

New Editions of G. P. Telemann's *Sonata in F minor* TWV 41:f1 and

N. A. Rimsky-Korsakov's *Concerto for Trombone*

by

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ABSTRACT

Nikolay Andreyevich Rimsky-Korsakov's *Concerto for Trombone and Military Band* and Georg Philipp Telemann's *Sonata in F minor* TWV 41:f1 are two works from contrasting periods written by well-known composers. International Music Company first published the *Sonata* in 1968 for trombone, edited by Allen Ostrander. Rimsky-Korsakov's *Concerto for Trombone* was first published in the United States by Leeds Music Corporation in 1952, edited by Davis Shuman. Both of these compositions contain editorial concerns that detract from each composer's original music.

In most modern editions, Rimsky-Korsakov's *Concerto* is accompanied by a piano reduction made by Nikolay Sergeyevich Fedoseyev. Although this reduction is the most commonly used accompaniment today, it is overly difficult for the pianist. The reduction also alters musical gestures within the accompaniment written by Rimsky-Korsakov.

This project contrasts modern editions of each composition with their oldest known manuscript. For Telemann's *Sonata*, this is the first publication in *Der Getreue Music-Meister*, published by the composer in 1728-29. For Rimsky-Korsakov's *Concerto*, this is a copyist's manuscript that is currently housed at the library of the Moscow State Academic Philharmonic. The centerpiece of this project is the preparation of new solo parts for each work and a new piano reduction for Rimsky-Korsakov's *Concerto* that restores the composer's original intentions and makes clear editorial changes and suggestions.

DEDICATION

This doctoral project is dedicated to my wonderful parents and stepparents, Gloria Dickson, Randy Hutchens, Judy Hutchens and Chris Dickson, without whose love and support pursuing a Doctor of Musical Arts in Music Performance degree would not have been fathomable. Thank you for your patience, encouragement, guidance, generosity, and wisdom over the years. The requisite skills to tackle such a task as this doctoral degree began with all of you, nurtured through the years.

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CHAPTER 1

INTRODUCTION

For many years, trombonists have performed two compositions that have become standards in the repertoire: the *Concerto for Trombone and Military Band* by Nikolay Andreyevich Rimsky-Korsakov and the *Sonata in F minor* TWV 41:f1 by Georg Philipp Telemann, originally for bassoon or recorder and continuo. Both works, played by amateurs and professionals alike, provide unique contributions to the trombone catalogue. Rimsky-Korsakov's *Concerto* adds a concerto to the limited list of compositions for the trombone by historically prominent composers,¹ while the transcription of Telemann's *Sonata* offers a composition from a period of music that contains few original solo works for trombone.

David Guion's article "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association" shows the compositions that make up the trombone's repertoire by frequency of performance through published recital programs in the first twenty-five volumes of the International Trombone Association Journal.² Both Rimsky-Korsakov's *Concerto* and Telemann's *Sonata* made this list, as the 69th and 82nd most frequently performed solo pieces out of 151 total works.

However, both of these compositions suffer from faulty editions that have led trombonists away from the composer's intentions. Telemann's *Sonata*, first published for

¹ Other original compositions for trombone solo by notable composers include Camille Saint-Saëns *Cavatine* (1915), Michael Haydn *Concerto* (1764), Leopold Mozart *Concerto* (1756), Johann Georg Albrechtsberger *Concerto* (1769), and Georg Christoph Wagenseil *Concerto* (c. 1770).

² David Guion, "Recital Repertoire of the Trombone as Shown by Programs Published by the International Trombone Association," *Online Trombone Journal*, Accessed 20 January 2016.

bassoon in the composer's own music periodical *Der Getreue Music-Meister* (1728-29), has been subjected to significant alterations from the original publication. These alterations include simplified rhythms, misinterpretation of pitches of notes, as well as octave displacements to move certain notes out of the instrument's low register.

Though Telemann wrote this *Sonata* initially for bassoon, his indication that it may be played on recorder indicates an approval of transcribing the music for other instruments. The trombone is a logical choice for transcription as it shares a similar register with the bassoon, although not all of Telemann's trills are idiomatic on the trombone. Therefore, the intention of this project is to reflect Telemann's *Sonata* for the original publication as accurately as possible. While bassoonists have a published edition that attempts to represent Telemann's original intentions, the trombone catalogue does not have an accurate edition of the work.

Composed in 1877 and first published in the United States in 1952 by Leeds Music Corporation, Rimsky-Korsakov's *Concerto* was given its modern premiere by trombonist Davis Shuman.³ The edition published by Leeds, with edits and an introduction by Shuman, presented a great many changes to Rimsky-Korsakov's original music including revised phrasing, octave displacements, incorrect notes and changes to the final cadenza. The solo part is problematic enough, but the piano reduction most used in commonly purchased editions⁴ has its own set of significant problems. Written by

³ Shuman gave the modern premiere performance of Rimsky-Korsakov's *Concerto* in 1952 with the Goldman Band, preceded by a recording on Circle Records in the same year.

⁴ David Zimet to Timothy Hutchens, Email correspondence, *Sales info*, Hickey's Music Center, 5 November 2015. According to sales records from Hickey's Music Company, the most popular editions of Rimsky-Korsakov's *Concerto* are from International Music Company and the Kalmus edition by Alfred Publishing Co. Telemann's *Sonata* published by International Music Company is the most frequently purchased edition.

Nikolay Sergeyevich Fedoseyev, the reduction first appeared in the United States in Leeds' publication from 1952. This score is exceptionally difficult to play in its current form and the concerto would benefit from a new piano reduction.

Both of these compositions are in need of new editions that more closely reflect each work's primary source and have more playable accompaniments. It is the author's intent to create new editions for each work. Both a new solo part and piano accompaniment of Rimsky-Korsakov's *Concerto* have been completed for this project, while a new solo part for Telemann's Sonata has been created; a new keyboard accompaniment for this work, realized from the composer's figured bass, will be prepared as a future continuation of the project. A detailed discussion of each work as well as their publishing history will provide needed context to the importance of this project.

CHAPTER 2

GEORG PHILIPP TELEMANN

TELEMANN FROM 1720-1730

Georg Philipp Telemann (1681-1767) was primarily known for his sacred compositions, contributions to the fields of music publishing, education and theory, and mastery of several instruments including flute, violin and keyboard. However, he was also a published writer of poetry and sonnets with eight poems and texts for vocal music published in *Poesie der Niedersachsen*, an anthology of northern German poetry published by Christian Friedrich Weichmann (1698-1770).⁵ By early 1720, Telemann had received an invitation to assume the position of Kantor of the Johanneum Lateinschule (Latin School), as well as music director of the five main churches in Hamburg.⁶ His official responsibilities included composing two cantatas for each Sunday, a new passion for Lent, music for induction ceremonies, church consecrations and certain civic celebrations, as well as educating the schoolboys of the Lateinschule in music theory, music history and instructing them to sing.⁷

As a means of supplementing his income, Telemann worked outside of his official duties. This included assuming the directorship of the Gänsemarkt opera house, organizing a live concert series (including a Collegium musicum every winter), and as a

⁵ Steven Zohn, "Telemann, Georg Philipp," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed 23 January 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635pg4>.

⁶ These churches most likely included St. Petri, St. Nicolai, St. Jacobi, St. Catharinen, and St. Michaelis. Information provided by *Ulrich Leisinger*, <http://cpebach.org/prefaces/choralmusic-QS-preface.html>.

⁷ Steven, Zohn, "Telemann, Georg, Philipp," *Grove Music Online, Oxford Music Online*.

music publisher.⁸ As a publisher, Telemann was known for his ability to quickly engrave his own printing plates.⁹ Knowing that Telemann engraved his own plates provides a level of reassurance to researchers looking back on his publications, since the composer himself was so closely involved in the publication of his own works.

Telemann also did his own advertising and collected advance subscriptions for his publications that required patrons to purchase the entire periodical rather than individual issues. To further ensure the publication's success, he would often split compositions apart over multiple lessons (referred in the periodical as lections); this marketing strategy was utilized by subsequent music journals.¹⁰ As an example, Telemann writes "the rest to follow" (das übrige folget künftig) at the end of the first movement of his *Sonata in F major* TWV 41:F2. The following two movements appear in the next lesson.

Brian Douglas Stewart has made a connection between Telemann's involvement with the Gänsemarkt opera house and his music publishing activity between 1721-1738. Stewart claims that a direct correlation exists between declining attendance at the opera and an increase in Telemann's publishing activity. Between 1721 and 1729 Telemann gave the premiere of nineteen operas, publishing nothing until 1725. He then published nine music collections up through 1729. During 1730-1738 only five opera premieres were documented while thirty-five collections were published. Telemann's *Sonata in F*

⁸ Brian Douglas Stewart. "Georg Philipp Telemann in Hamburg: Social and Cultural Background and its Musical Expression." Doctor of Philosophy Dissertation, Stanford University, July 1985, 108-118.

⁹ Steven Zohn, *Telemann: Recorder Sonatas and Fantasias*, Pamela Thorby, recorder, York, UK: Linn Records, 2015, pg. 8.

¹⁰ *Ibid*, 9.

minor TWV 41:f1 was published in his periodical *Der Getreue Music-Meister* during this time.¹¹

TELEMANN'S PERIODICAL *DER GETREUE MUSIC-MEISTER*

During the early eighteenth century, a great deal of music was composed in the German states we know today as Germany; however very little found its way into print.¹² In Telemann's introduction to *Der Getreue*, he lays bare his desire to be "the devoted and humble servant" of music-lovers. Through his introduction and labeling of each issue as a "lection" (lesson), Telemann's intentions appear clear: to publish a periodical of instructional music. The introduction also clarifies why Telemann initially fills the periodical with his own compositions, adding works from other composers as they were submitted.

As Telemann mentions in its introduction, *Der Getreue Music-Meister* (1728-29) was the first music journal to appear in Germany. A lection was released biweekly for a period of fifty weeks, from 25 November 1728 to 1 November 1729. A modern facsimile edition of *Der Getreue* taken from the library collection at the Bibliothèque Nationale de France is published by Anne Fuzeau Classique.¹³

¹¹ Stewart, 118.

¹² Ibid, 119.

¹³ Georg-Philipp Telemann, *Der Getreue Music-Meister (1728-1729)*, Bressuire, France: Anne Fuzeau Classique, 2004, V.

FIRST PUBLICATION OF TWV 41:f1

The *Sonata in F minor* TWV 41:f1 first appeared in *Der Getreue Music-Meister*, lessons eleven through fourteen, as a bassoon solo with a basso continuo accompanied by figured bass. The first movement concludes the eleventh lesson. The first half of the second movement concludes the twelfth lesson and the second half of the second movement is in the middle of lesson thirteen. Movements three and four introduce the fourteenth lesson. The split of the second movement between lessons twelve and thirteen (at the end of this section, Telemann writes “Da Capo pag. 48”) is a prime example of Telemann’s marketing strategy at work, extending the publication of this bassoon solo over four lessons – approximately two months.

At the end of the fourth movement of the *Sonata*, Telemann writes, “This solo can also be played on recorder.”¹⁴ This is the first place in *Der Getreue Music-Meister* that Telemann suggests playing the *Sonata in F minor* TWV 41:f1 on recorder, two months after the first movement was published. In other issues of *Der Getreue*, Telemann writes for the recorder using the French treble clef-G, while this *Sonata* is written in bass clef. Both clues infer that Telemann’s suggestion to play the sonata on recorder was an after thought; the bassoon appears to have been his original conception.

¹⁴ Sabine Feisst to Timothy Hutchens. Email correspondence. *Translation of editor’s note in the Martin Ruhnke Thematisch-Systematisches Verzeichnis seiner Werke*. Arizona State University, 18 November 2015.

C	<i>Embalo Solo</i> , Partia	3. 4. 7. 8. 12
-	- Suite	25. 31. 39
-	- Fantasia	35
-	- Passacaille	42
-	- Trouble-Fête	58
-	- Piece	66
-	- Ouverture burlesque	72. 75. 79. 83. 88
-	- Suite	81. 86. 91. 94. 100
	<i>Deffus de Viols</i> , Sonate	93. 97
	<i>Fagotto Solo</i>	44. 48. 51
	<i>Flauto dolce Solo</i> , Sonata	1. 5
-	- Duetto à 2 Flauti	12. 13. 18. 19
-	- Duetto à Viola di Braccio, ò Viola di Gamba e Flauto	33. 37
-	- Introduzione, Trio à 2 Flauti	41. 47. 52. 56. 60. 64. 68
-	- Solo	44. 48. 51. 53
-	- Solo	73. 80
-	- Duetto Flaut. e Viol.	77. 84
	<i>Flauto traverso Solo</i> , Ouverture	9. 10. 15. 20. 22. 27
-	- Duetto	12. 13. 18. 19
-	- Solo Capriccio	17
-	- Duetto à Viola di Gamba, ò Viola di Braccio e Flaut.	33. 37
-	- Introduzione, Trio à 2 Flauti	41. 47. 52. 56. 60. 64. 68
-	- Solo	65. 71
-	- Duetto à Viola pomposa ò Violino e Fl.	77. 84
-	- Solo	85. 92
-	- Solo	88. 89. 96
		Olee

Figure 1. G. P. Telemann. *Der Getreue Music-Meister*, Index.

However, this assumption is contrasted by Telemann's index (Figure 1). A cursory glance shows this *Sonata* as the only composition for bassoon throughout the periodical, but it is also listed with the works for recorder (*flauto dolce*). In the recorder listing, each page in the periodical that contains a portion of the *Sonata in F minor* is listed (44, 48, 51, 53), while only the first two movements (44, 48, 51) are listed under the bassoon. Telemann's inconsistency now creates a question: Is the entire solo originally intended for bassoon, or is bassoon intended for only the first two movements? At the beginning of each section, Telemann has clearly written *Fagotto Solo* or simply *Fagotto*. This, paired with the evidence given above suggests that Telemann erred when

creating the index and mistakenly left off page 53 containing the third and fourth movement of the bassoon *Sonata*.

TELEMANN, KEY SIGNATURES AND ACCIDENTALS



Figure 2. G. P. Telemann. *Sonata in F minor, Der Getreue Music-Meister*, mm. 11-14.

Telemann's notation of the F minor key signature differs from modern practice (Figure 2). The sonata is clearly in F minor, but the key signature is missing its last flat, the lowered sixth (D-flat). It also indicates that B and A are meant to be flat, both in the staff and at the top of the staff. It is important for those studying the original manuscript to remember that modal practices of medieval music still affected key signatures during this time.¹⁵

The study of 16th century counterpoint shows that transposing modes up a fourth or down a fifth results in a key signature of one flat.¹⁶ In the case of the Ionian mode, C with no key signature becomes F with one flat, or D Dorian mode with no key signature becomes G Dorian mode transposed with one flat. The Dorian mode built on G (Dorian

¹⁵ Ian D. Bent, et al, "Notation, (vi) Accidentals, Key Signatures" *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed 25 January 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20114pg7>.

¹⁶ Stella Roberts and Irwin Fischer, "A Handbook of Modal Counterpoint," London: Collier Macmillan Publishers, 1967, 8-9.

transposed) near perfectly shares a key signature with G minor, missing only one flat (E-flat, or the lowered sixth scale degree). This pattern persists throughout all minor keys; the final flat in the key signature for B-flat minor is G-flat, E-flat minor is C-flat.

Similarly, the final flat in the key signature for F minor is D-flat. It stands to reason that the absence of D-flat from Telemann's key signature is a reflection of the medieval transposed Dorian mode. David Hiley writes, "not until the end of the 17th century were bar-lines generally understood to terminate the effect of accidentals. By this time too the influence of modal theory on the use of signatures had waned. Discrepancies to be found in early 18th-century music between modal and the modern tonal practice chiefly occur in pieces written in the modern 'minor keys', but notated in Dorian (*d-d'* without signature) or transposed Dorian modes (one flat less than modern practice)."¹⁷

To explain Telemann's inclusion of flats in the key signature for the higher B-flat and A-flat, one needs to look at its practicality. In the early 18th century, it was still common for an accidental within the music to affect the note it is paired with and nothing more. With this in mind, and recalling Telemann's intent for the periodical to be instructional, the doubled accidentals in the key signature could be simply to instruct the performer that each flat in the key signature affects all octaves, not just the notes indicated on the staff.

This also explains the presence of accidentals throughout Telemann's *Sonata* in *Der Getreue*, some of which appear on the same note several times in a single measure. Figure 2, from the first movement, shows measures eleven through fourteen. In the

¹⁷ David Hiley, "Accidental, 3. Use from the 17th century," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed 25 January 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00103>.

second beat of measure twelve, Telemann applies a sharp accidental to the F on both the downbeat and its return on the upbeat of beat two. This pattern persists throughout all movements of the sonata and provides clarification in Telemann's *Sonata* at moments like measure fourteen, also seen in Figure 2.

CHAPTER 3

TELEMANN'S *SONATA* SOLO PART

MODERN PUBLICATIONS OF TELEMANN'S *SONATA*

Telemann's *Sonata in F minor* TWV 41:f1 has been adapted for many instruments other than bassoon, including flute, French horn, euphonium and trombone. In the trombone catalogue, two editions are available today: an arrangement edited by Allen Ostrander published by International Music Company (IMC)¹⁸ and John Glenesk Mortimer's arrangement published by Editions Marc-Reift.¹⁹ The IMC edition is, by a fifteen to one ratio, the more popular edition of the two.²⁰ The price difference between each edition may very well effect the decision to purchase one version or the other with the IMC edition currently selling for \$10.50 while the Marc-Reift edition costs \$31.90.²¹

The IMC edition uses a keyboard realization by Robert Veyron-Lacroix; the Marc-Reift edition does not specifically identify the author of the realization. Both editions changed the key signature – without comment – to F minor in contrast to Telemann's original F Dorian key signature.

¹⁸ Georg Philipp Telemann, *Sonata in F minor for Trombone and Piano*, ed. by Allen Ostrander with piano realization by Robert Veyron-Lacroix, New York: International Music Company, 1968.

¹⁹ Georg Philipp Telemann, *Sonata in F Minor for Trombone and Piano (Organ)*, arr. by John Glenesk Mortimer, Crans-Montana, Switzerland: Editions Marc Reift, 1996.

²⁰ David Zimet to Timothy Hutchens, Email correspondence, *Sales info*, Hickey's Music Center, 5 November 2015.

²¹ "Trombone Catalogue p. 25," last updated 19 January 2016, Hickey's Music Center, accessed 30 January 2016, http://www.hickeys.com/cgi/display.cgi?cart_id=2627621.11336&page=/tnsopo25.htm.

The need for a new edition of the solo part to Telemann's *Sonata* is evident when comparing these two editions to Telemann's original publication in *Der Getreue Music-Meister*. Each movement will be discussed in turn.

TELEMANN SONATA MOVEMENT I

Both Mortimer and Ostrander make an important editorial change in the first measure: they each indicate a tempo that is variance with Telemann. Ostrander's transcription gives the tempo as *Andante Cantabile* while Mortimer's arrangement begins *Andante*. Telemann's original notation identifies the first movement as *Triste* (French *sad*²²), giving not only his idea for tempo, but an indication of style as well (Figures 3, 4 and 5).

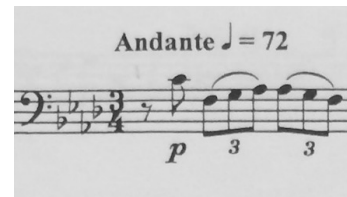
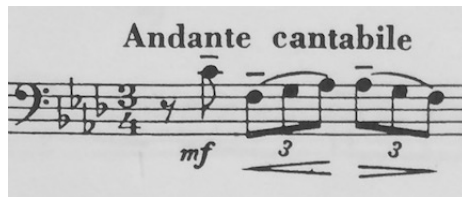
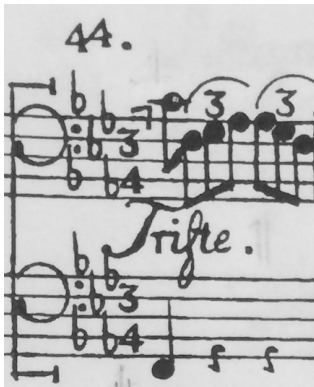


Figure 3 (left). G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, m. 1.

Figure 4 (center). G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, m. 1.

Figure 5 (right). G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, m. 1.

²² "triste," *The Oxford Companion to Music*. *Oxford Music Online*, Oxford University Press, accessed 1 March 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6938>.

Both editions also fail to give the Sonata's Ruhnke number,²³ TWV 41:f1, correctly. Ostrander includes this number at the top of the first page under the title, but it is incomplete (Figure 6). However, Ostrander does indicate that the solo is originally for bassoon or recorder with continuo, giving helpful insight to the performer. Mortimer's edition gives neither the Ruhnke number nor the original instrument for which the Sonata was written.

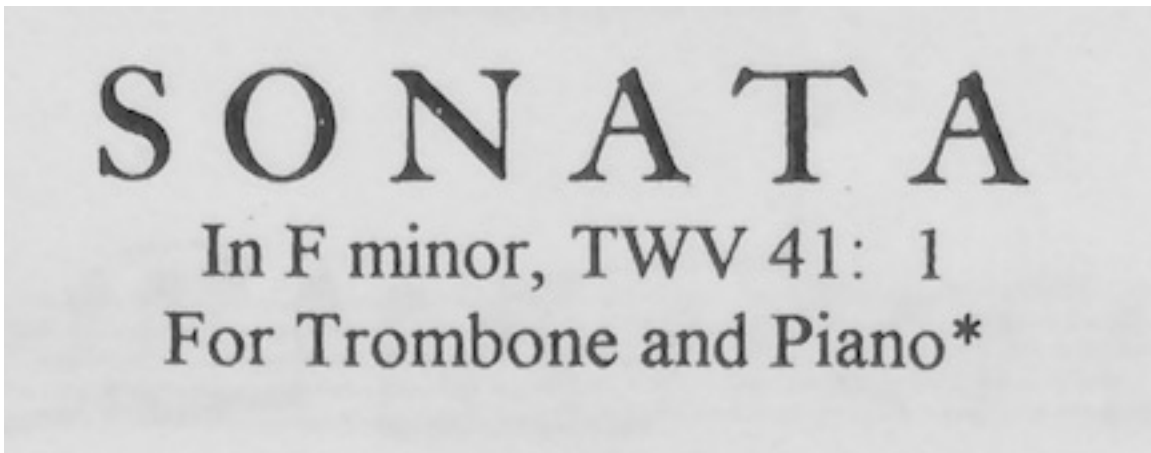


Figure 6. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, International Music Company.

Analyzing both editions side by side highlights another important discrepancy: both editions have very different editorial markings such as slurs, dynamics, crescendos and decrescendos). Neither edition is faithful to Telemann's original articulation and

²³ A Ruhnke number is the categorical TWV number, which stands for Telemann-Werke-Verzeichnis (Telemann's work directory) given to Telemann's compositions in his collected catalogue, much like the BWV of Bach's work. Created by Martin Ruhnke, the Ruhnke number is based on Anthony van Hoboken's Haydn catalogue, and organizes Telemann's music according to scoring (TWV 41 for music for one instrument with continuo, TWV 42 for duets with continuo, TWV 43 for trios with continuo, etc.).

dynamic scheme. To an extent, the added slurs and dynamics in each edition attempt to emphasize and contour each musical phrase although this is done to excess. Both Ostrander and Mortimer have either altered or extended slurs Telemann originally wrote.



Figure 7a. G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 1-5.

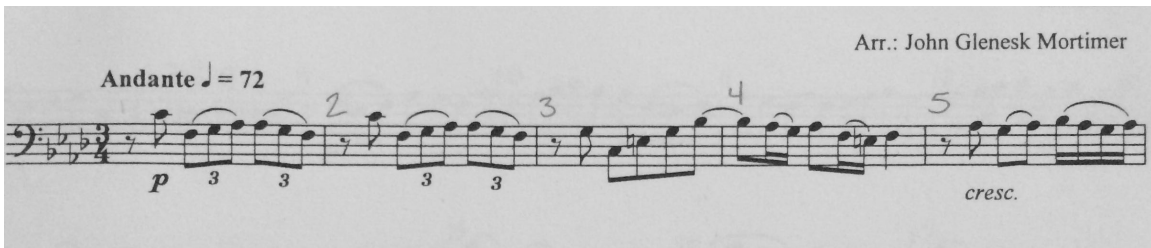


Figure 7b. G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, mm. 1-5.



Figure 8a. G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 7-10.

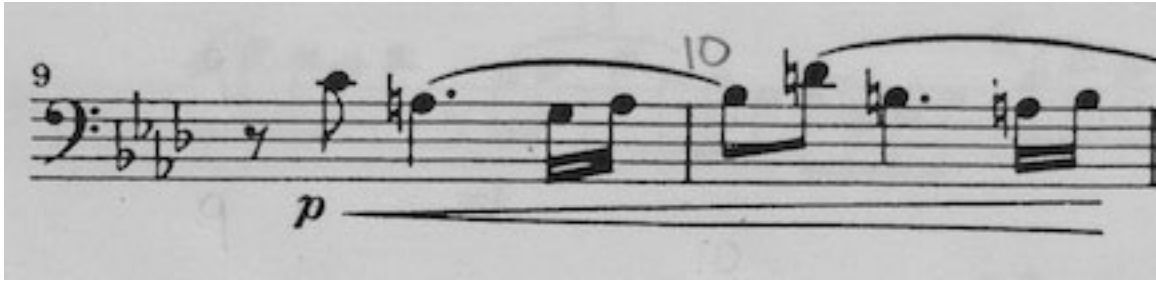


Figure 8b. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, mm. 9-10.



Figure 9. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, mm. 1-3.

Alterations of this nature appear throughout both editions of the *Sonata*. Mortimer opens the first movement at a dynamic of *p*, which doesn't actually appear until measure two (Figure 7b). To follow this, the return to *f* is never notated, though Telemann indicates this in measure three. Mortimer also alters the slur in measure five, omitting the first eighth note from the slur as originally written by Telemann.

Figure 8 shows Ostrander extending the slur from measure nine into measure ten. In the original manuscript, Telemann leaves the downbeat of measure ten out of this slur, creating a different quality of articulation. Ostrander also altered Telemann's dynamic in measure three (Figure 9); he wrote *mf* as opposed to the originally indicated *f*.

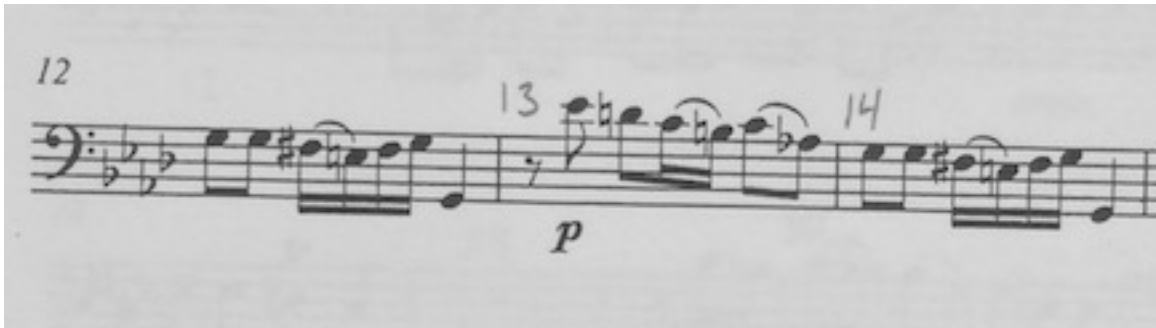


Figure 10. G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, mm. 12-14.

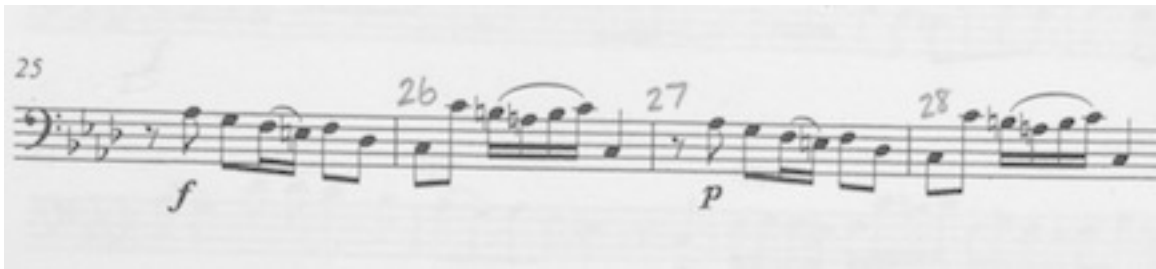


Figure 11. G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, mm. 25-28.



Figure 12. G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 11-14.



Figure 13. G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 25-28.

Measures twelve and fourteen and measures twenty-six and twenty-eight also show differences between Mortimer and Ostrander's editions. Mortimer wrote the same pitches on beat two of measures twelve and fourteen (reference Figures 10 and 11 above). The same decision was made for measures twenty-six and twenty-eight (B-natural in these measures).



Figure 14. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, mm. 9-16.

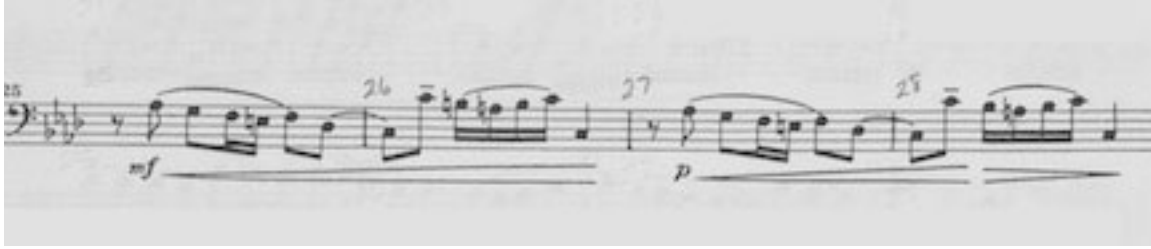


Figure 15. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, mm. 25-28.

