

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2012

Derek Bourgeois' Concerto for Trombone, Opus 114 a Performer's Guide and Annotated Bibliography of His Solo and Chamber Works for Trombone

William Jason Haugeberg



THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

DEREK BOURGEOIS' CONCERTO FOR TROMBONE, OPUS 114
A PERFORMER'S GUIDE AND ANNOTATED BIBLIOGRAPHY OF HIS
SOLO AND CHAMBER WORKS FOR TROMBONE

By

WILLIAM JASON HAUGEBERG

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

Degree Awarded:
Summer Semester, 2012

William J. Haugeberg defended this treatise on May 2, 2012.

The members of the supervisory committee were:

John Drew
Professor Directing Treatise

Richard Clary
University Representative

Christopher Moore
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

I dedicate this to my parents. Thank you for the unwavering support, guidance and encouragement.

ACKNOWLEDGEMENTS

I would like to acknowledge Derek Bourgeois for participating in an interview for this project and his brilliant musical writing that inspired me to write this Treatise.

I would also like to acknowledge Dr. John Drew, who has been an inspiration for me both musically and professionally. Your guidance, attention to detail, encouragement, mentorship and sense of humor greatly enhanced my time in Tallahassee. Thank you for everything.

Dr. Christopher Moore and Professor Richard Clary, thank you for the considerable time and effort spent on my Treatise and your guidance throughout my studies at Florida State University. I sincerely appreciate your continued mentorship and support as I progress through my career in music.

I would also like to thank Fabrice for his assistance in analyzing Bourgeois' *Concerto for Trombone, Opus 114*. I would have been unable to finish this project without your invaluable expertise. Thank you Dr. Drew and Brenda, your proofreading was invaluable and thank you Aaron for the assistance in formatting the musical examples.

Thank you Mom, Dad, Becky, Jon and Mindy for your encouragement and support throughout this degree and all my musical aspirations. Last, but not in any way least, I would like to thank my fiancée Natalie Shaw for her love, wisdom and support. Words cannot express how much I value your companionship.

Thank you everyone.

TABLE OF CONTENTS

List of Examples	vii
List of Tables	xi
Abstract	xii
1. PERFORMER'S GUIDE TO DEREK BOURGEOIS' TROMBONE CONCERTO, OPUS 114	1
1.1 Overview	1
1.1.1 Formal Analysis	3
1.2 Technical Considerations	10
1.2.1 Range	11
1.2.2 Articulation	25
1.2.3 Alternate Positions	31
1.3 Concluding Remarks	55
2. AN ANNOTATED BIBLIOGRAPHY OF DEREK BOURGEOIS' SOLOS, ETUDES AND CHAMBER WORKS FOR TROMBONE	56
2.1 Overview	56
2.2 Works for Solo Trombone	57
2.2.1 Concerto for Three Trombones, Strings and Percussion, Opus 56	57
2.2.2 Bone Idyll for Solo Trombone and Brass Band, Opus 69	60
2.2.3 Concerto for Trombone, Opus 114	62
2.2.4 Sonata for Trombone and Piano, Opus 156	64
2.2.5 Double Concerto for Trumpet, Bass Trombone and Band, Opus 192	66
2.2.6 Concerto for Bass Trombone and Wind Band, Opus 239	68
2.2.7 Nightmare for Trombone and Wind / Brass / Fanfare Band, Opus 253	70
2.3 Works for Unaccompanied Solo Trombone	72
2.3.1 Coat De Bone, Opus 125	72
2.4 Etudes for Trombone	74
2.4.1 Bone of Contention, Opus 112	74
2.4.2 Splinters of Bone, Opus 130	75
2.4.3 Fantasy Pieces for Trombone, Opus 133k	77
2.5 Works for Trombone Choir	79
2.5.1 Scherzo Funèbre, Opus 86	79
2.5.2 Osteoblast, Opus 210	81
2.6 Works for Trombone Quartet	83
2.6.1 Trombone Quartet, Opus 117	83
2.7 Concluding Remarks	85
APPENDICES	86
A TRANSCRIPT OF INTERVIEW WITH DEREK BOURGEOIS	86
B HUMAN SUBJECTS REVIEW BOARD EXEMPTION	109
REFERENCES	111

BIOGRAPHICAL SKETCH 115

LIST OF EXAMPLES

Example 1.1: Effective Range of the tenor trombone.....	10
Example 1.2: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54	11
Example 1.3: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with Lindberg's breathing pattern transcribed from the recording on the CD <i>Wind Power</i>	13
Example 1.4: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with Alessi's breathing pattern transcribed from the recording on the CD <i>Fandango</i>	14
Example 1.5: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with many breaths that intake a smaller volume of air.....	15
Example 1.6: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with fewer breaths that intake a larger volume of air	16
Example 1.7: Bourgeois, Concerto for Trombone, mvt. 1, mm. 75-80	17
Example 1.8: Bourgeois, Concerto for Trombone, mvt. 2, mm. 58-65	18
Example 1.9: Bourgeois, Concerto for Trombone, mvt. 2, mm. 70-77	19
Example 1.10: Bourgeois, Concerto for Trombone, mvt. 3, mm. 383-407	20
Example 1.11: Bourgeois, Concerto for Trombone, mvt. 3, mm. 404-407 transcribed from an interview with Dr. John Drew.....	21
Example 1.12: Bourgeois, Concerto for Trombone, mvt. 3, mm. 404-407 transcribed from Alessi's recording on the CD <i>Fandango</i>	22
Example 1.13: Bourgeois, Concerto for Trombone, mvt. 3, m. 388 with the optional C ₁	23
Example 1.14: Bourgeois, Concerto for Trombone, mvt. 1, mm. 82-84	26
Example 1.15: Bourgeois, Concerto for Trombone, mvt. 1, mm. 82-84 with optional octave displacement	28
Example 1.16: Bourgeois, Concerto for Trombone, mvt. 1, mm. 82-94	29
Example 1.17: Bill Watrous and Alan Raph, <i>Trombonisms</i> , pg. 8.....	31
Example 1.18: Bill Watrous and Alan Raph, <i>Trombonisms</i> , pg. 9.....	32
Example 1.19: Alternate positions exclusive to the valve	33

Example 1.20: Bourgeois, Concerto for Trombone, mvt. 1, m. 14 with suggested positions marked.....	34
Example 1.21: Bourgeois, Concerto for Trombone, mvt. 1, m. 86 with suggested positions marked.....	34
Example 1.22: Bourgeois, Concerto for Trombone, mvt. 1, m. 88 with suggested positions marked.....	35
Example 1.23: Bourgeois, Concerto for Trombone, mvt. 1, mm. 104-106 with suggested positions marked.....	35
Example 1.24: Bourgeois, Concerto for Trombone, mvt. 1, mm. 116-118 with suggested positions marked.....	36
Example 1.25: Bourgeois, Concerto for Trombone, mvt. 3, mm. 25-34.....	37
Example 1.26: Bourgeois, Concerto for Trombone, mvt. 3, mm. 30-34 marked with first slide pattern.....	38
Example 1.27: Bourgeois, Concerto for Trombone, mvt. 3, mm. 30-34 marked with second slide pattern.....	38
Example 1.28: Bourgeois, Concerto for Trombone, mvt. 3, mm. 191-199.....	39
Example 1.29: Bourgeois, Concerto for Trombone, mvt. 3, mm. 96-98 with potential issue indicated.....	39
Example 1.30: Bourgeois, Concerto for Trombone, mvt. 3, mm. 96-98 with suggested positions marked.....	40
Example 1.31: Bourgeois, Concerto for Trombone, mvt. 3, mm. 35-39 with suggested positions marked.....	41
Example 1.32: Bourgeois, Concerto for Trombone, mvt. 3, mm. 36-37 with potential issue indicated.....	41
Example 1.33: Bourgeois, Concerto for Trombone, mvt. 3, mm. 55-63 with suggested positions marked.....	42
Example 1.34: Bourgeois, Concerto for Trombone, mvt. 3, mm. 149-160.....	43
Example 1.35: Bourgeois, Concerto for Trombone, mvt. 3, mm. 155-159 with suggested positions marked.....	44

Example 1.36: Bourgeois, Concerto for Trombone, mvt. 3, mm. 198-206	44
Example 1.37: Bourgeois, Concerto for Trombone, mvt. 3, m. 198 with suggested positions marked.....	45
Example 1.38: Bourgeois, Concerto for Trombone, mvt. 3, mm. 199-200 with suggested positions marked	46
Example 1.39: Bourgeois, Concerto for Trombone, mvt. 3, mm. 203-204 with suggested positions marked.....	46
Example 1.40: Bourgeois, Concerto for Trombone, mvt. 3, mm. 201-202 (205-206) with alternate pattern marked.....	47
Example 1.41: Bourgeois, Concerto for Trombone, mvt. 3, mm. 201-202 (205-206) with suggested positions marked	47
Example 1.42: Bourgeois, Concerto for Trombone, mvt. 3, mm. 243-244 with suggested positions marked.....	48
Example 1.43: Bourgeois, Concerto for Trombone, mvt. 3, mm. 251-254 with suggested positions marked	48
Example 1.44: Bourgeois, Concerto for Trombone, mvt. 3, mm. 257-261 with suggested positions marked	49
Example 1.45: Bourgeois, Concerto for Trombone, mvt. 3, mm. 262-271 with suggested positions marked	50
Example 1.46: Bourgeois, Concerto for Trombone, mvt. 3, mm. 286-290 with suggested positions marked	50
Example 1.47: Bourgeois, Concerto for Trombone, mvt. 3, mm. 341-343 with suggested positions marked	51
Example 1.48: Bourgeois, Concerto for Trombone, mvt. 3, mm. 347-349 with suggested positions marked	52
Example 1.49: Bourgeois, Concerto for Trombone, mvt. 3, mm. 357-359 with suggested positions marked.....	52
Example 1.50: Bourgeois, Concerto for Trombone, mvt. 3, mm. 363-367 with suggested positions marked.....	53
Example 1.51: Bourgeois, Concerto for Trombone, mvt. 3, mm. 369-375 with suggested positions marked.....	53

Example 1.52: Bourgeois, Concerto for Trombone, mvt. 3, mm. 401-407 with suggested positions marked 54

LIST OF TABLES

Table 1.1: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 1	5
Table 1.2: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 2	7
Table 1.3: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 3	9

ABSTRACT

Derek Bourgeois' *Concerto for Trombone, Op. 114* is a masterwork that has tested the limits of trombone technique since its premiere. Considering Bourgeois' goal was to challenge Christian Lindberg, the virtuosity required to perform the Concerto can seem unattainable to many performers. Through careful analysis of the work's technical challenges and presentation of potential solutions to these issues, this Treatise attempts, through its Performer's Guide, to assist trombonists striving to master Bourgeois' Concerto. After detailing the issues a performer will encounter in this well-known work, the author explores Bourgeois' other solos, etudes and chamber works for the trombone in an Annotated Bibliography that serves to familiarize trombonists with Bourgeois' vast and varied compositional output. Additionally, a complete interview transcript in which Bourgeois discusses his many solo and chamber works for the trombone is included as an appendix.

CHAPTER ONE

PERFORMER'S GUIDE TO DEREK BOURGEOIS' TROMBONE CONCERTO, OPUS 114

1.1 Overview

Derek Bourgeois' *Concerto for Trombone, Op. 114* was written for Christian Lindberg and first performed at the 1989 International Trombone Festival in London.¹ Since the Concerto was for Lindberg, Bourgeois states "I thought I would write something that was challenging for him."² To give perspective on this statement, it is important to read reviews regarding Lindberg's talent and performing ability from this period of his career. A few examples follow:

*If Christian Lindberg isn't the Paganini of the trombone, then he is arguably its Sutherland.*³

*Christian Lindberg, the young Swedish virtuoso, is turning out to sound like a Segovia or Casals of the trombone – a man who is establishing a whole new expectation of how fine an instrument can sound.*⁴

I must be careful not to gush when I write about the young Swedish Trombonist, Christian Lindberg. He is in a class of his own. With each new recording, he makes a

¹ Editor's foreword to *Trombone Concerto, Op. 114*, by Derek Bourgeois (England: G & M Brand, 1989).

² Derek Bourgeois, interview by William J. Haugeberg, March 24, 2011. Transcript in Appendix A.

