing the Rota

⁷³ Ian Bousfield, telephone conversation with author, January 10, 2010.

at a later date. Alessi assumed that it would be performed with the New York Philharmonic.⁷⁴

On the question of venues where this work was performed, Bousfield said that this was the first time that a trombone concerto had been featured on a tour with the Vienna Philharmonic. There were a total of seven performances around the world, with several concerts in Vienna, Tokyo, and at the Lucerne Festival in Switzerland. The last concert was part of the Lucerne Festival and was performed outdoors.⁷⁵ As for audience reaction, he was pleased at the reaction of audiences in Vienna, as it was not quite what he expected. Bousfield felt that the audience was supportive, and that they genuinely “did not want him to fall on his backside.”⁷⁶ He was also pleased with the concert reviews. Bousfield said that “usually these reviewers are brutal.”⁷⁷ The following transcripts are from reviews posted on the British Trombone Society’s web page. The translations are by Edward Soloman.⁷⁸

Reviews of Ian Bousfield’s performances by Wiener Zeitung, Vienna Online, and Die Presse:

The composer allows himself something more modern with echoes of the neo-Classical in his 1969 Trombone Concerto. Vienna Philharmonic solo trombonist Ian Bousfield played it brilliantly, with an explosive weight of tone, but also with the most delicate piano and much cultured legato playing. The full house cheered.
Gerhard Kramer, Wiener Zeitung, 4/9/08

After so much mediocrity, soloist Ian Bousfield came across almost like a pedant in the trombone concerto. Rota packed one amusing, grotesque turn after another into his work: wind band and hunting music, then tributes to

⁷⁴ Joseph Alessi, telephone conversation with author, March 13, 2010.

⁷⁵ Ian Bousfield, telephone conversation with author, January 10, 2010.

⁷⁶ Ian Bousfield, telephone conversation with author, January 10, 2010.

⁷⁷ Ibid.

⁷⁸ David Reed, “Bousfield Impresses With Rota,”

<http://www.britishtrombonesociety.org/20081001537/news/latest-news/bousfield-impresses-with-rot.html> (accessed September 21, 2009).

Alban Berg and streamlined, concentrated poetry in the second, slower, movement. The lesson of the evening is that brass can sound smooth and elegant, without losing intensity. And Rota has more to offer beside the soundtracks to Federico Fellini's movies or *The Godfather*. This elicited the most intense applause of the evening.
Vienna Online, 4/9/08

All the more gratifying was the consistently masterly interpretation of his (Rota's) trombone concerto, which was hardly surprising given the customary mastery of Vienna Philharmonic trombonist Ian Bousfield.
Daniel Wagner, *Wiener Zeitung*, 28/9/08

Then, not just awake, but totally alert, the Philharmonic soloist Ian Bousfield acted in the Rota Trombone Concerto, with whom one could yet lose the assumption that fewer of the Italian composer's "serious" works would survive much longer than his film scores.
Walter Weidringer, *Die Presse*, 28/9/08

When asked if he recommended the study of Rota *Concerto* to his students, he described himself as a teacher who works more on technique, although he would work on musical "issues." Bousfield commented that a person who is capable of playing a difficult concerto is already a trombonist with experience. A trombonist at that level will have already developed both good and bad habits. Therefore, it might be "dangerous" to teach them.⁷⁹

Performance Aspects of the Nino Rota *Concerto for Trombone*

In example 5.2, the solo trombone line is written as a sequence. When practicing this section, there can be a tendency to over extend the half steps under the slurs. Intonation is always an issue with slide technique, and it seems that this is especially the case when playing the half steps under the slurs. For example, the B₂ to A₂ in measure 27, the G₃ to G₃ in measure 30, and the E₄ to F₄ in measures 30 and 31 all are sometimes difficult to tune. The same issue occurs with the A₃ to A₃ in measure 31 and A₃ to B₃

⁷⁹ Ian Bousfield, telephone conversation with author, January 10, 2010.

in measure 32. When the the half step occurs on the same partial, the trombonist moves the slide in either an up or down motion and lightly articulates the note in passing to the next position. A well-balanced arm movement is essential here.

Example 5.2 Nino Rota *Concerto for Trombone*, mvt.1, mm. 26-35.

Reh.2
Allegro giusto

Trombone

26 *mf* 27 28 29 30

Tbn.