In Figure 14 above, measure fourteen shows how Ostrander writes F-natural on beat two as opposed to the F-sharp that appears in measure twelve. This appears when the pattern repeats on beat two of measures twenty-six and twenty-eight (B-natural becomes B-flat) (Figure 15). Telemann's edition clearly shows that Ostrander's note choice is correct (reference Figures 12 and 13). However, a courtesy accidental in measures fourteen and twenty-eight would provide clarity.

These measures also display an octave displacement issue found in each edition. Note that the downbeat of every measure in both Ostrander and Mortimer's editions differs from Telemann's original notation by an octave (see Figures 12 and 13 [Telemann], 14 and 15 [Ostrander] and 10 and 11 [Mortimer]).

Mortimer is also inconsistent with the notation of his own alterations. For example, measures twelve and fourteen contain identical rhythmic material to measures twenty-six and twenty-eight (Figures 10 and 11). Telemann calls for a slur that encompasses all four sixteenth notes on beat two in each measure (Figures 12 and 13). Mortimer has altered the slur in the first two appearances of this motive while correctly articulating it later on.



Figure 16 (left). G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 9-10.

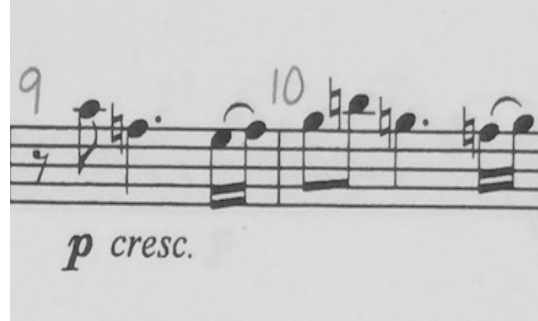


Figure 17 (right). G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, mm. 9-10.



Figure 18 (left). G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, mm. 17-18.

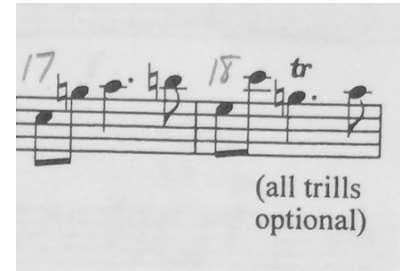


Figure 19 (right). G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, mm. 17-18.

The inconsistency in Mortimer's edition continues with the inclusion of trills. Ostrander chose to omit the trills in the IMC edition, likely due to the near impossibility of executing them successfully on the trombone. However, Mortimer includes them in a haphazard fashion. Figures 16, 17, 18 and 19 show side-by-side comparisons of measures from Telemann's edition and Mortimer's arrangement.

As can be seen, Mortimer both omitted trills that Telemann wrote and added trills where Telemann had none. In fact, 50% of Mortimer's trills throughout all movements

appear in Telemann's music while the other 50% are Mortimer's own invention.

Mortimer also ignores 57% of the trills that appear in *Der Getreue*. Most of Telemann's trills appear in a register that makes them non-idiomatic for the trombone, but they should appear exactly as Telemann wrote them if they are to be included. If anything, this would better show the performer what Telemann originally intended.



Figure 20 (left). G. P. Telemann. *Sonata in F minor*, Movement I, *Der Getreue Music-Meister*, m. 16.

Figure 21 (middle). G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement I, International Music Company, m. 16.

Figure 22 (right). G. P. Telemann. *Sonata in F minor*, Movement I, Editions Marc-Reift, m. 16.

The last significant alteration in the first movement occurs in measure sixteen (Figures 20, 21 and 22). Both Ostrander and Mortimer tie together the F on the upbeat of two and the downbeat of three. This contradicts Telemann's edition, which shows no indication of a tie or slur in that measure.

TELEMANN SONATA MOVEMENT II

Many of these same types of problems persist in the second movement. Telemann wrote very few dynamic indications throughout the sonata and only four appear in the

second movement. The dynamic and articulation editorial additions to Ostrander and Mortimer's editions not only over-edit the piece (occasionally contradicting the composer's desired markings), but they also proscribe an approach that discourages the performer's interpretive freedom and desired inflections.



Figure 23. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm.1-6.

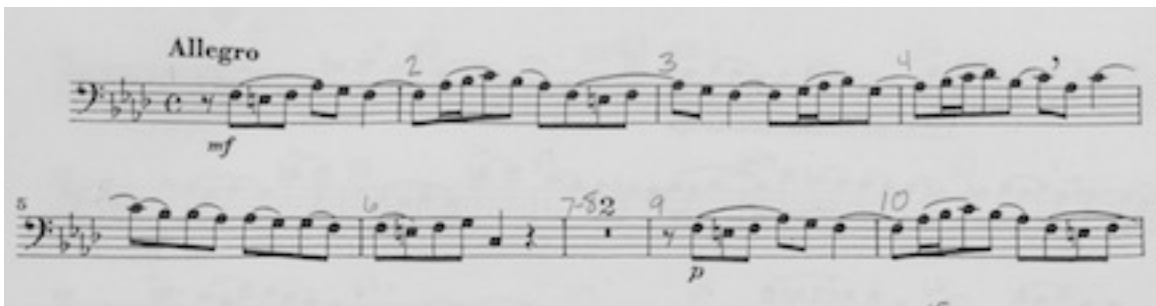


Figure 24. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 1-10.



Figure 25. G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 1-12.

This is illustrated by the opening phrase of the second movement. Telemann only wrote slurs in measures five and six (Figure 23), yet Ostrander and Mortimer have added slurs that affect the shape of the line (Figures 24 and 25). Mortimer excludes the first slur in measure five on the cascading eighth notes, and both editors diminish the length of Telemann's slur in measure six by one eighth note.

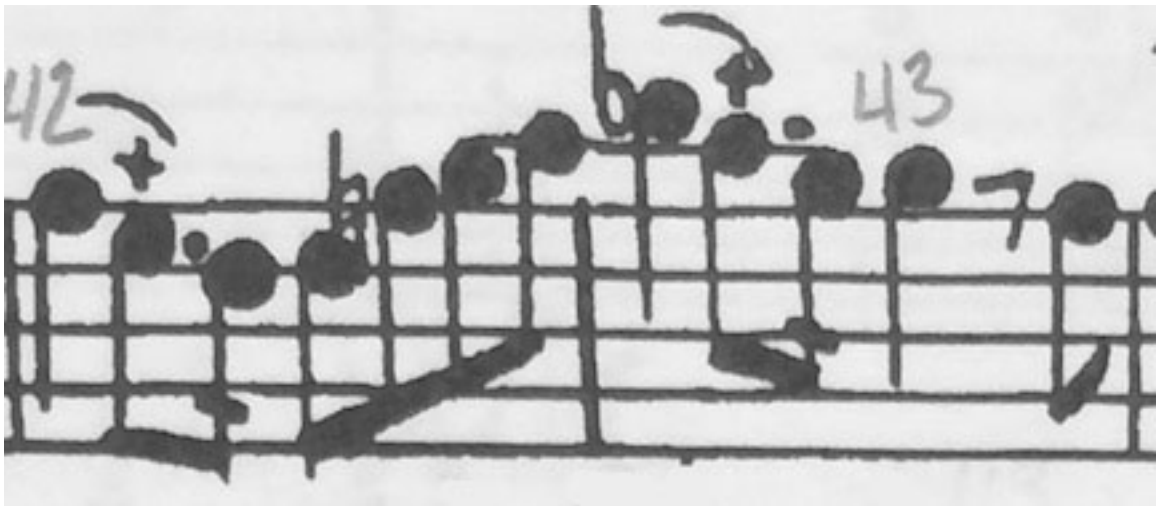


Figure 26. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm. 42-43.



Figure 27. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 39-46.

Ostrander also alters the original slurs in measures forty-two through forty-three (Figure 27). In these measures, Ostrander extends Telemann's articulation (Figure 26),

changing the character of the line by eliminating separation between the dotted eighth note and sixteenth note. This type of alteration persists throughout the movement.

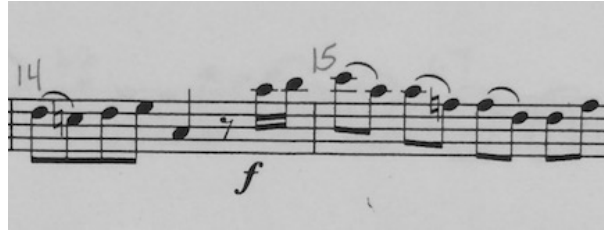


Figure 28 (left). G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm. 14-15.

Figure 29 (right). G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 14-15.

In Mortimer's edition, measure fourteen contains an incorrect note (Figure 29). The upbeat of beat four into measure fifteen contains two sixteenth notes, which should be C and D-natural. Remember when observing Figure 28 that Telemann's key signature does not include D-flat. Therefore, the final sixteenth note in measure fourteen is actually D-natural. Mortimer's key signature adds D-flat, leading performers to play D-flat in measure fourteen instead of Telemann's intended D-natural.



Figure 30. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm. 18-20.



Figure 31. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 18-20.

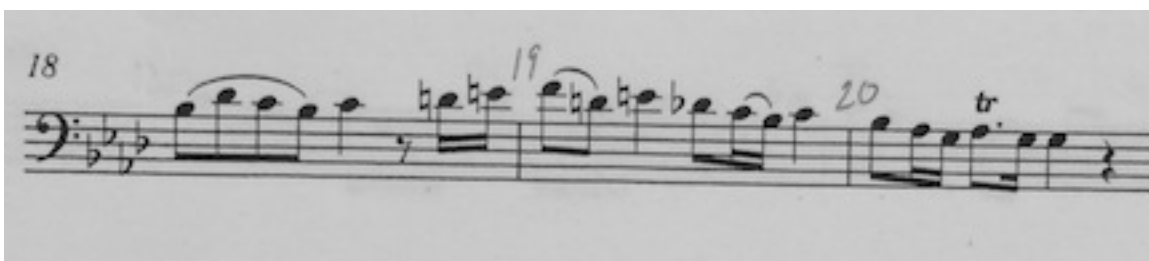


Figure 32. G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 18-20.

Measures eighteen through twenty show more of these inaccuracies. Both Ostrander and Mortimer incorrectly mark the fourth sixteenth note of beat four in measure eighteen as an E-natural, while Telemann clearly writes it as an E-flat. Mortimer also changes several other notes in measure nineteen. Beat two should be a quarter note E-flat, the downbeat of beat three should be a D-natural, and the last sixteenth note of beat three should be a B-natural. In measure twenty he not only adds an unnecessary trill, but Mortimer altered the rhythm of beat two (Telemann writes a quarter note moving to a quarter note [Figure 30] while Mortimer changes the rhythm to a dotted eighth-sixteenth [Figure 32]).



Figure 33. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm. 43-44.

In measure forty-four, both editors have chosen to write out Telemann's ornament as opposed to write the measure as Telemann indicated. In *Der Getreue* (Figure 33), Telemann writes a dotted quarter note on beats one and three with each note preceded by a grace note.

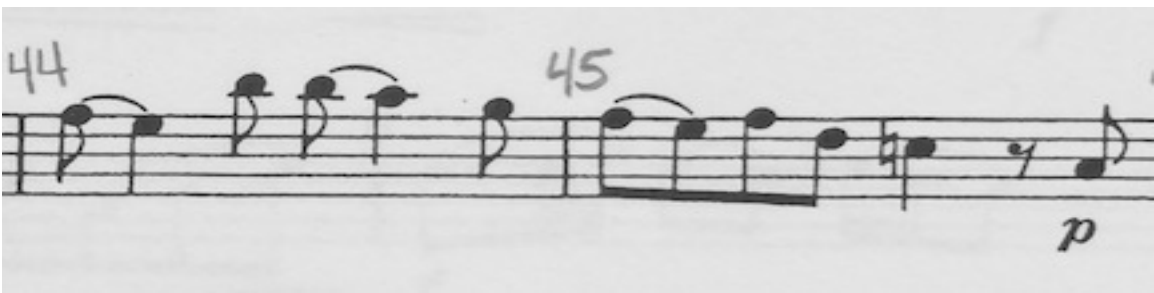


Figure 34. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 44-45.

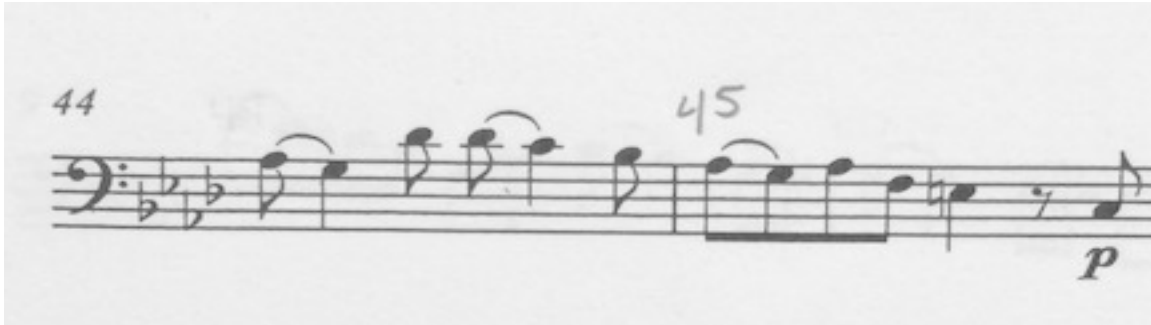


Figure 35. G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 44-45.

Ostrander and Mortimer split Telemann’s dotted quarter into an eighth note moving into a quarter note (Figures 34 and 35). Their editorial decision is a sensible interpretation of the grace notes but a better solution would have been to write the rhythm as Telemann intended while adding a footnote or *ossia* measure explaining their editorial rhythmic option.

A similar problem exists in measures sixty-nine and seventy-one. Here Telemann writes an ornamented quarter note on beat one.



Figure 36. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm. 68-71.

While both modern editions attempt to write out how the ornament could be performed (Figures 37 and 38), they disregard the fact that a trill embellishes this same note. As with

measure forty-four, it would have been best for the edition to show what Telemann originally wrote and allow the performer to decide how to execute the ornament.

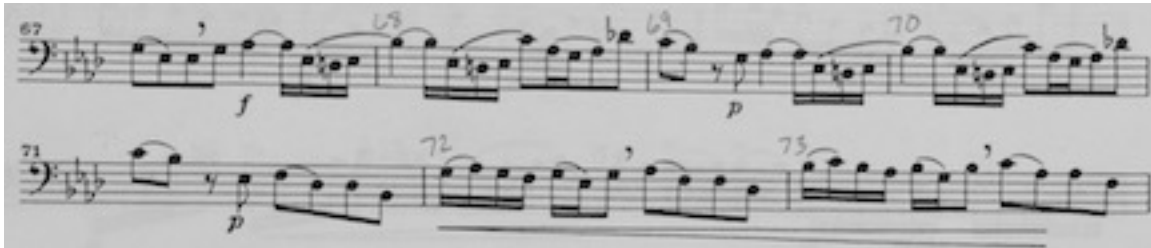


Figure 37. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 67-73.

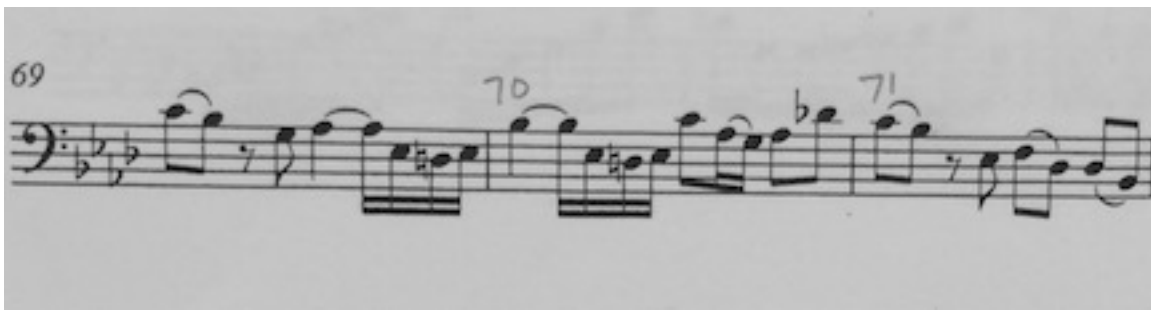


Figure 38. G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 69-71.

In measures forty-six through forty-eight, Ostrander and Mortimer both changed the octave in which Telemann wrote several notes on beat two of each measure. Originally, Telemann writes the second, third and fourth sixteenth notes (C, B-natural, C) in the bass clef staff (Figure 39).



Figure 39. G. P. Telemann. *Sonata in F minor*, Movement II, *Der Getreue Music-Meister*, mm 40-52.



Figure 40. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement II, International Music Company, mm. 43-50.



Figure 41. G. P. Telemann. *Sonata in F minor*, Movement II, Editions Marc-Reift, mm. 44-52.

Ostrander altered this by displacing these three notes up an octave, and Mortimer followed his example (Figures 40 and 41). This might have been an attempt to facilitate

the passage on trombones without an F-attachment, but it is an unnecessary adjustment as most modern collegiate and professional trombonists are likely to have F-attachment trombone.

TELEMANN *SONATA* MOVEMENT III

In contrast to the heavy alterations in the first and second movements, the editions of the third movement by Ostrander and Mortimer accurately replicate Telemann's original pitches and rhythms with limited alterations to articulations and dynamics.

Significant adjustments in this movement are less about changing Telemann's music and more about making rhythms easier to read. In measures five and six, each editor chooses to adjust Telemann's dotted eighth note on the upbeat of beats three and one (respectively) into an eighth note tied to a sixteenth note. The Figures 42, 43 and 44 below illustrate how this adjustment to modern notation provides welcome clarification about the execution of the rhythmic figure.



Figure 42. G. P. Telemann. *Sonata in F minor*, Movement III, *Der Getreue Music-Meister*, mm. 5-6.



Figure 43. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement III, International Music Company, mm. 5-6.

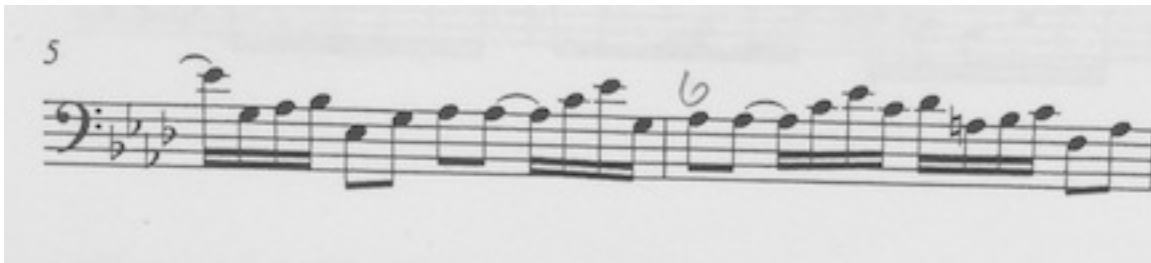


Figure 44. G. P. Telemann. *Sonata in F minor*, Movement III, Editions Marc-Reift, mm. 5-6.

This can be seen again in measures twelve and fifteen. Here, Ostrander and Mortimer replace the dotted quarter note on beat two with a quarter note tied to an eighth note (Figures 45, 46 and 47).

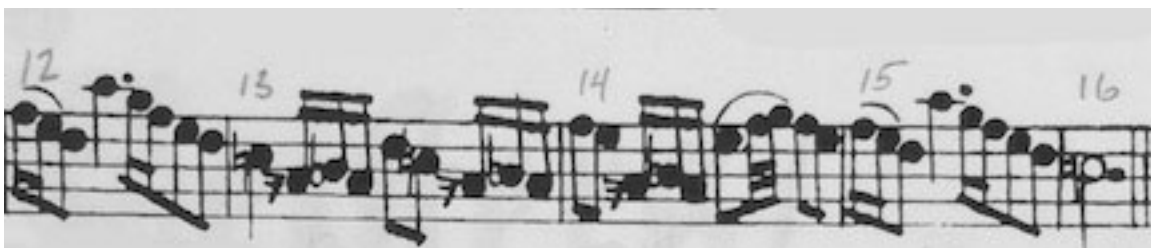


Figure 45. G. P. Telemann. *Sonata in F minor*, Movement III, *Der Getreue Music-Meister*, mm. 12-16.



Figure 46. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement III, International Music Company, mm. 10-16.



Figure 47. G. P. Telemann. *Sonata in F minor*, Movement III, Editions Marc-Reift, mm. 9-16.

However, Mortimer inaccurately represents the rhythm. The second and third beats of measure fifteen should contain a quarter note tied to an eighth note, followed by two sixteenth notes. Mortimer instead ties the quarter note on beat two to a sixteenth note so that the next pitch (B-flat) enters one sixteenth early. The next pitch (A-flat) is changed into an eighth note to maintain four full beats in the measure.

TELEMANN *SONATA* MOVEMENT IV

With the fourth movement, both Ostrander and Mortimer revert to making significant changes to Telemann's original dynamic and articulation structure. Telemann indicates a slur in only four measures throughout the movement (Figure 48).



Figure 48. G. P. Telemann. *Sonata in F minor*, Movement IV, *Der Getreue Music-Meister*, mm. 40-43.

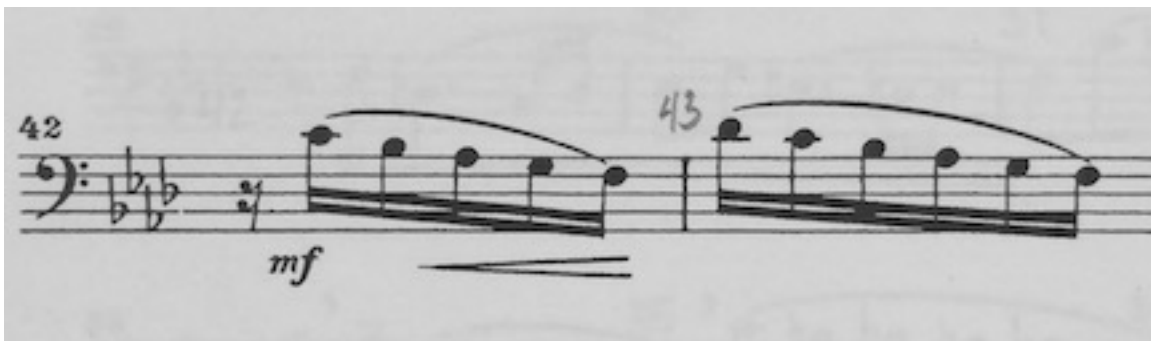


Figure 49. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement IV, International Music Company, mm. 42-43.

While Mortimer honored Telemann's articulation pattern in these particular measures, Ostrander altered the articulation in measure forty-three and also changed Telemann's dynamic indications (Figure 49).



Figure 50. G. P. Telemann. *Sonata in F minor*, Movement IV, *Der Getreue Music-Meister*, mm. 44-50.



Figure 51. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement IV, International Music Company, mm. 42-50.



Figure 52. G. P. Telemann. *Sonata in F minor*, Movement IV, Editions Marc-Reift, mm. 40-50.

Each editor altered the rhythm of measures forty-four and forty-five, both changing the musical line and decreasing the degree of difficulty. Figure 50 (above) shows Telemann's intended rhythm for these two measures (two thirty-second notes and

a sixteenth note on beats one and three and two sixteenth notes on beat two) while Figures 51 and 52 show the alterations by Ostrander and Mortimer, respectively.

In measure forty-seven (Figures 51 and 52), Ostrander and Mortimer change Telemann's music from a measure of six sixteenth notes to four sixteenths and a quarter note. The changes in these four measures (forty-four through forty-seven) greatly affect the large-scale ending of the fourth movement.

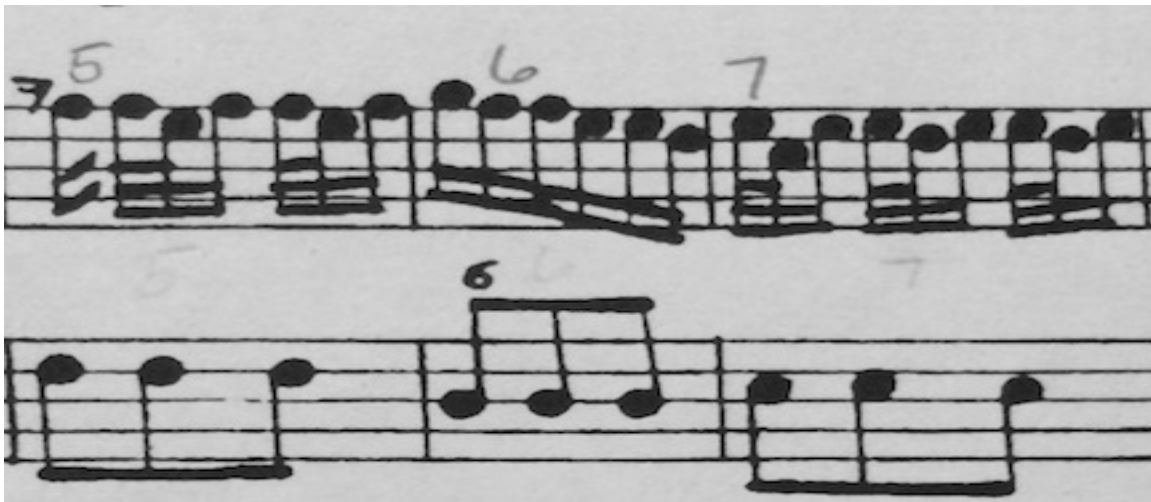


Figure 53. G. P. Telemann. *Sonata in F minor*, Movement IV, *Der Getreue Music-Meister*, mm. 5-7.

Unlike all of the previously discussed issues with Ostrander and Mortimer's editions, measure seven presents a unique problem with an illusive solution (Figure 53). Where Telemann's manuscript provides solutions to other errors, this measure cannot be solved with a cursory glance at the manuscript in *Der Getreue*. In Ostrander's edition, beats two and three change from G, E-flat, G to G, F, G.



Figure 54. G. P. Telemann, arr. Allen Ostrander. *Sonata in F minor*, Movement IV, International Music Company, mm. 5-7.

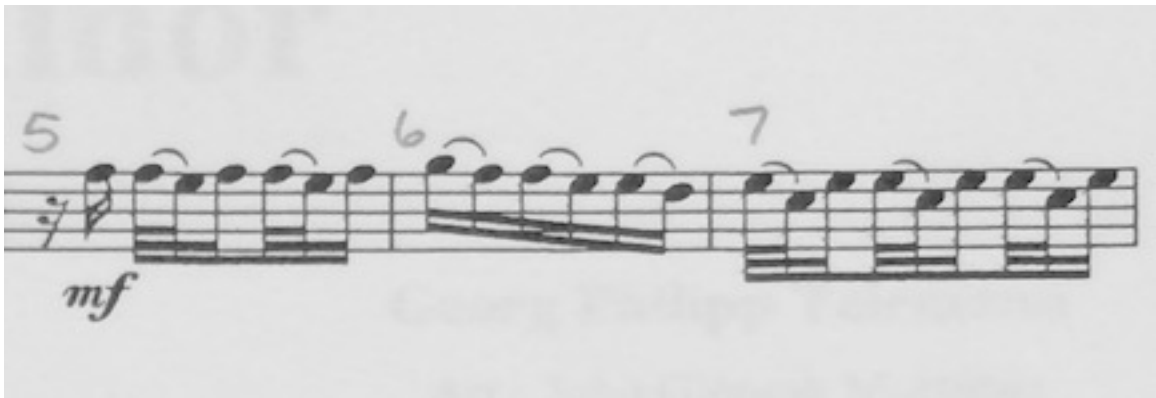


Figure 55. G. P. Telemann. *Sonata in F minor*, Movement IV, Editions Marc-Reift mm. 5-7.

In contrast, Editions Marc-Reift (Figure 55) maintains the G, E-flat, G configuration for all three beats. Unlike the other concerns raised by these modern editions, this measure cannot be solved by a simple comparison with Telemann's edition.

Telemann does not change notes within the measure at other appearances of this motive (measures five and nine). Turning to the continuo does little to help, as the continuo contains three eighth notes on one pitch. Only one of two possible solutions can be correct: Telemann intended to switch from chord tones on beat one to a lower neighbor tone on beats two and three or he made an error when engraving the plates.

Both the E-flat and F could exist in this measure, so the choice is ultimately up to the editor.

APPROACH TO RESTORING TELEMANN'S *SONATA*

Trombonists have very little music from this era, and reflecting the composer's original publication in this edition of the *Sonata* not only imitates the original music, but also provides an opportunity to use the *Sonata* as an educational resource for young trombonists.

The new edition of the *Sonata* created for this project reflects Telemann's original music as found in *Der Getreue*, adapting it idiomatically to the trombone. When editorial alterations were made, brackets differentiate the editor's markings from Telemann's. It is hoped that the absence of didactic instruction will enhance the musicianship of the amateur musician while encouraging the advanced performer to create a unique interpretation customized to their musical interpretation.