³ Roland Graeme (Digital Audio), "review of *The Virtuoso Trombone*, by Christian Lindberg, 1984," *Official Website of Christian Lindberg*, <<http://www.tarrodi.se/cl/index.asp?show=13#1982-1990>> (accessed January 8, 2012).

⁴ San Francisco Chronicle, "review of performance by Christian Lindberg, 1986," *Official Website of Christian Lindberg*, <<http://www.tarrodi.se/cl/index.asp?show=13#1982-1990>> (accessed January 8, 2012)

*laughing-stock of previously-held notions of what can be played on the trombone. Lindberg's technical facility and high register seem limitless, allowing him to tackle works that others wouldn't even dream of attempting.*⁵

As evidenced by the reviews above, the critical acclaim of Lindberg's performances and recordings at this time was astounding, and Bourgeois set forth to challenge his highly-regarded skills when writing the *Concerto for Trombone, Op. 114*.

⁵ Kilpatrick (American Record Guide) "review of a recording by Christian Lindberg, October, 1990," *Official Website of Christian Lindberg* <<http://www.tarrodi.se/cl/index.asp?show=13#1982-1990>> (accessed January 8, 2012).

1.1.1 Formal Analysis

The Bourgeois Trombone Concerto is organized into three movements, *Allegro*, *Adagio* and *Presto* and is approximately twenty-two minutes in duration. The formal organization is in neo-classical style, but the harmonic language, melodic lines, orchestration and use of cyclic allusion in the third movement are considered neo-romantic characteristics.⁶ Lindberg said of the composition: “His music breaths (sic) a kind of ease and lightness and his writing has taken its own route far away from avant-garde music of the 60’s or 70’s.”⁷ Stephen Ellis says in his review: “Formal though the Concerto is – it is conservative and Romantically tuneful – the piece is just plain irresistible.”⁸ Bourgeois’ work has been popular for trombonists since the premiere by Lindberg, and the Concerto’s artful lines and melodic construction have been well received by audiences. The Concerto was originally written for brass band and has been re-orchestrated for wind band, orchestra and piano accompaniment. Because the orchestral transcription of the Concerto is more commonly performed, the author will use this version of the score in his analysis.

⁶ Fabrice Curtis (M.M. Music Theory and PhD Candidate at time of publication), in discussion with the author, January, 19, 2012, supplemented with email exchanges on January 21, January 23 and March 29 of 2012.

⁷ Christian Lindberg, “31 Derek Bourgeois Concerto,” *Official Website of Christian Lindberg* <<http://www.tarrodi.se/cl/ruta.asp?show=51>> (accessed December 11, 2011).

⁸ Stephen Ellis “review of *Fandango*: Joe Alessi, Phil Smith, Univ. of New Mexico Wind Symphony, Eric Rombach-Kendall (cond.)” *Official Website of Phil Smith* <<http://www.principaltrumpet.com/home.html?p=reviews&id=43>> (accessed January 9, 2012).

Movement One

The solo trombone immediately launches into the opening theme in F-Minor, conceived harmonically in a sequence of descending thirds and it is the solo trombone too that introduces the second idea in A-flat. These contrasting subjects give the composer ample opportunity to let loose his fertile imagination, whether expanding on the Baroque qualities of the opening material in a fugato section, or boldly stating the romantic second theme leading to cascading sextuplets, or with the soloist presenting the first theme in augmentation against a ripple of semi-quavers. After this development, there is virtually a formal recapitulation and the soloists repeats the second theme in tonic (F) major. The movement closes with pianissimo chords – no great bravura here, but leading us in mood to the second movement which opens a tone lower in E-flat.⁹

The first movement of Bourgeois' Concerto is in sonata form and follows standard tonal relationships between the themes. The primary theme of the movement begins in F-Minor, has a second theme in the relative key of Ab-Major and a development that concludes in the dominant key of C-Minor. An interesting element to the first movement's construction is the first and second themes are played simultaneously during the recapitulation. While the soloist plays the second theme in F-Major (parallel Major), the orchestral winds accompany the trombonist with the first theme melody, also in F-Major. Following this unusual recapitulation is a brief coda in which the first theme is played in augmentation in the tonic key of F-Minor, which resolves to, and concludes on, an F-Major chord.

⁹ Editor's foreword to *Trombone Concerto, Op. 114*, by Derek Bourgeois (England: G & M Brand, 1989).

Table 1.1: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 1.

Exposition				
First Theme	Transition	Transition continued	Second Theme	Closing/Codetta
mm. 1-14	mm. 14-24	mm. 24-32	mm. 32-54	mm. 54-61
F-Major	Ab-Minor	F-Minor	Ab-Major	C-Minor/Major
Development				
1st theme material	Fugato	1st theme material	2nd theme material	Augmented 1st theme
mm. 82-93	mm. 94-101	mm. 102-113	mm. 114-128	mm. 129-150
tonally ambiguous	A-Minor, E-Minor	B-Minor	C-Minor	
Recapitulation				
First Theme	2nd theme/1st theme	Second Theme	Closing/Codetta	Coda
mm. 155-170	mm. 171-186	mm. 187-203	mm. 204-211	mm. 212-220
F-Minor	F-Major	F-Major	C-Minor/Major	Augmented 1st theme
				F-Minor/Major

¹⁰ Fabrice Curtis, in discussion with the author.

Movement Two

Here, [...] the solo trombone waves a seamless, almost Wagnerian theme, extending phrases sequentially. Most of the slow movement is contemplative, but Bourgeois unleashes the full fortissimo passion implied in the second theme, before the movement closes as it began.¹¹

The second movement of the Concerto has an abb'a'b''b'''b''''ca'' arrangement of melodic passages, but these smaller statements can be grouped together into larger sections, which then create an AA'B structure to the movement.¹² As is shown in Table 1.2, A combines the abb', A' the a'b''b'''b'''' and B the ca''. A rather unusual tonal relationship exists in the second movement; A is in the key of C-Minor, while A' is in Gb-Minor. Another interesting element to the tonal structure of the movement exists in the final statement of the a'' material in the trombone part. This passage is written using the same pitches as the a material at the beginning of the movement, but the use of a Bb₁ pedal in the string bass and other changes to the accompanying harmonies bring the movement to a close with tonal ambiguity.¹³

The pedal is sustained in the basses for eleven measures, and because of the long duration and low tessitura, the Bb₁ can be heard as a tonal center for the listener; however, the entrance of the first and second trombones in the last five measures clearly outlines the harmony of C-Minor. To further complicate the harmony, the third trombone enters in the penultimate measure playing an Ab₃. Because the movement starts in C-Minor, there would then exist a strong expectation for it to conclude in C-Minor. One possible interpretation of the last sonority is a C-Minor triad with an added sixth (Ab₃) and a Bb₁ pedal. Another possibility is a Bb¹³ chord without the third or fifth, and yet another possibility is an Ab-Major⁷ chord over a Bb₁ pedal.¹⁴

¹¹ Editor's foreword to Derek Bourgeois' *Concerto for Trombone, Op. 114*.

¹² Fabrice Curtis, in discussion with the author.

¹³ Ibid.

¹⁴ Ibid.

Table 1.2: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 2.

A		A'	
a	b	b'	b''
mm. 1-14	mm. 15-22	mm. 23-31	mm. 32-41
C-Minor	C-Minor	C-Minor	modulatory
			Gb-Minor

(A' continued)		B	
b'''	c	a''	
mm. 51-58	mm. 59-68	mm. 69-78	mm. 79-85
Gb-Minor	Gb-Minor	Tonally Ambiguous*	

* See discussion on page 6

¹⁵ Ibid.

Movement Three

After the passion of the slow movement, Bourgeois adopts a Classical rondo form as a 6/8 Scherzo, marked Presto, which gives the release we need. It is fun to be thrown off lightly as we enjoy the semitone shifts with a wry smile. Towards the end of the movement is a cadenza which alludes to the thematic content of the first movement, but aurally the hard work has been done. For the soloist however, the music requires a virtuoso combination of slide and tongue.¹⁶

The third movement of the Concerto is in sonata rondo form and follows standard key relationships between sections. The A section is in F-Minor; the B section is in the relative major (Ab-Major); the second A is in F-Minor; the C section functions as a development; the third A section is again in F-Minor; and the final statement is in the parallel major (F-Major). Interestingly, the first and second themes are played simultaneously in the recapitulation, a feature also found in the first movement. While the trombonist plays a modified version of the A material, the orchestra plays accompanying figures based on the B material. After this final statement of the A section, the trombonist plays a short cadenza that includes an augmented presentation of the first theme from movement one. After the cadenza, the solo part transitions into the coda to conclude the Concerto in the key of F-Major.

¹⁶ Editor's foreword to Derek Bourgeois' *Concerto for Trombone, Op. 114*.

Table 1.3: Formal Analysis of Bourgeois' Trombone Concerto, mvt. 3.

Exposition		First Theme	Second Theme	First Theme
Introduction	A	Transition	B	Retransition
mm. 124	mm. 25-66	mm. 67-74	mm. 75-146	mm. 147-158
Dominant Pedal (C)	F-Minor		Ab-Major	F-Minor

Development		Recapitulation	Coda
		First Theme	1st and 2nd Theme
C	A	A+B	Coda
mm. 205-276	Retransition mm. 277-290	mm. 291-332	mm. 333-378
Modulatory	F-Minor	F-Major	Return of Augmented 1st theme F-Major

17

¹⁷ Fabrice Curtis, in discussion with the author.

1.2 Technical Considerations

When I was commissioned to write the trombone Concerto I knew it was to be written for Christian Lindberg, and I knew he could do an awful lot of things which weren't in any textbook. So I decided I would write something that would be challenging for him. At the time most people said it wouldn't be played by anybody else because it was so difficult, but my experience has taught me that once you've done something, everybody needs to be able to do it; and now it gets played quite a lot.¹⁸

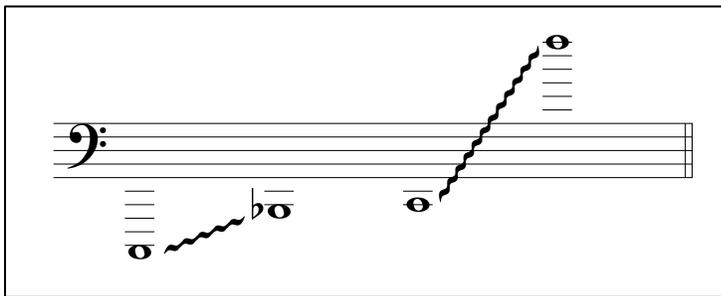
Derek Bourgeois' *Concerto for Trombone, Op. 114* is a work that tests the limits of practically every facet of a trombonist's technique. The Concerto challenges the performer's range, endurance, flexibility and multiple-tonguing ability as well as command of the instrument. Considering that Bourgeois' goal was to challenge the capabilities of Christian Lindberg, the virtuosity required to perform the Concerto can seem unattainable for many trombonists. The technical challenges Bourgeois included in the Concerto are in no way *avant garde* and the techniques required are not fundamentally different than those required in many other concerti. The true challenge in Bourgeois' Concerto is that a single passage often combines multiple technical demands for the trombonist. For this reason, Bourgeois' Concerto advanced the concept of virtuosity on the trombone and remains a formidable challenge for the modern trombonist.

This discussion of technical considerations [Performer's Guide] is divided into three sections: Range, Articulation and Alternate Positions. Each of these areas is explored for the benefit of trombonists preparing to perform this work. Throughout this text, concepts, methods of practice and observations are inserted in an attempt to aid the trombonist striving to master this work and specific musical examples are analyzed in regard to the fundamental techniques required.

¹⁸ Bourgeois interview, Appendix A.

1.2.1 Range

Bourgeois' *Concerto for Trombone, Op. 114* requires the player to have complete mastery of the upper and lower range of the tenor trombone. The written pitches for the Concerto span from G_1 to D_5 ;¹⁹ however, some performers have added to the work's range by re-writing the end of the Concerto with a gliss to F_5 and playing a 'pedal C' (C_1) in the cadenza. These additions expand the range of the work a minor-sixth (C_1 to F_5). This range is commonly accepted as near the limits of the highest and lowest pitches the tenor trombone can produce effectively [Example 1.1].



Example 1.1: Effective Range of the tenor trombone.