31 32 33 *f* 34 35

Trombonist Ben van Dijk says that he has seen many players go too far with the slide. Not only can the intonation suffer, but a jerky slide movement can occur and insecure playing will result. Van Dijk suggests:

Move your slide as late as possible, staying as long as possible on the last note you played before you move to the next one. This will make your slide go fast. Remember to hold your slide gently. Stop the slide on the exact spot for the note.⁸⁰

Trombonist Dennis Wick also mentions that a smooth slide technique is important, but that the slide must stay in the correct position for the duration of the note. The trombonist should appear to “slot” the note into the correct position, smoothly, but in a controlled way.⁸¹

⁸⁰ Ben Van Dijk, *Ben's Basics: For Bass/Tenor Trombone + F Attachment* (Den Haag, The Netherlands: BVD Music Productions, 2004), 34.

⁸¹ Denis Wick, *Trombone Technique*. (Oxford: Music Dept., Oxford University Press, 1984), 43.

This is perhaps not as critical when playing a slur across the partials. The natural slur that is created when playing over a partial gives the player a feeling at the lips of a “bump” over to the next note. This reinforces the player to stop moving the slide sooner. This could be accomplished in the example using alternate positions. Unfortunately, the resulting alternate positions could result in an unfocused sound. In any event, a fast slide is still desirable.⁸²

In the second movement, there are range and endurance considerations. This movement is the longest of the three and at one point has a high $D_{\flat 5}$ above the staff in tenor clef. This occurs just before rehearsal mark number 4 at measure 32. In example 5.3, the composer offers a lower note, B_4 for the consideration of a player who does not have the facility to clearly reproduce the high $D_{\flat 5}$.

Example 5.3 Nino Rota *Concerto for Trombone*, mvt.2, rehearsal 4, mm. 32-33.

Alternate B natural to the high D natural

32 poco *f* 33 dim.

Idiomatic Trombone Techniques

In the second movement, Rota has written some slurs that can be exemplified on the trombone. In example 5.4, the slurs in measure 39 can be accomplished playing

⁸² Denis Wick, *Trombone Technique*. (Oxford: Music Dept., Oxford University Press, 1984), 43.

natural slurs, all in third position starting on the A_{b3} ending just before the E_4 in measure 40.

Example 5.4 Nino Rota *Concerto for Trombone*, mvt.2 andante calmo, mm. 39-40.

The image shows a musical score for trombone in bass clef, 2/4 time, with a key signature of one flat (B-flat). The tempo is marked 'Andante calmo'. The score covers measures 39 and 40. Measure 39 begins with a piano (*p*) dynamic and a triplet of eighth notes. Measure 40 contains a series of eighth notes, with a slur over the first three notes labeled '3rd position natural slur technique'. The notes are A_{b3} , B_{b3} , and C_4 . The score ends with a fermata over the final note in measure 40.

In the final movement at measure 152 through 158, there is an obvious natural slur technique that Rota has adopted for a quasi cadenza. All of the notes in measure 152 can be played in 6th position. Measure 154 can be played in 2nd position. Measure 155 to beat two in measure 156 can be played in 1st position. Beat 3 and 4 can be played in 2nd and 3rd positions. Lastly, measure 157 to the fermata in 158 can be played in 4th position. This type of writing for trombone is found in the fundamental exercises of method books for trombone. For example, both the *Arban's Famous Method for Trombone* and the *Daily Routines for Trombone* by Emory Remington contain lip slur exercises and warm-up routines that are specific to the aforementioned example.

Example 5.5 Nino Rota *Concerto for Trombone*, mvt.3 cadenza, mm. 152-158.

Natural Slur Technique

The musical score is written for Trombone in 3/4 time. It consists of three staves of music, numbered 152 to 158. The key signature has one flat (B-flat). The tempo markings are *Andante a piacere*, *a tempo*, and *piu mosso*. The dynamic markings are *p* and *f*. The score features several triplet patterns and slurs. A large slur labeled '6' spans measures 152-153. A second slur labeled '2' spans measures 154-155. A third slur labeled '1' spans measures 155-156. A fourth slur labeled '4' spans measures 157-158. The first staff starts at measure 152 with a *p* dynamic and a triplet of eighth notes. The second staff starts at measure 155 with a triplet of eighth notes. The third staff starts at measure 157 with a triplet of eighth notes and ends at measure 158 with a *f* dynamic and a triplet of eighth notes.