CHAPTER 4

NIKOLAY ANDREYEVICH RIMSKY-KORSAKOV

RIMSKY-KORSAKOV FROM 1870-80

Nikolay Andreyevich Rimsky-Korsakov (1844-1908), known for his significant contributions to orchestral and wind band repertoire,²⁴ is also one of the few historically prominent composers who wrote for the trombone as a solo instrument. Having started musical training at the age of thirteen with Mily Balakirev, Rimsky-Korsakov later instructed himself in the art of counterpoint. Throughout his autobiography, *My Musical Life*, Rimsky-Korsakov frequently references his study of counterpoint. For example, he recalls an interaction with Modest Moussorgsky, “Though still keeping up friendly relations with Cui and Borodin as well as with me, Moussorgsky regarded me with a certain suspicion. My studies in harmony and counterpoint, which had begun to absorb me, did not please him at all. It looked as though he suspected me of being the conservative professor, who might convict him of parallel fifths, and this was unbearable to him.”²⁵

Rimsky-Korsakov also began a study plan that included writing contrapuntal exercises, chorales, fugues, *a cappella* choruses and a cantata around 1874.²⁶ This self-

²⁴ Works for orchestra include: *Scheherazade*, four symphonies, *Russian Easter Festival Overture*, *Sadko*, and *Overture on Three Russian Themes*. Works for wind band include: *Concerto for Trombone and Military Band*, *Concertstück in E-flat for Clarinet and Military Band*, *Variations for Oboe and Military Band* as well as transcriptions by Wagner (*Prelude to Lohengrin*), Schubert (*March*), Mendelssohn (*Nocturne and Wedding March from Midsummer Night's Dream*), and Beethoven (*Overture Egmont*).

²⁵ Nikolay Andreyevich Rimsky-Korsakov, “My Musical Life,” ed. Carl van Vechten, trans. Judah A. Joffe, London: Faber and Faber Limited, 1989, 146-147.

²⁶ Mark Humphreys, et al, “Rimsky-Korsakov, 2. 1871-80” *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed 26 January 2016, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52074pg1>.

imposed plan of study shows Rimsky-Korsakov was devoted to learning and developing his abilities. Rimsky-Korsakov also confesses to having no conducting experience, which he gained during his professorship. He alludes to his initial professorial years, “Thus having been undeservedly accepted at the Conservatory as a professor, I soon became one of its best and possibly its very best *pupil*, judging by the quantity and value of the information it gave me!”²⁷

Before Rimsky-Korsakov began this self-imposed curriculum, he was appointed Inspector of Naval Bands, a position that was created for him. It was while he held this post that the *Concerto for Trombone and Military Band* was composed in approximately 1877. The *Concerto for Trombone and Military Band* is one of only three works composed by Rimsky-Korsakov with a wind band accompaniment.²⁸ To explain his rationale for writing these three solos, Rimsky-Korsakov writes “These compositions of mine were written primarily to provide the concerts with solo pieces of less hackneyed nature than usual; secondly, that I myself might master virtuoso style, so unfamiliar to me, with its solo and tutti, its cadences, etc.”²⁹

FIRST PERFORMANCES OF THE *CONCERTO*

Rimsky-Korsakov’s *Concerto for Trombone and Military Band* was premiered in Kronstadt under the composer’s direction on 16/28 March 1878,³⁰ the soloist was

²⁷ Rimsky-Korsakov, *My Musical Life*, 199.

²⁸ Written around the same time was *Variations on a Theme by Glinka* for Oboe (1878) and *Konzertstück* for Clarinet (1878), both of which were first published with the trombone *Concerto* in volume 25 of Rimsky-Korsakov’s complete works in 1950.

²⁹ Rimsky-Korsakov, *My Musical Life*, 182.

Warrant Officer Leonov. As a Warrant Officer – a title often given to musicians whose primary training was on their respective instrument, not the military – Leonov ranked between commissioned and non-commissioned officers.

In response to this premiere performance, Rimsky-Korsakov wrote, “The soloists gained applause, but the pieces themselves went unnoticed, like everything performed at Kronstadt. No interest is taken in the names of composers, nor indeed in the compositions themselves; and in fact it never occurs to a good many to speculate on whether a composition has such a thing as a composer!...The finale of the trombone concerto was not bad, taken all in all, and was effectively orchestrated.”³¹

Though pleased with the finale’s orchestration, Rimsky-Korsakov may have considered re-orchestrating the accompaniment. This notion appears in the introduction to volume 25 of Rimsky-Korsakov’s complete works, edited by Yevgeny Makarov (1912-1985). Makarov states that a copyist’s manuscript exists of Rimsky-Korsakov’s *Concerto* on which the composer presumably wrote on the cover page, “The accompaniment of the concerto ought to be redone in the usual way.”³² It is presumed that the “usual way” refers to an orchestral accompaniment that Rimsky-Korsakov never created.

³⁰ The premiere date of the *Concerto* is listed with two different dates, the 16 and 28 March. This is the product of a different calendar in use in 19th century Russia. Common practice acknowledges this contrast in one of three ways: using the original date with “Old Style” or “O.S.” in parenthesis, using the adjusted date with “New Style” or “N.S.” in parenthesis, or showing both dates as shown here.

³¹ Rimsky-Korsakov, “My Musical Life,” 181.

³² N[ikolay Andreyevich] Rimsky-Korsakov, *Polnoye sobraniye sochineniy* [Complete works], vol. 25, *Proizvedeniya dlya dukhovikh instrumenov solo s dukhovim orkestrom* [Works for solo wind instrument with wind band], ed. Ye[vgeniy Petrovich] Makarov (Moscow: State Music Publisher, 1950), unpaginated preface.

A second performance of Rimsky-Korsakov's *Concerto* was given during his official visit as Inspector of Naval Bands to Nikolayev in 1881. The introduction to volume 25 of Rimsky-Korsakov's complete works states that the concert and its repeat took place on 20-21 June (1-2 July),³³ while Rimsky-Korsakov's autobiography contains a footnote stating it actually on 19-20 June (31 June-1 July),³⁴ a day earlier. The soloist for these performances was a seaman named Aksyonov.³⁵ After these two performances, the *Concerto* all but disappeared with no documented performances for the next 66 years.

SURVIVING COPYIST MANUSCRIPT

As mentioned in the introduction of Rimsky-Korsakov's Complete Works volume 25, the original manuscript has not been preserved, although a copyist's manuscript has survived.³⁶ The manuscript's title page with Rimsky-Korsakov's writing regarding the work's orchestration, referenced by Makarov in the introduction to volume 25, can be seen in Figure 56.

³³ Ibid, unpaginated preface.

³⁴ Rimsky-Korsakov, "My Musical Life," note 12, 252.

³⁵ Rimsky-Korsakov, Makarov "Complete Works vol. 25," unpaginated preface.

³⁶ The present location of the copyist manuscript is in the Central Music Library of the Moscow Philharmonic Society, registration number E241. I am grateful to Professor Vasily Petrovich Matveichuk of the Moscow State University of Arts and Culture for providing me with this manuscript. I am also grateful to Professor Douglas Yeo for initiating the conversation with Professor Matveichuk and to Dr. Jay Roberts for facilitating communication between all parties.

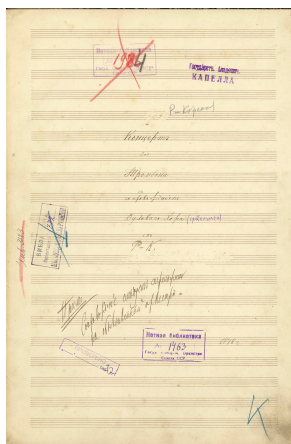


Figure 56. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Copyist Manuscript Cover.

This page contains stamps tracking its travel over the course of the years as well as handwriting by Rimsky-Korsakov, the copyist, and other unknown hands. The top left stamp is from “Music Library [obscured text] of the State [obscured] Orchestra of the USSR,” crossed out with a corrected date of 1984. To the right the stamp reads “State Academic Choir (Capella).” Beneath this stamp is unattributed handwriting that appears to be the abbreviation of the composer’s name. The center of the page translates to the title of the piece written by the copyist. It reads “Concerto / for / Trombone / with / accompaniment / of wind choir (orchestra) / work / R-K.” The word orchestra appears in parenthesis because it is written in different ink by an unknown hand. Below this is slanted text written by Rimsky-Korsakov that reads, “The accompaniment ought to be done in the usual way.”³⁷

The marking on the left-hand side of the page (crossed out in red) reads “inv[entory] 3183.” To the right of this is another library stamp that is crossed out and difficult to read. The stamp beneath the left-hand side of Rimsky-Korsakov’s handwriting reads, “Audited 195\2.” The unmarked stamp at the bottom center of the page reads,

³⁷ Robert Oldani to Timothy Hutchens, Email correspondence, *Rimsky-Korsakov Copyist Edition*, Arizona State University, 24 November 2015.

“Music Library I. [sheet] 1463 State Symphony Orchestra of the USSR” with “1878” in the copyist’s handwriting to the right.³⁸

This copyist manuscript appears to be the oldest surviving manuscript of Rimsky-Korsakov’s *Concerto*.

PUBLICATION IN THE COMPLETED WORKS

The introduction to volume 25 of Rimsky-Korsakov’s complete works states that all three works (trombone concerto, clarinet concerto, and variations for oboe) were published for the first time in that collection.³⁹

At the end of the introduction to volume 25, editor Yevgeny Petrovich Makarov writes, “All necessary addenda – slurs, expressive marks, dynamics – are enclosed in square brackets. Obvious errors are corrected without reservation.”⁴⁰ Though several obvious errors such as missing accidentals can be found in the copyist’s manuscript, these editorial changes are quite small and show that Makarov’s edition is not significantly different from the copyist’s copy. A compilation of the differences between Makarov’s edition and the copyist’s copy appears in Appendix C.

DAVIS SHUMAN AND LEEDS MUSIC COMPANY

³⁸ Ibid.

³⁹ Rimsky-Korsakov, Makarov, “Complete Works vol. 25,” unpaginated preface.

⁴⁰ Ibid.

In 1952, Rimsky-Korsakov's *Concerto* was first published in the United States of America by Leeds Music Corporation. This publication was edited by trombonist Davis Shuman (1912-1966), known for his angular trombone design as well as a proponent of new music for the trombone.⁴¹ In 1952, Shuman made the first recording of Rimsky-Korsakov's *Concerto* on Circle Records (Figure 57) with Tibor Serly conducting. This recording was later re-released in 1960 on the Classic Editions label.

In a note on the reverse side of both albums, each claims to be the world premiere recording of the *Concerto*; both recordings sound identical. The notes on each album also list the recording engineer as Peter Bartok. Both records also note that Shuman used his angular trombone on this recording. All evidence suggests that Classic Editions is a rerelease of the Circle Records album however each album claims a different accompanying ensemble.

On the Circle Records cover (Figure 57), credit is given to the "Symphony Artists Band" while Classic Editions (Figure 58) gives credit to "members of the NBC Symphony"; each record states that Tibor Serly was the conductor. Shuman also recognizes Serly as the conductor for the Circle recording in the introduction to his Leeds edition of the concerto.⁴² To further obfuscate the story, Serly's biography in the liner notes on both albums states that Serly's conducting "is an important factor on this record in the Rimsky-Korsakov *Concerto*, with a band chosen from the New York Philharmonic

⁴¹ Shuman had many new works written for him by contemporary composers including Darius Milhaud, Ernst Bloch, Tibor Serly, and Vincent Persichetti. See: Mark Paul Babbitt, *Davis Shuman: a biography*, DMA dissertation, University of Washington, 2005.

⁴² N. Rimsky-Korsakov, *Concerto for Trombone or Trumpet (or Cornet) and Band*, ed. by Davis Shuman with piano reduction by N. Fedoseyev, New York: Leeds Music Corporation, 1952, unpaginated introduction.

under his baton.”⁴³ It is difficult to say which of these three ensembles is heard on the album. However, it does appear that both albums utilize the same source recording.

The Circle Records release pairs Rimsky-Korsakov’s *Concerto* with *Three Russian Folk Songs* (Rimsky-Korsakov) and *Three Festive Moods* (attributed to Alexander Konstantinovich Glazunov, Anatoly Konstantinovich Lyadov and Rimsky-Korsakov). The Classic Editions record pairs Rimsky-Korsakov’s *Concerto* with *Three Russian Folk Songs* (traditional, arranged by N. Nazarov), Ludwig van Beethoven’s *Drei Equale* (Davis Shuman, first trombone; Salvatore DeVincenzo, second trombone; Abraham Pearlstein, third trombone; and John Clark, bass trombone), Paul Hindemith’s *Trauermusik* arranged for trombone and strings and *Morning Music for Brass*, and Robert Starer’s *Five Miniatures for Brass*.



Figure 57. Circle Record Cover. *Concerto for Trombone and Military Band*. L-51-103. 1952.

⁴³ Herbert Weinstock, Liner notes to *Rimsky-Korsakov Concerto for Trombone and Military Band*, Davis Shuman, trombone, Circle Records L-51-103, Vinyl Record, 1952.



Figure 58. Classic Editions Record Cover. *Concerto for Trombone and Military Band*. 1960.

Lou Levy, Sammy Cahn and Saul Chaplin formed Leeds Music Corporation in 1939, but Lou Levy took sole proprietorship shortly after its creation.⁴⁴ The Leeds Corporation was responsible for developing careers of many pop artists, including the Beatles, the Ames Brothers, Bobby Darin, the Andrews Sisters, and Frank Sinatra. Leeds was responsible for many hit songs including the Beatles “I Want to Hold Your Hand,” the Andrews Sisters “Bei Mir Bist Du Schon,” and Frank Sinatra hits “Strangers in the Night” and “I’ll Never Smile Again.”⁴⁵ In 1944, Leeds acquired the catalogue of Am-Rus Music Corporation,⁴⁶ the first music publishing company in charge of Soviet music

⁴⁴ William Grimes, "Lou Levy, 84, Publisher of Decades of Hit Songs," *New York Times (1923-Current File)*, 4 November 1995, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/109499496?accountid=4485>.

⁴⁵ Ibid.

⁴⁶ Other publications by Leeds Music Corporation include works by Vladislav Blazhevich such as *Clef Studies for Trombone* edited by Jacob Raichman, *Concert Sketch no. 5* edited by Ralph Satz, *Concert Duets for two trombones* edited by Raichman, and *26 Sequences: Melodic Studies Varied Rhythm and Keys for Trombone*. Leeds Am-Rus Edition was also responsible for a large number of American published Russian scores such as Dmitri Shostakovich *Symphony No. 5*, *Symphony No. 6*, and *Symphony No. 7* and Serge Prokofieff *Romeo and Juliet*, *Suite No. 1* and *Suite No. 2*, as well as *Alexander Nevsky* for chorus and orchestra.

distribution in the United States, becoming an American publishing agent for many Soviet composers.⁴⁷ Eugene Weintraub (1904-1992), who later became the head of the department of Soviet music at Leeds Music Corporation, was director of the Am-Rus Music Corporation.

There are several competing accounts of how Davis Shuman came to give the modern premiere of Rimsky-Korsakov's *Concerto*. André Smith has provided one version:

The existence of this Concerto for Trombone was unknown in the United States before 1950. Shortly after reading Rimsky [*Autobiography* by N. Rimsky-Korsakov], Shuman asked his friend, Mischa Stillman, to try to obtain a copy of Rimsky's Concerto for him. Stillman was the commercial courier between Gosudarstvennoe Muzykal'noe Izdatel'stvo [State Music Publishing House] (GMI) in Moscow and Leeds Music Corporation in New York. He found a solo part, a set of parts for band, and a piano reduction of the parts in Moscow and brought them to New York. Shuman edited the solo part for publication and played the American premiere of the Concerto with the Goldman Band in Central Park in New York in June 1952. He then recorded it for Circle Records.⁴⁸

Mark Paul Babbitt tells a contrasting story from Dr. Philip Jameson, a colleague of Shuman's in the American Symphony Orchestra. Jameson recalled the *Concerto* being discovered in the New York City Public Library by Roger Smith, then principal trombone of the Goldman Band. Babbitt does not clearly identify what edition Smith may have

⁴⁷ International Music Score Library Project, "Music Publishers: Leeds Music," *IMSLP Petrucci Music Library*, accessed 26 September 2015, http://imslp.org/wiki/IMSLP:Music_Publishers.

⁴⁸ Andre M. Smith, "Vladislav Mikhailovich Blazhevich (1886-1942): some reflections on the semicentennial of his death," *International Trombone Association Journal* 21/1 (Winter 1993), 25.

found or address the presence of a piano reduction. Smith brought the composition to Edwin Franko Goldman's attention, who offered its premiere performance to Shuman.⁴⁹

While both accounts provide interesting information despite their competing assertions, André Smith's version contains a significant error: Shuman's recording on Circle Records came before, not after, the Goldman Band performance. Liner notes on the back of the record jacket (Figure 59) state that Edwin Franko Goldman "will conduct the work at his opening Guggenheim Memorial Concerts for 1952, in Central Park, New York"⁵⁰ with Shuman as soloist and a review of Shuman's performance with the Goldman Band on the Mall in Central Park on 18 June 1952 appeared in the *New York Times*.⁵¹

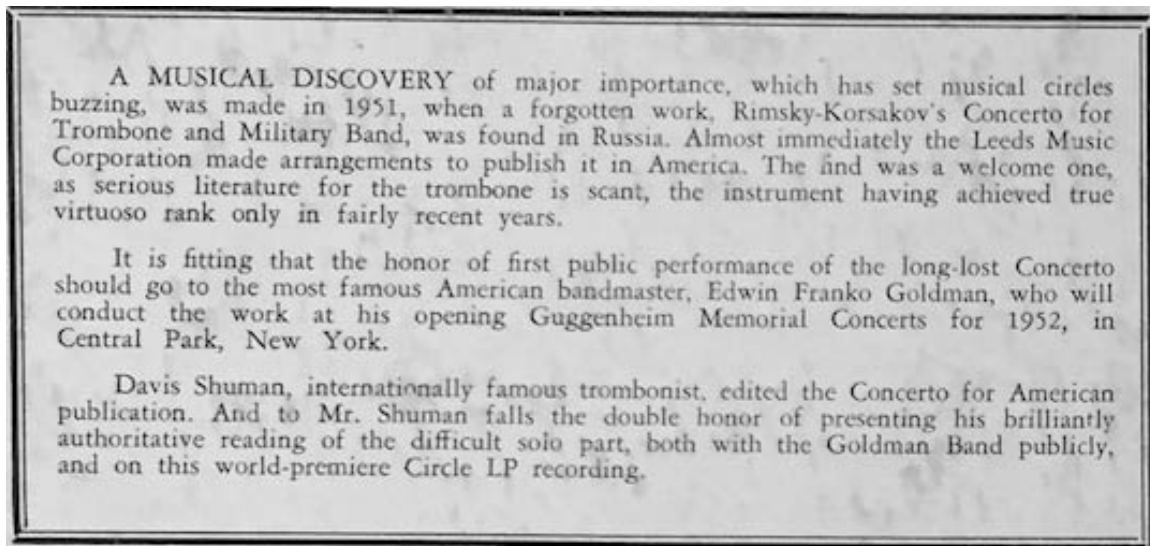


Figure 59. Circle Record Cover. *Concerto for Trombone and Military Band*. L-51-103. 1952. Jacket Reverse Side.

⁴⁹ Mark Paul Babbitt, "Davis Shuman: a biography," DMA Dissertation, University of Washington, 2005, 29.

⁵⁰ Herbert Weinstock, Liner notes to *Rimsky-Korsakov Concerto for Trombone and Military Band*, Davis Shuman, trombone, Circle Records L-51-103, Vinyl Record, 1952.

⁵¹ J.B., "Goldman Starts 35th Band Season," *New York Times*, 19 June 1952.

In 1964, MCA Music purchased Leeds Music Corporation, absorbing their catalogue. With a new company publishing Rimsky-Korsakov's *Concerto*, MCA re-released Shuman's edition (Figures 60 and 61). In 1996, MCA Music changed its company name to Universal and soon became part of Universal Music Publishing Group. Today, Leeds' original publishing rights of Rimsky-Korsakov's *Concerto* are part of Universal Music Publishing Group's catalogue, although any original sources used to create the first publications do not appear to have survived.⁵²



Figure 60 (left). N. A. Rimsky-Korsakov. *Concerto for Trombone*, Leeds Music Corporation, Cover.

Figure 61 (right). N. A. Rimsky-Korsakov. *Concerto for Trombone*, MCA Music, Cover.

⁵² Robyn Lee to Timothy Hutchens, Email Correspondence, *Concerto Information*, Universal Music Publishing Group, 30 November 2015.

N. FEDOSEYEV AND THE COMMON REDUCTION

Shuman's edition, published by Leeds, contained a piano reduction by Nikolay Sergeyeovich Fedoseyev. A trombone student of Vladislav Blazhevich, Fedoseyev taught at the Moscow Military Music School and played solo trombone in an orchestra in Moscow. Fedoseyev told a student of his, A.M. Gerasimov, that he had found the score to Rimsky-Korsakov's *Concerto* in an archive, restored it, and began performing it. The date for this is not known, but it is clear that Fedoseyev's piano reduction originated in Russia before being sent to the United States.⁵³

THE MODERN PREMIERE

On 18 June 1952, Davis Shuman gave the modern premiere of Rimsky-Korsakov's *Concerto* with the Goldman band at the opening of the Guggenheim Memorial Concerts conducted by bandmaster Edwin Franko Goldman. This performance, the 1,947th concert played by the Goldman Band, opened the 35th season of the Guggenheim Memorial Concerts. In a *New York Times* review, Rimsky-Korsakov's *Concerto* was described as, "a disarming composition, simple in structure and musically ingenious, but not of a sort to affect the stature of the composer one way or the other."⁵⁴

The same article also reviewed the soloists of the concert, including Shuman: "Davis Shuman played the solo part prettily, with a discreet vibrato, and in the main

⁵³ Professor Vasily Petrovich Matveichuk to Timothy Hutchens, Translation from Russian to English by Dr. Jay Roberts, *Translation of Vasily's last e-mail*, Moscow State University of Arts and Culture, 24 January 2016.

⁵⁴ J.B., "Goldman Starts 35th Band Season," *New York Times*, 19 June 1952.

accurately enough, though he fell foul of several tricky cadenza passages.”⁵⁵ Shuman performed from an edition that contained his editorial alterations that will be discussed more in depth in later chapters. The concert as a whole was described as “an agreeable evening of outdoor music.”⁵⁶

CHAPTER 5

RIMSKY-KORSAKOV’S *CONCERTO* SOLO PART

MODERN PUBLICATIONS OF RIMSKY-KORSAKOV’S *CONCERTO*

As stated in Chapter 3, Nikolay Sergeyevich Fedoseyev created the first known piano reduction for Rimsky-Korsakov’s *Concerto*. This reduction came to the United States and became part of the edition published by Leeds Music and MCA Music after its acquisition of the Leeds catalogue. Davis Shuman acknowledged Fedoseyev’s contribution to the first publication of Rimsky-Korsakov’s *Concerto* in his introduction to the edition. For many years the problems and inconsistencies present in Shuman’s edition could be found in subsequent editions.

To begin, Shuman’s alterations to Rimsky-Korsakov’s solo trombone part will be highlighted to emphasize the inconsistencies found in his edition. Following this will be an analysis of available modern editions and their solutions to the problems Shuman created followed by a discussion of Fedoseyev’s reduction and attempts by other editions to solve its many challenges.

⁵⁵ Ibid.

⁵⁶ Ibid. The program from this concert, courtesy of Dr. Myron Welch, University of Iowa Libraries Special Collections, appears as Appendix B.

SHUMAN'S EDITION: FIRST MOVEMENT

Shuman introduces the Leeds edition by suggesting, “that certain passages [should] be played an octave higher by the virtuoso.” He further describes his editorial marks with explanations for their inclusion: “Passages marked to be played an octave lower as well as the optional cut in the last movement are intended for the less advanced student. I have taken the liberty of making those changes as I am convinced that the composer would have taken advantage of the greater potentialities of today’s instrument.”⁵⁷

These octave displacements appear in each movement. By playing the opening motive an octave higher, the timbre, presence of sound, quality of articulation and relation of the soloist with the accompaniment is dramatically changed. Where Rimsky-Korsakov separates the register of the trombone from the clarinet accompaniment, Shuman’s octave suggestion blends the registers together (compare Figures 62 and 63).

⁵⁷ Rimsky-Korsakov, ed. by Davis Shuman, unpaginated introduction.



Figure 62. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 1-5.

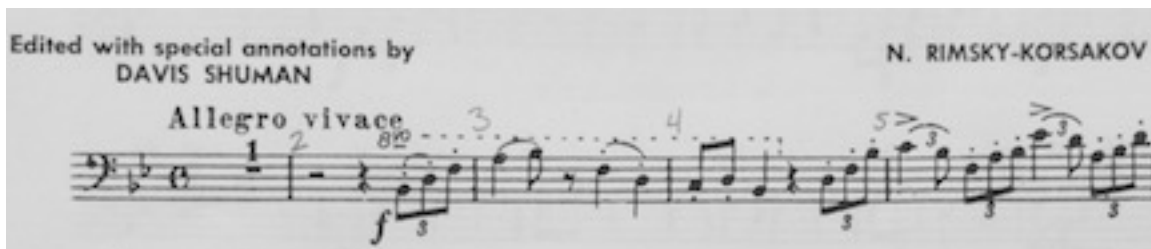


Figure 63. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 1-5.

Returning to Figure 63, the slur between the B-flat and D on the fourth beat of measure two is editorial and not included in Rimsky-Korsakov's manuscript. Not only is the character altered by a change in register, but also the military precision of three clearly defined triplet eighth notes is neglected with the addition of this slur.

Though this particular instance changes the character of the opening, not all of Shuman's editorial changes are unwelcome. The accent added to the downbeat of one measure before rehearsal 1 (which is present in the recapitulation before rehearsal eight) is one instance of a sensible editorial marking although bracketing editorial changes would have made clear what markings were Shuman's and which were Rimsky-Korsakov's (Figure 64).



Figure 64. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Leeds Music Corporation, m. 6.

Likewise, Shuman adds an accent on beat two of rehearsal 3 and the third measure of rehearsal 3 (Figure 65). Rimsky-Korsakov is not consistent with this accent here or in the parallel section within the recapitulation (rehearsal 10) (Figure 66). Again, brackets would clarify the accuracy of these accents.

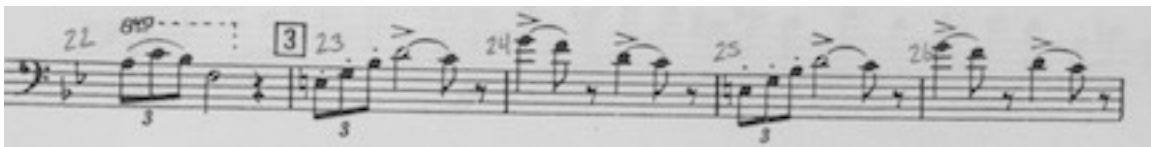


Figure 65. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 22-26.



Figure 66. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 1-5.

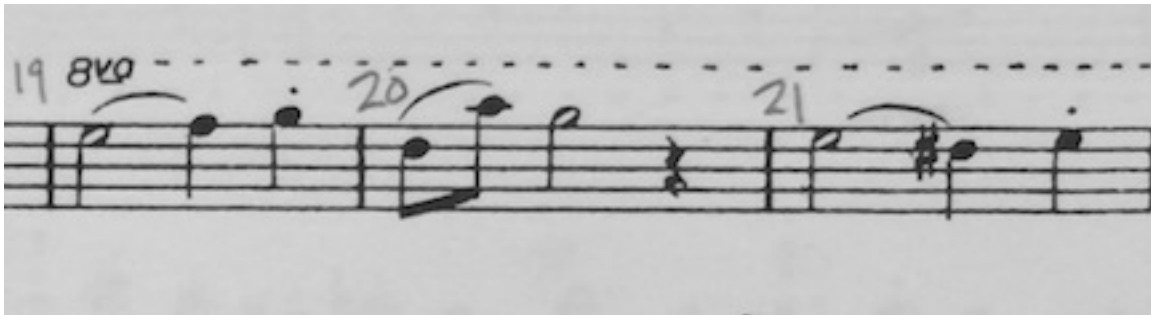


Figure 67. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 19-21.

Four measures before rehearsal three (Figure 67), Shuman once again writes a passage up an octave. This lilting melody is meant as a stark contrast to the rapidly ascending triplet motive. By displacing the octave the warmth of sound is diminished from the original musical gesture.



Figure 68a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm 76-78.

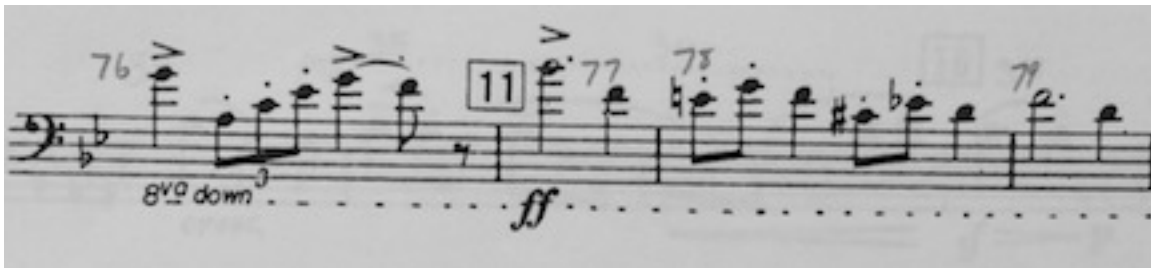


Figure 68b. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 76-79.

To conclude the first movement, Shuman once again adds an accent on the downbeat of rehearsal eleven (Figure 68b). This B-flat is the highest point in the movement (not including Shuman's upper octave suggestions at the beginning) and does not require the assistance of an accent to emphasize it. The measure is already preceded by a crescendo and marked at *ff*, making the addition of an accent overbearing and undesired. Shuman also neglects Rimsky-Korsakov's slur off the high note to beat four in this measure and two measures later (Figure 68a).

The optional lower octave seems unnecessary, as any soloist performing a concerto of this difficulty would most likely be able to play the B-flat above the bass clef staff. Doing this also takes away from the climax of the movement. This lower octave also contradicts Shuman's edits in the beginning of the movement, where Shuman makes the highest note a C.

SHUMAN'S EDITION: SECOND MOVEMENT

In the second movement, Shuman continues to alter Rimsky-Korsakov's music with dramatically different phrasing than the composer intended. Shuman creates slurs in the fourth and fifth measures that alter the original phrase (Figure 70).