Players capable of producing these pitches (C_1 to F_5) consistently may still encounter difficulties with range and endurance. This section of the Performer's Guide outlines the difficulties and solutions to range-related issues a performer will confront in the work.

¹⁹ This method of pitch notation is recommended by the Florida State University College of Music in "Treatise and Dissertation handbook," *Florida State University College of Music Website* <<http://www.music.fsu.edu/Current-Students/Graduate/Treatise-and-Dissertation-Handbook/Treatise-and-Dissertation-Handbook>> (accessed March 3, 2012). This text references the article "Scientific pitch notation" *Wikipedia, The Free Encyclopedia*, <http://en.wikipedia.org/wiki/Scientific_pitch_notation> (accessed March 3, 2012). See also "English Octave-Naming Convention" *Music Theory Online*, <<http://www.dolmetsch.com/musictheory1.htm#uspitch>> (accessed March 3, 2012) for information regarding equivalent pitch notation systems.

Range – Movement One

The first movement of the Concerto has the most extended written range of the work—three-and-one half octaves (G₁ to D₅). These pitches can be extremely taxing for the trombonist, but playing the notes in context makes this range requirement even more challenging for the performer. Example 1.2 begins at measure thirty-one and contains the written pitch D₅. This passage quickly exposes any issues with upper register security and is challenging enough to have been used for several professional auditions, including the 2008 trombone audition for the United States Coast Guard Band based in New London, Connecticut. Because the D₅ is in the middle of the passage, the player must have sufficient command of the upper register to produce the D₅ and the control to maintain tone and composure as the line descends.

The image shows a musical score for trombone, measures 31-54, from Bourgeois' Concerto for Trombone, mvt. 1. The score is in 3/4 time and features a descending melodic line with various dynamics and articulations. The key signature has one flat (B-flat). The score is divided into four systems of measures. The first system (measures 31-36) starts with a rest in measure 31, followed by a descending line starting on D5 in measure 32. The dynamic is marked *mp*. The second system (measures 37-42) continues the descending line. The third system (measures 43-48) features a dynamic contour from *mf* to *f* and back to *mf*. The fourth system (measures 49-54) ends with a *cresc.* marking. The score includes various articulations such as slurs, accents, and breath marks.

Example 1.2: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54.²⁰

Two factors contributing to the success or failure of performing the passage in Example 1.2 are commonly overlooked: careful consideration of breathing and the dynamic contour as it

²⁰ Derek Bourgeois, *Concerto for Trombone, Op. 114*, (G&M Brand Publications: Aylesbury, 1989), solo part, mvt. 1, mm. 31-54.

relates to the performer's endurance and control. A player who can successfully navigate this passage has carefully considered both factors and incorporated them into the musical interpretation. The twelve measures leading to the D₅ are subdivided into three, four-measure statements, but it is difficult to arrange the breathing points in the same symmetrical manner. The player can breathe in the fourth and twelfth measures of Example 1.2 [measures thirty-five and forty-three] without disrupting the flow of the phrase [Examples 1.3 and 1.4]; however, there is not a place to breathe in the eighth measure where it might be expected [measure thirty-nine]. A performer can create a breathing point in this measure by adding a *rallentando* and taking a quick breath between the F₄ and Eb₄. An excellent example of this breathing scheme was recorded by Christian Lindberg with the Tokyo Kosei Wind Orchestra; his breaths from this recording are detailed in Example 1.3.²¹

The image shows a musical score for a trombone part, measures 31 to 54. The score is in 3/4 time and features a melodic line with various dynamics and articulations. Breathing points are indicated by boxes labeled "Both" and "Lindberg". Dynamics include *mp*, *mf*, *f*, and *cresc.* The score is divided into four systems of measures.

Example 1.3: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with Lindberg's breathing pattern transcribed from the recording on the CD *Wind Power*.²²

²¹ Christian Lindberg, *Concerto for Trombone, Op. 114b*, by Derek Bourgeois, from *Wind Power*, compact disc, BIS, DDD-848, 2000.

²² Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt.1, mm. 31-54, marked with Lindberg's breaths from the CD *Wind Power*.

A different solution to breathing in this section was recorded by Joseph Alessi on his compact disk (CD) *Fandango*.²³ In this recording, Alessi breathes in the sixth and tenth measures of Example 1.2 [measures thirty-seven and forty-one], but he avoids breathing in measure eight [shown in Example 1.4]. By breathing at these points, Alessi maintains the integrity of the phrase from measure seven to measure ten [measures thirty-eight to forty-one] and does not create the physical strain of playing from measures five to twelve without a breath [measures thirty-six to forty-three].

The image shows a musical score for measures 31-54. The score is in 3/4 time and features dynamics like *mp*, *mf*, *f*, and *cresc.* Breathing points are marked with 'Both' and 'Alessi' above the notes. The score is divided into four systems of measures: 31-36, 37-42, 43-48, and 49-54. The first system (measures 31-36) starts with a *mp* dynamic. The second system (measures 37-42) has an *Alessi* breath mark above measure 37 and another above measure 41. The third system (measures 43-48) has a *Both* breath mark above measure 43 and dynamics *mf*, *f*, and *mf* indicated below the staff. The fourth system (measures 49-54) has a *cresc.* dynamic below the staff.

Example 1.4: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with Alessi's breathing pattern transcribed from the recording on the CD *Fandango*.²⁴

Both of these accomplished performers have created effective solutions for phrasing this melodic material. The author prefers to use the breathing pattern from Example 1.4 because the rallentando from Example 1.3 can be difficult to align with the accompaniment and can limit the

²³ Joseph Alessi, *Concerto for Trombone, Op. 114b*, by Derek Bourgeois, from *Fandango*, compact disc, Summit Records, DCD-271.

²⁴ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt.1, mm. 31-54, marked with Alessi's breaths from the CD *Fandango*.

performer's options for rhythmic freedom. Both of these solutions work, but the trombonist should experiment with both versions to determine which pattern will most effectively serve the individual player.

Not only should the player experiment with where to breathe in the passage, but it is also important to determine the volume of air to inhale at these points. Some players feel more comfortable taking many breaths that intake a small volume of air when approaching the D₅, while other performers have better success taking fewer breaths that intake a larger volume of air [the differences in these breathing patterns are indicated in Examples 1.5 and 1.6]. Again, the performer should experiment with the volume of air inhaled and where to breathe for increased performance success in this passage.

The image shows a musical score for trombone in 3/4 time, measures 31-54. The score is divided into four systems. The first system (measures 31-36) starts with a mezzo-piano (*mp*) dynamic and includes a 'Small Breath' instruction above measure 34 and an 'S. B.' instruction above measure 36. The second system (measures 37-43) contains five 'S. B.' instructions above measures 37, 39, 41, 43, and 45. The third system (measures 44-48) features a dynamic shift from mezzo-forte (*mf*) to forte (*f*) and back to mezzo-forte (*mf*), with two 'S. B.' instructions above measures 44 and 46. The fourth system (measures 49-54) includes a crescendo (*cresc.*) marking and an 'S. B.' instruction above measure 49. The key signature has one flat (B-flat), and the piece is in 3/4 time.

Example 1.5: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with many breaths that intake a smaller volume of air.²⁵

²⁵ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt.1, mm. 31-54, marked with many breaths that intake a smaller volume of air.

Example 1.6: Bourgeois, Concerto for Trombone, mvt. 1, mm. 31-54 marked with fewer breaths that intake a larger volume of air.²⁶

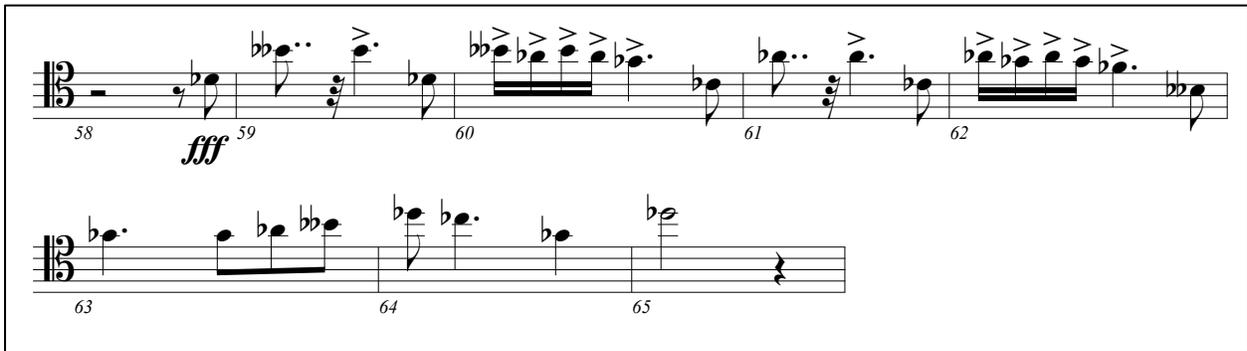
Another factor critical to success in this passage is the level of dynamic at which the trombonist performs. Although seemingly trivial, players who do not consider the dynamic volume of the passage will have inconsistent success with any phrase. Experimentation with breaths can help determine limits for dynamic volume and control as it relates to the performer's air capacity. Knowing the player's limits and how these limits relate to air capacity will ultimately improve the performer's consistency in Example 1.2, as well as any other passage.

Along with the demands on the trombonist's upper register, the first movement of the Concerto tests the performer's control of the low register. Example 1.7 shows the G₁ in the first movement approached by a series of sustained notes performed at a dynamic marked piano. While producing any of these pitches in the low register can be easy for the performer, the overriding difficulty in Example 1.7 comes from maintaining the integrity of the line, using good tone throughout the phrase and sustaining the pitches for the indicated duration.

²⁶ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 1, mm. 31-54, marked with fewer breaths that intake a larger volume of air.

Range – Movement Two

The D₅ and G₁ in the first movement are challenging but are not the only examples of range issues in Bourgeois' Concerto. Another range and endurance issue is shown in Example 1.8. This passage is written at the loudest dynamic of the Concerto and ascends to Db₅. As was discussed earlier in this section, the dynamic in the upper register can have extreme effects on performance success, and the passage in Example 1.8 is marked *fff*. After performing the entire first movement, the sustained Db₅ in Example 1.8 can create endurance and control issues, even for performers who do not normally struggle producing these pitches.

The image shows a musical score for trombone in two systems. The first system contains measures 58 through 62. Measure 58 starts with a whole rest. Measure 59 begins with a *fff* dynamic marking and features a half note G2 (two flats) with an accent (>). Measure 60 contains a quarter note G2 (two flats) with an accent, followed by a quarter note G3 (two flats) with an accent, and then a quarter note G4 (two flats) with an accent. Measure 61 has a quarter note G4 (two flats) with an accent, followed by a quarter note G5 (two flats) with an accent. Measure 62 continues with a quarter note G5 (two flats) with an accent, followed by a quarter note G5 (one flat) with an accent, and then a quarter note G5 (natural) with an accent. The second system contains measures 63 through 65. Measure 63 has a quarter note G5 (one flat) with an accent, followed by a quarter note G5 (natural) with an accent. Measure 64 has a quarter note G5 (natural) with an accent, followed by a quarter note G5 (one flat) with an accent. Measure 65 has a quarter note G5 (one flat) with an accent, followed by a quarter note G5 (natural) with an accent, and then a quarter note G5 (one flat) with an accent.

Example 1.8: Bourgeois, Concerto for Trombone, mvt. 2, mm. 58-65.²⁸

The difficulty with this passage is not merely limited to range, but also the need for a tremendous volume of sound. The dynamic is extreme for any performance of the Concerto, but the trombonist must also be aware of the notable decibel increase when the Concerto is performed with orchestra, wind ensemble or brass band accompaniment. Pacing is a critical issue for the performer in this passage. Not only must the trombonist control the dynamic contour for security of the Db₅, but also it is also important that the performer have sufficient strength for the passage in Example 1.8, as well as the passage that follows in Example 1.9 [beginning in measure seventy].

²⁸ Ibid, solo part, mvt. 2, mm. 58-65.