CHAPTER 6

RICHARD PEASLEE: *ARROWS OF TIME*

Richard Peaslee commented on the title of this concerto. “As for the title of this concerto, “the term (*Arrows of Time*) appears in Stephen W. Hawking’s *A Brief History of Time* which I had been reading while writing the piece. Little more can be said in explanation except that I liked it as a title.”⁸³ Peaslee describes *Arrows of Time* as:

Arrows of Time is a three movement work for trombone and piano written in 1993 and 1994. Having played trombone in high school and college bands, it had always been a favorite instrument of mine. In writing this piece, however, which is often virtuosic in its demands on the player, I needed far more than my own amateurish knowledge of the instrument. For advice I therefore contacted two of the greatest players in the field, Joe Alessi and Jim Pugh. Both were most helpful, especially Joe who has really brought the piece into being by giving it its first performances. Alessi, I found, was the ideal player for this work in that he can seamlessly combine both a classical and jazz technique in his playing. One of my main influences had been Bill Russo’s trombone writing for the Stan Kenton Orchestra spearheaded by Frank Rosolino’s spectacular solo. For me, Joe brings that same excitement to his performances of this work.⁸⁴

Background

Richard Peaslee provided a great deal of information. He included several attachments of reviews and biographical information. He was born in New York City on June 13, 1930 and resides there today.⁸⁵ Peaslee received his undergraduate degree in

⁸³ Richard Peaslee, e-mail message to author, September 26, 2009.

⁸⁴Ibid.

⁸⁵ Joshua Hauser, “Arrows of Time” by Richard Peaslee: A transcription for solo trombone and wind band with accompanying commentary. D.M.A. diss., University of Georgia, In *Dissertations & Theses: A&I* [database on-line]; available from <http://iiiiprxy.library.miami.edu:2251> (publication number AAT 9984147; accessed October 5, 2009).

Music Composition from Yale University, graduating Phi Beta Kappa. After serving in the U.S. Army, he received both a diploma and a Master of Science degree from The Juilliard School. He has also studied privately with Nadia Boulanger in Paris and William Russo in New York and London.⁸⁶

Peaslee has been on the faculty of the Lincoln Center Institute and New York University's Music Theatre Program. He was also a former board member of The American Composers Orchestra and Jobs for Youth. He serves on the board of American Opera Projects and SCAN New York. Peaslee has won numerous awards including an Obie, Drama Desk, and Villager Awards; as well as NEA and NYFA Fellowships.⁸⁷

Research Questions and Analysis

Richard Peaslee described the writing of this solo as “a labor of love...by which I mean one that was not commissioned, unusual for me.” Peaslee commented that *Arrows of Time* reflects “the big influence of jazz and my big-band working days” as well as his commitment to the trombone’s “evolution from tailgate and Dixieland to Stan Kenton.” Peaslee goes on to say that “*Arrows of Time* is an abstract work with a quite romantic middle movement marked ‘Slow’, bracketed by rhythmic movements that are marked ‘Up’ and ‘Fast’.”⁸⁸ As a jazz composer he has written big-band music for the *Ted Heath Orchestra* and William Russo’s *London* and *Chicago Jazz Ensembles*. He has also written for jazz soloists like Gerry Mulligan, for whom he wrote *Chicago Concerto*.⁸⁹

He commented in Joshua Hauser’s dissertation that at first, he had little interest in traditional theater music. His passion was composition for big band jazz in the

⁸⁶ Richard Peaslee, e-mail message to author, September 26, 2009.

⁸⁷ Richard Peaslee, “Biography,” <http://www.richardpeaslee.com> (accessed September 21, 2009).

⁸⁸ Richard Peaslee, e-mail message to author, September 26, 2009.