Figure 69. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 1-6.



Figure 70. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 1-6.

Rimsky-Korsakov clearly wrote a slur between the B-flat and D-flat in the fifth measure, as can be seen in the copyist manuscript (figure 69). All subsequent appearances of this phrase in the manuscript show the same articulation; this represents the composer's intention to separate the D-flat from the following measure, not as an anacrusis.



Figure 71. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 7-12.



Figure 72. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 7-12.

By similarly changing the slur architecture five measures before rehearsal 13 (figure 72), Shuman also alters Rimsky-Korsakov's note grouping (Figures 71 and 72) in the following measure (switching from 3+3 to 2+4). This error is further compounded by Shuman's desire to once again displace the melody by one octave in the following measures. This movement, in ternary form, repeats the first A section between rehearsal marks thirteen and fourteen, accompanied by all of Shuman's changes.



Figure 73a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 21-24.

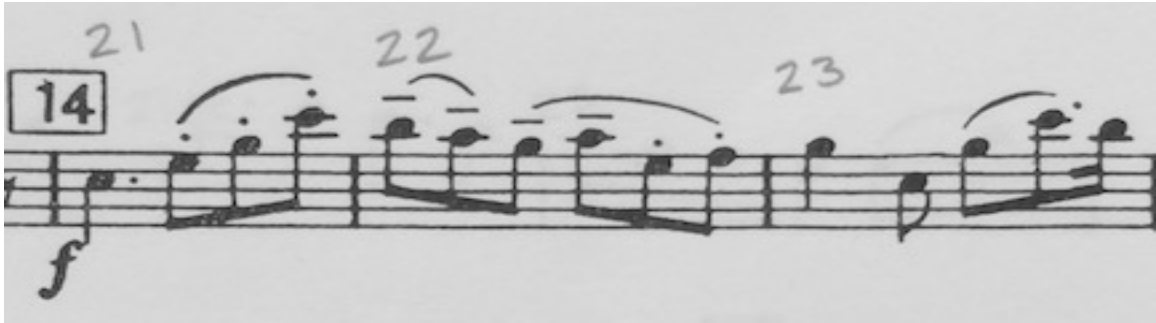


Figure 73b. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 21-23.

Rehearsal 14 marks the beginning of the movement's B section (Figure 73a). By the third measure after Rehearsal 14, Shuman has already altered the phrase by omitting the slur from B-flat down to E-flat (Figure 73b). Without Rimsky-Korsakov's mark the soloist would be misled to breath before the E-flat, turning it into a pick-up to the second beat of the measure. This omission is also present in the measure before rehearsal 15 (Figures 74a and 74b), turning the low D-flat into a pick-up to the following measure. The *poco rit.* in this measure is also not present in Rimsky-Korsakov's original music.



Figure 74a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 28-30.

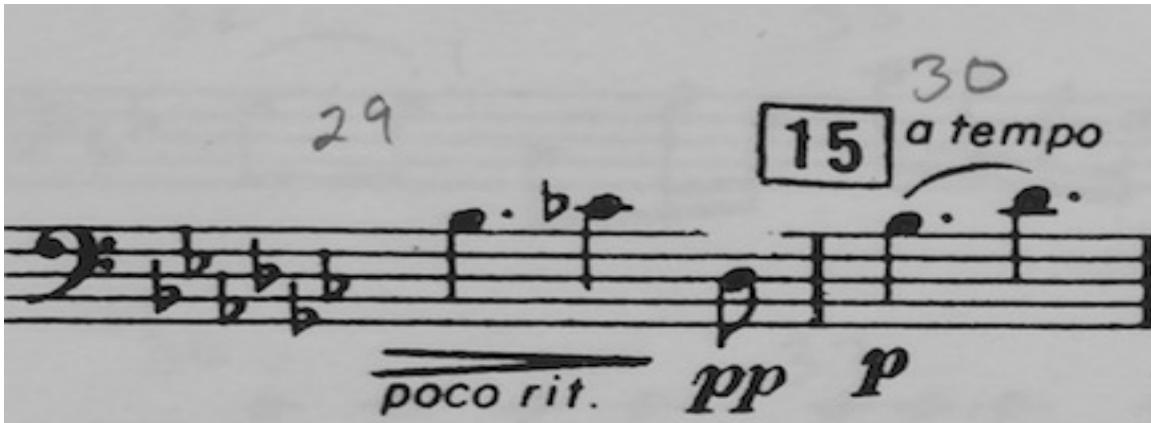


Figure 74b. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 29-30.

Finally, two measures before rehearsal 16 (Figure 76) shows another instance where Shuman alters the architecture of the measure. Rimsky-Korsakov originally conceived the slur structure to be 4+2 (Figure 75), but Shuman inverts this and extends the slur into the next measure.

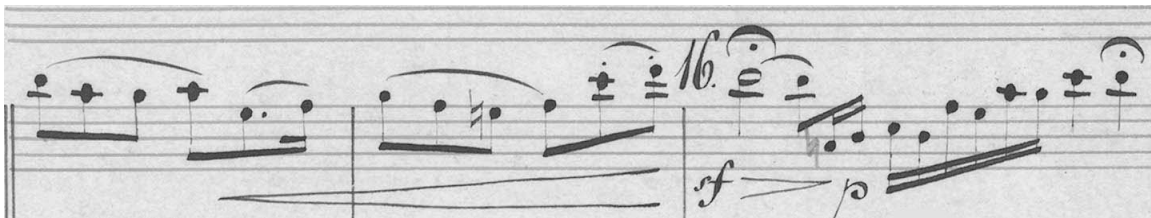


Figure 75. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 35-37.



Figure 76. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 34-37.

SHUMAN'S EDITION: FIRST CADENZA

The cadenza appears to begin at rehearsal 16 though Rimsky-Korsakov marked it as beginning four measures later. Shuman's edition inaccurately splits the first section of this into two measures (indicated in Figure 78⁵⁸ with an arrow). He then adds slurs to the sixteen notes leading to the fermata. In measures thirty-eight and thirty-nine, Shuman inserts a tenuto over every note under the slurs.



Figure 77a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, first cadenza.



Figure 77b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, first cadenza.



Figure 77c. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, first cadenza.

⁵⁸ This cadenza, as well as the cadenza at the end of the third movement, has been marked with phrases letters to ameliorate discussion. The same procedure has been applied in each section of the chapter concerning other contemporary editions.



Figure 78. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, first cadenza.

The remainder of the first cadenza is left largely unaltered, with two exceptions. First, Shuman adds staccati under the slurs in phrase c. Rimsky-Korsakov's counterpoint is more lyrical (Figures 77a, 77b and 77c) while Shuman asks for separation of each note and treats each slur as a phrase mark rather than articulation.

In addition, the end of the cadenza into the third movement has again been transposed up one octave (the end of phrase f). This displacement results in a much less forceful introduction into the third movement.

SHUMAN'S EDITION: THIRD MOVEMENT

Since Shuman writes the end of the cadenza up one octave, the first note of the third movement is also one octave higher. Though most of Shuman's additions alter the music from its original phrasing, style or character, he does make one suggestion that is both practical and not harmful to the music. This occurs one measure before rehearsal eighteen, where Shuman creates an *ossia* (optional) passage (Figure 78) for the soloist who cannot execute a lip trill.



Figure 79a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 66-70.



Figure 79b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 71-73.



Figure 80. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 58-78.

The solo moves to its first lyrical passage of the third movement at rehearsal 27 (Figures 79a and 79b), though Shuman changes this as well (Figure 80). With clear articulations from the composer, Shuman creates an articulation scheme with slur patterns that differ from the manuscript. To begin, Rimsky-Korsakov intended for the first measure of rehearsal 27 to be slurred into the next measure, a notion that Shuman ignores and instead connects the downbeat A-flat with the remainder of that measure.

The fifth measure of this phrase is also problematic (measure 70). Shuman neglects Rimsky-Korsakov's adjusted slur structure and changes the composer's staccati at the end of the measure into tenuto marks. He further diminishes the smooth and lyrical quality found in this section by adding a tenuto to every note, even those found under a slur. If this passage is executed exactly as Shuman has notated, the lyric quality that separates it from other sections of the rondo adopts a slightly softer articulation from the surrounding sections.

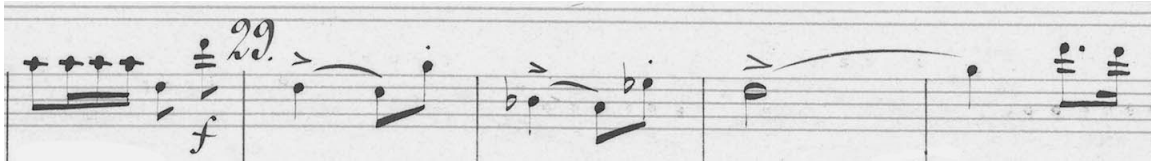


Figure 81 N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 86-90.

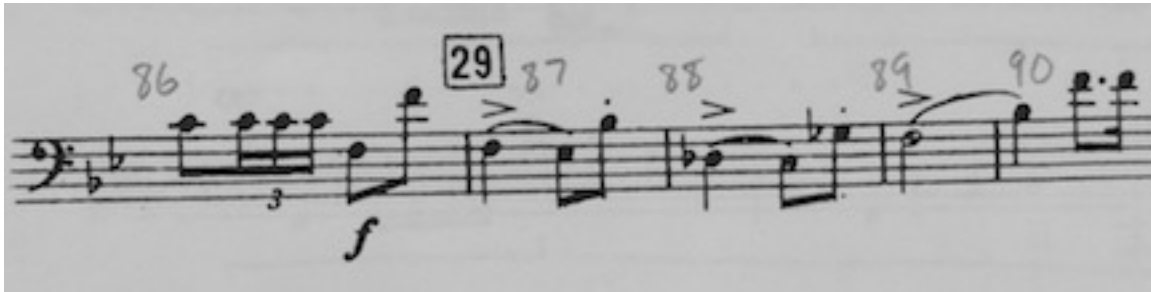


Figure 82. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 86-90.

The beat that leads into rehearsal 29 demonstrates another moment where Shuman's alterations change the musical phrase (Figure 82). Rimsky-Korsakov attaches the higher F to the following phrase by adding a *f* dynamic specifically to that note (Figure 81). By moving the dynamic mark one-half beat to the low *f*, Shuman has blurred the end of one phrase and the beginning of another.

Rimsky-Korsakov writes a crescendo that reaches its high point by rehearsal 31, beginning two measures earlier (Figure 83).



Figure 83. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm.100-106.



Figure 84. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 93-107.

Shuman continues that crescendo for another four measures and creates an arrival dynamic of *f* (Figure 84). While it can be presumed that the added staccati over these same measures were understood to carry over in Rimsky-Korsakov's music, the addition of accents on the final sixteenth notes is unnecessary. Furthermore, the second downbeat of the fourth measure has been altered from its original eighth note to a sixteenth note with a staccato and added accent.

SHUMAN'S EDITION: FINAL CADENZA

Considering all preceding material, Rimsky-Korsakov's final cadenza (Figures 85a and 85b) suffers the greatest amount of alteration by Shuman (Figure 86). After keeping the first three notes (while adding a non-existent tie from the half note C to the sixteenth note C), Shuman ascends a plain C major arpeggio (C, E-natural, G) until reaching a D one octave above Rimsky-Korsakov's written pitch. At rehearsal 35, Shuman wrote a new gesture, still outlining the B-flat major arpeggio (B-flat, D, F). Rimsky-Korsakov's arrives on F above the bass clef staff before descending to the pedal

register. Shuman's alteration reaches F at the top of the treble clef staff (one octave higher), seen at the end of phrase b. Contrasting Rimsky-Korsakov's cadenza, Shuman wrote a slow moving descent into the pedal register (quarter notes as opposed to sixteenth notes). This occurs in the marked phrase c. Shuman extends the pedal register beyond A-flat to the pedal F. This phrase ends one octave higher than originally written.

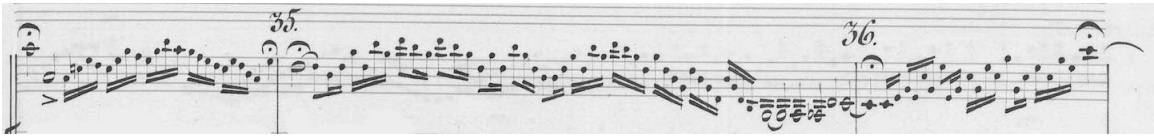


Figure 85a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, final cadenza.



Figure 85b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, final cadenza.

Musical score for Trombone, Movement III, Concerto for Trombone by N. A. Rimsky-Korsakov. The score shows measures 125 to 144. It includes dynamic markings like *f*, *p*, and *cresc.*, and tempo markings like "Tempo poco meno mosso" and "Vivace". Measure numbers 125, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141-143, and 144 are indicated. There are also performance instructions like "optional cut to 138" and "ossia".

Figure 86. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 128-144.

Between rehearsal numbers 36 and 37 Shuman extends the range of the melodic line to a high B-flat. This B-flat replaces the fermata E-flat as the climax. Rimsky-Korsakov's rhythm includes six sixteenth notes with a pause on an eighth note. Shuman's cadenza is instead a constant stream of sixteenth notes. The phrase is now extended by one and one-half beats with increased rhythmic motion. Between the fermata E-flat and rehearsal 37 the phrase is unaltered.

Surprisingly, rehearsal 37 is unaltered in Shuman's edition between phrase e and e¹. Once the line reaches F below the staff (at phrase e¹), this changes. Shuman adds both a dot and a tie to this note before ascending the scale. Shuman ascends past Rimsky-Korsakov's turning point by one octave before beginning the descent. At this point the music is as originally written accounting for the extra octave until the final seven sixteenth notes preceding the fermata. To conclude the cadenza, Shuman leaps to the high F one octave higher than Rimsky-Korsakov wrote (fermata at the end of phrase e¹). The descent parallels Rimsky-Korsakov's original tonality and almost perfectly replicates Rimsky-Korsakov's gesture; the difference is in the final three quarter notes (F, C and A in the manuscript and E-flat, C, A in Leeds). It is, however, extended to accommodate the added range.



Figure 87a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 131-137.

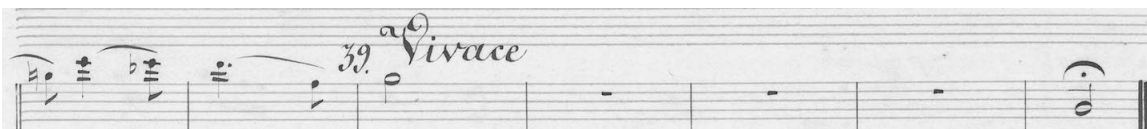


Figure 87b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 138-144.

The remainder of the third movement suffers the same alterations found throughout the movements (bottom of Figure 86 and Figures 87a and 87b). Slurs are modified (three measures before rehearsal 39 into the following measure), tenuto marks are added under slurs (sixth measure at rehearsal 38), and octaves are displaced (eighth note before rehearsal thirty-nine as well as its arrival note in the following measure).

OTHER EDITIONS: INTERNATIONAL MUSIC COMPANY (WILLIAM GIBSON)

Of the five editions available from Hickey's Music Center, International Music Company's edition edited by William Gibson is the most commonly purchased edition at 52.48%.⁵⁹ Gibson's editorial decisions effectively remove most of Shuman's influence on Rimsky-Korsakov's *Concerto*. They do, however, add Gibson's influence to the work, particularly in the cadenzas.

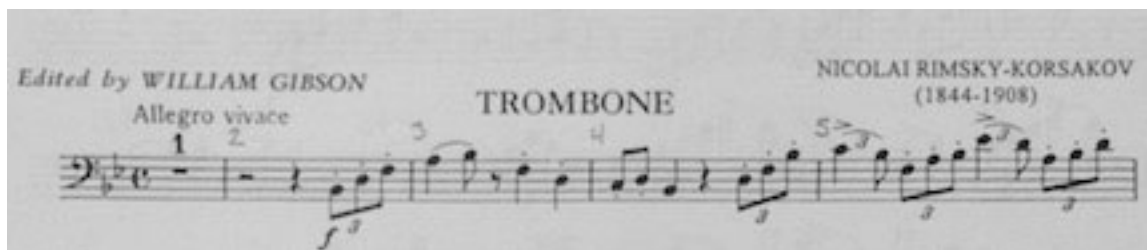


Figure 88. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement I, International Music Company, mm. 1-5.

⁵⁹ David Zimet to Timothy Hutchens. *Sales info*. 5 November 2015.

Gibson did not include Shuman's octave displacements in any movements, and many of Shuman's editorial changes have been corrected. The opening triplet no longer has a slur between the B-flat and D, but Gibson forgets the slur on beats three and four of measure three (contrast Figure 62 with Figure 88). This slur is absent every time this motive returns. Similarly to Shuman, Gibson also adds the accents at rehearsal B⁶⁰ and its parallel section eleven measures after rehearsal E without any editorial indications.

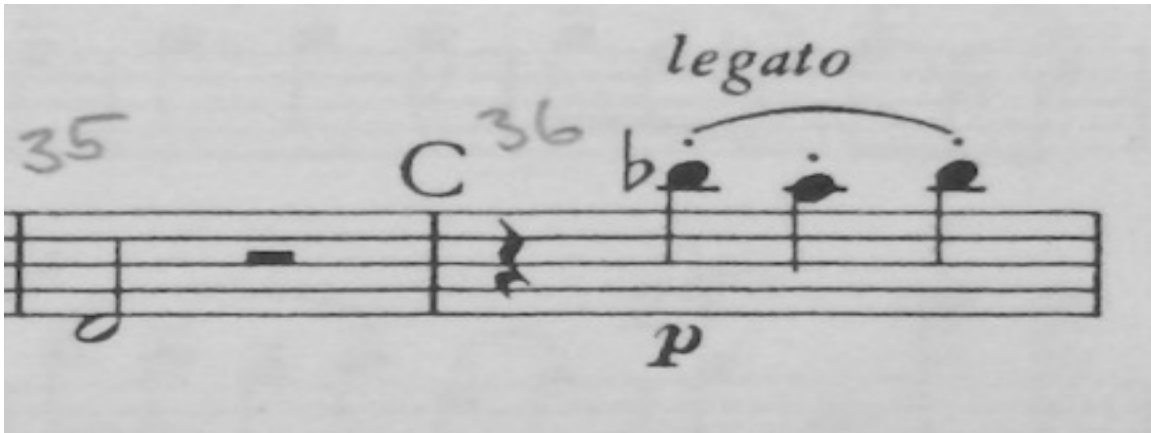


Figure 89. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement I, International Music Company, mm. 35-36.

Gibson adds a style indication at rehearsal C (Figure 89). Rimsky-Korsakov wrote no such indication, while Gibson added *legato* to the passage. Though he included slurs, Rimsky-Korsakov probably did not desire a full legato (the slurs with staccati indicate a different desired articulation). Also present at rehearsal C are the added staccato marks found in Shuman's edition (rehearsal 5).

⁶⁰ Gibson's edition uses rehearsal letters as opposed to numbers found in the copyist manuscript, Makarov's edition, and the Leeds edition.



Figure 90. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement I, International Music Company, mm. 74-85.

In the Leeds edition, Shuman added an accent to the climactic note at rehearsal 11 (rehearsal F in IMC) and removed the slur to beat four in this measure as well as two measures later. Gibson has corrected this issue with the slur appearing in both measures (contrast Figure 68a with Figure 90), returning the phrase pattern back to a two bar phrase. However, the high B-flat still contains an unnecessary accent. Rimsky-Korsakov's dynamic and the range of this note sufficiently accent the climax without a harsh articulation.



Figure 91. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, mm. 1-5.

In the second movement, Gibson fails to correct most of Shuman's editorial decisions that alter Rimsky-Korsakov's phrasing. He does change Shuman's slur marking in measure four (contrast Figure 70 with Figure 91), but it is still not what Rimsky-

Korsakov wrote (contrast Figure 69 with Figure 91). The slur that tied the first three eighth notes to the next quarter note in measure five is removed. However, Gibson still alters the phrasing by omitting the slur between B-flat and D-flat. Instead, he writes a breath mark before the D-flat enhancing Shuman's change. This error persists with this motive throughout the movement.



Figure 92. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, mm. 6-7.

Unlike the fifth measure of the movement, Gibson does correct Shuman's phrasing in measure seven (contrast Figures 69 and 71 with Figure 92). The correct slur is found the fourth and sixth beats with a breath mark preceding it. Though this breath mark is editorial and should be bracketed, it does serve to correctly structure the phrase.



Figure 93. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, mm. 8-9.

Measure eight illustrates an appropriate revision of Shuman's altered slur markings (contrast Figure 71 with Figure 93), though Gibson adds tenuto marks under the slur that serve no real purpose. With Rimsky-Korsakov's consistency of adding staccato and tenuto marks under slurs throughout his *Concerto*, edits like this conflict with his articulation conception.

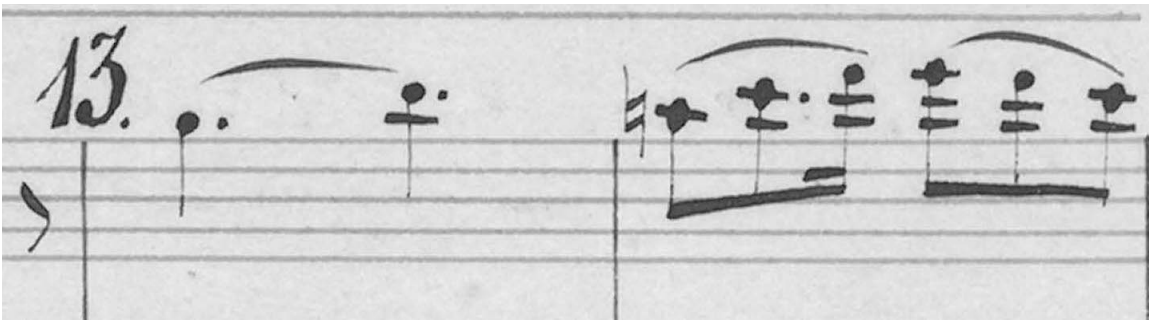


Figure 94. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 12-13.



Figure 95. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, mm. 12-13.

The second measure at rehearsal H contains a motive that varies articulation and rhythm nearly every time it appears. The manuscript shows that all six beats should split

evenly beneath two slurs (contrast Figures 94 and 95). Gibson nearly does this correctly, leaving only the upbeat of the third eighth note out of the first slur.



Figure 96a. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, first cadenza.



Figure 96b. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement II, International Music Company, first cadenza.

As with Shuman, both cadenzas in Gibson’s edition suffer from alterations to Rimsky-Korsakov’s music (contrast Figures 77a, 77b and 77c with Figures 96a and 96b). The slurs attached to the sixteenth notes following the half-note D-flat are editorial, and the end of this phrase is incorrectly indicated. Where the composer writes the second fermata on D-flat, Gibson writes it one note earlier on E-flat. The D-flat is then changed to an eighth note as opposed to the intended quarter note. Shuman’s tenuto marks under the following slurs are still present.

Between phrases b and d, Gibson omits a connecting phrase (labeled as phrase c in Shuman's edition, Figure 78 and in Figures 77b and 77c in the copyist's manuscript). The cadenza remains unaltered until the final two beats of phrase f. Figure 96b shows how Gibson alters these beats while excluding the grace notes.



Figure 97. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 5-7.

At the beginning of the third movement, Shuman wrote an optional passage for players who could not execute the lip trill (Figure 78). Gibson instead changes the measure entirely (Figure 96b above). The new measure incorporates the E-natural that leads into the F, which appear as grace notes in Rimsky-Korsakov's original music (Figure 97).



Figure 98. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, International Music Company, mm. 58-77.

Rehearsal P presents similar articulation problems to Shuman's edition (contrast Rimsky-Korsakov in Figures 79a and 79b with Figure 98). First, Gibson maintains Shuman's tenuto marks under the slurs that diminish the character of this contrasting section. Second, the slur found in the first measure should extend all the way to the downbeat of the following measure, grouping the remainder of the second measure under a separate slur. Finally, the fifth measure of this phrase contains one overarching slur in both editions when it should actually have a different scheme.

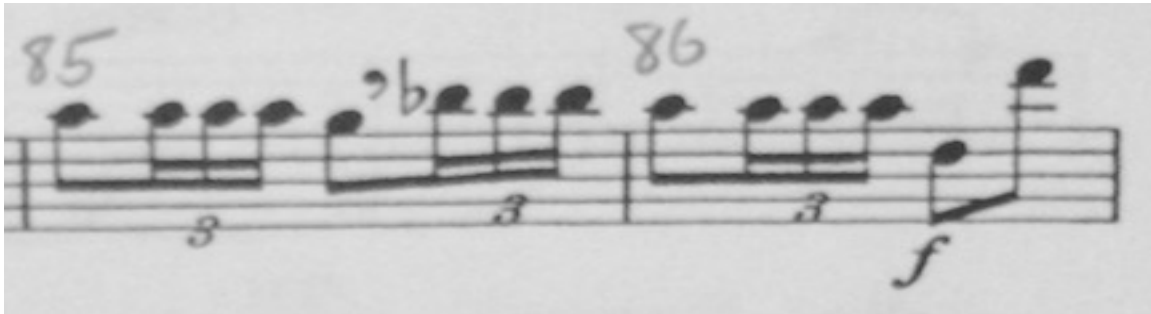


Figure 99. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement III, International Music Company, mm. 85-86.



Figure 100. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement III, International Music Company, mm. 97-106.

In Shuman's edition, immediately before rehearsal 29 the *f* is shifted backwards to the downbeat (Rimsky-Korsakov Figure 81; Shuman Figure 82). This change in phrase construction resonates in Gibson's edition (Figure 99). Gibson does, however, correct the crescendo and accent issue found in Shuman's edition before rehearsal S (Figure 100).



Figure 101. N. A. Rimsky-Korsakov, ed. William Gibson. *Concerto for Trombone*, Movement III, International Music Company, 121-144.

As with the cadenza between the second and third movements, Gibson greatly alters Rimsky-Korsakov's final cadenza,⁶¹ though not as drastically as Shuman (Figure 101). To begin, the first fermata is incorrectly placed on the low C; it belongs on the preceding upper C. Gibson then leaves out the G sustained with a fermata at the end of this passage.

Articulation markings are added throughout the cadenza when the only one in the manuscript is on the second note (low C) (reference Figures 85a and 85b). Rimsky-Korsakov also gives the soloist freedom to choose a dynamic palette. Gibson provides overly didactic instructions that remove this freedom.

Gibson alters the rhythm leading down to the pedal B-flat at the end of phrase b. At this and other moments in the cadenza any note that requires a F-attachment to play is removed. These adjustments adapt the cadenza to a straight tenor trombone.

With the musical line displaced one octave out of the valve register, Gibson rather effectively maneuvers back into Rimsky-Korsakov's cadenza for the next phrase. In the last measure of phrase c, Gibson omits two fermatas; the first is on the E-flat down beat (which serves as a reminder to the soloist that they cannot play on until the accompaniment hits that downbeat) and the F that follows.

The musical line remains unaltered until the B-flat above the staff in phrase d¹ to the end of the phrase, though *accel*, dynamic, and articulation instructions are added without reserve. In these final five beats, Gibson extends the sixteenth note ascent beyond middle C, and the final notes leading to the F fermata do not descend to the correct note

⁶¹ For Rimsky-Korsakov's original cadenza, reference figures 84a and 84b.

(B-flat as opposed to A). Melodically, the remainder of the cadenza is preserved, though Gibson adds accents to each note.

For the remainder of the third movement, Gibson alters musical phrasing by eliminating slur markings, adding breath marks, and adding accents (bottom of figure 98). Starting three measures before the *Vivace*, Gibson breaks the slur between the B-flat and following downbeat B-natural, instead adding a breath mark. He then accents the B-natural and slurs it to the G above neither of which are present in the score.

OTHER EDITIONS: KALMUS CLASSIC EDITION (UNKNOWN EDITOR)

As the second most commonly purchased edition of Rimsky-Korsakov's *Concerto*, the Kalmus edition (no editor is indicated on this edition) is available under two separate company names. The Hickey's online catalogue states that the Master's Music Publications is a reprint of the Kalmus edition. Both editions are in fact exactly the same in both solo and accompaniment. For this reason, the two will be referenced together as "Kalmus." Together, these editions comprise 42.57% of the editions sold by Hickey's Music Center between 5 November 2014 and 4 November 2015.⁶²

As with Gibson's edition, Kalmus has effectively removed most of Shuman's presence in the solo part. Other changes have been made, many of which parallel the inaccurate alterations made by Gibson. The best approach to analyzing these changes is to indicate how the editions by Kalmus and International Music Company differ.

The first movements are nearly identical. Two primary differences exist, the first involving measure three of the movement. Here, Gibson writes the staccato over quarter

⁶² David Zimet to Timothy Hutchens. *Sales info*. 5 November 2015.

notes on beats three and four but neglects the slur Rimsky-Korsakov originally included. This problem is rectified in the Kalmus edition every time that motive is played (Figure 102).



Figure 102. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Kalmus Classics, mm. 1-4.

Second, at rehearsal C Gibson adds *legato* above the phrase that is not originally written in the score. The Kalmus edition does not include this indication.

Where Gibson included breath marks throughout the concerto, Kalmus includes very few. The breath marks included in Gibson's second movement that break slurs written by Rimsky-Korsakov are removed. Going one step further, Kalmus includes many of the original slurs markings, repairing phrases broken by Shuman and Gibson.



Figure 103. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Kalmus Classics, mm. 1-6.



Figure 104. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Kalmus Classics, mm. 28-30.

Two particularly noticeable instances of this include measure five (where Shuman and Gibson turned the D-flat at the end of the measure into a pickup to the following measure, Figure 103) and one measure before rehearsal I (where Shuman and Gibson make the low note a pickup into the following measure, Figure 104).