Example 1.9: Bourgeois, Concerto for Trombone, mvt. 2, mm. 70-77.²⁹

The passage in Example 1.9 is not exceptionally difficult for most performers when approached ‘fresh,’ but issues can arise after performing the Db₅ from Example 1.8. The best way to learn how a performer will respond to this strain is to play the passage from Example 1.9 in context, meaning that the performer should play the difficult and demanding sections of the Concerto that tax endurance before playing the passage in Example 1.9. Simply playing this passage in context will make the performer aware of possible issues that can arise in what would appear to be a simple and easily-managed passage. If the performer does have issues related to control at the marked dynamic for this passage, it may become necessary to increase the volume of sound in the passage. Doing so can help the trombonist fix response issues by supporting the embouchure with the airstream in an effort to help maintain tone and control. Ultimately, the performer needs to have sufficient strength to play the Db₅ and must discover an individual solution to control issues in troublesome passages.

²⁹ Ibid, solo part, mvt. 2, mm. 70-77.

Range – Movement Three

The end of the Concerto [Example 1.10] requires the performer to ascend to C₅ and is clearly not as challenging as the other range demands detailed in this section. The difficulty in this passage comes when the performer chooses to play an alternate ending that ascends to the pitch F₅, a common performance practice. Two such alternate endings are included below as Examples 1.11 and 1.12.

Example 1.10: Bourgeois, Concerto for Trombone, mvt. 3, mm. 383-407.³⁰

While there are many potential justifications for altering the end of Bourgeois' Concerto, the musical decision must ultimately be left to the performer. Of course, the most important factor to consider when deciding whether to change the end of the Concerto is if the performer can play an F₅ at the end of Bourgeois' twenty-two minute test of endurance and technique.

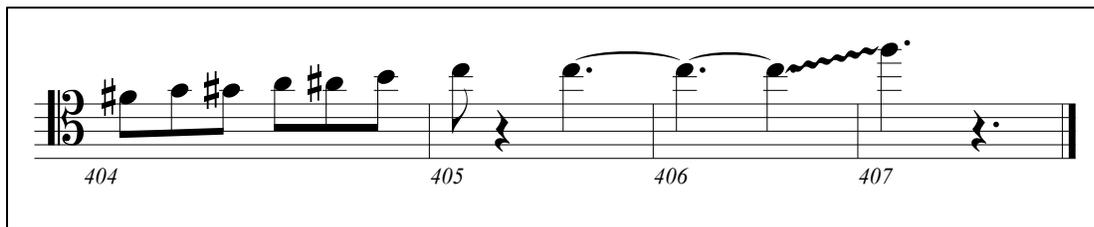
After making this determination, the trombonist should consider the potential musical reasons for altering the end of the Concerto. One potential justification is that the Concerto ends on an imperfect authentic cadence when the trombonist plays a C₅. If instead the trombonist

³⁰ Ibid, solo part, mvt. 3, mm. 383-407.

plays the tonic pitch (F_5), it creates a perfect authentic cadence to conclude the Concerto, which sounds more final and impressive than the written imperfect authentic cadence.³¹

While there are many other potential arguments for and against altering the end of Bourgeois' Concerto, many professional trombonists who have recorded the work choose to play an F_5 ; therefore, the next two examples detail methods for the individual to incorporate an alternate ending into their performance.

Of the three alternate endings provided, Example 1.11 is least difficult for the performer. Here, the trombonist glisses from C_5 to F_5 to end the Concerto without the addition of triple-tonguing required in Example 1.12. Example 1.11 is most likely the best solution for performers able to produce an F_5 but who are concerned with their control and endurance at the end of a performance of the twenty-two minute Concerto. By glissing from C_5 to F_5 , the tongue does not interrupt the airstream, which eliminates any potential issues the performer can create with faulty articulation. Also, if necessary, the duration of the rest before the gliss can be extended to allow the player additional time to prepare for the F_5 . This ending will not give players the ability to play an F_5 , but it will help a performer concerned with endurance feel slightly more secure playing an alternate ending.

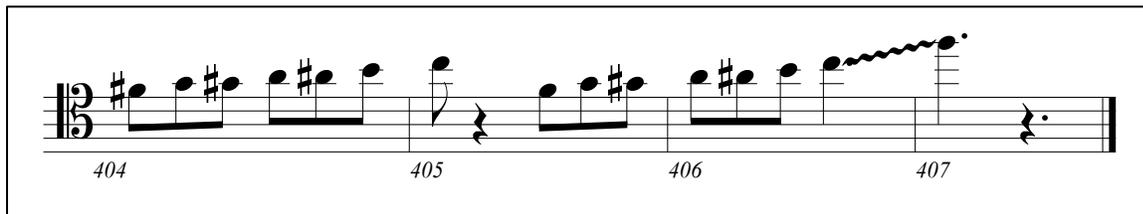


Example 1.11: Bourgeois, Concerto for Trombone, mvt. 3, mm. 404-407 transcribed from an interview with Dr. John Drew.³²

³¹ While the flute, oboe and first violin do play the pitch F_5 at the end of the Concerto, which technically is a Perfect Authentic Cadence, the soloist will most likely be heard over the ensemble. Therefore, the C_5 played by the trombonist could be perceived as the highest pitch in the chord, giving the listener the impression that the Concerto ends on an Imperfect Authentic Cadence. Also, if the listener does not hear the C_5 as the highest voice, the F_5 in the other voices would likely take attention away from, and overshadow the soloist at the end of the Concerto.

³² Transcribed from a personal interview with Dr. John Drew, Professor of Trombone at Florida State University.

Example 1.12 is the ending of Bourgeois' Concerto as recorded by Joseph Alessi on his CD *Fandango*.³³ While Alessi's ending glisses to the F₅ as well, it also requires constant triple-tonguing leading into the gliss, a combination that can be difficult for some performers. Alessi's ending is more technically demanding and is certainly more taxing on the performer than the ending shown in Example 1.11. Another issue this ending creates is that by playing constant triplets to the F₅, the player removes the possibility to extend the rest before the gliss should it become necessary during a performance.



Example 1.12: Bourgeois, Concerto for Trombone, mvt. 3, mm. 404-407 transcribed from Alessi's recording on the CD *Fandango*.³⁴

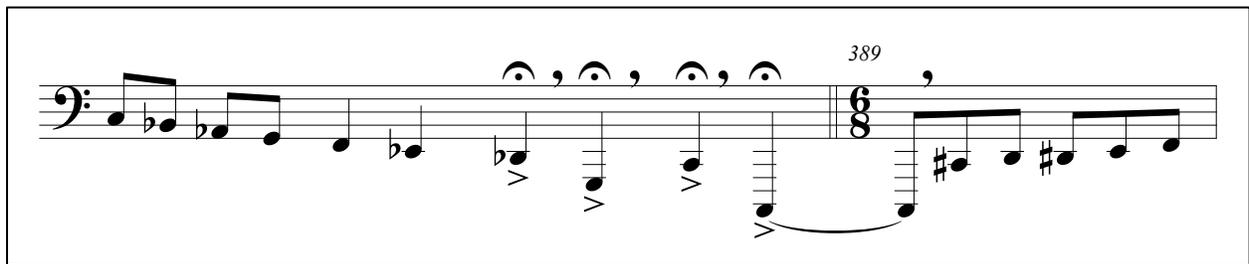
Any trombonist choosing to alter the end of Bourgeois' Concerto should first consider whether they can play an F₅ and then determine which approach will consistently produce the F₅ in a performance setting and which ending they believe is the most appropriate. Some will consider Alessi's ending [Example 1.12] superior since it approaches the gliss with 'pyrotechnic' multiple-tongue technique, while others believe that the additional multiple-tonguing only dilutes the impact of the glissando from C₅ to F₅. There are many potential arguments regarding the relative musical merits of the two endings presented, and some performers may even devise yet another alternate ending to Bourgeois Concerto.

Another less common change to Bourgeois' Concerto that adds to the register demand is playing a 'pedal C' (C₁) near the end of the cadenza [Example 1.13]. This 'pedal C' has not been included in any recording of the Concerto, and in fact, the author has not found a recording of, or reference to, any performer adding a C₁ to the Concerto other than himself. As with altering the ending of the Concerto, if the performer is considering playing a C₁ during the cadenza, they must first determine their ability to play the note and use their individual criteria to

³³ Joseph Alessi, "Concerto for Trombone, Op. 114b, by Derek Bourgeois," *Fandango*, compact disc, Summit Records, DCD-271.

³⁴ Ibid.

decide whether the change to the Concerto is musically justifiable. The primary reasoning the author used in deciding to add a C_1 is that the G_1 preceding the C_2 dilutes the conclusion of the cadenza. Since the C_2 is not the lowest pitch written in the cadenza, playing the C_2 becomes rather anticlimactic, and the addition of a C_1 adds more weight and finality to the cadenza's conclusion. Of course, it is common for performers to alter printed cadenzas in many concertos; however, the 'pedal C' can be viewed as merely an opportunity to 'show-off' and not a musical enhancement to the Concerto. The author believes the addition of the C_1 does enhance the work, but each performer must use their musical judgment to determine whether the C_1 is an appropriate addition to their performances of the Concerto.



Example 1.13: Bourgeois, Concerto for Trombone, mvt. 3, m. 388 with the optional C_1 .³⁵

³⁵ Transcription of C_1 in cadenza as used in performed by William Haugeberg "Concerto for Trombone, Op.114, Derek Bourgeois," Lindsay Recital Hall, Florida State University, September 9, 2010, 4:00PM EDT.

Range – Overview

The tessitura challenges in Bourgeois' Concerto are extreme and require that any trombonist attempting to perform the work has complete mastery of the upper and lower range of the instrument; however, through careful analysis of the range and endurance-related issues outlined in this chapter, performers should realize that these challenges can be managed through intelligent practice.

1.2.2 Articulation

The author uses articulation as described in Grove Music Online: “the term ‘articulation’ refers primarily to the degree to which a performer detaches individual notes from one another in practice.”³⁶ Many ‘wind instrumentalists’ use the term articulation as a substitute for tonguing, a common mistake since one pertains to the use of the tongue, while the other is “a term denoting the degree to which each of a succession of notes is separated in performance.”³⁷

While most performers will have significant difficulty with the multiple-tongue technique that is necessary to perform the third movement, Bourgeois’ Concerto contains many articulation difficulties not immediately apparent to the trombonist. These challenges often accompany the use of many other techniques in a complicated melodic line, and will require attention as the performer learns this Concerto. This section will explore the several methods of practice to improve articulation and discuss other issues that can effect the clarity of pitch production throughout the Concerto.

Example 1.14 [beginning at measure eighty-two] can be troublesome for many trombonists and shows the multiple challenges in Bourgeois’ Concerto that accompany articulation issues. While the C₂ can be the most difficult pitch for the trombonist to produce in this passage, it is surprising that the most commonly overlooked issue [beginning in measure eighty-two] is the clarity of the second repeated sixteenth-note, generally grouped in pairs. Sixteenth-note pairs such as the ones found in Example 1.14 are common in the first movement of the Concerto and always precede an upward leap.

While the interval following the pair does change, the issue does not. Since the figure is followed by an upward leap, the performer can have a tendency to focus on the higher note that follows the pair. By focusing on the higher note, the trombonist may begin to transition the

³⁶ Geoffrey Chew, “Articulation and phrasing,” *Grove Music Online*, *Oxford Music Online*, <www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/40952?q=articulation&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=2&_start=1#firsthit> (accessed April 20, 2012).

³⁷ Bryan White, “articulation,” *The Oxford Companion to Music*, *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e420?q=articulation&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit> (accessed April 20, 2012).

embouchure to the higher pitch early, and sometimes even before the second sixteenth-note has sounded. If a performer articulates when accidentally creating this ‘transitory embouchure,’ the beginning of the pitch will not be focused and will create a note with less tone that will sound ‘ghosted.’ To prevent this issue from affecting performance, the trombonist must be certain that two clear, full sixteenth-notes are played before transitioning to the higher note.



Example 1.14: Bourgeois, Concerto for Trombone, mvt. 1, mm. 82-84.³⁸

The inclusion of the pitch C_2 in Example 1.14 creates another issue for the performer. Producing this pitch can become extremely frustrating for the trombonist because the tenor trombone slide is simply not long enough to play both the F_2 and C_2 in tune using the same valve-slide configuration. The trombonist must be aware of this tendency and understand that it may be necessary to force the pitch lower by widening the aperture of the embouchure and manipulating the airstream. Of course, altering the embouchure and airflow to play this pitch makes the C_2 less resonant than other notes in the passage, and bending the pitch can cause other issues to materialize while playing in the ‘trigger-range.’