⁸⁹Ibid.

progressive style of Peter Rugulo, William Russo, Bill Holman and the *Stan Kenton Orchestra*. Since rock bands were becoming more popular as the big bands were dying out, he traveled to London to work with William Russo's *London Jazz Orchestra*. During his years in London, he began an association with the British theater and film director Peter Brook, and the *Royal Shakespeare Company*. This collaboration resulted in several compositions for the theater, including *A Midsummer's Night's Dream*, *Antony and Cleopatra*, *Marat/Sade*, and several others.⁹⁰

Peaslee says there are "trade-offs" when composing for the theater. In a phone conversation with Joshua Hauser, he stated that "theater music composition makes you a corporation man, a composer that has to compromise to please other people's vision of the work as a whole."⁹¹ Although this is a disadvantage to creativity, there are advantages to writing for the theater, as Peaslee states:

One advantage theater has over the concert hall is that, if you're a "serious" composer, you're lucky to get your work done at all, and then most of the time it's only a one-shot deal. In the theater, you hear singers and actors do your stuff right away, and you get to hear the finished product night after night.⁹²

Joseph Alessi's Comments on *Arrows of Time*

In a telephone conversation with the author, Joseph Alessi stated that Peaslee originally talked with Jim Pugh about writing a piece with jazz influences and then came to him (Alessi) with some sketches of the work. They met several times at the Julliard School of Music and eventually Alessi was asked to provide a demonstration recording.

⁹⁰ Joshua Hauser, "Arrows of Time" by Richard Peaslee: A transcription for solo trombone and wind band with accompanying commentary. D.M.A. diss., University of Georgia, In *Dissertations & Theses: A&I* [database on-line]; available from <http://iiprxy.library.miami.edu:2251> (publication number AAT 9984147; accessed October 5, 2009).

⁹¹ Ibid.

⁹² Ibid.

Alessi really liked the piece and wanted to include it in the New York Legends project by Cala Records.⁹³ The New York Legends project was a collection of twelve recital recordings that featured principal players from the New York Philharmonic and music of American composers.⁹⁴

When asked about problematic sections in the piece, Alessi said that his piano accompanist was extremely capable and that there were no problems in rehearsing this piece. Alessi has performed *Arrows of Time* in recitals numerous times, with the exception of the Eastern Trombone Workshop in March, 2000, where he premiered Joshua Hauser's band transcription with the United States Army Band "Pershing's Own."⁹⁵

As for audience reaction to the piece, he described audiences as loving it. He also mentioned that "you are only as good as your last note," and "You've got to hit the high F at the end, especially if there are trombone players in the audience." He went on to say that the piece really needs an accomplished player with some "chops."⁹⁶

There were no concert reviews that he remembered as being significant. However, this review was found online and in Richard Peaslee's e-mail. John Seidel, Professor of Trombone at Ball State University, reviewed the New York Legends recording for the Online Trombone Journal and said that:

Alessi's warm, compact sound and easy flexibility allow him to cruise through even the most demanding of these works seemingly without difficulty, and the level of musicianship is naturally first class. For my money, the most interesting piece on the CD is *Arrows of Time*, by Richard Peaslee. *Arrows of Time* is in three movements. The outer two movements are heavily jazz influenced and provide an excellent showcase

⁹³ Joseph Alessi, telephone conversation with author, March 13, 2010.

⁹⁴ Joseph Alessi, *New York Legends*. Cala Records Ltd. CD, 1996.

⁹⁵ Joseph Alessi, telephone conversation with author, March 13, 2010.

⁹⁶ Ibid.

for Alessi's virtuosic capabilities, while the middle movement is warm, lyrical, and beautifully singing.⁹⁷

Alessi's response to teaching *Arrows of Time* to his students reflected the comment by Peaslee that the trombonist must be virtuosic. At the time of this writing, Alessi mentioned he only had two students that had ever worked on it. Alessi said that the student must be ready for it. A secure high register, excellent lip flexibility, and a facility for double tonguing are essential to performing this piece.⁹⁸

Performance Aspects of *Arrows of Time*

In the first movement entitled "Up," there is a section at measure 64 that is given the direction to play jazz eighths feel (example 6.1). The concept here is of course to swing the eighth notes. However, the staccato articulations over the triplets and eighth notes under the phrase marking are not clear as to how they should be played. The separation of eighth notes under the phrase, yield a more marcato articulation. Also, when you combine swung eighth-notes previous to the triplet, one should consider how much swing feel to apply. On the Alessi recording of *Arrows of Time*, he "places" the eighth note before each triplet with an extra amount of emphasis. Alessi plays this ten measure section with only a slight swing.