Figure 105a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Kalmus Classics, m. 33 into the first cadenza.



Figure 105b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Kalmus Classics, first cadenza followed by mm. 1-19 of movement III.

The cadenza between movements two and three (Figures 105a and 105b) are nearly identical in both the IMC and the Kalmus editions with a few exceptions. First the fermata that was incorrectly placed by Gibson after the end of measure 37 is correctly removed from E-flat and place on D-flat. In this same measure, Kalmus has removed the editorial slurs Gibson used to pair the sixteenth notes.

Second, Kalmus has returned phrase c from Rimsky-Korsakov's cadenza that Gibson removed. Kalmus also includes the staccati underneath each slur found in Shuman's edition and forgets to include the composer's *stringendo* indication in this passage.

The last significant difference in the movement between Gibson's edition and the Kalmus edition is the end of the cadenza. Gibson approaches the D-flat fermata at the end of phrase f differently from Kalmus, removing the appoggiatura (recall Figure 96b). Kalmus follows Rimsky-Korsakov's original end (recall Figure 77c), including the slur into the next downbeat omitted by Gibson.

Differences between the Gibson and Kalmus editions first appear in the third movement at the start of the cadenza (Figure 106). Where Gibson incorrectly marks the first fermata on the C in the staff, Kalmus corrects this to the preceding C above the staff.

The slurs Gibson added on the sixteenth passage in phrase a are mostly present, but Kalmus does add the fermata G at the end of this run. From this moment forward the cadenza is exactly as Rimsky-Korsakov wrote it, missing a fermata in the last measure of phrase c on the E-flat (third staff last four beats).



Figure 106. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Kalmus Classics, mm. 121-144.

In the final eight measures of the *Concerto*, Kalmus corrects the articulation adjustments made by Gibson. The slurs in Figure 104 are exactly as they appear in the

copyist manuscript (reference Figures 87a and 87b), with the exception of the tenuto marks underneath the slur in measure 136.

OTHER EDITIONS: BOOSEY & HAWKES (UNKNOWN EDITOR)

Of the available modern editions, the Boosey & Hawkes edition is the closest to Rimsky-Korsakov's original music. Nearly all of Shuman's alterations have been eradicated from the solo part. Some small inconsistencies do still exist, particularly in the second movement. The edition credits Harold Perry with the piano reduction although the editor of the solo part is not specifically indicated. Without specific recognition, Boosey & Hawkes appears to claim that the solo part is as Rimsky-Korsakov wrote it with a new piano reduction by Perry.

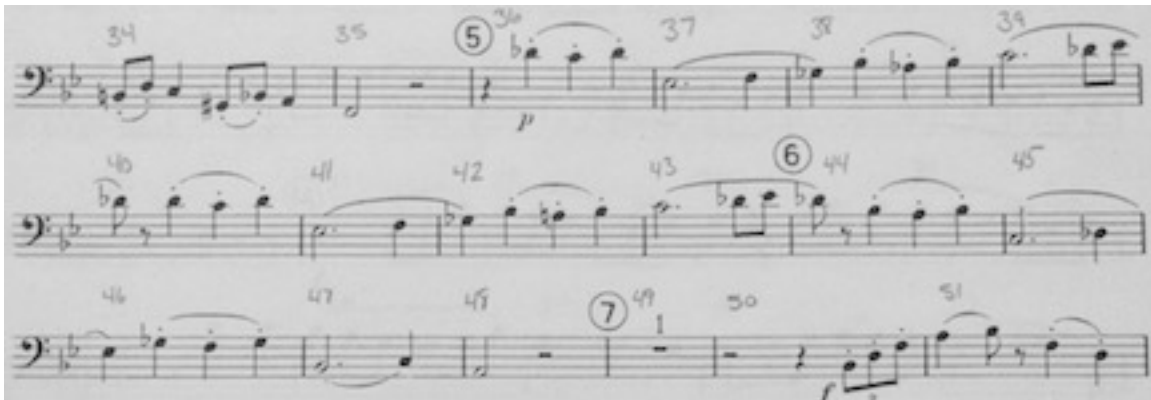


Figure 107. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 34-51.

The first movement is fully restored to its original state, with the exception of editorial marks added without indication. Between rehearsal numbers 5 and 7 (Figure

107) the only staccati that appear under slurs are those originally written by Rimsky-Korsakov, maintaining the two contrasting characters in this section.

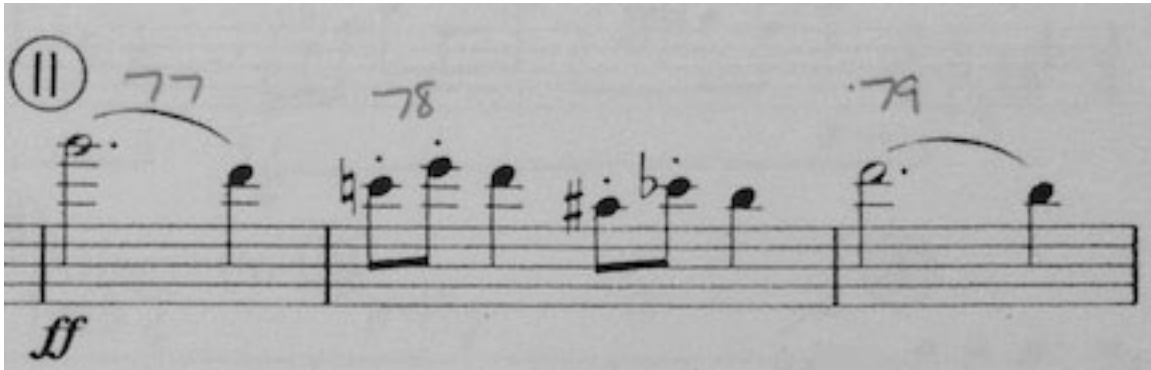


Figure 108. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 77-79.

At rehearsal 11 (Figure 108) another substantial problem created by Shuman has also been rectified. The accent on the climactic B-flat has been removed and the slurs in this measure and two measures later have been restored.

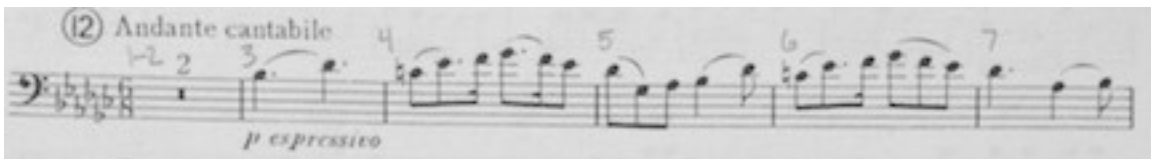


Figure 109. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Boosey & Hawkes, mm. 1-7.

While the second movement contains several small errors, most of Shuman's editorial changes have been removed. The substantial phrase alterations have been removed, as seen in measures five or seven (contrast Figures 91 and 92 with Figure 109). Boosey & Hawkes achieves this without assistance from breath marks as seen in the

Gibson and Kalmus editions. However, measure four (Figure 109) still contains a slur marking not indicated by Rimsky-Korsakov on beats four, five and six. Measure five also shows an added slur that Rimsky-Korsakov did not write between the first two eighth notes.



Figure 110. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Boosey & Hawkes, mm. 26-29.

The four measures before rehearsal 15 (measures 26-29) have been corrected from what previous editors have written (Figure 110). In all other editions, these measures leading to rehearsal 15 have contained the wrong articulation patterns, some of which altered the phrasing. This edition correctly removes the tenuto marks found in previously discussed editions under the slur four measures before rehearsal 15 and fixes the phrasing in the following measure. The last measure before rehearsal 15 correctly separates the final D-flat eighth note from the following downbeat, though the following slur between the B-flat and D-flat in rehearsal 15 is omitted.

The measure before rehearsal 16 (Figure 111 below) has also been corrected. Where Shuman connects the first two eighth notes to the previous measure and groups the remaining notes together, this edition uses the original articulation pattern.



Figure 111. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Boosey & Hawkes, m. 36 through the first cadenza and mm. 1-19 of movement III.

The cadenza between movements is as it appears in the copyist's manuscript (Figure 111). The first sixteenth notes do not have the paired slurs found in Shuman's edition, nor is measure 37 split into two separate measures. Phrase c is also corrected and does not have the staccati added by Shuman.

In the third movement, the *ossia* passage added by Shuman is omitted. Instead of providing an alternative or changing the measure entirely, this edition maintains the original trill one measure before rehearsal 18 (bottom of Figure 111).



Figure 112. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Boosey & Hawkes, mm. 61-77.

This edition has also corrected the articulation pattern between rehearsal numbers 27 and 28 (Figure 112). The tenuto marks are removed and slurs appear where they are written in the copyist's manuscript. The fifth measure of rehearsal 27 is where this is most important, with other editions writing a slur across the entire measure.

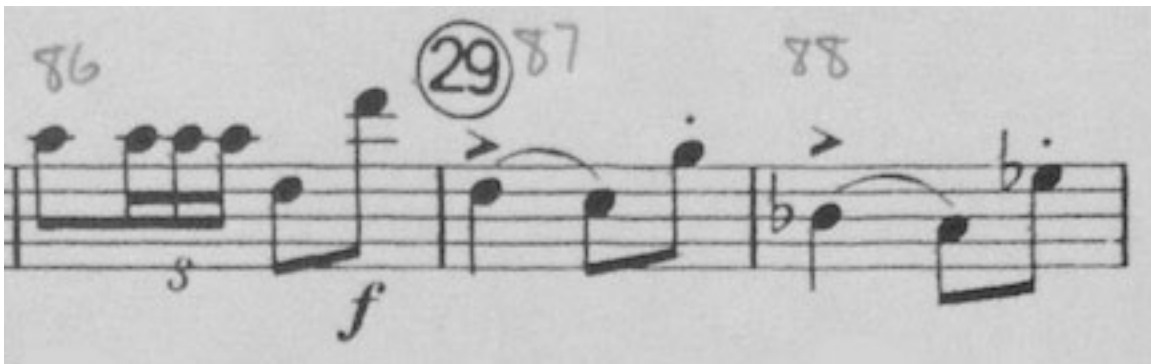


Figure 113. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Boosey & Hawkes, mm. 86-88.

Leading into rehearsal 29 (Figure 113), previously discussed editions placed the *f* on the downbeat of beat two when the original shows it should actually be on the up beat of beat two. This dynamic shift on the upbeat creates the intended separation between

what has happened and what is to come. This edition shows the dynamic with the proper placement.



Figure 114. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Boosey & Hawkes, mm. 104-105.

In measure 105, Shuman altered beat two from the two original eighth notes. He instead wrote the downbeat of beat two as a sixteenth note with a sixteenth rest followed by an eighth note up beat. Shuman had also added accents to the sixteenth notes leading to this altered rhythm. Both of these are corrected in the Boosey & Hawkes edition (Figure 114).

The cadenza is almost entirely unaltered from its original form (Figure 115 below). The E-flat at the end of the cadenza that was left uncorrected in the copyist's manuscript has been corrected in this edition, but without brackets. Aside from this small editorial change, the end of the sixteenth note run at rehearsal 35 has been altered. In the copyist's manuscript the sixteenth notes continue down with every downbeat outlining a B-flat arpeggio. This edition removes the final four sixteenth notes (D, B-flat, F, D) and changes the final two sixteenth notes of the beat before this from B-flat and F to D and B-flat.



Figure 115. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Boosey & Hawkes, mm. 121-144.

The final nine measures of the *Concerto* show exactly what Rimsky-Korsakov originally wrote (bottom of figure 114). Not only does this edition correct the inconsistencies found in Shuman and Gibson’s editions, but it also removes the tenuto marks found in the Kalmus edition nine measures from the end.

OTHER EDITIONS: GÉRARD BILLAUDOT ÉDITEUR (EDMOND LELOIR)

While this edition, arranged by Edmond Leloir, maintains much of the original markings seen in the copyist’s manuscript, it is the most troubling of the editions discussed regarding consistency with its own editorial markings. It also provides

orchestral accompaniment within the solo part. These cues represent an instrumentation not used by the composer, referencing a traditional string section.

To illustrate Leloir's inconsistency, the eighth note triplet that opens the movement is missing the staccati Rimsky-Korsakov wrote (contrast Figure 62 with Figure 116).

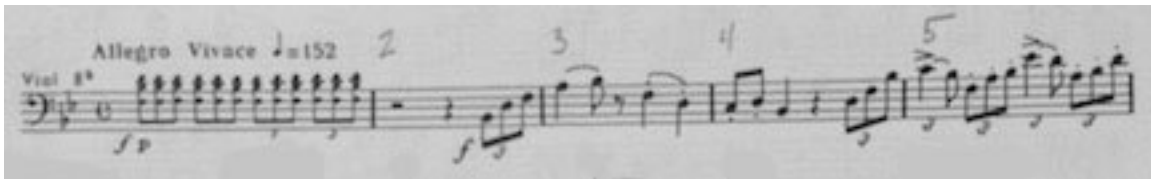


Figure 116. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement I, Gérard Billaudot Éditeur, mm. 1-5.

The same is true of the triplets on beat four of measure four, though measure five includes these staccati. This is corrected in every other instance this motive occurs throughout the movement.

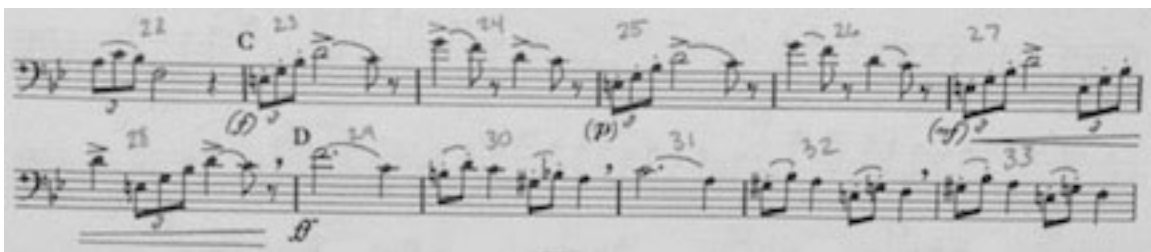


Figure 117. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement I, Gérard Billaudot Éditeur, mm. 22-33.

The triplets on beat two of the measure before rehearsal D exhibit the same problem (Figure 117). In this phrase between rehearsal C and rehearsal D all triplets have their appropriate staccato markings except for the aforementioned beat.

Reference the figure above once more (from rehearsal C). It appears that this edition is attempting to acknowledge when they make editorial additions to the original music by the parenthetical dynamics below the first, third and fifth measure of the figure. However, this is contradicted by the half note in these same measures on beat two. The accent above each D was probably intended by Rimsky-Korsakov based on its appearance in the recapitulation, but does not appear at this moment. This editorial addition should also be marked if Leloir intends to show the differences between his edition and the original.

Another distracting element of Leloir's edition is the inclusion of orchestral cues during rests. Cues of this nature are generally intended to provide assistance in following the accompaniment. In Leloir's edition they clutter the page and provide more trouble than assistance.



Figure 118. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement I, Gérard Billaudot Éditeur, mm. 6-11.

These cues (Figure 118) are not only difficult to separate from the solo trombone melody, but they also reference what instrument in the orchestra is playing them. Rimsky-Korsakov did not write an orchestral accompaniment for the *Concerto*, and this edition

comes with a piano reduction, not orchestral accompaniment.⁶³ What instrument plays the accompanying lines is informative for the pianist but is not useful for a trombonist performing with piano.

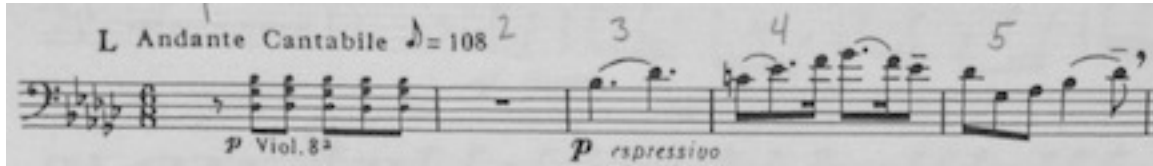


Figure 119. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement II, Gérard Billaudot Éditeur, mm. 1-5.

Leloir's second movement parallels the Boosey & Hawkes edition with some subtle differences. In measure five Leloir does not include the slur between the first two eighth notes added by Boosey & Hawkes (Figure 119). Leloir also adds a tenuto on the sixth eighth note of this measure as a means to ensure the soloist does not break this phrase. Subsequent appearances of this measure show the same markings. Figure 119 also shows Leloir's inclusion of breath marks to help shape the phrase.

Measure five presents another example of Leloir's tendency to clutter the page with excessive information. Where Shuman initially broke Rimsky-Korsakov's phrase and restructured the slurs, Leloir over-instructs the soloist by adding a tenuto to the D-flat and a breath mark after the already corrected slur.

⁶³ Gérard Billaudot Éditeur does publish an orchestral arrangement of the *Concerto*, though the arrangement is credited to no one on their website.

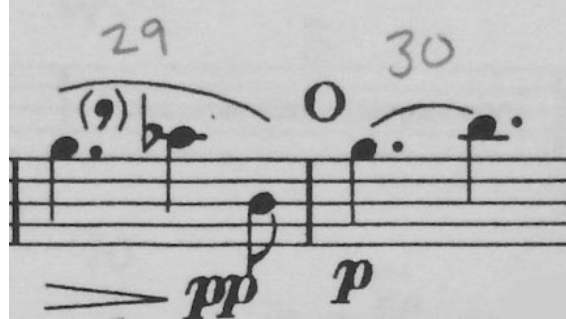


Figure 120. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement II, Gérard Billaudot Éditeur, mm. 29-30.

One measure before rehearsal O contains a parenthetical breath mark that contradicts the slur mark indicating connection between beats one through four (Figure 120). The parenthesis here confuses Leloir's intent; parentheses were used earlier to occasionally indicate editorial additions to the music. The other option is that this breath mark could be written as an emergency breath, should the soloist need one. Editorial additions made to the composer's original work should enhance the performer's understanding of the work, not alter it. Leloir's breath mark is unnecessary; it should not be added.



Figure 121. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement II, Gérard Billaudot Éditeur, m. 28 through the first cadenza and mm. 1-7 of movement III.

At no point does Leloir indicate where the first cadenza begins (Figure 121). The first measure of the cadenza is incorrectly split into two measures as in previously discussed editions. The E-double flat in phrase b is missing its stem, confusing whether it is intended to be a quarter note, eighth note, or even a sixteenth. The crescendo is drawn as opposed to the written *cresc* in the original score, muddling the page further. More orchestral cues are included where the accompaniment intersperses within the cadenza. This disorder causes the editor to write *stringendo* under a slur line in phrase c; its placement is unusual in modern notation. Though the notes are correct, the dynamics are accurate, and the articulations match the original, Leloir presents a poor representation of the cadenza that is difficult to read.

The third movement appears to be the most faithful of the three movements to Rimsky-Korsakov's intentions. Though it is more accurate than Gibson's or Kalmus'

editions, the articulation scheme at rehearsal W is not correct (contrast Figures 79a and 79b with Figure 122).



Figure 122. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement III, Gérard Billaudot Éditeur, mm. 60-73.

The first slur six measures after rehearsal W should extend to the downbeat of the following measure and the downbeat in the thirteenth measure is missing a staccato.



Figure 123. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement III, Gérard Billaudot Éditeur, mm. 74-86.

Leloir has added a tenuto to each downbeat of the staccatissimo section in measures seventy-eight through eighty-six, a gesture that appears in the second movement (figure 123). However, these tenuto marks are used inconsistently. Leloir stops including this indication beginning in halfway through measure eighty-two. Visually, the second half of this phrase looks as though it should be articulated differently than the first half.

Figure 124. N. A. Rimsky-Korsakov, arr. Edmond Leloir. *Concerto for Trombone*, Movement III, Gérard Billaudot Éditeur, mm. 130-144.

The beginning of the final cadenza is not indicated (Figure 124). As with Gibson and other editions, the first sixteenth note sequence contains slurs on the first two sixteenths on every beat. Following this are two quarter notes correctly written as C and G, although the fermata is misplaced from the G to the following F. The sixteenth note run in phrase b contains an incorrect note. After its highest point on F (fifth beat on the second staff) the line descends through a B-flat arpeggio. From the high F it should read F, D, B-flat, F but instead it reads F, D, B-flat, G.

Leloir correctly gets into the pedal range at the end of phrase b and at first moves through it as Rimsky-Korsakov notates. However, he follows Shuman's path and keeps moving to a pedal E-flat. Unlike Shuman's edition these two notes (pedal F and pedal E-flat) are the only notes Leloir has altered, continuing from there with Rimsky-Korsakov's original cadenza (contrast Figures 85a and 85b with Figure 124).

Once the melody reaches the high E-flat (first E-flat fermata in phrase c), Leloir forgets to include a bar line (between the two E-flats). This bar line serves to help line up the accompaniment with the soloist as they interrupt the cadenza. Leloir instead achieves this by providing another orchestral cue. In phrase d the melody moves from a high F sequentially down two octaves. Leloir asks the soloist to play from this point all the way through the sixteenth note descent at a dynamic of *ppp*. This is not included in Rimsky-Korsakov's score and does not make musical sense.

At the bottom of this descent (phrase d¹), Leloir incorrectly writes the low F as a dotted quarter note tied to a sixteenth note. The original rhythm for this arrival is a quarter note, not tied to the following sixteenth note. Following this Leloir adds a breath mark that further separates the first low F sixteenth note from the rest of its phrase. From this point forward, the cadenza and final measures are correct.

Leloir's edition provides many corrections to previously discussed editions, though it does contain its own problems. Aside from this, Leloir is inconsistent in his editorial markings, and the inclusion of the orchestral cues forces many measures to be bunched closely together. At times it is also difficult to determine what is solo trombone or orchestral cue. This edition is awkward and reading it provides an unnecessary challenge for the performer.

APPROACHES TO RESTORING RIMSKY-KORSAKOV'S *CONCERTO*

As with Telemann's *Sonata*, this project's new edition of the *Concerto's* solo part has restored the original music written by Rimsky-Korsakov as shown by the copyist manuscript. This includes phrasing structure, placement of octaves, and the cadenzas. However, as Makarov pointed out in the Complete Works, certain errors and inconsistencies are apparent in the copyist manuscript; some are as simple as a neglected accent or accidental. These misprints have been corrected and notated with the incorporation of brackets so trombonists may differentiate between Rimsky-Korsakov's writing and editorial markings.

CHAPTER 6

FEDOSEYEV'S PIANO REDUCTION

EDITIONS THAT USE FEDOSEYEV'S PIANO REDUCTION

The majority of the publishers who distribute new editions of Rimsky-Korsakov's *Concerto* have used the piano reduction by Nikolay Sergeyevich Fedoseyev. Shuman's edition with Leeds and its subsequent reprint with MCA Music both use Fedoseyev's reduction.

The Kalmus edition does not give credit for the arrangement or reduction, while Master's Music attributes its edition to Fedoseyev. Both piano reductions, like the solo parts, are identical for these editions.

Gibson's edition with IMC also utilizes Fedoseyev's reduction. A credit for Fedoseyev appears on the first page of the piano accompaniment on the top left-hand side.

Though the French edition edited by Leloir uses a different piano reduction from the five listed above, it appears to be a modified version of Fedoseyev's reduction. The prime differences between Fedoseyev's reduction and the one found in the Gérard Billaudot Éditeur edition will be highlighted in Appendix D.

Of the editions available, Boosey & Hawkes is the only edition that attempts to create a new reduction for the piano. The third section of this chapter will explain why a new reduction is still needed.

Even though it is regularly used, Fedoseyev's reduction is neither ideal for the pianist nor does it effectively represent Rimsky-Korsakov's band score.

CHALLENGES IN FEDOSEYEV'S REDUCTION⁶⁴

To begin, Fedoseyev asks the pianist to repeatedly play the triplet motive throughout the movement (Figure 125).



The image shows a musical score for Trombone and Piano. The title is "Allegro vivace". The Trombone part is in the bass clef, and the Piano part is in the treble clef. The Piano part features a triplet motive in the right hand, marked with "f" and "p" dynamics. The Trombone part has a melodic line with a "grace" note. The score is divided into four measures, with the Piano part marked "staccato" in the second measure.

Figure 125. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 1-4.

Sustaining this rhythmic drive in one hand at an *Allegro* tempo is challenging. In Rimsky-Korsakov's accompaniment, the entire clarinet section plays this passage as opposed to putting the notes into one hand of the pianist (reference Figure 62 on page 54).

⁶⁴ All images of Fedoseyev's reduction in this section derive from the Leeds Music publication.



Figure 126. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 78-85.

Fedoseyev compounds this difficult task by switching hands between beats, displacing the motive in separate inversions beat by beat. The clearest example of this comes at the end of the movement in the final nine measures (Figure 126).



Figure 127a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 1-5 Clarinet Section.

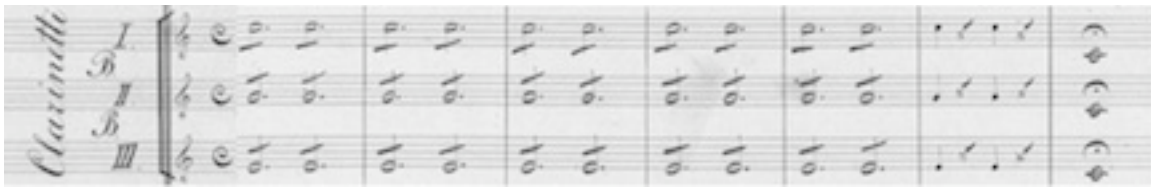


Figure 127b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 79-85 Clarinet Section.



Figure 128. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 29-36.

This rhythmic motive is also kept in the same register throughout the movement, as seen in the copyist's score (Figures 127a and 127b). The dramatic shifts in register found in Fedoseyev's reduction can be seen in Figure 128.



Figure 129. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 60-62 Piccolo, Flutes, Oboes, E-flat Clarinet, B-flat Clarinet Section.



Figure 130. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 60-63.

Another example of this can be seen in the measure before rehearsal 9 (Figure 130). The melody has transitioned to the left hand and continues to descend until the downbeat of rehearsal 9. Fedoseyev chose to create distance between each hand by

inverting the chords in the right hand, which leads to the piano in beat three of measure sixty being written one octave above where it is scored by the composer (Figure 129). The copyist's manuscript shows that the downbeat of measure sixty-one (rehearsal 9) should be a surprise created by the sudden change in register, which Fedoseyev diminishes by inverting the triplet motive.



Figure 131. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 36-39 Solo Trombone, Piccolo, Flutes.



Figure 132. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 37-40.

In measures thirty-eight through thirty-nine, Fedoseyev switches the roles of each hand again (Figure 132). This is done because the A-flat sustained in the right hand (measure 39) fills the space that would have contained the eighth notes. It is important to note that the eighth notes on beat four of measure thirty-nine (B-flat and G-flat) are not in

the copyist's score (Figure 131). Without those eighth notes a sustain pedal could be applied to this measure and the eighth notes remain in the right hand.



Figure 133. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 42-47 Solo Trombone, Piccolo, Flutes.



Figure 134. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 45-48.

Measure 46 is one of many places where more notes are written than are necessary (Figure 134); it is both awkward to look at and confusing to play. Fedoseyev has chosen to write the melody in the lower octave as well as above the treble clef staff. This lower octave does not appear in the band score (Figure 133) and only encumbers the pianist's right hand.



Figure 135a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 62-65 Solo Trombone, Piccolo, Flutes, Oboes, E-flat Clarinet.

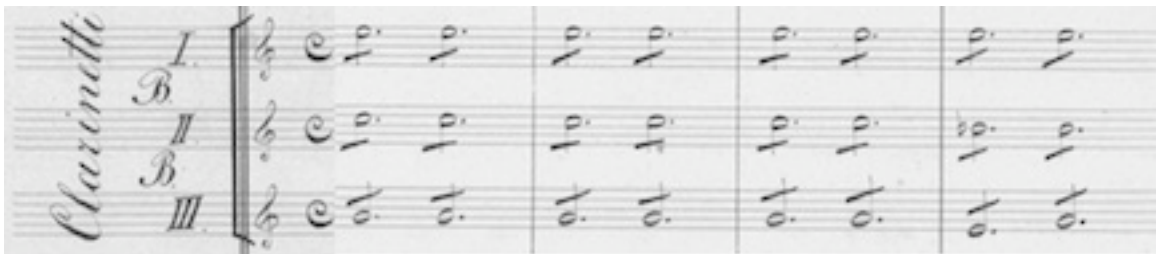


Figure 135b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 62-65 B-flat Clarinet Section.



Figure 136. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 64-66.

In Fedoseyev's reduction, measure sixty-five shows a potential overlap between the left and right hands (Figure 136). If Fedoseyev had doubled the octave in the right

hand on the downbeat of beat one, the triplet motive would cross voices with the right hand on the pitch D. This could be avoided if the band score was more closely followed at the beginning of the measure (Figure 135a). The ascending triplet figure is in unison until beat three, when the oboe drops to the lower octave.



Figure 137. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 82-85.

In the final measure of the movement, Rimsky-Korsakov has all instruments sustain under a fermata including a roll on the snare drum. Fedoseyev attempts to simulate this by writing a tremolo in the left hand of the piano (Figure 137). However, the affect created is not comparable and instead sounds clumsy and awkward without providing a sense of conclusion.

The second and third movements contain fewer problems than the first, but several substantial adjustments need to be made. The first of these occurs in measures five through seven (Figure 139).



Figure 138. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 3-6 Flutes, Oboes, E-flat Clarinet, First B-flat Clarinet.



Figure 139. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 5-8.