Many trombonists are taught to tune the valve to the pitch F_3 ; however, by using this configuration the natural intonation tendencies of the partial series requires the trombonist to extend the main slide out from first position to play C_3 in tune. If the player tunes the valve to C_3 , the trombonist will have more relative distance on the main slide, which will be needed to reach the C_2 , giving the trombonist a greater chance for success. If the player finds this subtle extension of the valve-slide does not help this tuning issue, it may be beneficial to extend the valve-slide further until the trombonist discovers how far the valve-slide must be extended for it to be possible to play the C_2 in tune with resonant tone. Unfortunately, most players will find that the valve-slide must be extended significantly to play the C_2 , so much so that it becomes

³⁸ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 1, mm. 82-84.

impossible for the trombonist to use valve-first to play the pitch C₃—a trade-off that is not recommended.

So that players are aware of how out of tune the C₂ played in valve-sixth³⁹ can be, the trombonist should play the C₃ using valve-first position and then attempt to play the C₃ using valve-sixth position to learn how much it is necessary to bend the pitch using this valve-slide configuration. Using the aforementioned techniques to lower the C₂ can become extremely challenging at performance tempo; therefore, the author suggests the player compromise and tune the valve to C₃. Doing so allows the player to use the valve normally throughout the passage and gives the performer a greater chance to have more resonant tone on the C₂ than standard valve tuning allows.

Manipulating the airstream and embouchure at performance tempo can create other issues for the trombonist, and making these adjustments to fundamental playing technique at a faster tempo can make it easy for a performer to open the aperture too widely, or slow the airstream too rapidly so the C₂ will not speak. If the C₂ does not sound or is muffled, the performer should remember that a C₂ is a second partial note, and the act of opening the embouchure and slowing the airstream can create a sensation similar to playing a fundamental of the partial series [a pedal tone]. Being aware that the last three pitches of this example are on the second partial can help the performer maintain a consistent feel with the airstream used to play these pitches and prevent the performer's embouchure from opening too widely.

If the performer is still unsuccessful playing the C₂ after practicing the above method, and the missed C₂ is the only blemish preventing the player from having an otherwise 'flawless' performance of the Concerto, it may become necessary for the trombonist to transpose the last six notes of Example 1.14 up an octave. Also note that the performer may be able to play a C₂ in a different context and that the volume of sound required for this passage can hinder a capable performer who does not have these issues when the passage is played at a softer dynamic. If either of these issues affects the performer, the author suggests that the trombonist perform the

³⁹ Eliezer Aharoni, *New method for the modern bass trombone: single valve in F (with E section), double valve in flat-E, E-flat or D, independent double valve (G-F-E-flat)*, (Noga Music: Jerusalem, 1975). According to Aharoni, valve positions should not be listed according to their non-valve equivalents, but as an independent set of positions based on the chromatic pitches produced. Using this method of identifying positions, the C₂ will not be listed as valve flat-seventh position, but as valve sixth position.

The image shows a musical score for Trombone, measures 82-94. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four staves of music. The first staff (measures 82-84) is marked *ff*. The second staff (measures 85-87) continues the melodic line. The third staff (measures 88-90) features a more complex rhythmic pattern. The fourth staff (measures 91-94) is marked *mp* and includes a fermata over the final measure (94).

Example 1.16: Bourgeois, *Concerto for Trombone*, mvt. 1, mm. 82-94.⁴¹

If the airflow issues in a passage have been corrected and the player's articulation is still inconsistent, the performer should practice the passage 'secco.' By playing the notes in the passage as short as possible, the performer must focus on the clarity of the note's initial attack and the onset of sound as opposed to the sustained portion of each note and the player's tone.⁴² Combining 'secco' practice with 'speed-slide' work gives the performer maximum benefit of both techniques and the most efficient use of time. One method of 'speed-slide' practice demonstrated by Ian Bousfield at the ITF 2010 requires the performer to wait until the last moment to move the slide so it arrives in position as the note is produced, which can help the player coordinate the initial attack of each note with the movement of the slide.⁴³ By combining 'secco,' and 'speed-slide' practice, the player is not merely working to make the attack of each note more consistent, the performer is also ensuring the pitches are produced at the exact

⁴¹ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 1, mm. 82-94.

⁴² Michael J. Wagner, *Introductory Musical Acoustics*, third edition, (Contemporary Publishing Company of Raleigh: Raleigh, NC, 1994), pp.16-20.

⁴³ Ian Bousfield, "Artist Clinic," at the International Trombone Festival (Austin, TX: July 8, 2010).

moment the slide arrives in the correct position. If this is coordinated, the trombonist is more likely to produce a clear attack when the notes are played with full duration; however, if the performer is not careful about aligning the slide and tongue, the trombonist can easily create unintended noise, or ‘slop,’ on the beginning of pitches when the passage is played at tempo.

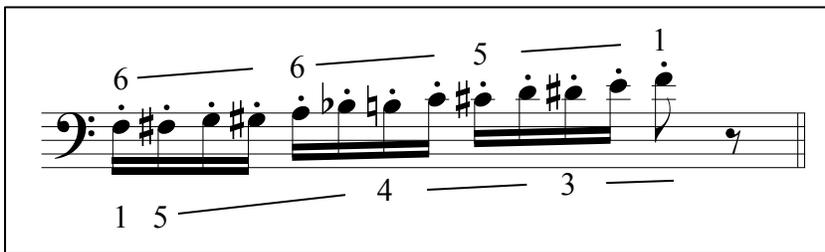
Another method of ‘speed-slide’ practice, demonstrated by Joe Alessi at his annual seminar in 2003, requires that the trombonist move the slide as early as possible.⁴⁴ While the form of ‘speed-slide’ practice presented by Bousfield focuses on the initial attack of a pitch and assures that the slide arrives in position as the sound is produced, the second variation on this exercise presented by Alessi focuses on coordinating the final decay of a note with the movement of the slide to the next note. Alessi’s form of this exercise is often used to counteract the unintentional glisses and ‘slide-noise’ some players create by moving the slide before the final decay of a note has finished. This version of ‘speed-slide’ practice can be especially helpful for issues within a legato passage. It may be beneficial for the performer to practice passages like Example 1.16 using both methods of ‘speed-slide’ practice, but only after ensuring the airstream is connected and the tone is full throughout the passage, which can be improved through glissing.

⁴⁴ Joe Alessi, “Alessi Seminar 2003,” (Nyack, NY: August, 2003).

1.2.3 Alternate Positions

Many passages in Bourgeois' *Concerto for Trombone, Op. 114* may be easier to perform when the trombonist uses alternate positions; however, before detailing these passages, some practical tips and exercises are offered for mastery of alternate position use that will be beneficial for trombonists attempting to perform this work. To use the slide efficiently, the performer must remember two basic rules: use adjacent positions for half-steps, and keep the slide moving in one direction as long as possible. These rules are sufficient for mastery of most passages, but an often overlooked third rule, which can be extremely helpful, was codified by Bill Watrous and Alan Raph in their book *Trombonisms*: change slide direction on a beat with a strong agogic stress.⁴⁵

By changing slide direction on a strong agogic beat, the slide arm and rhythm align, allowing the performer easier mastery of complex slide motions while performing. Watrous and Raph note that many slide patterns can align with this third rule by chance or mere happenstance, and they detail exactly how the performer should apply all three rules to alternate position use. Example 1.17 from *Trombonisms* explains how changing the direction of the slide on a downbeat is easier for the performer than using standard positions.



Example 1.17: Bill Watrous and Alan Raph, *Trombonisms*, pg. 8.⁴⁶

⁴⁵ Bill Watrous and Alan Raph, *Trombonisms: an extension of standard trombone techniques and an introduction to some new ones*, (New York: Carl Fischer, 1983), 7-10.

⁴⁶Ibid, 9.

Another example from *Trombonisms* [Example 1.18] shows the same concept applied to a diatonic passage, specifically, the first scale study in Bb-Major from *Arban: Complete Method for Trombone & Euphonium*.⁴⁷

The musical score for Example 1.18 is a diatonic scale study in Bb-Major, presented in six staves of music. The key signature has one flat (Bb). The score includes various fingering indications: 1, 6, b4*, 3, #2, and b4. A note marked b4* is identified as a pivot note, with a note that it should be played in the b4th position.

Example 1.18: Bill Watrous and Alan Raph, *Trombonisms*, pg. 9.⁴⁸

Also, a performer should remember that the use of alternate positions extends into the ‘valve-register.’ An often overlooked but extremely helpful set of alternate positions is found

⁴⁷ Joseph Alessi and Dr. Brian Bowman, *Arban: Complete method for Trombone & Euphonium*, (USA: Encore Music Publishers, 2002), 64.

⁴⁸ Watrous and Raph, *Trombonisms*, 9.

between C_3 to G_2 [Example 1.19]. Using alternate positions below C_3 offers performers more options to keep the slide moving in one direction for a longer period of time during passages in the low register.

6	7	1	2	3	4
v1	v2	v3	v4	v5	v6

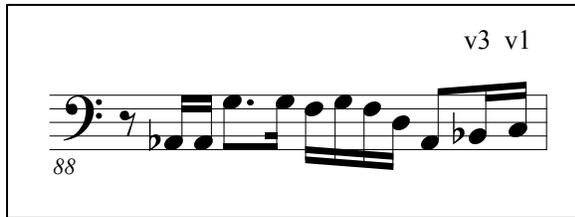


The image shows a musical staff in bass clef with six notes. Above the staff, the numbers 6, 7, 1, 2, 3, and 4 are aligned with the notes. Below the staff, the labels v1, v2, v3, v4, v5, and v6 are aligned with the notes. The notes are: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), and B1 (quarter). The notes for v3 and v5 have a flat symbol.

Example 1.19: Alternate positions exclusive to the valve.

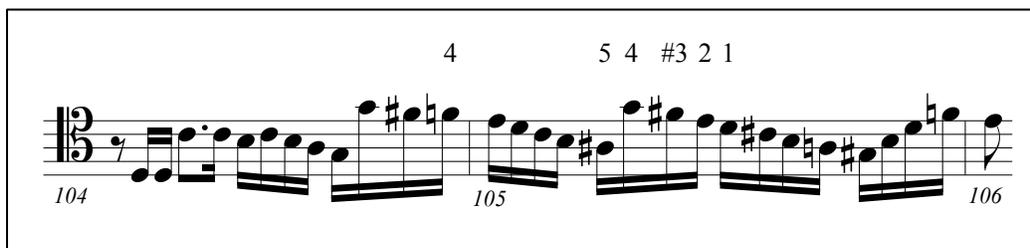
The examples in the next section detail alternate positions the author has used in performance. While some alternate positions work extremely well for certain performers, others may find them awkward and decide that the positions do not work as well. Using alternate positions involve many trade-offs, and the individual should only use positions that provide for the best sound, intonation and confidence in performance. The remainder of this section examines the application of specific alternate position use to passages from Bourgeois' Concerto.

the same partial. Alternatively, the player may decide to use the valve for only the C_3 and not the Bb_2 , or the valve to play Bb_3 and sixth position to play the C_3 . All of these options have the potential to work for the performer; however, the author prefers to play both the Bb_2 and C_3 using the valve in order to keep the same sound tendencies for both notes and help prepare to play the Cb_3 using the valve in measure eighty-nine.



Example 1.22: Bourgeois, Concerto for Trombone, mvt. 1, m. 88 with suggested positions marked.⁵¹

In Example 1.23, the player can use fourth position for the F_4 at the end of the first measure [measure one-hundred-four], fifth position for the $A\#_3$ on beat two of the second measure [measure one-hundred-five] and fourth position for the G_4 in the same measure [measure one-hundred-five]. Using fifth position for the $A\#_3$ allows the performer's slide to move in one direction from the $A\#_3$ on the second beat of measure two to the D_4 on the third beat of the same measure [measure one-hundred-five]. Alternatively, the performer may also choose to play the $A\#_3$ using first position and second position for the G_4 , but using this pattern can create an undesirable 'back-and-forth' motion in the second measure of Example 1.23.



Example 1.23: Bourgeois, Concerto for Trombone, mvt. 1, mm. 104-106 with suggested positions marked.⁵²

⁵¹ Ibid, solo part, mvt. 1, mm. 88.

⁵² Ibid, solo part, mvt. 1, mm. 104-106.