⁹⁷ John Seidel, "New York Legends-Joseph Alessi: A Review," <http://www.trombone.org/articles/library/nylegends-alessi-rev.asp>(accessed March 19, 2010).

⁹⁸ Joseph Alessi, telephone conversation with author, March 13, 2010.

Example 6.1 Richard Peaslee, *Arrows of Time*, mvt. 1, swing section, mm. 64-67.

The image displays a musical score for two systems. The first system covers measures 64 and 65, and the second system covers measures 66 and 67. Both systems feature a Trombone (Trombone) and Piano (Piano) parts. The tempo is marked as ♩ = 170, and the style is noted as "(jazz eighths)". The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The Trombone part includes a triplet of eighth notes in measure 64 and a slur over a quarter note in measure 65. The Piano part provides harmonic support with chords and single notes. The second system (measures 66-67) shows the Trombone part continuing with a slur and a triplet, while the Piano part remains accompanimental. Dynamics include *ff* (fortissimo) and accents (>). Measure numbers 64, 65, 66, and 67 are clearly marked at the bottom of their respective staves.

There are other problematic areas that require the trombonist to have great lip flexibility in the altissimo register. In the next example, the high B_{b4} is slurred to the high C₅, and then becomes a lip trill. This requires a trombonist of some virtuosic ability. Denis Wick mentions that trills are found to be hard for young players. He also says that the trill is a lip slur executed rapidly and that young players tend to make too much movement with the supporting muscles. In addition, Wick recommends that there is no real shortcut to playing trills. The student must practice trills (slow to fast), with the

center of the embouchure making all the necessary movement.⁹⁹ Example 6.2 is an example of the trill and one of the areas that Mr. Alessi described as a place where advanced lip flexibility is needed.¹⁰⁰

Example 6.2 Richard Peaslee, *Arrows of Time*, mvt.1, example of trill, mm. 74-76.

The image shows a musical score for Trombone, measures 74-76. Measure 74 begins with a 'Slower' marking and a tempo of 'c. 132'. It contains a triplet of eighth notes marked with a forte 'f' dynamic. Measure 75 features a trill marked 'tr' and 'mp' (mezzo-piano). Measure 76 continues the trill. The score is written in treble clef.

In measure 74, the solo part is written in treble clef. For less experienced players, this can be quite intimidating. The register is quite high, and the trombonist needs to be able to control the speed of the trill from measure 74, gradually increasing the lip break velocity. Also, the player has to take care to make the dynamic contrast in 75. This is a great effect if played correctly and is characteristic of the trombone since the trill is available in either first or third position. The trombone does not have the capability of producing a traditional trill in every position.

The very last notes of the first movement are quite low. The next example shows that Peaslee wrote pedal B₁'s, A₁'s and a very low pedal D₁. These occur in measures 160 through to the end of the movement (example 6.3). Mercifully, the pedal D₁ is optional. These notes are not unplayable on tenor trombone. However, from an orchestration standpoint, these notes are more appropriately played on bass trombone.

⁹⁹ Denis Wick, *Trombone Technique*. (Oxford: Music Dept., Oxford University Press, 1984), 60.

¹⁰⁰ Joseph Alessi, telephone conversation with author, March 13, 2010.

Alessi pointed out that the player needs to have a great facility for range on their instrument.¹⁰¹ Dennis Wick states that “not every player can control the entire range down to pedal C₁.”¹⁰² He also recommends that the student practice this low register in a way that avoids having to make changes of the embouchure or position of the trombone.¹⁰³

Example 6.3 Richard Peaslee, *Arrows of Time*, mvt.1, pedal notes, mm. 160-164.

Example 6.3 shows musical notation for Trombone and Tuba (Tbn.) parts, measures 160-164. The Trombone part is in 6/4 time, and the Tuba part is in 5/4 time. The Trombone part starts at measure 160 with a half note G₂ (pedal C₁), marked 'dim.' and 'mp'. It continues with a half note F₂ (pedal C₁) at measure 161, marked 'poco rit.', and a half note E₂ (pedal C₁) at measure 162, marked 'rit.'. The Tuba part starts at measure 162 with a half note G₂ (pedal C₁), marked 'p'. It continues with a half note F₂ (pedal C₁) at measure 163, marked 'poco rit.', and a half note E₂ (pedal C₁) at measure 164, marked 'rit.'. The Trombone part ends at measure 164 with a half note D₂ (pedal C₁), marked '(optional)'. The tempo is marked as quarter note = 170.