The B-flat to B-double flat in measure six is played as repeating eighth notes by the first clarinet, but the flute also sustains it (Figure 138). The way Fedoseyev wrote the reduction does not utilize the counter-melodic potential of the lower sustained flute line in Rimsky-Korsakov's accompaniment. Choosing to highlight the chromatic movement through sustained pitches creates more interest in the right hand. This happens again when the first section is repeated at rehearsal 13 and in the return at rehearsal 15.



Figure 140a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 18-20 Flutes.

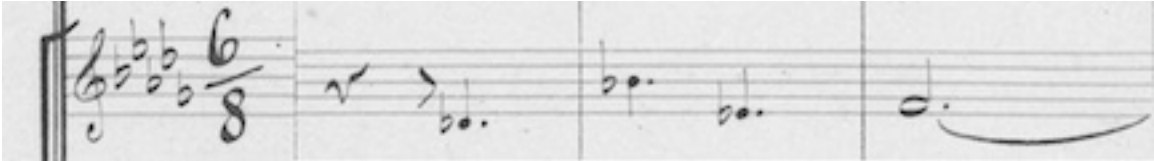


Figure 140b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 18-20 French Horn.



Figure 141. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 17-20.

In addition, measures eighteen and nineteen are not written very effectively (Figure 141). Fedoseyev chose to split the repeated eighth notes between the two hands, but in doing so leaves out some of the music. The French horns have sustained motion that moves with the flutes (Figures 140a and 140b). These two measures could be rewritten to include more of the music without overcomplicating the accompaniment.

Lastly, the B section of this ternary form (rehearsal 14) is drastically different in Fedoseyev's reduction than how it was scored by the composer (Figures 142 and 143).

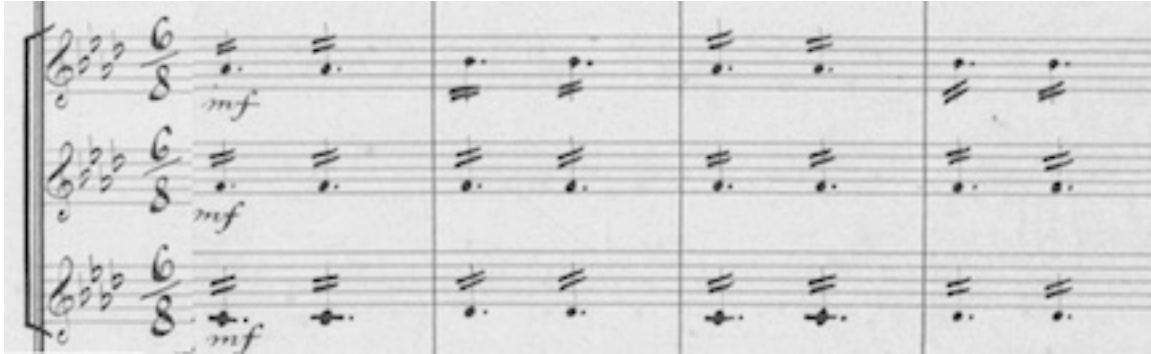


Figure 142. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement II, Copyist Manuscript, mm. 21-24 Clarinet Section.



Figure 143. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement II, Leeds Music Corporation, mm. 21-24.

Rimsky-Korsakov writes staccati underneath a slur over the eighth notes in the beginning (although this does not continue on in the copyist score it can be assumed that this pattern persists throughout the movement). In this section, contrast is created by the increased rhythmic intensity of the clarinet section (eighth notes become sixteenths) (Figure 142). Fedoseyev changed this by alternating between notes in the same rhythm and adding a

slur above the passage. The character of the piano, as written by Fedoseyev, no longer matches the trombone.

The third movement contains mostly minor errors, additions to what Rimsky-Korsakov wrote in the band score, and small alterations to the original music.



Figure 144a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 10-12 Clarinet Section.



Figure 144b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 10-12 Piccolo, Flutes, Oboes and E-flat Clarinet.

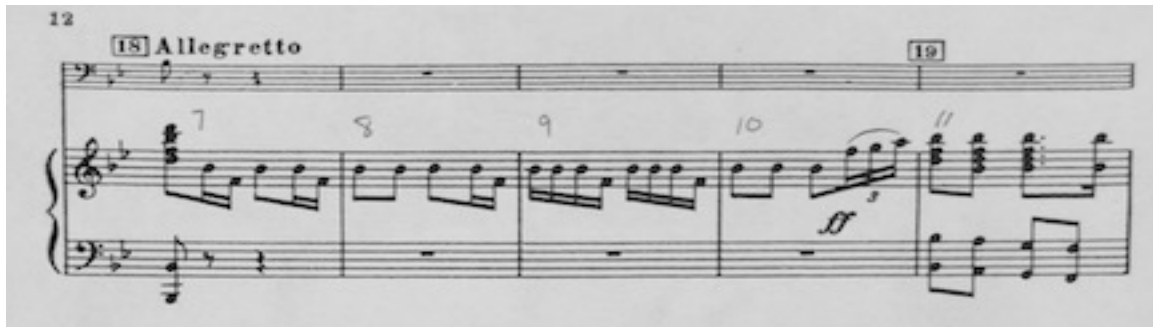


Figure 145. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 7-11.

At measure eleven (Figure 145), the second beat has a clear shift in harmony from B-flat major to G minor. However, the G root is not strong enough to fully create this sensation and, instead, the right hand plays a dominant B-flat major triad. Although G is present in the left hand, the right hand holds an F at the top of the treble clef staff, which is sparsely represented in the original score (Figure 144b). Choosing to highlight the G as opposed to F on this note would more clearly demonstrate the shift in harmony. The clarinet section demonstrates the harmonic shift perfectly (figure 144a). In order from the top down, beat one spells B-flat, F, D and beat two spells B-flat, G, D.

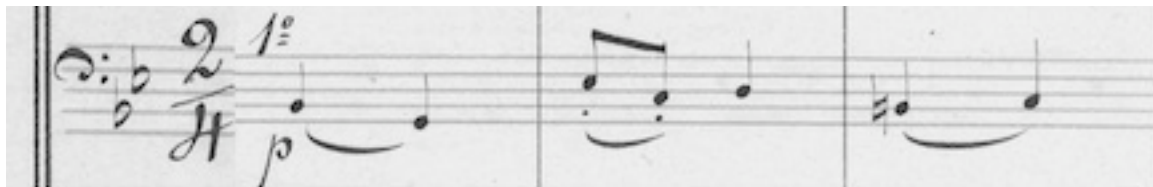


Figure 146a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 19-21 Bassoon.

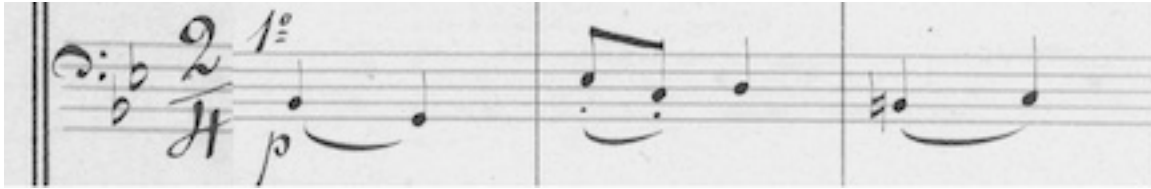


Figure 146b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 19-21 Bass.

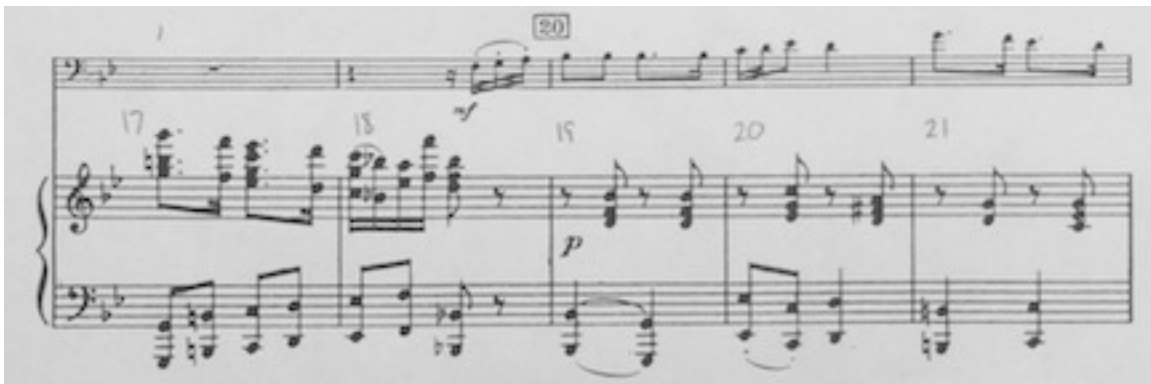


Figure 147. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 17-21.

Fedoseyev added the pedal register to the left hand at rehearsal 20 (Figure 147); the copyist manuscript does not include this register (Figures 146a and 146b). Instead Rimsky-Korsakov asks the tubas and bassoons to be one on a part, written in the same octave. The same problem exists when this is repeated at rehearsal 25.



Figure 148a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 26-28 Oboes and Clarinet Section.

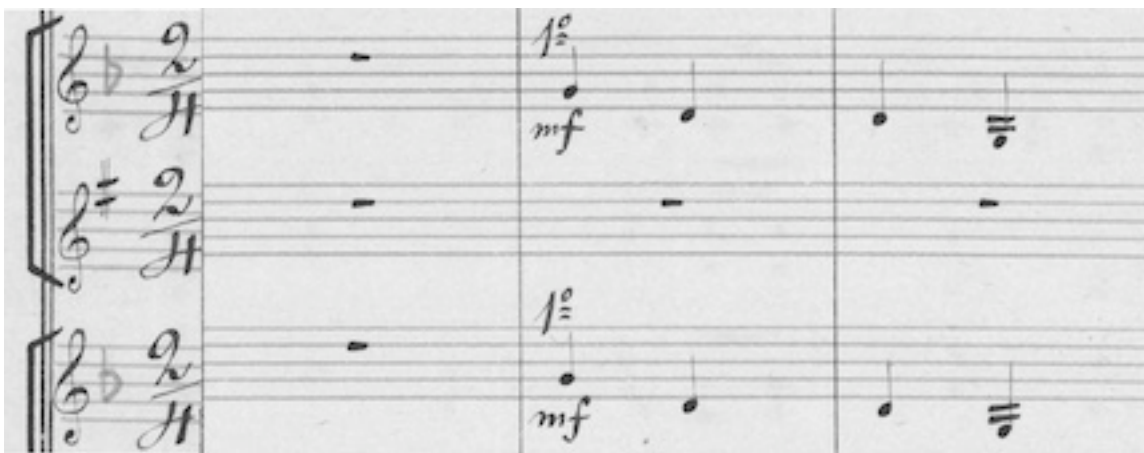


Figure 148b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 26-28 Trumpet and French Horn.



Figure 149a. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 22-26.



Figure 149b. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 27-31.

In the measures between rehearsal numbers 21 and 22, the band score illustrates a different accompaniment than is seen in Fedoseyev's reduction (contrast Figures 148a and 148b with Figures 149a and 149b). Rimsky-Korsakov writes the militaristic eighth and sixteenth note passage in the upper woodwind voices (Figure 148a). Accompanying this, trumpet and French horn sustain the first pitch of each downbeat (Figure 148b). Fedoseyev instead writes octaves, making the accompaniment line one-dimensional. This

same issue appears verbatim in the measures leading to rehearsal 32 (Figure 150 below).

This time, the motive is in F major as opposed to C major.

The image shows a page of musical notation for the Trombone part of the Concerto for Trombone, Movement III. The score is arranged in two systems. The first system contains measures 111, 112, 113, and 114. The second system contains measures 115, 116, 117, and 118. The notation includes a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. A rehearsal mark '32' is enclosed in a box above the first staff of the first system. The word 'Flute' is written above the staff for measure 114. The music features a prominent melodic line in the upper voice of the first system, which is the motive mentioned in the text. The lower voice parts provide harmonic support with chords and rhythmic patterns.

Figure 150. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 111-118.



Figure 151. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 93-101.

This is also reflected at rehearsal 30 (Figure 151). With the motive in the left hand doubling the right hand, the opportunity to highlight the harmonic motion is lost. With the exception of the trumpet, the ensemble firmly outlines a B-flat minor triad. This appears in Fedoseyev's reduction, but it is more complicated than it needs to be and does not emphasize the harmony as strongly as it could.

The image shows a page of musical notation for a Trombone part. The page number '13' is in the top right corner. The score is divided into two systems. The first system contains measures 27, 28, 29, 30, and the beginning of measure 31. A rehearsal mark '22' is placed above measure 30. The second system contains measures 32, 33, 34, 35, and 36. The notation includes a treble clef, a bass clef, and various musical symbols such as notes, rests, and dynamic markings like 'p'.

Figure 152. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 27-36.

Rehearsal 22 (Figure 152) repeats the same issue from rehearsal 20, though here it is more pronounced. By restricting the left hand to octaves, all other notes must fit within that octave or be moved to the right hand. Due to this, the flute trill in the fourth measure is impossible to execute at the piano. Without the octaves (not originally present in the score), these measures can be rewritten to better represent the wind band. This issue reappears at rehearsal 32 (can be seen in Figure 150 above), transposed to F major from C major. This time, however, Fedoseyev makes slight adjustments in an attempt to highlight the flute trill.

16

The image shows a handwritten musical score for Trombone, Movement III, measures 84-92. The score is written on two systems. The first system contains measures 84, 85, 86, and 87. The second system contains measures 88, 89, 90, 91, and 92. The music is in 2/4 time and features complex rhythmic patterns and dynamics. The score is written on two systems. The first system contains measures 84, 85, 86, and 87. The second system contains measures 88, 89, 90, 91, and 92. The music is in 2/4 time and features complex rhythmic patterns and dynamics.

Figure 153. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 84-92.

Though Rimsky-Korsakov's music is present at the second and third measures of rehearsal 29 (Figure 153), it could be written in a way that simplifies the piano part. In Fedoseyev's reduction the right hand is visually written in the bass clef staff. On the second beat of the third measure this creates voice crossing when the left hand moves above the staff.



Figure 154. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 131-134.

Following the cadenza, Fedoseyev omits the F natural on the downbeat of rehearsal 38 (Figure 154). Without this note the second clarinet line loses its importance as the F moves to F-sharp. This could be to accommodate the sustained D in the bass clef staff, though it would be possible to play this measure all in the right hand. The left hand B-flat could also be doubled in octaves to compliment the octave in the French horns.

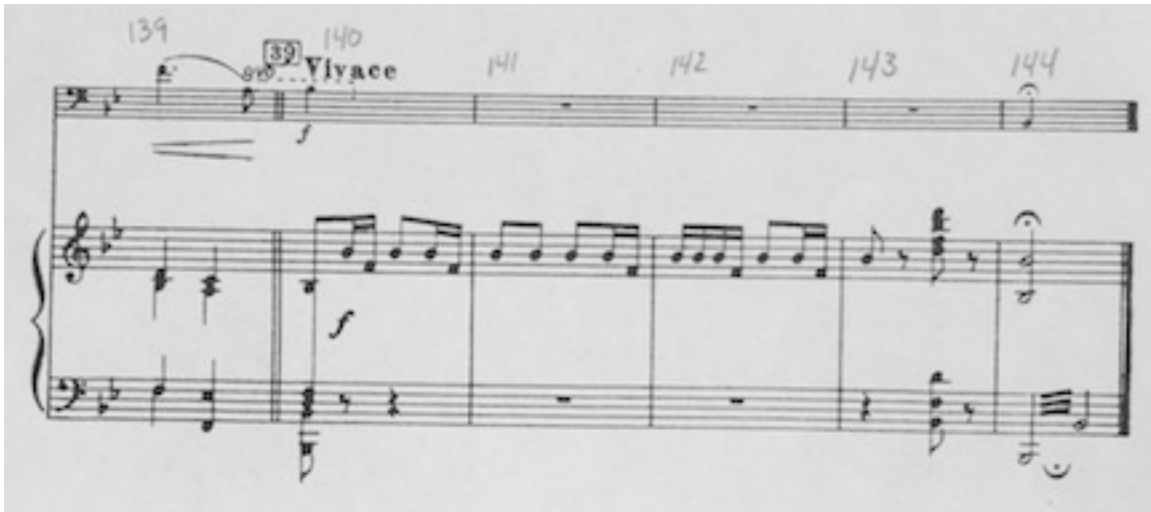


Figure 155. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement III, Leeds Music Corporation, mm. 139-144.

At the beginning of the final *Vivace* (Figure 155), the pedal B-flat does not actually exist in the band score. Removing this would allow the entire chord to be played in the left hand. Without the B-flat on the downbeat, the right hand would be free to play the final fanfare with ease. The final measure in Figure 155 shows the same problem with the tremolo. Like the first movement, this is not effective and diminishes the sense of finality of the *Concerto*.

THE BOOSEY & HAWKES REDUCTION

Of the five editions discussed, Boosey & Hawkes is the only one that has attempted to create a piano reduction that is not based on Fedoseyev's work. Written by Harold Perry, the reduction is welcome, though it does not fully represent the original score.

The greatest challenge for the pianist in the first movement is the opening triplet motive. Fedoseyev chose to write persistent triplets with all notes in the right hand. Perry's decision was to break the triplet so the notes would alternate (Figure 156).

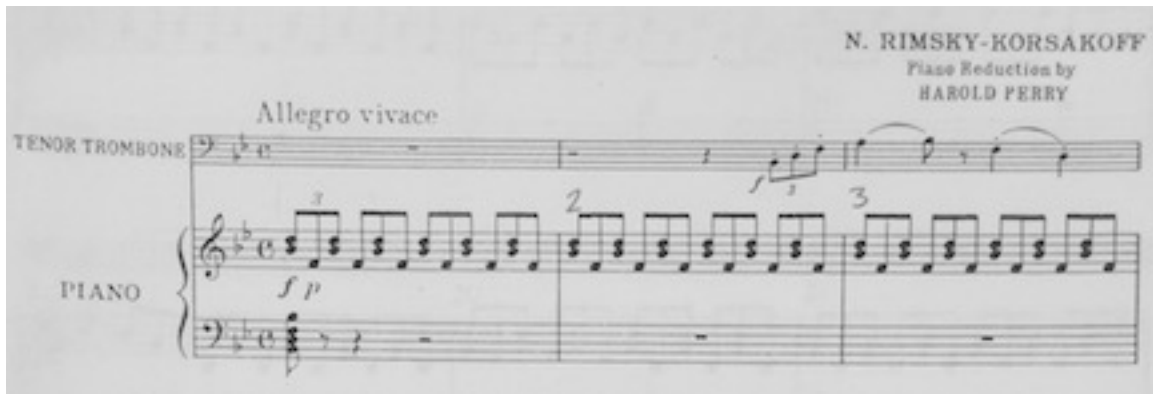


Figure 156. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 1-3.

This is not very effective for two primary reasons. First, recall in the second movement when Fedoseyev split the second section, altering between notes on the double time passage (Figure 143 on page 111). This created a different feel, timbre and texture. A similar effect is created by Perry's solution to the clarinet triplets.

Second, patterns make the accompaniment much easier to play. Breaking the triplet and alternating between one and two notes extends the pattern from one beat to two. Each downbeat, the strongest part of the beat, now has a different note and fingering. A smaller pattern would better suit the technique of most pianists, allowing one to focus attention on melodic lines.

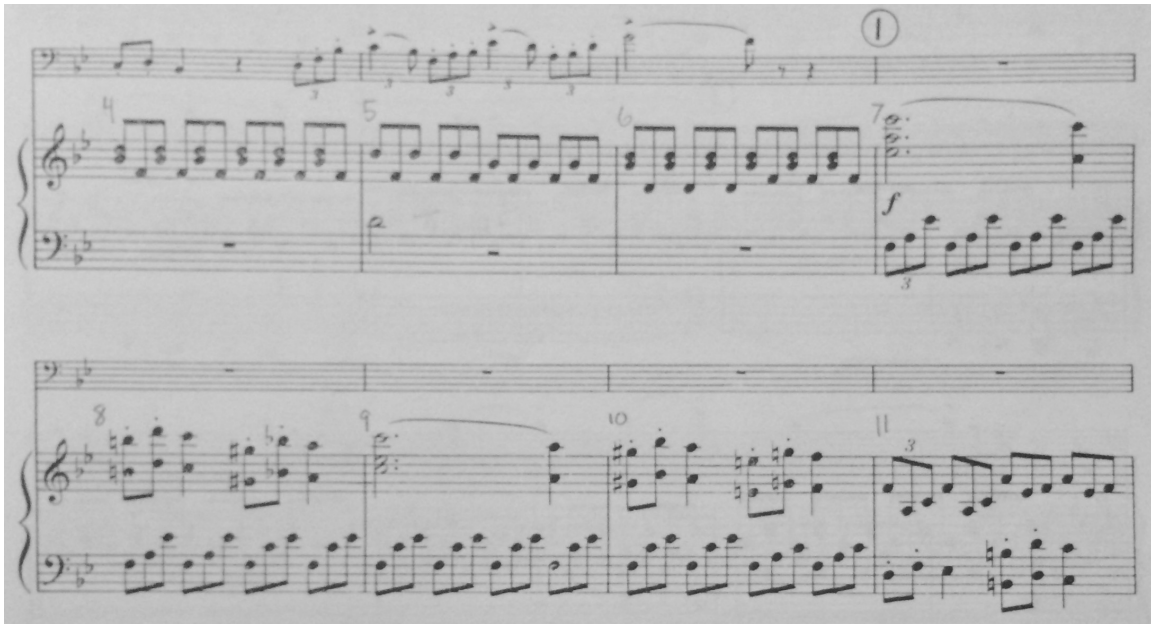


Figure 157. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 4-11.

This is not the only issue regarding the triplet motive in this movement. Perry has chosen to change the triplet pattern throughout the movement. At rehearsal 1 (Figure 157), Perry changes from the broken chord triplet to an arpeggiated triplet. In measure eleven, the arpeggiated triplets begin to interfere with the melody line. Voice crossing occurs between the left and right hands preventing the ability to double the bass melody. This happens again in the parallel section at rehearsal 8.

Throughout the movement, the clarinets do not drastically alter register, they do not invert chords within a measure, and they do not break the rhythm so different pitches sound on different parts of the triplet; they are consistent. Figure 157 demonstrates how Perry has undermined that consistency beginning in measure seven of the *Concerto*.



Figure 158. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 16-24.

Measures eighteen and nineteen (Figure 158) show Perry combining both of these patterns. Leading into the following measure, Perry switches mid-pattern from the broken triplet to the arpeggiated triplet for two beats, followed by a return to the broken triplet.

The patterns no longer assist the pianist in performing the *Concerto*.

Perry leaves the left hand in measures five and six predominately empty (reference Figure 157 above). Fedoseyev fills these measures with the ascending half note motive from the trumpets (Figure 159 below).



Figure 159. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 5-8.

Perry writes a solitary D half note that serves no function (measure five in Figure 157). Even though Fedoseyev wrote the half notes in a different register than Rimsky-Korsakov, it is a good solution. The gesture is preserved in this lower register and the triplet motive maintains consistency.

At rehearsal 3 (Figure 158), the left hand of the piano is missing the low C below the staff. Instead, Perry sacrifices the bass voice to sustain a G and B-flat, both of which are repeatedly played in the triplet. Though this closes the gap between hands, it does so at the cost of the accompaniment's timbral depth.

Though an improvement from Fedoseyev's reduction, Perry fails to effectively portray Rimsky-Korsakov's accompaniment between rehearsals 4 and 5 (Figures 161a and 161b).



Figure 160a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 23-28 Clarinet Section.

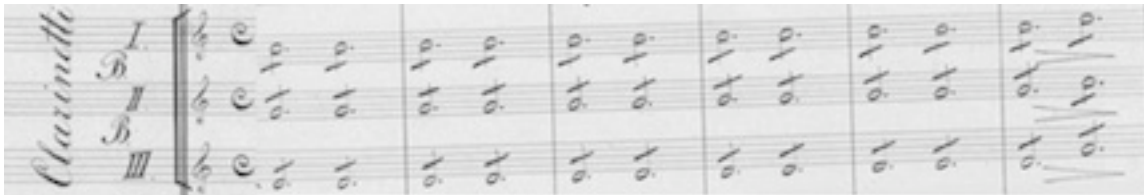


Figure 160b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 29-34 Clarinet Section.



Figure 161a. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 28-30.



Figure 161b. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 31-37.

Here, the triplet motive appears in the left hand as the broken chord style seen in measure one. Where Rimsky-Korsakov outlines the harmony in the motive (Figures 160a and 160b), Perry instead alternates between octaves on F that extend below the bass clef staff. This persists for six measures until one measure before rehearsal 5 where Perry leaps three octaves (left hand to right hand), dramatically changing the register.

It is important to remember that the motive never changes register in the original score. Though this is not entirely possible in a piano reduction, consistency of register should be observed as closely as possible within each section. Perry not only breaks this by drastically changing octaves on the downbeat of one measure prior to rehearsal 5, but he follows Fedoseyev's original descent along different inversions of the chord into rehearsal 5 (Figure 162 below).

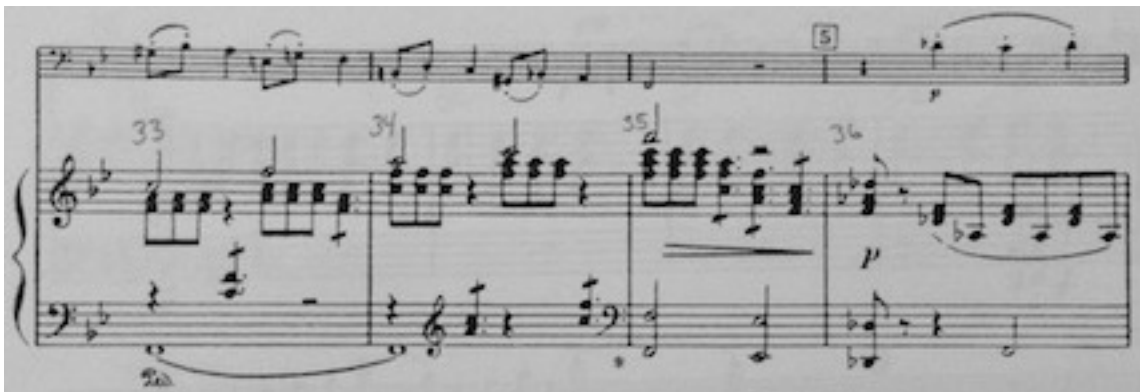


Figure 162. N. A. Rimsky-Korsakov, ed. Davis Shuman. *Concerto for Trombone*, Movement I, Leeds Music Corporation, mm. 33-36.



Figure 163. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 36-39 Solo Trombone, Flutes.



Figure 164. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 34-47.

At rehearsal 5, Rimsky-Korsakov writes four measure phrases that are split evenly between an antecedent and consequent phrase (2+2). In the second half of each phrase the flutes double the melody at the octave (Figure 163). Figure 164 illustrates Perry's decision to remove this interplay through this entire section.



Figure 165. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript, mm. 50-53 Solo Trombone, Piccolo, Flutes, Oboes, E-flat Clarinet.



Figure 166. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 52-54.

When the opening theme returns, Rimsky-Korsakov writes imitative interplay between the solo and accompaniment parts at measure 53 (Figure 165). The accompanying figure is doubled at the octave, an element missing from Perry's reduction (Figure 166). This is a result of the accompanying triplet motive being scored too high in the left hand. Writing the lower octave in the top staff would layer the hands. In this same measure the triplet motive is altered on beats one and three. Perry chooses to let the imitative line in the right hand represent the rhythmic motion on these beats. This same issue is also present at rehearsal 9.

Similarly to rehearsal 3, the accompaniment is dramatically different in the parallel section at rehearsal 10 (figure 167 below). The triplet motive is in the arpeggiated form and spans over three octaves within five beats (between F in the left hand bass clef and G four ledger lines above the right hand treble clef).



Figure 167. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 70-76.



Figure 168. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Copyist Manuscript mm. 81-85 Solo Trombone, Piccolo, Flutes, Oboes, E-flat Clarinet.



Figure 169. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement I, Boosey & Hawkes, mm. 77-85.

At rehearsal 11 (Figure 169), the same problem from rehearsal 4 is present. The triplet motive is altered between octave B-flats (octave Fs at rehearsal 4). This leaves the focus on the inverting chords in the right hand. Not only does Perry's reduction inaccurately represent this ascending line (not every note of the chord is repeated on each half note), but the high point of that line is incorrect. First, the climax is in the wrong measure; in the score it happens three measures before the end while Perry writes it five measures from the end. Second, it happens on the wrong note. Three measures from the end of the first movement the climax point is in the piccolo on a B-flat (figure 168); the climax in Perry's reduction is on F.

The first movement alone indicates that this reduction is not sufficient. While Boosey & Hawkes have created a closer representation of the solo trombone part than the other editions, the accompaniment does not live up to this task.

IMPROVING UPON FEDOSEYEV'S AND PERRY PIANO REDUCTIONS: FIRST MOVEMENT⁶⁵

The triplet rhythmic motive that drives the majority of the first movement is the greatest obstacle to overcome in a piano reduction. Fedoseyev's reduction challenges the stamina of any pianist, written in one hand for extended periods of time. Perry's reduction does not handle this problem well either, casting aside Rimsky-Korsakov's blocked harmonies in favor of split chords, arpeggios, or both within the same phrase.

To accompany the stamina concern, Fedoseyev consistently alters the register of this rhythmic motive; Rimsky-Korsakov keeps it consist throughout the movement. While it is not possible to achieve this consistency in a piano reduction, the dramatic shift in registers could be avoided, particularly regarding continuity within each phrase.