The octatonic scale at measure one-hundred-sixteen [Example 1.24] can be a significant challenge for some trombonists. The player can use fifth position to play the Bb_3 at the end of the measure and use the valve to play the B_2 and Bb_2 in the second measure of Example 1.24. Using the valve for both the B_2 and Bb_2 gives the performer more time to press and release the valve. Playing consecutive notes using the valve is helpful to performers who are uncomfortable or unfamiliar with valve technique and helps the player to make the notes sound and feel consistent.

The image shows a musical score for a trombone part, measures 116 to 118. The notation is in a treble clef with a key signature of one flat. A large slur covers the entire passage. Above the notes, suggested positions are marked: '5' above the first measure, and 'v2 v3 3 v3 v2' above the second measure. The measure numbers 116, 117, and 118 are written below the staff.

Example 1.24: Bourgeois, Concerto for Trombone, mvt. 1, mm. 116-118 with suggested positions marked.⁵³

⁵³ Ibid, solo part, mvt. 1, mm. 116-118.

Alternate Positions – Movement Three

The third movement of the Concerto has many acceptable options for slide motion, and alternate position use will be necessary for the trombonist to perform many of the passages successfully. A trombonist can spend a significant amount of time creating a slide pattern for a passage only to realize after the speed has been increased that the positions do not work at performance tempo. In an effort to avoid the frustration this scenario can cause, the author thoroughly details his slide pattern choices and notes why the alternatives are not as successful at performance tempo.

The first passage requiring significant planning for position choice begins at measure twenty-five [Example 1.25]. The portion of this passage needing the most attention begins at measure thirty.

Example 1.25: Bourgeois, Concerto for Trombone, mvt. 3, mm. 25-34.⁵⁴

Initially, it will appear to the performer that two acceptable slide patterns exist for the example above. The first slide pattern uses first position to play the first F_3 [sixth measure of example 1.25], sixth position to play the second F_3 , first position for the first F_3 in the next measure and sixth position for every remaining F_3 in this passage [Example 1.26]. The other option is to use sixth position for the first F_3 , first position for the second F_3 and sixth position

⁵⁴ Ibid, solo part, mvt. 3, mm. 24-34.

The image shows a musical score for a trombone part in bass clef, spanning measures 191 to 199. The music is written in a single staff with a forte (*f*) dynamic marking at the beginning. The notes are: 191 (B2), 192 (B2), 193 (A2), 194 (G2), 195 (F2), 196 (E2), 197 (D2), 198 (C2), and 199 (B1). The notes are connected by stems, and there are some slurs and accents.

Example 1.28: Bourgeois, Concerto for Trombone, mvt. 3, mm. 191-199.⁵⁷

The differences between Example 1.25 and 1.28 begin in the seventh measure of each example [measures thirty-one and one-hundred-ninety-seven]. If the performer uses the first slide pattern detailed above, then the $F_3 - C_3$ in the seventh measure of Example 1.28 [measure one-hundred-ninety-seven] can create an issue for the motion of the performer’s slide [Example 1.29].

The image shows a musical score for a trombone part in bass clef, spanning measures 196 to 198. The notes are: 196 (E2), 197 (D2), 198 (C2). Above the notes, fingerings are indicated: '1' above the first note, '6' above the second note, '1' above the third note, and 'vl' above the fourth note. The notes are connected by stems.

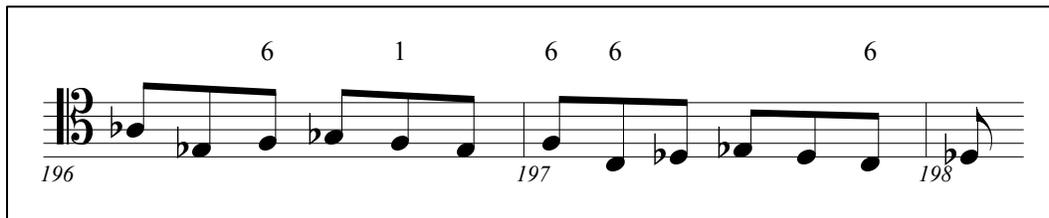
Example 1.29: Bourgeois, Concerto for Trombone, mvt. 3, mm. 96-98 with potential issue indicated.⁵⁸

Certainly, any trombonist hoping to play Bourgeois’ Concerto needs an ‘F-attachment’ or they will be unable to play many pitches written in the ‘valve-register,’ so the player may assume it is possible to play the C_3 in measure one-hundred-ninety-seven using the valve without encountering an issue [measure seven of Example 1.28]. If the performer uses the valve to play the C_3 , then the player needs to move the slide from first position to fifth position while releasing the trigger and triple-tonguing. Using the valve for one note at performance tempo in the middle of a complex line is impractical. Due to the speed and duration of the notes, the performer will ‘ghost’ either the C_3 or the Db_3 , but will be unable to play both notes with characteristic sound

⁵⁷ Ibid, solo part, mvt. 3, mm. 191-199.

⁵⁸ Ibid, solo part, mvt. 3, mm. 96-98.

quality. Also, many of the manufactured valves available to and used by trombonists are generally not capable of moving quickly enough to open, close and open again for consecutive triplet-eighth-notes at the tempo Bourgeois intended for the third movement of the Concerto. If the player uses the second slide pattern presented, the slide will already be in sixth position to play the F_3 [measure one-hundred-ninety-seven, and measure seven of Example 1.28]. Using this position to play the C_3 better prepares the trombonist to play the Db_3 in fifth position as well as the rest of the passage [Example 1.30].



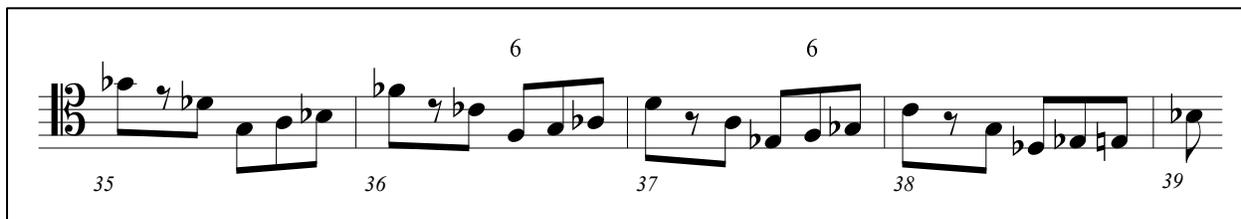
Example 1.30: Bourgeois, Concerto for Trombone, mvt. 3, mm. 96-98 with suggested positions marked.⁵⁹

While the second slide pattern presented can be helpful at measure one-hundred-ninety-one of the third movement, one can ask why the trombonist needs to use the same slide pattern for the figures at measures twenty-five and one-hundred-sixty-one. The author recognizes that the player can use two different slide patterns for the figures presented as Examples 1.25 and 1.28; however, maintaining a consistent slide pattern is easier for practice. If the performer strongly feels they must use different slide patterns for the three sections at measures twenty-five, one-hundred-sixty-one and one-hundred-ninety-one it will not effect the ability to perform the Concerto, but the three sections can sound slightly inconsistent and doing so will require the performer to learn two awkward slide patterns instead of only one.

The next figure that can be problematic for the performer is at measure thirty-five [Example 1.31]. Here, it is critical that the performer use sixth position for both the F_3 in the second measure and again for the F_3 in the third measure. Using sixth position to play the F_3 in the third measure of Example 1.31 allows the slide to move continuously from the D_4 to the F_3 . If the performer does not use sixth position for both the F_3 in measure two and measure three of

⁵⁹ Ibid, solo part, mvt. 3, mm. 96-98.

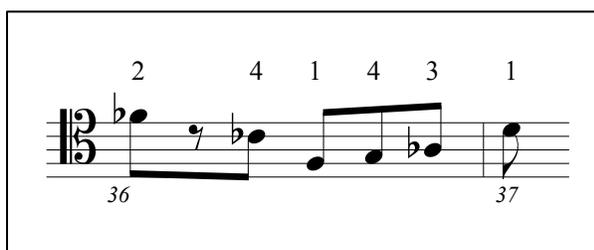
Example 1.31 [measures thirty-six and thirty-seven], then the slide will need to move back and forth in an awkward motion.



Example 1.31: Bourgeois, Concerto for Trombone, mvt. 3, mm. 35-39 with suggested positions marked.⁶⁰

The performer may decide not to use sixth position for the F_3 in the second measure of Example 1.31 due to the potential intonation issue, which would be especially noticeable because the F_3 lands on a strong beat. However, using first position for the first F_3 and sixth for the second F_3 makes the slide pattern much more difficult for the performer.

Using this pattern, the performer must ‘saw logs’ between the $Cb_4 - F_3 - G_3$ in measure two of Example 1.31 [Example 1.32] and the additional ‘sawing’ motion in the slide pattern can cause other unwanted coordination issues. If the performer uses first position to play the F_3 in the second measure to improve intonation and also attempts to avoid the ‘sawing’ motion, the trombonist must play the Ab_3 and D_4 using seventh position – an extremely awkward choice. Ultimately the performer must determine which slide pattern they prefer for this passage, but the author suggests using sixth position for every F_3 in Example 1.31.



Example 1.32: Bourgeois, Concerto for Trombone, mvt. 3, mm. 36-37 with potential issue indicated.⁶¹

⁶⁰ Ibid, solo part, mvt. 3, mm. 35-39.

⁶¹ Ibid, solo part, mvt. 3, mm. 36.

The next passage that can be difficult for the performer is the series of arpeggios in Example 1.33 [measures fifty-five through sixty-three]. In this passage different options for effective slide patterns are available for the performer, but before detailing the options, it is important to remind the trombonist to weigh the reliability of intonation and consistency of execution before choosing a slide pattern. Another element the trombonist should consider is the near-constant barrage of multiple-tongue patterns in the third movement. If each pattern is complicated, the performer might be forced to focus too much on the slide motion, drawing attention away from other elements of performance.

The image shows a musical score for trombone in bass clef, spanning measures 55 to 63. The score consists of two staves. Above the notes, suggested positions are indicated by numbers: v1, v2, v1, 1, 3, 3, 3, 1, v1, 4, 5, 4, 5, 2, 1, 2, 5, 4, 3, 4, 3, 5, 5 on the first staff; and 3, 5, 5, 3, 2, 6, 4, 2, 1, 5, 4, 3, 2, 1, 4, 2, 3 on the second staff. Measure numbers 55, 56, 57, 59, 60, 61, 62, and 63 are marked below the notes.

Example 1.33: Bourgeois, Concerto for Trombone, mvt. 3, mm. 55-63 with suggested positions marked.⁶²

The first two arpeggios shown in Example 1.33 can be executed at performance tempo without the use of alternate positions. Although alternate position choices exist, the author recommends that the performer use standard positions for these arpeggios. The first instance in which alternate position use is recommended in Example 1.33 is the Eb-Minor arpeggio that begins in the fifth measure [measure fifty-nine]. It is recommended the arpeggio be played using fifth position for every Bb₃ in measures five and six of Example 1.33 [measures fifty-nine and sixty]. Doing so will make the Gb₃ – Bb₃ transition smooth and the arpeggios much easier to execute than if the performer uses first position for the Bb₃.

The scale pattern that immediately follows the Eb-Minor arpeggio [located in measures sixty-one and sixty-two] is not as difficult as it might first seem to the performer. During the practice of these arpeggios, the downbeats should be emphasized to create mental ‘landing

⁶² Ibid, solo part, mvt. 3, mm. 55-63.

points' that help the performer play the passage more accurately. An effective method of 'agogic' practice was taught to the author by Vern Kagarice,⁶³ who suggests accentuation of the downbeats. As the tempo of the passage is increased, the agogic pulse develops through these accents and becomes ingrained in the performer's musical interpretation. By training the performer to emphasize the agogic stress, it is easier to 'feel' the larger beat pulse as opposed to the individual notes in the line. Also, practicing in this manner gives the performer direction, so they become more aware of which pitch is played on each beat and reinforces these pitches as 'landing points' for the slide pattern.

The transitionary material beginning at measure one-hundred-forty-nine [Example 1.34] requires only minimal use of alternate positions for the slide pattern to flow smoothly. However, it is suggested that the performer play the descending scale beginning in measure seven of Example 1.34 [measure one-hundred-fifty-five] by moving the slide outward starting on a strong beat. The specific positions the author suggests the performer use for each note are printed in Example 1.35.