Alessi also mentioned that since he recorded *Arrows of Time*, that Peaslee had made changes for the published version. For the most part this edition is true to the original composition. However, there are places of differing accidentals and rhythms. There are also places where the tempo slows that are not heard on the recording. In the orchestral version at measure 155, a cadenza has been inserted. In example 6.4, there is an accidental change that is not in the original. The third beat of Measure 139 contains a published B_{b3}. On the original sketch, the note is B_{n3}.

¹⁰¹ Joseph Alessi, telephone conversation with author, March 13, 2010.

¹⁰² Denis Wick, *Trombone Technique*. (Oxford: Music Dept., Oxford University Press, 1984), 50.

¹⁰³ Ibid.

Example 6.4 Richard Peaslee, *Arrows of Time*, mvt.1, changed notes, mm. 139.

a tempo ♩ = 170 *rit.*

Bb Published
B Natural Original Sketch

Trombone

139 3 3

In the first movement of the original sketch, a ritard is inserted at measure 151 over beats three and four. This is omitted in the published version. Also, the second movement has notes that were added to measure 57. The added notes are C₃, D₃, and F₃ in the trombone part. An example of this can be seen in example 6.5.

Example 6.5 Richard Peaslee, *Arrows of Time*, mvt.1, added notes, mm. 57-58.

♩ = 170

These notes were not in the original part

Trombone

mp *mf*

Piano

mf

57 58

CHAPTER 7

CONCLUSIONS

There are several conclusions that can be drawn from this study of the salient performance aspects of the solo trombone works of Goldstein, Rota, and Peaslee. *Colloquy* has been recorded numerous times and has had several performances by prominent solo trombone artists. It is remarkable that the Nino Rota *Concerto for Trombone* has been performed by significant trombone soloists in venues around the world. *Arrows of Time* is a virtuosic work that has become a required composition for significant solo competitions. These compositions for trombone are all written by award winning and prolific popular media composers. They have all been well received by audiences around the world. This author believes that each piece has its own musical validity and is deserving of more attention in study, performance, and programming.

Each of these compositions demonstrates musical and educational validity for the trombonist. In *Colloquy*, there are many performance aspects that can be useful to both the student and professional player. *Colloquy* seems to be most accessible to students of trombone. The jazz section is a good place for the student to learn an up-tempo swing style. There are rhythmic challenges in the beginning section and in the jazz section. However, they are not unplayable. The biggest challenge of *Colloquy* is the endurance required for its performance. There are several sustained high C₄'s that might discourage a player from even attempting this piece.

To program *Colloquy* on a concert by an accomplished player could be a welcome addition. Don Lucas, Ron Barron and Joseph Alessi all mentioned that *Colloquy* was well-received in their performances. Alessi specifically said that the piece was fun to play. Ron Barron commented that *Colloquy* is an American style of music and that audience reaction was very good. When performing in recital however, the piano reduction of the band score is difficult for the pianist to play. Don Lucas mentioned that performance with piano doesn't work well and that to program this piece on a student recital of 45 to 60 minutes would put too much of a demand on the student's endurance.

Tim Reynish, who is on the staff of the International Chamber Music Studio at the Royal Northern College of Music, and one of the leading conductors of wind bands and wind ensembles in the world, mentions that "the trombone concerto *Colloquy* has been neglected far too long, and is a filmy jazzy score well worth resurrecting."¹⁰⁴ This author agrees that *Colloquy* can be a good addition to any concert band performance.

Although Reynish says the work is neglected, there was evidence that this work is being performed and recorded. David Guion, tabulated the results of recital programs that been submitted up until 1977 to the International Trombone Association. In his seventh table he shows every piece that was performed at least fifteen times. Out of one hundred fifty-one recitals reported, *Colloquy* was ranked at one hundred thirty-nine. *Colloquy* had been submitted sixteen times over that period. On nine occasions *Colloquy* had been performed by professionals. Only once had it been performed on a doctoral recital, twice

¹⁰⁴ Tim Reynish, "The Art of Reprogramming 2" <http://www.timreynish.com/reprogramming2.html> (accessed March 4, 2010)

on a graduate recital, and four times on an undergraduate recital.¹⁰⁵ As for recordings of *Colloquy*, it appears that it is a popular piece to record. The following is a list of recordings that include *Colloquy*. The list is organized by date of recording.