The image shows a musical score for a piano reduction. It consists of three staves. The top staff is the solo trombone part, written in bass clef with a key signature of one flat and a 3/4 time signature. It begins with a triplet of eighth notes marked with a forte 'f' dynamic and a '3' indicating the triplet. The middle and bottom staves are the piano accompaniment, written in grand staff (treble and bass clefs). The piano part features a complex texture of triplets and sixteenth notes, with dynamics 'f' and 'p' indicated. The piano part is marked with '3' and 'ε' (epsilon) indicating specific rhythmic patterns.

⁶⁵ The author is grateful for the assistance of Aimee Fincher who provided insight on these improvements from a pianist's perspective.

Figure 170. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 1-4.

In the opening (Figure 170), it would be logical to split the triplet rhythmic motive between both hands rather than combine it into one. The top note of the chord is placed alone in the right hand to facilitate clarity of articulation. Considering the top note will be heard prominently, it is important to begin as clearly as possible. The articulation from the right hand will then help to clarify the articulation of the left hand.

Figure 171. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 7-8.

In measure seven (Figure 171), the triplet motive has to be placed in one hand to accommodate the melody in the right hand. However, where Perry writes arpeggiated triplets, the blocked triplets would work. By removing the middle note of the chord after the first beat, the repeated triplet is split between two notes as opposed to three. While still challenging, this is more manageable than three or more notes and the pedal (used to sustain the whole note F throughout the measure) will help keep the middle note in the harmony.

Figure 172. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 9-12.

Measures nine through twelve illustrate a moment where it is not possible to maintain consistency of the triplet motive register. The melody moves from high voices to low voices. To accommodate this, the triplet motive has to switch hands from left to right within the phrase. However, Fedoseyev's reduction moves the motive to the top of the staff, inverting the chords to ascend towards the downbeat of measure thirteen. Figure 172 offers a different solution, keeping the motive consistent through measures eleven and twelve until the sudden register shift at the downbeat of thirteen.

The image displays a piano reduction of a musical score for the Trombone Concerto, Movement I, measures 29-36. It is divided into two systems. The first system (measures 29-32) includes a bass line with a triplet of eighth notes and a piano part with a triplet of eighth notes. The second system (measures 33-36) continues the triplet motif with dynamic markings like 'ff', 'f p', 'cresc.', and 'p'. Rehearsal markers '4' and '5' are present.

Figure 173. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 29-36.

At rehearsal 4, as well as its parallel section at rehearsal 11, the triplet motive alters between hands while ascending in range over the next seven measures. This is the result of a half note countermelody that ascends an F major arpeggio (Bb major arpeggio at rehearsal 11). Instead, the ascending countermelody could move through the triplet (Figure 173). This preserves the integrity of the triplet motive while keeping the chords relatively unaltered. When the sustained pitch coincides with the repeated triplet, that

note is sustained while surrounding notes provide the articulation. Measure thirty-one in Figure 173 provides a clear example of this procedure.



Figure 174. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 38-40.

In the middle section beginning at rehearsal 5, Perry's reduction neglected the flute counterpoint that interacts with the solo trombone. Fedoseyev included this material, but added two eighth notes on beat four (recall Figure 132 on page 105). With the strong presence of A-flat in the left hand (Figure 174), the sustained A-flat is not crucial to the right hand of the accompaniment. Without it, the pianist is free to focus attention to the alternating eighth notes. A pianist may even choose to utilize the pedal for the first three beats of this measure since the repeating eighth notes are the only moving lines.

Figure 175. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 46-49.

In measure forty-six, Fedoseyev adds the lower octave to the accompanying flute melody. Referencing Figure 133 (page 106) shows that the Rimsky-Korsakov did not intend this doubled octave, and adding it complicates the right hand of the piano. Figure 175 shows how removing the lower octave clears the measure to better accommodate the repeating eighth notes.

Figure 176. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 65-66.

Reference Figures 135a, 135b and 136 (page 107), particularly in measure sixty-five. At this point, Fedoseyev writes the first two beats of the measure doubled at the octave, missing only the downbeat of beat one. This is due to the presence of B-flat in the left hand triplet which is not present in the manuscript. On beat three, the lower octave D in the right hand melody is excluded because it is already played in the left hand triplet motive. The overlap between hands can be avoided if the lower octave is excluded from beats one and two.

The score (Figure 135a on page 107) shows that the countermelody is not doubled by an octave until beat three. In Figure 176, the first two beats of measure sixty-five are played in one octave as opposed to two, allowing the left hand to include D in the triplet motive.



Figure 177. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement I, mm. 83-84.

In the final measure of the first movement, the wind band sustains several octaves of B-flat accompanied by a snare drum roll. This is not an affect that is possible to truly create on the piano, yet Fedoseyev has attempted it. Recall Figure 137 (page 108), where

Fedoseyev included a tremolo between the two left hand B-flats. In the new edition, this tremolo will be eradicated, as the affect created does not imitate a snare drum roll.

IMPROVING UPON FEDOSEYEV'S AND PERRY'S PIANO REDUCTIONS:
SECOND MOVEMENT

The image shows a piano reduction of the second movement of the Concerto for Trombone by N. A. Rimsky-Korsakov, measures 5-7. The score is written for three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is three flats (B-flat major/C minor) and the time signature is 6/8. The top staff contains a melodic line with slurs and accents. The grand staff features a piano (p) dynamic marking. The right hand of the grand staff plays a series of chords and eighth notes, while the left hand plays a bass line with eighth notes and rests.

Figure 178. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement II, mm. 5-7.

In measures five through seven, the right hand is primarily occupied with the repeating eighth notes. Fedoseyev also chose to highlight the clarinet B-flat to B-double flat instead of the sustained flute (recall Figure 138 on page 109). In Figure 178, the sustained version of this line has been chosen over the repeated clarinet notes. To facilitate this decision, the repeated eighth notes have moved to the left hand, though the register remains the same.



Figure 179. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement II, mm. 18-20.

Measures eighteen through twenty contain a similar problem. In these measures, the sustained line is more engaging than the repeated triplets, so a similar solution to measures five through seven has been created (Figure 179). With the D-flat tied across the measure in the bass clef, the left hand can again take the repeated eighth note motive while the right hand highlights the sustained line.



Figure 180. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement II, mm. 21-24.

In the B section starting at rehearsal 14, Fedoseyev chose to split the repeated eighth note motion between each sixteenth note as opposed to stacking chords (reference Figure 143 on page 111). This decision, paired with the editorial choice of including a slur over each measure takes away from Rimsky-Korsakov's character in the music. Figure 180 shows this dramatic shift in character is restored in the new edition.

IMPROVING UPON FEDOSEYEV'S AND PERRY'S PIANO REDUCTIONS: THIRD MOVEMENT

The third movement mostly contains minor errors made by Fedoseyev, such as wrong notes, missing notes or notes included that do not exist in the manuscript. Measure eleven provides an example of this.

The image shows a musical score for measures 10 and 11. The top staff is a bass clef staff with a 2/4 time signature, containing rests. The bottom two staves are a grand staff (treble and bass clefs) with a 2/4 time signature. In measure 10, the right hand has a melody starting with a quarter note, followed by a triplet of eighth notes marked 'ff' and a slur. The left hand has a bass line. In measure 11, the right hand has a complex chordal structure with multiple chords and a bass line. Rehearsal marks '19' are placed above the staves at the beginning of measure 11.

Figure 181. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 10-11.

At this point, the harmony should switch to G minor on beat two, but Fedoseyev (Figure 145 on page 113) does not do this in the right hand. The left hand contains a passing G to help clarify this harmony, but the right hand masks this with a firm B-flat major presence.

The F is actually a wrong note, appearing as a G in the manuscript (Figure 144b on page 112). Figure 181 shows this correction, creating a stronger harmonic shift.

Recall rehearsal numbers 20, 22 and 32 (Figures 146a, 146b and 147 on pages 113 and 114; Figure 152 on page 119; and Figure 150 on page 117, respectively). At all of these points, Fedoseyev created unnecessary difficulty by adding the pedal register to the left hand. In rehearsal 20, this register directly contradicts Rimsky-Korsakov's indication for the tubas and bassoons to play in the higher register one per part. In rehearsal numbers 22 and 32, the added pedal register interferes with the flute line, which provides a trill moving into the downbeat of the fifth measure.

The image displays two systems of musical notation. Each system includes a bass line and a grand staff (treble and bass clefs). The first system is marked with rehearsal number 20, and the second with 21. The music is in 2/4 time with a key signature of two flats. The first system shows a bass line with eighth notes and a grand staff with chords and a piano (p) dynamic marking. The second system continues the bass line and grand staff with similar notation and a piano (p) dynamic marking.

Figure 182. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, pick up to m. 19-26.

22
stacc.

22

tr

p

Figure 183. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, pick-up to m. 31-35.

32

32

tr

p
stacc.

p

Figure 184. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, pick-up to m. 114-118.

In Figures 182, 183 and 184 the pedal register has been removed. In Figure 182, the accompaniment is now thinner to accompany the solo trombone. Figures 183 and 184 show an enhanced right hand over what Fedoseyev wrote, allowing the left hand to be more involved in the accompaniment line and enabling the right hand to highlight the flute line that leads to the fifth measure with a trill.

Figure 185. N. A. Rimsky-Korsakov, piano reduction Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 26-30.

Figure 186. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 94-97.

Between rehearsal numbers 21 and 22 as well as at rehearsal 30, the left and right hand are doubled when it is not necessary. Recall Figures 148a and 148b (page 115), which show the copyist manuscript at rehearsal 21. The woodwinds play the fanfare while the trumpet and French horn play sustained quarter notes on each downbeat. Figure 185 shows this adjustment, which creates more variety in the accompaniment instead of

the one-dimensional perspective. The same correction is provided at rehearsal 32, where the tonality switches from C major to F major

Figure 186 shows a similar approach to correcting rehearsal 30. In the first two measures, the fanfare sounds without any accompaniment, but in measures three and four of rehearsal 30 the band plays eighth note downbeats to emphasize and harmonize the fanfare. The thin texture of a single octave on the fanfare helps to simulate the shift from full ensemble to trumpets and cornets. Separating fanfare melody and accompanying harmony between the right and left hands, respectively, helps to better highlight the original music in these measures.

The image displays a musical score for rehearsal 29, consisting of three staves. The top staff is in bass clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). It contains a fanfare melody starting with an accent (>) on the first note, followed by eighth notes, a quarter note, and a dotted quarter note. The middle staff is in treble clef and contains piano accompaniment, including a triplet of eighth notes marked with a '3' and a '7' (likely a fingering or breath mark). The bottom staff is in bass clef and contains piano accompaniment, including a triplet of eighth notes marked with a '3' and a '7'. Dynamics markings include 'f' (forte) and 'ff' (fortissimo). A box with the number '29' is placed above the first measure of each staff.

Figure 187. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 87-90.

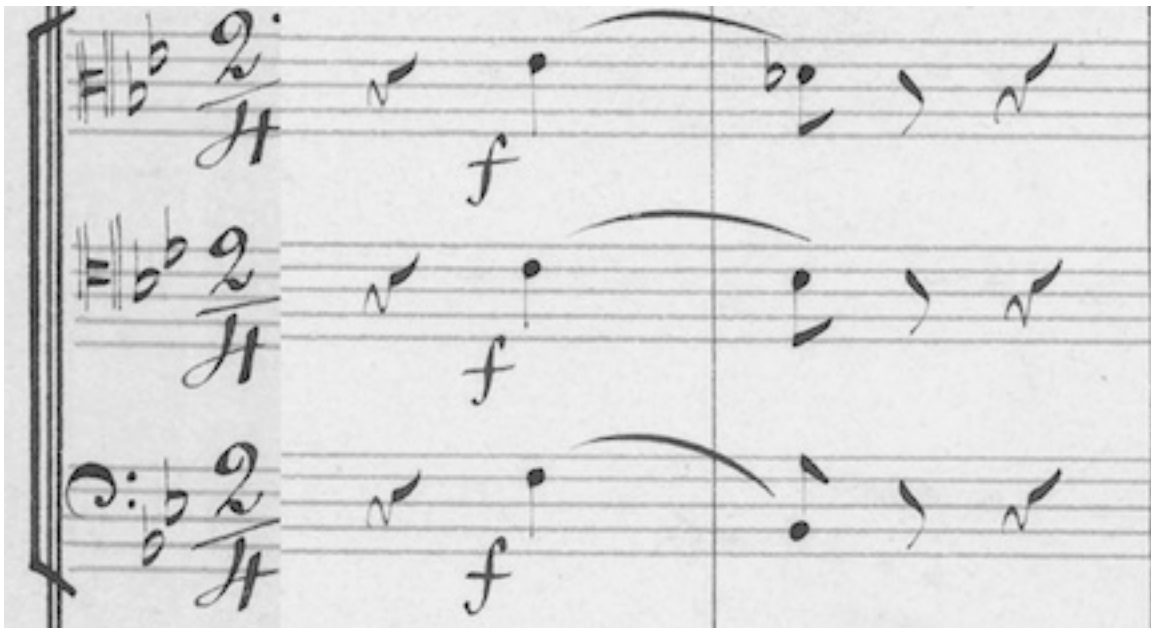


Figure 188. N. A. Rimsky-Korsakov. *Concerto for Trombone*, Movement III, Copyist Manuscript, mm. 89-90 Trombone Section.

Rehearsal 29 (recall Figure 153 on page 120) consists of measures that are very awkwardly written. The right hand extends into the bass clef staff, and in the third measure contains a moment of voice crossing. Figure 187 presents the solution from the new edition, writing the French horn half notes in the second and third measure of rehearsal 29 up one octave. The left hand F dominant seventh chord in measure eighty-nine on beat two has been corrected to mirror the trombone section in the copyist's manuscript (Figure 188).

38

38

pp

pp

Figure 189. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 131-132.

At rehearsal 38, Fedoseyev chose to write a D above the low B-flat in the left hand (recall figure 154 on page 121). This note does appear in the third clarinet, but the second clarinet's F-natural is omitted. Figure 189 includes this note to emphasize the chromatic movement from F-natural to G through F-sharp.

39 *vivace*

39

Figure 190. N. A. Rimsky-Korsakov, piano reduction by Timothy Hutchens. *Concerto for Trombone*, Movement III, mm. 140-144.

Finally, at rehearsal 39 Fedoseyev chose to once again add the pedal register to the left hand chord (recall Figure 155 on page 122). Not only is this chord not possible to play in the left hand without assistance from the right hand (the distance between pedal B-flat and the top note, F, is a twelfth where a comfortable span would be an octave), but the pedal B-flat does not exist in the copyist manuscript. Figure 190 removes this note, creating ease and separation between the B-flat chord in the left hand and the subsequent fanfare in the right hand.

As in the first movement, Fedoseyev wrote another tremolo to conclude the movement. As with the conclusion of the first movement, this has once again been removed (Figure 190).

CHAPTER 7

CONCLUSION

As shown, both Rimsky-Korsakov's *Concerto* and Telemann's *Sonata* have been in need of new editions since they were first published. The intent of this project was to initiate the creation of a new edition for each work that supports the compositional artistry and musical intentions of each composer. These considerations are particularly important for the new piano reduction of Rimsky-Korsakov's *Concerto*, ensuring that the musical concepts and gestures in this important work are not sacrificed in favor of a simplified accompaniment. Through analysis of the original works and several modern editions, as well as the creation of new editions that are more faithful to the original manuscripts and particularly helpful to today's performers, this project has given trombonists a fresh look at well-known repertoire.

This writer's intention is to continue working on pianistic nuances in the new accompaniment of Rimsky-Korsakov's *Concerto* as well as additional editing to the solo trombone part in preparation to begin marketing it to music publishers. As a future project, the figured bass accompaniment of Telemann's *Sonata* will be realized as a companion to the new trombone solo part, giving trombonists an edition that more closely resembles Telemann's original edition. Rimsky-Korsakov and Telemann deserve no less.

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APPENDIX A

IMAGES OF N. S. FEDOSEYEV

Nikolay Sergeyeovich Fedoseyev can be seen in the following images. Figure 191 shows the full photograph. In Figure 192, Fedoseyev is outlined.



Figure 191. Full image including N. S. Fedoseyev (standing, second row, second from the right) and his student Gerasimov (standing, third row, third from the left). Photo courtesy of Vasily Matveychuk.



Figure 192. Enlarged image from Figure 191, right side. N. S. Fedoseyev is outlined. Photo courtesy of Vasily Matveychuk.

APPENDIX B

PROGRAM FROM GOLDMAN BAND CONCERT 18 JUNE 1952

Program from the premiere performance of N. A. Rimsky-Korsakov's *Concerto* in the United States, 18 June 1952 in Central Park. The *Concerto* was performed by Davis Shuman with the Goldman Band. Courtesy of Dr. Myron Welch, University of Iowa Libraries Special Collections.

The Guggenheim Memorial Concerts

An annual gift to the people of the City of New York,
in memory of Daniel and Florence Guggenheim.



Featuring

THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN, Conductor

RICHARD FRANKO GOLDMAN, Associate Conductor

1st Concert, Wednesday, June 18th, 1952

(Program subject to change without notice)

OPENING CONCERT IN CENTRAL PARK

ORIGINAL BAND MUSIC

PART I

THE NATIONAL ANTHEM (The audience is invited to participate)

1—FESTAL MARCH

Philip James
(1890—)

This "Festlal March" was composed especially for the 1942 Commencement Exercises of New York University. The composer is chairman of the department of music at that institution. The March, which is the first work written by Mr. James directly for band, is in simple but dignified style, as befits the character of the occasion for which it was commissioned. Mr. James is one of America's most distinguished composers. His works are frequently performed by our leading symphony orchestras.

2—PSALM FOR BAND, Opus 53 (First Time in New York)

Vincent Persichetti
(1915—)

Vincent Persichetti's music has won for him numerous prizes, honors and distinctions. His works have been performed in all parts of the world. The composer is favorably known to band audiences through his fine Divertimento for Band, given its first performance at these concerts in 1950. Mr. Persichetti is a member of the faculty

Presented in the Parks with the cooperation of Mayor Vincent R. Impellitteri and the Commissioner of Parks.

of the Juilliard School of Music, and is head of the composition department of the Philadelphia Conservatory.

The Psalm for Band was commissioned by a music fraternity at the University of Louisville, and was performed in April 1952 by the University of Louisville band. The present performances are the first in New York. The work opens with a dignified section in moderate tempo, followed by a bright and joyous movement suggestive of a psalm of praise or rejoicing.

3—CAMPUS SUITE FOR BAND (First Time) Josef Alexander
(1910—)

I. Matriculation II. Nocturnal Adventure III. Final Exam
(Conducted by the Composer)

Josef Alexander was born in Boston. He is a graduate of the New England Conservatory and Harvard University. He began his career as a concert pianist, but has achieved his reputation in the field of composition. His works have been performed by the New York Philharmonic, under Mitropoulos, and by the San Francisco Symphony, under Monteux, as well as by many leading artists and musical groups. He has received a number of awards.

The Campus Suite, composed for band, is not intended to be descriptive music, but, in the composer's words, "the mood and spirit is one of highlights in campus life." The student song "Gaudeamus Igitur" is introduced contrapuntally in the final movement.

4—CONCERTO FOR TROMBONE AND BAND (First Time) Nicholas Rimsky-Korsakov
(1844—1908)

DAVIS SHUMAN, Trombonist

Rimsky-Korsakov became interested in band music during the years he spent as an officer in the Russian Navy. It has been known for many years that he wrote, among other band compositions, the present Concerto for trombone and band. The score, however, was not published, and the work was thought to have been lost until a few years ago when it was included in the edition of Rimsky-Korsakov's complete works.

The Trombone Concerto was composed in 1876 or 1877. Aside from its premiere, which was given at Kronstadt with the composer conducting (the soloist's name was Leonov), there are few records of performances. The performances at these concerts are the first in the United States. The work has interest as being unique; there are no other trombone concerti by well-known composers of the past. The work is simple in style, but shows Rimsky-Korsakov's touch. The Finale in particular remained a favorite of the composer.

Davis Shuman, the soloist in this performance, has performed with many leading orchestras and bands, and has been probably the first trombonist to give serious solo recitals on the instrument. He has commissioned and encouraged many noted composers to write music for the trombone.

5—MADEMOISELLE, BALLET FOR BAND (First Time) Robert Russell Bennett
(Conducted by the Composer) (1894—)

I. Barcarolle and Hornpipe
II. Marche Militaire
III. Can-can

This new work was commissioned especially for performance at the Guggenheim Memorial Concerts by the Goldman Band. It was inspired by an old poem. This is the third original band work of the composer to be performed at these concerts.

Robert Russell Bennett is equally well-known as composer, and as arranger for many of the Broadway musical shows. Among the latter with which his name is associated are "Oklahoma," "Finian's Rainbow," "Annie Get Your Gun," "Kiss Me Kate," and "The King and I." His original works include an opera, "Maria Malibran," and many orchestral compositions, as well as music in smaller forms.

The composer was born in Kansas City and studied there with Carl Busch. In 1926 he studied with Nadia Boulanger in Paris, and was awarded Guggenheim Fellowships in 1927 and 1928.

PART II

6—FIRST IRISH RHAPSODY (First Time) Charles O'Neill
(1882—)

This is the composer's latest work, scored especially for the Goldman Band. The character of the music is, as the title implies, rhapsodical. Three Irish Melodies form the basis of the composition: "Oft In The Stilly Night," "To Ladies' Eyes" and "The Washerwoman." They receive varied treatment through the several sections of the band, culminating in a grand climax.

Dr. Charles O'Neill was formerly the ranking bandmaster of the Canadian Army. He has many orchestral, choral and band works to his credit. The composer now resides in Toronto, Canada, where he is presently engaged in teaching theory and composition at the Royal Conservatory of Music, and in composing.

7—VALSE LULLE

Walter B. Rogers

JAMES BURKE, Cornetist

(1867—1939)

The composer was born in Indiana. He was a famous cornetist, having been soloist with the Seventh Regiment of New York, and Sousa's Band. For many years he was musical director for the Victor Company. The Valse Lulle is one of the many solos Rogers wrote for the cornet.

8—(a) MARCH, FROM BAND SUITE (First Time) Stephen Oscar Jones

(1880—)

(b) CARNIVAL, FROM BAND SUITE (First Time)

Stephen Oscar Jones

(a) & (b) Stephen Oscar Jones is a native New Yorker, and was for many years among the best-known arrangers of Broadway musical shows. Among the scores orchestrated by Mr. Jones are Gershwin's "Lady Be Good," as well as many by other composers ("No No Nannette," "Wild Flower" and others). Mr. Jones also composed and arranged the scores for "Poppy," "Captain Links," and others, and has written a number of songs with Irving Caesar and Bud De Sylva. Recently, Mr. Jones has become interested in writing for band. Two of his pieces, from his Band Suite, were presented by the Goldman Band in 1951. They have since been revised, and are now presented in their new form. The Suite is dedicated to Edwin Franko Goldman.

9—(a) MARCH, THE AMERICAN WAY (First Time)

Edwin Franko Goldman

(1878—)

(b) MARCH, FANFARE (First Time)

Edwin Franko Goldman

(a) The American Way was written in December, 1951.

(b) "Fanfare" is the 100th march of Edwin Franko Goldman, and was written in 1952.

This is the 1947th Concert of this Series

Concerts are given at Central Park on Monday, Wednesday, Friday and Sunday evenings; Prospect Park, Brooklyn, on Thursday and Saturday evenings at 8:30.

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* * * * *

AMONG THE ORIGINAL BAND WORKS FEATURED AT THIS SEASON'S CONCERTS WILL BE

- MADEMOISELLE (BALLET FOR BAND) — Robert Russell Bennett
- SUITE OF OLD AMERICAN DANCES — Robert Russell Bennett
- SYMPHONY FOR BAND — Morton Gould
- FESTAL MARCH — Philip James

* * * * *

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The Guggenheim Memorial Concerts



Tonight's concert, one of a series of fifty given in Central Park and in Prospect Park from mid-June to mid-August, is part of the largest gift of music ever made in this country.

Endowing these free outdoor concerts as an annual gift to the people of New York was, in the words of the *New Yorker Magazine*, the "generous, happy notion" of Daniel and Florence Guggenheim. The two philanthropists assumed the cost of providing the concerts in 1924 and renewed the gift each year as long as they lived.

Daniel Guggenheim died in 1930, his wife Florence in 1944. Since their deaths, the gift has been renewed by the Daniel and Florence Guggenheim Foundation, administered by their children and grandchildren.

The Guggenheim Memorial Concerts are given annually by the Goldman Band, under the direction of Edwin Franko Goldman, and have inspired high praise from music critics. Hundreds of thousands of music lovers have attended these concerts through the years and millions more have enjoyed them on the radio.

It was the hope of Daniel and Florence Guggenheim that, by assisting in the support of medicine, science and education, their foundation would contribute to "the well-being of mankind."

But "music is important, too," Florence Guggenheim said. The popularity of the Guggenheim Memorial Concerts indicates that many New Yorkers agree.

APPENDIX C

RIMSKY-KORSAKOV CONTRASTS: THE COMPLETED WORKS AND THE
COPYIST'S MANUSCRIPT

For clarity, the Copyist Manuscript is abbreviated as CM, and The Completed Works is referred to by the editor's last name, Makarov.

First Movement

- Makarov uses a single line staff for percussion; CM uses a full staff.
- Makarov writes out the entire triplet as eighth notes throughout the movement; CM groups them into dotted quarter notes and dotted half notes.
- Makarov adds an accent with brackets in the beat one half note in measure 6, solo trombone.
- Makarov changes the half notes in the Corno basso part to whole notes in measure 8.
- Makarov changes the half notes in the Corno basso part to whole notes in measure 10.
- Makarov adds a flat accidental to the bassoon B-flat on the upbeat of one, measure 12.
- Makarov adds a flat accidental to the Corno basso part on the upbeat of one, measure 12.
- Makarov adds a flat accidental to the tuba part on the upbeat of one, measure 12.
- Makarov adds a crescendo to the snare drum in measure 12.
- Makarov adds *f* to the trombones in measure 12.
- Makarov writes the oboe bottom note as a B-flat in measure 13; CM writes a C as the bottom note.
- Makarov adds [*ff*] to the solo trombone in measure 14.
- Makarov adds bracketed accents to the first and third beats of measure 17, solo trombone.
- Makarov adds a bracketed accent to the downbeat of measure 18 in the solo trombone; CM also shows this accent.
- Makarov adds the staccato to the beat four G in measure 21, no editorial brackets.
- Makarov adds a bracketed accent to beat two of measure 23, solo trombone.
- Makarov adds [*mf*] to the horns in measure 23.
- Makarov adds [*ff*] in cornetti part in measure 25; CM already indicates this dynamic.
- Makarov adds a bracketed accent to the second beat of measure 25, solo trombone.
- Makarov adds [*cresc*] to the flute, oboe, all clarinets and bassoon parts in measure 27.
- Makarov adds a natural accidental to the horn B-flat; accidental is not found in CM.
- Makarov adds [*fp*] to the piccolo, flute, oboe and all clarinets in measure 29.
- Makarov adds *f* to the flutes in measure 31, no brackets.
- Makarov adds *mf* to the oboes in measure 31.
- Makarov writes the pitches F and A stacked on beat three of measure 32 in the flute; CM writes F and B-flat here, though the corrected pitches are marked in pencil.
- Makarov omits a crescendo in the trumpet part between measures 31 and 32.
- Makarov writes the pitches G and C stacked in the trumpet part in measure 32; CM writes A and C here, though the corrected pitches are marked in pencil.
- Makarov adds a flat accidental to the upbeat of four in the E-flat clarinet part on an E without editorial brackets.
- Makarov writes an eighth note in the flute on the downbeat of measure 44; CM writes a quarter note here.

- Makarov adds a flat accidental to a B in the E-flat clarinet on beat two of measure 44 without editorial brackets.
- Makarov writes a D-sharp on the upbeat of four in measure 47 in the E-flat clarinet; CM writes a C-sharp here.
- Makarov writes a C on the upbeat of four in measure 47 in the first clarinet; CM writes a D here.
- Makarov adds the flute to the downbeat of measure 48 with editorial brackets.
- Makarov adds *p* to the Corno basso, trumpet and horn lines in measure 48 without editorial brackets.
- Makarov adds [*p*] to the snare drum in measure 48.
- Makarov adds [*mf*] to the piccolo, flute, oboe and all clarinets in measure 53.
- Makarov adds a flat and natural accidental to beats one and three, respectively, in the top trumpet line on A; CM shows this correction penciled in.
- Makarov changes half note in the horn at measure 56 to a whole note.
- Makarov adds a crescendo in the horn in F line at measure 59 without editorial brackets.
- Makarov adds a [*mf*] to the trombones in measure 60.
- Makarov adds a [*ff*] in measure 62 to the solo trombone.
- Makarov adds a [*mf*] to the piccolo, flute, oboe, all clarinets, piatti and snare drum in measure 65.
- Makarov omits the *f* from the piccolo, flute, oboe and E-flat clarinet in measure 68.
- Makarov adds an accent to beat two of the solo trombone in measure 71 without editorial brackets.
- Makarov writes octave Fs in the bassoon in measure 75; CM writes a stacked low E-flat and G.
- Makarov adds a [*mf*] to the trumpet in measure 75.
- Makarov omits the crescendo from the snare drum in measure 75.
- Makarov adds bracketed accents to beats one and three of the solo trombone part in measure 76.
- Makarov omits the oboe crescendo in measure 77.
- Makarov adds a *f* to the piccolo, flute, oboe, all clarinets, basset horns, bassoons, E-flat trumpet, all horns, trombones and tuba in measure 77.
- Makarov writes the bassoon line in measures 77 and 78 as whole note B-flat on beat one that ties into the next measure with an ascending half note B-flat arpeggio beginning on beat three; CM writes this same gesture but misplaces every note down one step.
- Makarov omits the Cornetti's first note on beat three of measure 81, delaying their entrance to beat one of measure 82.
- Makarov adds the solo trombone on the last note with a B-flat on the second line of the bass clef staff.