Example 1.34: Bourgeois, *Concerto for Trombone*, mvt. 3, mm. 149-160.⁶⁴

⁶³ Transcribed from a personal interview with Dr. Vern Kagarice, Professor of Trombone at the University of North Texas, October, 2007. Kagarice attributed this exercise to Bill Bell.

⁶⁴ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 3, mm. 149-160.

The image shows a musical score for a trombone part in bass clef, spanning measures 155 to 159. Above the staff, suggested slide positions are indicated by numbers: 3, 4, 5, 3, 4, 5, 2, 3, 4, 5, 6, 7, 3, 4, 5, 6, 6, 7, 6, 5, 4, 3, 2, 1. The notes are grouped into triplets, with some notes marked with a sharp or flat. Measure numbers 155, 156, 157, 158, and 159 are written below the staff.

Example 1.35: Bourgeois, *Concerto for Trombone*, mvt. 3, mm. 155-159 with suggested positions marked.⁶⁵

The most difficult moments of the passage in Example 1.35 are when the performer must move the slide further than one position in distance. When the pattern changes more than one position, the performer will have a tendency to move the slide less distance than is necessary, which ‘short-changes’ the movement of the slide. The pitches having the potential to be slighted by the trombonist in this fashion are the C₄ in measure one, the A₃ in measure two and the Eb₃ in measure three of Example 1.35 [measures one-hundred fifty-five, fifty-six and fifty-seven]. Some performers can overcompensate for ‘short-changing’ and will instead play the last note of each triplet sharp in order to avoid playing the first note of the next triplet flat. In a chromatic passage such as Example 1.35, it is important that the trombonist not react too quickly, or too slowly, to a position change and that the slide moves only the appropriate distance.

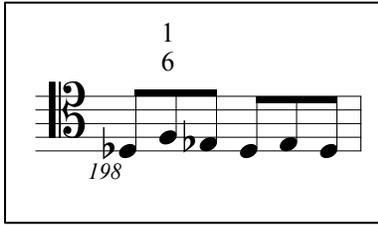
Another passage requiring significant alternate position consideration begins in measure one-hundred-ninety-eight [measure one of Example 1.36]. The dilemma a trombonist encounters in this example is whether to use first or sixth position for the first F₃ in the passage [Example 1.37].

The image shows a musical score for a trombone part in bass clef, spanning measures 198 to 206. The notes are grouped into triplets. Measure numbers 198, 199, 200, 201, 202, 203, 204, 205, and 206 are written below the staff.

Example 1.36: Bourgeois, *Concerto for Trombone*, mvt. 3, mm. 198-206.⁶⁶

⁶⁵ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 3, mm. 155-159, with suggested positions marked.

⁶⁶ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 3, mm. 198-206.



Example 1.37: Bourgeois, Concerto for Trombone, mvt. 3, m. 198 with suggested positions marked.⁶⁷

If the performer uses first position for the F_3 , it is possible the interval will be ‘short-changed,’ but the Eb_3 will have a greater likelihood of being in tune. The Eb_3 lies exactly half-way between the Db_3 and F_3 , meaning the slide will be able to maintain a consistent speed as it travels the entire distance from F_3 to Db_3 and passes the Eb_3 . In this instance, there is no need to increase or decrease the speed of the slide as is sometimes necessary when the interval does not lie exactly half-way between the two pitches. Using first position for the F_3 works well, but moving the slide from Db_3 to F_3 can be difficult at performance tempo.

Another option is to use sixth position for the F_3 , but when the performer uses this pattern there is a tendency to play the F_3 sharp and the Eb_3 flat. Since the notes being played outline the harmony of Db-Major, the author suggests using first position for the F_3 . Using first position, the F_3 has a tendency to be flat, but the performer must lower the third-degree of the Db-Major triad for tuning purposes anyway. Also, using first position allows the trombonist to play every note in the passage on the same partial, giving the pitches a more uniform feel and sound quality. The F-Minor triad beginning in measure two of Example 1.37 should be played as indicated in Example 1.38, and the Gb-Major triad beginning in measure seven should be played using fifth position [indicated in Example 1.39]. The only remaining triads to examine in this passage are the Db-Major triads in measures four and eight of Example 1.37 [measures two-hundred-one and two-hundred-five].

⁶⁷ Ibid, solo part, mvt. 3, m. 198.

Example 1.38: Bourgeois, Concerto for Trombone, mvt. 3, mm. 199-200 with suggested positions marked.⁶⁸

Example 1.39: Bourgeois, Concerto for Trombone, mvt. 3, mm. 203-204 with suggested positions marked.⁶⁹

The Db-Major triads in Example 1.39 are only one half-step lower than the D-Major triads in Example 1.33, which presents the performer with two slide pattern options. The performer can play the Db-Major triad using the same slide motion as the D-Major triad in Example 1.33, only one position lower than that pattern [Example 1.40]. The second option is to use first position for the F₃ and fifth position for the Db₄ [Example 1.41]. Doing so keeps the slide moving in the same direction for an equal amount of time, but better prepares the performer for the Gb-Major triad. The author chooses to use the second pattern [first for the F₃, and fifth position for the Db₄] so the Db₄ at the peak of both arpeggios will have a similar sound quality, and the pattern also has the benefit of preparing the trombonist's slide for the Gb-Major arpeggio.

⁶⁸ Ibid, solo part, mvt. 3, mm. 199-200.

⁶⁹ Ibid, solo part, mvt. 3, mm. 203-204.

5 6 5 6 3 2 3 6 5

201 202

Example 1.40: Bourgeois, Concerto for Trombone, mvt. 3, mm. 201-202 (205-206) with alternate pattern marked.⁷⁰

5 6 5 1 3 5 3 1 5

201 202

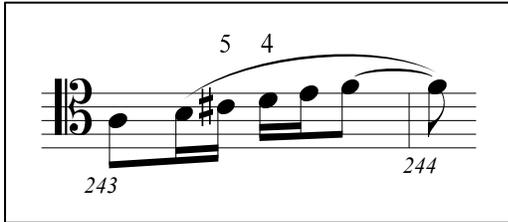
Example 1.41: Bourgeois, Concerto for Trombone, mvt. 3, mm. 201-202 (205-206) with suggested positions marked.⁷¹

At measure two-hundred-seven the pulse changes from dotted-quarter to quarter-note in a steady tempo, meaning the eighth-notes will be slower than the triplet-eighth-notes in the previous section, but the sixteenth-notes will be significantly faster. Although the sixteenth-notes will be faster than the triplet-eighth-notes in the previous examples, the sixteenth-notes are not continuous; therefore, the performer has time for the tongue to rest momentarily in this section. Since many figures in this section have multiple options for alternate position use, the performer should remember to use only positions that are in tune, especially for notes of longer duration. The next examples detail the specific alternate positions the author has used in performance in hope that it will help make the passages easier.

In Example 1.42 [measure two-hundred-forty-three], the performer should consider using fifth position to play the C₄# and fourth position for the D₄. Using these positions helps the performer to maintain continuous slide motion from the A₃ to the C₄# as well as from the C₄# to the F₄.

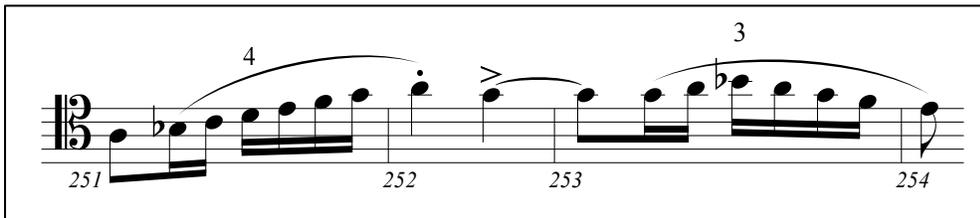
⁷⁰ Ibid, solo part, mvt. 3, mm. 201-202 / 205-206.

⁷¹ Ibid, solo part, mvt. 3, mm. 201-202 / 205-206.



Example 1.42: Bourgeois, Concerto for Trombone, mvt. 3, mm. 243-244 with suggested positions marked.⁷²

In Example 1.43 [measure two-hundred-fifty-one], using fourth position for the D₄ allows the performer's slide to change direction on a strong agogic stress. Also, the performer should consider using third position to play the B_b₄ in the third measure of Example 1.43 [measure two-hundred-fifty-three]. This creates a symmetrical slide motion that is easy for the trombonist to master, but the tradeoff is that the slide pattern can create intonation issues for the performer. The trombonist must be certain that any alternate position choice does not interfere with intonation or articulation.



Example 1.43: Bourgeois, Concerto for Trombone, mvt. 3, mm. 251-254 with suggested positions marked.⁷³

In the first measure of Example 1.44 [measure two-hundred-fifty-seven], the performer should consider using fourth position for both the F₄ and D₄ so the slide moves in one direction from the F₄ to the D₄ in the second measure [measure two-hundred-fifty-eight]. The G-Minor arpeggio, and the Db-Major scale that follows, [measure two and three of Example 1.44] can be played using standard positions. The only alternate position the performer should definitely use for the remainder of Example 1.44 is sixth for the F₃ in the fourth measure to avoid an awkward and unnecessary motion from first to fifth position [measure two-hundred-sixty].

⁷² Ibid, solo part, mvt. 3, mm. 243-244.

⁷³ Ibid, solo part, mvt. 3, mm. 251-254.

The image shows a musical score for a Trombone part, measures 257-261. The music is in bass clef with a key signature of one flat (B-flat). The notes are: 257 (D4, E4, F4, G4), 258 (F4, E4, D4, C4), 259 (B3, A3, G3, F3), 260 (E3, D3, C3, B2), and 261 (A2, G2, F2, E2). Suggested positions are marked above the notes: '4' above the first two notes of measure 257, '4' above the first two notes of measure 258, '1' above the first note of measure 259, and '6' above the first note of measure 260. The notes in measure 261 are not marked with a position.

Example 1.44: Bourgeois, Concerto for Trombone, mvt. 3, mm. 257-261 with suggested positions marked.⁷⁴

Unfortunately, the two D-Major scales in Example 1.45 [measures two-hundred-sixty-two and two-hundred-seventy] require awkward slide motion no matter which positions are used. It is strongly recommended that the performer start each descending scale using first position. Although the scale itself is slightly awkward using first position or any alternative position, the measures preceding the scales [measures one and nine of Example 1.45] have a smoother slide pattern when using first position to play the D₄, when compared to using fourth or sixth position.

The remainder of Example 1.45 can be played using standard or alternate positions, depending on the performer's preference. Each choice will carry with it significant compromises of either comfort or intonation; therefore, the author suggests using standard positions for reliability and accuracy. The only exception to this statement is the recommended use of fourth position to play every D₄ between the third and seventh measures of the Example 1.45 and fifth to play every C₄ in measure four [measures two-hundred-sixty-three and two-hundred-sixty-seven].

Some performers prefer to use first position for the D₄ in the fourth measure of Example 1.45 to keep the slide moving in one direction for a longer period of time; however, the author prefers fourth position. The pitches B₃ and C₄, which precede and proceed the D₄, will most likely be played using third and fourth position, so the author believes it is easier for the performer to maintain consistent alternation between the two positions by using fourth for the D₄ instead of changing the pattern by using first position to play the D₄. Of course, the performer will ultimately decide which position works most effectively for their performance of this passage.

⁷⁴ Ibid, solo part, mvt. 3, mm. 257-261.

Example 1.45: Bourgeois, Concerto for Trombone, mvt. 3, mm. 261-271 with suggested positions marked.⁷⁵

As was mentioned during the discussion of Example 1.35, it is important that, where practical, the performer change slide direction on a strong agogic stress, a factor that is especially important when playing a chromatic passage. Using this knowledge, the author has detailed the specific positions used for each note in Example 1.46. Also, it is important that the performer does not ‘short-change’ any of the pitches in Example 1.46, as was also discussed in regard to Example 1.35.