Table 7.1. Recordings of *Colloquy*

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1. David Maser, *William Goldstein in Concert*, (New Gold Music CD 2008)
 2. Hugo Assuncao, *Vox Gabrieli*, (Solo CD 2007)
 3. Joseph Alessi, *Fandango*, (Summit Records CD 2000)
 4. Alan Trudel, *Danceries*, (Arktos CD 1997)
 5. Ronald Barron, *All American Trombone*, (Boston Brass Series CD 1996)
 6. Dale Warren, *The Dancing King*, (Bernel CD 1994)
 7. W. Dayl Burnett, *The Spirit of Liberty*, The Military Airlift Command Band (Library of Congress # 86-743126, LP 1986)
-

The Rota *Concerto for Trombone* makes for good study material. The piece is mostly lyrical with only some intervallic technical sections. A younger player might find the piece agreeable to learn. One challenge is the use of the high range, but Rota does offer an occasional lower note alternative. For the advanced trombonist, the challenge is in demonstrating the “feel” of the piece. The first movement is light in mood and when there is a lyrical line, the player needs to play with a great deal of expression. Creating the “sinister effect” of the second movement was mentioned in Bousfield’s comments. However, the mood is anxious, and again requires a trombonist that can emote through the lyrical line. The last movement has an excellent opportunity for the trombonist to demonstrate lip flexibility in the quasi cadenza.

¹⁰⁵ David M. Guion, “Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association,” <http://www.trombone.org/articles/library/recitalrep.asp> (accessed October 17, 2009).

In David Guion's sixth table which covered the years 1993-97, the Rota had only been reported five times. Twice it had been played by professionals, once by a masters student, and twice by undergraduates.¹⁰⁶ *Arrows of Time* was not included in the study by David Guion since at that time Peaslee had not written it. The Rota concerto has been recorded four times. The following is a list of recordings of the Nino Rota *Concerto for Trombone*.

Table 7.2. Recordings of the Nino Rota *Concerto for Trombone*

1. Andrea Conti, *Nino Rota Concertos*, (Chandos CD 2002)
 2. Branamir Slokar, *Branamir Slokar Plays Contemporary Trombone Concertos*, (Claves CD 2002)
 3. Alain Trudel, *Nino Rota La Strada*, (Atma Classique CD 2002)
 4. Christian Lindberg, *All The Lonely People*, (BIS CD 1994)
-

This work is written in the traditional form of Classical concerti writing, and yet has excellent elements of Romanticism that provide beneficial learning for students. The piano reduction is fairly accessible, so programming the Rota would be a welcome addition on a recital. The Rota *Concerto* would make a practical piece to program since the orchestration requirements are not as demanding as most other trombone concerti.

Arrows of Time is a remarkable work of changing meters, extreme registers, multiple tonguing, and some swing feel. It takes virtuosity. Even though *Arrows of Time* is difficult to play, a student with good facility could still attempt to learn the piece. If *Arrows of Time* is performed in public, the audience will undoubtedly be impressed by

¹⁰⁶ David M. Guion, "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association," <http://www.trombone.org/articles/library/recitalrep.asp> (accessed October 17, 2009).

the player's virtuosity. At this writing there are two recordings available of *Arrows of Time* on CD.

Table 7.3. Recordings of Arrows of Time

1. David Vining's, *Arrows of Time*, (Hickeys Music 33256 CD 1999)
 2. Joseph Alessi's, *New York Legends* (Summit CD1996)
-

Of the three versions of accompaniment, the band arrangement could be well suited to the wind ensemble or concert band repertoire. In Tim Reynish's article on the *Art of Programming 2*, he mentions that *Arrows of Time* is a "brilliant arrangement" and deserves a "wider audience."¹⁰⁷

It is this author's opinion that all of these solo trombone compositions deserve further study as a group, including a more in depth formal analysis of each work. There are other popular media composers that have made a contribution to the solo repertoire for trombone. Research into their solo trombone works should be explored for the purpose of broadening the solo trombone repertoire even further.

¹⁰⁷ Tim Reynish, "The Art of Reprogramming 2" <http://www.timreynish.com/reprogramming2.html> (accessed March 4, 2010)

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