Second Movement

- Makarov adds rehearsal number 12 to the beginning of the movement.
- Makarov does not group eighth notes into a dotted quarter note.

- In measure 3, Makarov indicates stacc. with *simile*; CM continues staccati past this until they are assumed by the performer, no indication of *simile*.
- In measure 10, a slur is added in the oboe part leading to the downbeat of measure 12.
- Makarov adds a flat accidental with brackets in the solo trombone part at measure 20.
- Makarov adds one long slur in the flutes from measure 18 into measure 20; CM has a slur between each individual note.
- Makarov indicates one player should play at measure 20 in the bassoons and tubas.
- In measures 16 and 17, Makarov adds one long slur in the flute part.
- Makarov adds a crescendo to the tuba in measure 20.
- Makarov adds *mf* to the flutes in measure 21.
- Makarov adds *mf* to the bassoon in measure 21.
- Makarov adds *mf* to the tuba in measure 21.
- Makarov adds an accent to the bassoon in measure 27.
- Makarov adds a natural accidental to the solo line in measure 28 on the second eighth note (C-natural) (penciled in on CM).
- Makarov adds a natural accidental to the second clarinet downbeat in measure 28 (penciled in on CM).
- Makarov adds *a2* to the bassoon line in measure 28.
- Makarov adds one long slur in the French horn part from measure 27-30.
- Makarov omits the tie between measures 29 and 30 in the French horn.
- Makarov adds *a2* on the tuba part in measure 28.
- Makarov adds an accent to each dotted quarter note in the tuba part in measure 29.
- Makarov adds a decrescendo to the tuba part in measure 29.
- Makarov omits the slur between dotted quarter notes in the solo line, measure 30.
- Makarov adds a long slur to the flute part in measures 32-34.
- Makarov beams the first eighth note of measure 30 in the clarinet section with the other eighth notes in the measure; CM separates this note from the rest.
- Makarov changes the fourth eighth note in measure 34 in the third clarinet part to E-natural; CM wrote F (correction penciled in on CM).
- Makarov adds *a2* to bassoons in measure 30.
- Makarov changes the French horn dynamic to *p* in measure 30; CM dynamic shows *pp*.
- Makarov adds *a2* to the tuba part in measure 30.
- Makarov begins crescendo in measure 36 in the solo trombone, clarinet section, bassoon and tuba; CM begins two eighth notes earlier.
- Makarov omits *f* in measure 38.
- Makarov adds a natural accidental to the first sixteenth note C at rehearsal 16 (penciled in on CM).
- Cadenza
 - Makarov omits the beginning *f* dynamic.
 - Makarov extends the slur in the beginning after two consecutive eighth rests to include the Fs; CM slurs to the Fs.
 - Makarov adds a crescendo to the last note of the cadenza

Third Movement

- Makarov adds a *[ff]* to solo trombone in measure 5.
- Makarov changes the oboe part on beat two in measure 6 to stacked A and C; CM stacks B-flat and C.
- Makarov adds a downbeat eighth note with brackets in the French horn, trombone and tuba parts; CM omits these instruments in the downbeat.
- Makarov changes F basset horn on beat two of measure 12 to an eighth note C-sharp; CM has an A instead.
- Makarov adds *a2* to the trumpets in measure 8.
- Makarov adds a slur to the F trumpet in measure 14 on beat two.
- Makarov adds *[mf]* to the solo trombone pick-ups notes into measure 19.
- Makarov adds *a2* to the oboes in measure 15.
- Makarov writes the French horn part on beat one of measure 15 as two eighth notes, stacked D and A moving to a D and B-flat; CM writes a quarter note with stacked D and B-flat.
- Makarov adds a slur to the tuba eighth notes on beat one of measure 23.
- Makarov adds a slur to the tuba eighth notes on beat one of measure 26.
- Makarov omits the accent in the flute part on beat one of measure 29.
- Makarov omits the staccati from the clarinet section, basset in C, bassoon and corno basso in measures 31-34.
- Makarov adds a natural accidental to the French horn in F part on the B in measures 34 and 35 (marked with purple ink on CM).
- Makarov adds a natural accidental to the oboe on E in measures 34 and 35 (penciled in on CM).
- Makarov writes two sixteenth notes on the end of beat two in measure 42 (A and B-flat) in the third trombone and tuba parts; CM writes an eighth note A.
- Makarov writes too few beats in measure 46 for the first clarinet. It should be two sixteenths followed by an eighth note, but Makarov writes three sixteenths.
- Makarov writes *[mf]* in the pick-ups to measure 53 in the solo trombone.
- Makarov writes beat two of measure 47 in the French horn in F as stacked D and G, E and C in the French horn in G part; CM writes G and B-flat stacked and G and C stacked in these respective places.
- Makarov writes two eighth notes on beat one in measure 49 in the French horn in F part (stacked D and A to D and B-flat); CM writes a stacked D and B-flat quarter note.
- Makarov adds a slur to the second beat of the trumpet in F at measure 48.
- Makarov writes the first flute eighth note in measure 50 as B-flat; CM writes this note as C.
- Makarov writes the first basset horn in F eighth note in measure 50 as G; CM writes this note as E.
- Makarov writes the first clarinet in measure 54 on the upbeat of beat two as a C; CM writes this note as B.

- Makarov writes the second clarinet in measure 54 on the upbeat of beat two as an A; CM writes this note as G-sharp.
- Makarov adds staccati and a slur to the tuba part in measure 54.
- Makarov writes the bassoon part at measure 60 as a quarter note; CM writes this as an eighth note.
- Makarov adds a natural accidental to the F in the French horn in G part in measures 62-63, 64-65, 73-74, 75-76 and 77-78.
- Makarov adds a roll to the snare drum on the upbeat of beat two in measure 77.
- Makarov writes the first clarinet in measure 78 as an eighth rest followed by three eighth notes (B-flat, A-natural and B-flat); CM writes these three notes as B, B-natural and B.
- Makarov omits the flat accidental on the second clarinet part A in measure 81.
- Makarov adds a flat accidental to the first clarinet part on B in measure 84 on the upbeat of beat one.
- Makarov writes the second clarinet part on the upbeat of beat two in measure 83 as an A-flat; CM writes this note as a G.
- Makarov beams the two eighth notes in measure 86 in the solo trombone part together; CM beams these notes separately.
- Makarov adds a flat accidental to the first clarinet on B on beat one of measure 86.
- Makarov adds a slur to all clarinets and basset horn in F on beat two of measure 90.
- Makarov writes a *sf* for the snare drum in measure 96; CM writes *ff*.
- Makarov adds a [*p*] dynamic to the flute, oboe, clarinet section and bassoon parts in measure 102.
- Makarov writes the third clarinet on beat one of measure 109 as a D; CM writes and A.
- Makarov adds a natural accidental to the B on the last sixteenth note of measure 109 in the French horn in F part.
- Makarov writes the last sixteenth note in the second trombone part of measure 113 as an A; CM writes B-flat.
- Makarov writes a dotted quarter note at rehearsal 36; CM writes a quarter note.
- Makarov writes a dotted quarter note on the low F after rehearsal 37; CM writes a quarter note.
- Makarov adds a bracketed flat accidental to the second E after the F fermata at the end of the cadenza.

APPENDIX D

RIMSKY-KORSAKOV CONTRASTS: GÉRARD BILLAUDOT ÉDITEUR (EDMOND
LELOIR) AND FEDOSEYEV

The Gérard Billaudot Éditeur edition is labeled throughout this Appendix as GBE

First Movement

- GBE does not group the triplets under a dotted quarter note, but shows every eighth note.
- GBE includes “3” above/below every triplet.
- GBE uses rehearsal letters instead of rehearsal numbers.
- GBE places the crescendo in measure 5 under the bottom staff; Fedoseyev places it between the piano staves.
- GBE adds a decrescendo in measure 6.
- GBE does not change notes on beats three and four, left hand, of measure 8 (F, A and E-flat); Fedoseyev changes notes on these beats (F, C and E-flat).
- GBE does not change notes on beats three and four, left hand, of measure 10 (F, C and E-flat); Fedoseyev changes notes on these beats (F, A and C).
- GBE writes the right hand triplets in measures 11 (starting on beat three) and 12 down one octave from Fedoseyev’s reduction.
- The downbeat of measure 13’s highest note in GBE’s reduction is F at the top of the staff, spelling F, B-flat and F; Fedoseyev’s high note on the downbeat of measure 13 is D, spelling D, F, B-flat and D.
- GBE does not include a natural sign on the bottom note in the right hand in measure 23. The written E-flat should be E-natural (this is corrected two measures later in GBE’s edition).
- GBE adds a *mf* in measure 23.
- GBE adds a *p* in measure 25.
- GBE adds a *mf* in measure 27.
- GBE adds a crescendo in measures 27 and 28.
- GBE writes different material between rehearsal D and rehearsal E.
 - The triplets stay in the left hand in GBE and always under the ascending half note line.
 - Triplets invert until measure 31 where they remain constant above the bass clef staff until rehearsal E.
 - Half note ascending line is a different pattern:
 - GBE (F, A, C, F; [A and C], [C and F], [A, C, F and A], [C, F, A and C]; [A, C and F], [A, C, F and A], [C, F, A and C], [F, A, C and F]).
 - Fedoseyev (F, A, C, F; C, F, A, C; F, A, C, F).
 - GBE switches the triplet motive from the left hand to the right hand, inverting the chord higher; Fedoseyev builds an F major chord starting on the top line of the treble clef in the right hand and descends the motive through chord inversions.
- GBE is missing the top octave F in measure 35, left hand half note on beat one.
- GBE omits a whole note B-flat in the right hand of measure 37.
- GBE omits an eighth note B-flat on beat three, right hand, with the written E-flat.
- GBE omits the top octave left hand E-flat on beat one in measure 38.
- GBE writes an E-flat on the upbeat of two in measure 38, right hand; Fedoseyev writes a B-flat here.

- GBE writes a G-natural on beat three of measure 38, right hand top line; Fedoseyev writes a G-flat.
- GBE writes a D on beat two of measure 41, right hand top note; Fedoseyev writes an E-flat.
- GBE adds a whole note G-flat in the right hand, measure 43.
- GBE adds a slur between the whole notes in measures 43 and 44.
- GBE writes the notes ([E-flat and G], C, [G and B-flat], [E-flat and F]) in measure 45 as eighth notes on beats three and four in the right hand; Fedoseyev writes (G, E-flat, [G and B-flat], F).
- GBE places rehearsal letter G incorrectly in measure 50 (should be in measure 49).
- GBE adds *mf* in measure 52.
- GBE adds *mf* in measure 53.
- GBE incorrectly adds a flat accidental to the left hand triplet A natural in measure 55 (this is corrected in measure 56).
- GBE omits the first notes of the triplet on the downbeat of measure 56, left hand.
- GBE in measure 56 on beats three and four writes repeated triplets in the left hand on the pitches F, A and E-flat; Fedoseyev writes F, C and E-flat here.
- GBE in measure 58 on beats three and four writes repeated triplets in the left hand on the pitches F, C and E-flat; Fedoseyev writes F, A and C here.
- GBE adds *mf* in measure 64.
- GBE writes E-flat on the left hand triplet in measure 66, bottom note beat four; Fedoseyev writes an F here.
- GBE changes Fedoseyev's dynamic in measure 68 from *f* to *mf*.
- GBE adds *p* in measure 69.
- GBE adds *mf* on beat three of measure 70
- GBE changes the half notes in measure 73 to whole notes, left hand.
- GBE adds (*p*) in measure 73.
- GBE adds *mf* in measure 75.
- GBE adds a crescendo between measures 75 and 76.
- GBE adds a slur in the right hand between beat three of measure 77 through beat two of measure 79.
- GBE omits the treble clef in measure 79, right hand.
- GBE omits a quarter rest on beat four of measure 79, right hand, while quarter rests are missing from beats one and three in the left hand.
- GBE adds a slur in the right hand between beat three of measure 79 through beat two of measure 81.
- GBE adds a slur in the right hand between beat three of measure 81 through beat four of measure 83.
- GBE uses *m.g.* for *l.h* and *m.d.* for *r.h.* in measures 81 and 82, top staff.
- GBE omits the tremolo in the final measure of the movement.

Second Movement

- GBE includes the pitch D on the fourth eighth note of measure 5; Fedoseyev does not.
- GBE spells the sixth eighth note in measure 10 as C-natural, G and B-flat; Fedoseyev writes C-natural, G and A-flat.
- GBE adds *p* to measure 12.
- GBE doubles the melody in the right hand at rehearsal M (rehearsal 13 in Fedoseyev's score); Fedoseyev does not double the trombone melody here.
- GBE writes the top eighth note of the fourth, fifth and sixth eighth notes in measure 12 as A-flat; Fedoseyev writes these notes as G-flat.
- GBE omits the *poco rit.* in measure 29.
- GBE extends the piano's crescendo back to measure 34; Fedoseyev begins this crescendo in measure 36.
- GBE adds a slur between the fourth and sixth eighth note in the top line of the right hand in measure 36; Fedoseyev does not include this.
- GBE omits the chord on the downbeat of measure 37.
- GBE omits the fermata in the accompaniment part at second measure of rehearsal P.

Third Movement

- GBE doubles the fanfare at measure 7 in the left hand.
- GBE writes beat 2 of the right hand in measure 15 as stacked B-flat, D, G and B-flat; Fedoseyev writes B-flat, F-natural and B-flat.
- GBE omits a rehearsal mark on the downbeat of measure nineteen.
- GBE marks rehearsal U one measure late.
- GBE writes the end of beat one in measure 26 in the right hand as C, E-natural and G; Fedoseyev writes this beat as B-flat, E-natural and G.
- GBE doubles the octave of the fanfare melody in the right hand in measures 26-30 (creating three octaves).
- GBE includes the quarter note countermelody in measures 27-30, left hand (combined with the sixteenth notes).
- GBE writes a *mf* in measure 26 on the end of beat two; Fedoseyev writes *f*.
- GBE omits a rehearsal letter on measure 31.
- GBE adds a *mf* to the end of beat two in measure 34.
- GBE adds a crescendo above the right hand staff in measure 37.
- GBE omits a rehearsal letter at measure 53.
- GBE omits the pedal register in measure 53.
- GBE writes a D in the right hand on the end of beat one in measure 57; Fedoseyev writes and E-flat.
- GBE omits the lower octave in the left hand on the downbeats of measures 61-69.
- GBE omits an accent on the downbeat of the right hand in measures 63 and 65.
- GBE omits a rehearsal letter at measure 66.
- GBE adds a flat accidental in the right hand top note of the sixteenth note triplet to D in measure 70.

- GBE omits the low register of the left hand from beat two of measure 71 through beat one of measure 73.
- GBE writes an F on beat two of measure 71 and beats one and two of measure 72 in the right hand (bass clef register); Fedoseyev writes this same octave in the left hand.
- GBE writes two eighth notes (F and E-natural) on beat one of measure 73 in the right hand (bass clef register); Fedoseyev writes these notes in the left hand.
- GBE adds a crescendo in measure 73.
- GBE beams measures 78 and 79 in two eighth note pairs; Fedoseyev separates the first eighth note from the other three.
- GBE beat two of measure 83 in the left hand writes a D-natural as the bottom note; Fedoseyev writes E-flat as the lowest note.
- GBE omits a slur in the right hand of measure 86.
- GBE writes the *f* below the bottom staff; Fedoseyev writes it between the staves.
- GBE adds a *f* to measure 88.
- GBE omits the quarter rest on beat one of measure 93.
- GBE omits a slur from measure 93, right hand.
- GBE adds a rehearsal letter in measure 90.
- GBE omits a rehearsal letter in measure 94.
- GBE omits left hand bass line in measure 102.
- GBE omits rehearsal letter from measure 102.
- GBE adds a slur to the right hand of measure 103.
- GBE adds a rehearsal letter to measure 110.
- GBE omits a rehearsal letter from measure 114.
- GBE writes a dotted eighth note followed by a sixteenth note on beat two of measure 114; Fedoseyev writes two eighth notes here.
- GBE adds a slur in measure 115.
- GBE adds a *p* and crescendo to measure 120.
- GBE adds an F below the bass clef staff with a fermata at *ppp*, sustained by a pedal in the edition's fifth measure to the cadenza.
- GBE omits a rehearsal letter from measure 140.
- GBE doubles the fanfare in the left hand of measures 140-142.

APPENDIX E

TELEMANN *SONATA* SOLO PART (ED. TIMOTHY HUTCHENS)

Trombone

Sonata in F Minor TWV 41:f1

G.P. Telemann
edited by Timothy Hutchens

Triste

5

10

15

20

25

30

34

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39 **Allegro**

[mf]

43

[mf]

48

52

[f]

56

60

64

tr

68

p

73

tr

f

f

p

p

76



80



84



87



91



96



100



104

108

111

114

116

119 **Andante**
[mp]

123

127

131

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183

135 **Vivace**

5



141



147



153



160



166



173



179



APPENDIX F

RIMSKY-KORSAKOV *CONCERTO* SOLO PART (ED. TIMOTHY HUTCHENS)

Trombone

Concerto for Trombone

N.A. Rimsky-Korsakov
edited by Timothy Hutchens

6 *f* 3 3 3 3 3

17 3 3 3 3 3

23 3 3 3 3

28 3 *ff*

34 5 *p*

39

44 6

49 7 *f* 3 3

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2

53 *Trombone* 8 6

61 9

65

69 10

73

77 11

ff

81 2 6

1 12 *Andante cantabile* 2

p espressivo

7

12 13

Trombone

3

18 14
f

24 *pp*

30 15
p *cresc.*

36 16
sf *p* *f stringendo*

40 *cadenza*
f ad libitum *p* *riten.*

41
p cresc. stringendo *f*

42
pp *f* *riten.* *p*

1 17 *Allegro* *sf* *tr* 18 *Allegretto*

Detailed description: This is a musical score for a Trombone part, spanning measures 18 to 42 and measures 17 to 18. The score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a time signature of 2/4. It includes various dynamic markings such as *f* (forte), *pp* (pianissimo), *p* (piano), *cresc.* (crescendo), *sf* (sforzando), *ad libitum*, *stringendo*, and *riten.* (ritardando). There are also performance instructions like *cadenza* and *tr* (trill). Measure numbers 14, 15, and 16 are enclosed in boxes. The score concludes with a first ending (marked '1') for measures 17 and 18, which are marked *Allegro* and *Allegretto* respectively, and include a trill instruction.

4
11 **19** **7** **20** Trombone
[mf]

23 **21** **3** *stacc.*

31 **22**

35

39 **23** **6** **24** **7** **25** [mf]

56

60 **26** **5** **27** *p*

68

72 **28** **4**

Trombone

5

78 *staccatissimo*

[*mf*] 3 3 3 3 3 3 3 3 3 3

82 3 3 3 3 3 3

85 3 3 3 *f* 29

92 [*>*] 30 2 *mf* *p*

100 31 [*sim.*]

105 3

114 32

119 33 6

6

Trombone

128 **34**
f

35

36

37

131 **38**
Tempo poco meno mosso
p *p* *ritenuto*

140 **39** *Vivace* **3**

Detailed description: This is a musical score for a Trombone, spanning measures 128 to 140. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 128 starts with a dynamic marking of *f* and contains a complex rhythmic pattern of eighth and sixteenth notes. Measures 129-130 continue with similar rhythmic patterns. Measure 131 begins with a new tempo marking, *Tempo poco meno mosso*, and a dynamic marking of *p*. The music in this section is more melodic, featuring quarter and eighth notes. Measure 138 includes a *ritenuto* marking. Measure 140 starts with a *Vivace* tempo marking and features a triplet of eighth notes, indicated by a '3' above the notes.

APPENDIX G

RIMSKY-KORSAKOV *CONCERTO* REDUCTION (TIMOTHY HUTCHENS)

Concerto for Trombone

piano reduction by Timothy Hutchens

N.A. Rimsky-Korsakov
edited by Timothy Hutchens

The image displays a musical score for a Trombone and Piano reduction. It is organized into three systems. The first system (measures 1-4) features a Trombone part in the bass clef and a Piano part in the grand staff. The Trombone part begins with a rest, followed by a triplet of eighth notes marked with a forte *f* dynamic. The Piano part consists of a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a piano *p* dynamic. The second system (measures 5-8) shows the Trombone part with a melodic line of eighth notes, including a triplet and a measure with a first ending bracket labeled '1'. The Piano part continues with chords and a melodic line in the right hand, marked with a mezzo-forte *mf* dynamic. The third system (measures 9-12) shows the Trombone part with a rest. The Piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a mezzo-forte *mf* dynamic. A 'Red.' (Reduction) marking is present in the piano part of the second and third systems.

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13 2 3

Tbn. 
Pno. 
f p

17 
Pno. 
mf p

21 3 
Pno. 
Leg. Leg.

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4

25

Tbn.

Pno.

28

Tbn.

Pno.

31

Tbn.

Pno.

ff

f p [mp] cresc.

Red.

Red.

35 5 5

Tbn.

p

Pno.

39

Tbn.

Pno.

43 6 6

Tbn.

Pno.

The image shows a musical score for Tuba (Tbn.) and Piano (Pno.). It consists of three systems of music. The first system starts at measure 35 and ends at measure 38. The Tbn. part has a measure rest at 35, followed by notes in 36, 37, and 38. The Pno. part has chords at 35, followed by a melodic line in 36, 37, and 38. The second system starts at measure 39 and ends at measure 42. The Tbn. part has notes in 39, 40, 41, and 42. The Pno. part has a melodic line in 39, 40, 41, and 42. The third system starts at measure 43 and ends at measure 46. The Tbn. part has notes in 43, 44, 45, and 46. The Pno. part has a melodic line in 43, 44, 45, and 46. There are dynamic markings like *p* and fingering numbers in boxes (5 and 6) throughout the score.

6

47 7

Tbn.

Pno.

p *sf p* *f* 3

51

Tbn.

Pno.

55 8

Tbn.

Pno.

Red. *Red.*

59 9 7

Tbn.

Pno. *[mf]* *sf p*

64

Tbn.

Pno. *sf p* *Red.*

68 10 10

Tbn.

Pno. *f* *Red.*

8

72

Tbn.

Pno.

75

Tbn.

Pno.

78

Tbn.

Pno.

cresc.

ff

[f p] [mp]

Red.

Red.

Red.

11


11


82

Tbn. 

Pno. 

1 **12** *Andante cantabile*

Tbn.  *p espressivo*

Pno.  *p* *sim.*

5

Tbn. 

Pno. 

10 9 13

Tbn.

Pno. *pp* 13

13

Tbn.

Pno.

17

Tbn.

Pno.

The image shows a page of musical notation for a tuba (Tbn.) and piano (Pno.) ensemble. The score is divided into three systems, each starting with a measure number (9, 13, and 17). Each system consists of a tuba staff in bass clef and a piano grand staff (treble and bass clefs). The key signature is three flats (B-flat major or D-flat minor). The first system (measures 9-13) features a tuba line with eighth and quarter notes and a piano accompaniment with chords and eighth notes. A dynamic marking of *pp* (pianissimo) is present. The second system (measures 13-17) continues the tuba line and piano accompaniment. The third system (measures 17-21) shows further development of the tuba and piano parts. A large, semi-transparent watermark reading 'Copyright © 2016 Timothy Hatcher' is overlaid diagonally across the center of the page.

21 **14** 11

Tbn. *f*

Pno. *mf* *p*

25

Tbn.

Pno.

29 **15**

Tbn. *pp* *p*

Pno. *p* **15**

The image shows a page of musical notation for a tuba (Tbn.) and piano (Pno.). The score is divided into three systems. The first system starts at measure 21 and includes rehearsal mark 14. The tuba part is marked *f* and features a melodic line with slurs. The piano part is marked *mf* and consists of chords and a bass line. The second system starts at measure 25. The tuba part continues with a melodic line. The piano part features chords and a bass line. The third system starts at measure 29 and includes rehearsal mark 15. The tuba part is marked *pp* and *p*, with a dynamic hairpin. The piano part is marked *p* and features chords and a bass line. A large watermark 'Copyright © 2016 Timothy Hatcher' is overlaid on the page.

12

33

Tbn. *cresc.*

Pno.

37 **16**

Tbn. *f* *sf* *p* *f stringendo*

Pno. *f* *f* [*f*]

40 *cadenza*

Tbn. *f ad libitum* *p* *riten.*

Pno. [*f*]

41

Tbn. *p cresc. stringendo* *f*

42

Tbn. *pp* *f* *riten.* *p*

The image shows a page of musical notation for a tuba (Tbn.) and piano (Pno.) ensemble. The score is divided into four systems. The first system (measures 33-36) features a tuba line with a crescendo and a piano accompaniment. The second system (measures 37-39) includes a first ending bracket for the tuba and dynamic markings like sf, p, and f stringendo. The third system (measures 40-41) is marked 'cadenza' and includes 'ad libitum' and 'riten.' instructions. The fourth system (measures 41-42) continues the tuba line with 'p cresc. stringendo' and 'f' markings, and the piano line with 'pp', 'f', 'riten.', and 'p' markings. The key signature is three flats and the time signature is 2/4.

17 *Allegro*

1

Tbn.

sf

17

Pno.

sf

13

7 18 *Allegretto* 19

Tbn.

18

Pno.

19

*ff*³

12

Tbn.

Pno.

14

17

Tbn.

[mf]

20

Pno.

p

21

Tbn.

Pno.

25

21

[mf]

Pno.

29 15

Tbn. *stacc.* 22

Pno. 22 *p*

33

Tbn.

Pno. *mf*

37 23

Tbn. 23

Pno. *p* *f*

The image shows a musical score for Tbn. and Pno. across three systems. The first system (measures 29-32) features a Tbn. part with a staccato marking and a Pno. part with a piano (p) dynamic. The second system (measures 33-36) shows a Tbn. part with a melodic line and a Pno. part with a mezzo-forte (mf) dynamic. The third system (measures 37-40) includes a Tbn. part with a rhythmic pattern and a Pno. part with piano (p) and forte (f) dynamics. A large watermark 'Copyright © 2016 Timothy Hutchens' is overlaid on the score.

16

41

Tbn.

Pno.

ff

*ff*³

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Detailed description: This system contains measures 41 through 44. The Tbn. staff is mostly silent, with a final measure (44) containing a triplet of eighth notes. The Pno. staff features a rhythmic accompaniment of eighth notes in the left hand and chords in the right hand. Dynamics include fortissimo (ff) and a fortissimo triplet (ff³).

45

24

Tbn.

Pno.

24

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Detailed description: This system contains measures 45 through 48. The Tbn. staff is silent. The Pno. staff continues with a similar accompaniment. A rehearsal mark '24' is placed above the first measure of the system.

49

Tbn.

Pno.

[*mf*]

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Detailed description: This system contains measures 49 through 52. The Tbn. staff is silent until measure 52, where it plays a triplet of eighth notes. The Pno. staff continues with the accompaniment. A mezzo-forte dynamic marking [*mf*] is present in measure 52.

53 **25** 17

Tbn.

Pno. *p*

58 **26**

Tbn.

Pno. *pp*

62

Tbn.

Pno. *mf* *pp*

The image shows a musical score for Tuba (Tbn.) and Piano (Pno.). The score is divided into three systems. The first system covers measures 53 to 57, with a rehearsal mark '25' at measure 53. The Tbn. part has a melodic line with eighth and sixteenth notes. The Pno. part has a rhythmic accompaniment with chords and single notes, marked with a piano (*p*) dynamic. The second system covers measures 58 to 61, with a rehearsal mark '26' at measure 58. The Tbn. part continues its melodic line. The Pno. part features a more complex accompaniment with triplets and chords, marked with a pianissimo (*pp*) dynamic. The third system covers measures 62 to 65, with a rehearsal mark '26' at measure 62. The Tbn. part is silent. The Pno. part features a complex accompaniment with triplets and chords, marked with a mezzo-forte (*mf*) dynamic. A large watermark 'Copyright © Timothy Hutchens' is overlaid on the score.

18

66 **27**

Tbn.

p

27

Pno.

70

Tbn.

Pno.

74 **28**

Tbn.

28

Pno.

p

The musical score consists of three systems, each with a Tbn. (Tuba) and Pno. (Piano) part. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system (measures 66-69) shows the Tbn. playing a melodic line with slurs and the Pno. playing a rhythmic accompaniment of triplets. The second system (measures 70-73) continues this pattern. The third system (measures 74-77) features the Tbn. part as a whole rest, while the Pno. part continues with a complex triplet accompaniment. Dynamics include piano (*p*) and piano (*p*).

78 *staccatissimo*

Tbn. [mf] 3 3 3 3 3 3

Pno. *p* *sim.*

81

Tbn. 3 3 3 3 3

Pno.

84

Tbn. 3 3 3 3 3 *f*

Pno. *f* *f*

29 29

20

89

Tbn.

Pno.

ff

93

Tbn.

Pno.

f

ff

mf

30

30

98

Tbn.

Pno.

p

p

31

[sim.]

31

103

Tbn.

Pno.

108

Tbn.

Pno.

mf

113

Tbn.

Pno.

p stacc.

32

32

tr

22

119

Tbn.

33

Pno.

p

ff

124

Tbn.

Pno.

128

Tbn.

34

f

Pno.

34

35

Tbn.

Pno.

35

Tbn.

Pno.

36

Tbn.

Pno.

36

Tbn.

Pno.

37

Tbn.

Musical score for Tbn. and Pno. with measures 131-140. The score is in B-flat major and 4/4 time. It features two systems of music. The first system includes measures 131-135, with a tempo change to *Tempo poco meno mosso* at measure 131. The second system includes measures 136-140, with a tempo change to *Vivace* at measure 140. The Tbn. part is written in bass clef, and the Pno. part is written in grand staff (treble and bass clefs). Dynamics include *p*, *pp*, and *ritenuto*. Measure numbers 38, 39, and 131 are indicated in boxes.