Example 1.46: Bourgeois, Concerto for Trombone, mvt. 3, mm. 286-290 with suggested positions marked.⁷⁶

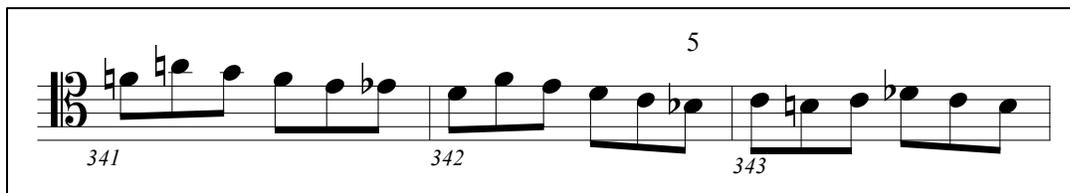
The final page of the Concerto [beginning in measure three-hundred-thirty-seven] is likely the most challenging for the performer to master. The frequent tonal center shifts

⁷⁵ Ibid, solo part, mvt. 3, mm. 261-271.

⁷⁶ Bourgeois, *Concerto for Trombone, Op. 114*, solo part, mvt. 3, mm. 286-290, with suggested positions indicated.

compound the difficulty of learning the variations on the thematic material while also multiple-tonguing in the upper register. The trombonist must ultimately use the slide pattern that is comfortable and reliable. The author recommends using the positions detailed below to help the performer through this section of the Concerto.

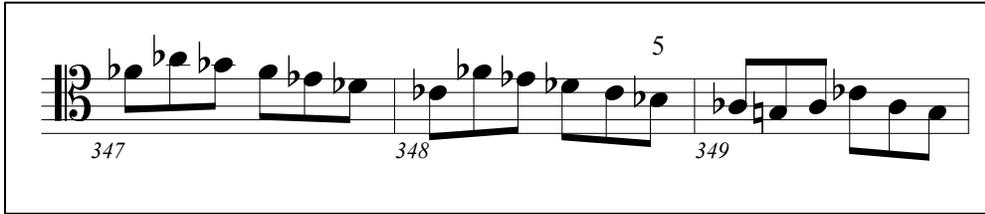
Example 1.47 begins in measure three-hundred-forty-one. The performer should consider playing the Bb_3 in the second measure of the example [measure three-hundred-forty-three] using fifth position. Some performers also find it helpful to use fourth position the D_4 and the F_4 in the same measure [measure two of Example 1.47]. However, while playing these pitches using fourth position allows the slide to move in one direction for longer period of time, the high probability of intonation issues that can be created using this slide pattern are less than desirable for most performers.



Example 1.47: Bourgeois, *Concerto for Trombone*, mvt. 3, mm. 341-343 with suggested positions marked.⁷⁷

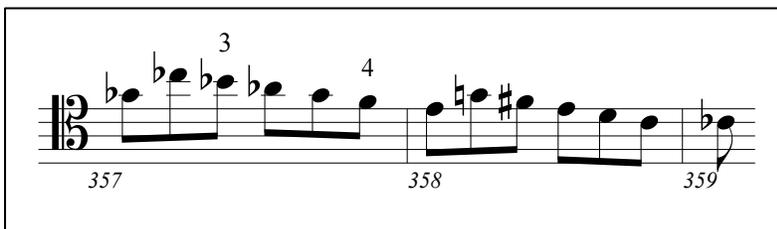
Example 1.48 begins at measure three-hundred-forty-seven. The performer should consider using fifth position to play the Bb_3 in the second measure of the example [measure three-hundred-forty-eight]. Some performers may decide that using alternates for the first measure of Example 1.48 makes the slide motion more fluid through the passage, but using alternate positions in this measure negatively affect the performer's intonation while providing only marginal benefit to the fluidity of the slide motion.

⁷⁷ Bourgeois, *Concerto for Trombone*, *Op. 114*, solo part, mvt. 3, mm. 341-343.



Example 1.48: Bourgeois, Concerto for Trombone, mvt. 3, mm. 347-349 with suggested positions marked.⁷⁸

Example 1.49 begins in in measure three-hundred-fifty-seven. Using third position to play the Bb₄ helps prepare the performer to play the Ab₄ and Gb₄ in third position. Using third position also prepares the performer for using fourth position for the F₄ [end of measure one in Example 1.49]. Using fourth position for the F₄ allows the performer to move the slide inward continuously to the G₄ in the second measure of Example 1.49 [measure three-hundred-fifty-eight].



Example 1.49: Bourgeois, Concerto for Trombone, mvt. 3, mm. 357-359 with suggested positions marked.⁷⁹

In measure three-hundred-sixty-four [measure two of Example 1.50], the performer should consider using fourth position to play every note. The trombonist would also be well advised to use first position to play every D₄ in measure three-hundred-sixty-five [measure three of Example 1.50]. Some trombonists prefer fourth position for the D₄, and fifth for the C#₄ in measure three-hundred-sixty-five, but while the slide pattern created by these choices can also be effective, the distance from E₄ to D₄ is further than C#₄ to D₄. Using fourth position for the D₄, the performer is likely to play either the E₄ or the D₄ out of tune. Also, using first and second

⁷⁸ Ibid, solo part, mvt. 3, mm. 347-349.

⁷⁹ Ibid, solo part, mvt. 3, mm. 357-359.

positions to play the D₄ and E₄ allows the performer to prepare for using third position to play the C₄ in measure three-hundred-sixty-seven [measure five of Example 1.50].

Example 1.50: Bourgeois, Concerto for Trombone, mvt. 3, mm. 363-367 with suggested positions marked.⁸⁰

Example 1.51 begins in measure three-hundred-sixty-nine and continues to the downbeat of measure three-hundred-seventy-five. The performer should consider using fifth position to play as many notes as possible in the first two measures of Example 1.51 – from the B_b₃ in measure three-hundred-sixty-nine through the second G_b₄ in measure three-hundred-seventy [measure one of Example 1.51] to facilitate the slide technique of the passage. The performer should also consider using fourth position to play the F₄ in the second measure of Example 1.51. Doing so keeps the slide moving in one direction from the F₄ to the C_#₄. Additionally, the performer should definitely consider using third position for every B_b₄ in measure three-hundred-seventy-four and third position for the C₅ on the downbeat measure three-hundred-seventy-five [measures six and seven of Example 1.51].

Example 1.51: Bourgeois, Concerto for Trombone, mvt. 3, mm. 369-375 with suggested positions marked.⁸¹

⁸⁰ Ibid, solo part, mvt. 3, mm. 363-367.

⁸¹ Ibid, solo part, mvt. 3, mm. 369-375.

Example 1.52 begins in measure four-hundred-one. Many performers try to play the passage using standard positions and play the C_3 using the valve. If instead the player uses the valve to play both the A_2 and the Bb_2 [the third and fourth notes of Example 1.52] it is easier to perform the passage at tempo. If the trombonist uses the valve for the A_2 and the Bb_2 , then they should also consider using sixth position for the C_3 . Doing so will allow the slide to move in one direction from C_3 to F_3 [measure two of Example 1.52]; however, the trombonist can also play the C_3 using the valve without negatively effecting the execution of the passage. It is important for the performer to weigh both options and always consider accuracy, intonation and confidence in the determination of alternate position use.

The image shows a musical score for trombone in bass clef, measures 401 through 407. The key signature has one flat (B-flat). The score includes several slurs and dynamic markings. Above the staff, suggested valve positions are indicated: 'v4' above measure 401, 'v3' above measure 402, 'v1' above measure 403, and '6' above measure 404. The notes in measures 401-402 are: 401: G2, F2, E2; 402: D2, C2, B1. Measures 403-404 contain a sixteenth-note run: 403: G2, F2, E2, D2; 404: C2, B1, A1, G1. Measures 405-406 contain another sixteenth-note run: 405: F2, E2, D2, C2; 406: B1, A1, G1, F1. Measure 407 contains a quarter note G1 and a quarter rest.

Example 1.52: Bourgeois, Concerto for Trombone, mvt. 3, mm. 401-407 with suggested positions marked.⁸²

⁸² Ibid, solo part, mvt. 3, mm. 401-407.

1.3 Concluding Remarks

Derek Bourgeois' *Concerto for Trombone, Op. 114* is extremely challenging for the trombonist and for some performers the necessary technique to play the Concerto can seem unattainable. The demands detailed throughout this Performer's Guide encompass almost every possible facet of trombone technique. The range requirement is extreme in both the upper and lower register, and the player must have absolute command of what is commonly referred to as the lowest and highest pitches the tenor trombone can produce.⁸³ Not only is range tested in Bourgeois' Concerto, the facility of the performer's slide and tongue technique must be virtuosic. Any of these issues can be challenging in isolation, but the Concerto combines all these technical elements and tests the performer's coordination of slide and tongue within passages that strain endurance and agility across multiple octaves. Derek Bourgeois' Concerto is an extreme challenge for the trombonist; however, the technical demands are not impossible to master.

While the Concerto is most definitely difficult, the artful crafting of melodic lines, subtle transformations of thematic material and extraordinary attention to detail Bourgeois used in writing the Concerto provides musical stimulation to both the performer and audience. Derek Bourgeois' *Concerto for Trombone, Op. 114* certainly requires more practice time than other works from the standard trombone repertoire, but the author believes the significant musical rewards from the Concerto are well worth the additional time.

⁸³ See Example 1.1, located on page 11.

CHAPTER TWO

AN ANNOTATED BIBLIOGRAPHY OF DEREK BOURGEOIS' SOLOS, ETUDES AND CHAMBER WORKS FOR TROMBONE

2.1 Overview

This Annotated Bibliography organizes the trombone solos, etudes and chamber works of Bourgeois into five categories: Works for Solo Trombone, Works for Unaccompanied Solo Trombone, Etudes for Trombone, Works for Trombone Choir and Works for Trombone Quartet. The entries in each category are listed chronologically using bibliographic citations along with information on the number of movements, range and duration, after which the author overviews the salient features of the composition using pertinent quotations.

2.2 Works for Solo Trombone

2.2.1 Concerto for Three Trombones, Strings and Percussion, Opus 56. Coventry: Warwick. 1977.

Movements: *Allegro moderato – Molto pesante*
Andante maestoso
Presto feroce

Range: Tbn. 1 – E₅ – A₁
Tbn. 2 – Bb₄ – A₁
Tbn. 3 – F₄ – E₁

Duration: 21:00

*I've always noticed that whereas other brass players go around and play on their own, trombone players always seem to go around in threes and play chorales. So it seemed to me that they sort of belonged to the unit rather more than the other brass players. [...] Trombone players seem to sit down together and play things, and, so I thought, what a good idea to write a concerto for three trombones rather than just one.*⁸⁴

Derek Bourgeois' *Concerto for Three Trombones* is written in three movements: *Allegro moderato – Molto pesante*, *Andante maestoso* and *Presto feroce*. The work requires an expansive range, facile multiple-tonguing and the ability to play complex rhythms in compound meters by each of the featured trombonists and provides contrast for listeners acquainted with Bourgeois' more popular *Trombone Concerto, Op. 114*. Bourgeois thought of "calling it *Music for Strings, Percussion and Trombones*, which is a mocking on Bartok's *Music for Strings, Percussion and Celeste*, but eventually I decided that [the work's commissioner would] probably get on my Rodgers, so I renamed it the *Concerto for Three Trombones with Strings and Percussion*."⁸⁵

⁸⁴ Derek Bourgeois, interview by William J. Haugeberg, March 24, 2011. Transcript in Appendix A.

⁸⁵ Ibid.

The first movement has many multi-meter passages and melodies that frequently use glisses. The opening of the first movement begins with a 'fanfare' played by the three trombonists and is also used later in the movement. The middle section of the first movement is a 'de-construction' of the first theme. In this 'de-construction' the first theme melody, which originally was written as constant eighth-notes, is now fragmented by written-out pauses interspersed with seemingly random interjections providing the listener a sense of 'improvisation,' or 'noodling,' by the composer. After the 'de-construction,' the trombonists re-start melodic thought by playing a loud chord that leads into new thematic material. The work comes to a close with a re-figuration of the opening fanfare, and the movement ends with a pedal E played by the bass trombone.

The second movement is much more subdued than the first, using longer melodic lines and sustained pitches. Bourgeois writes a melodic line that begins in the upper register and is passed through each trombone part as the line descends. The three trombonists are then featured in a chorale where the melody frequently passes among the parts. After the chorale a single melodic line is played in hocket among the parts; however, this melodic line also employs the use of different mutes (i.e. straight and cup mutes) by each trombonist, thereby changing the timbre of the line, an effect known as 'mute-masking.'⁸⁶ After the 'mute-masking' the mood of the movement changes, the percussion play figurations on 'mallet-instruments' while the trombones play a louder and more 'ominous' variation of the first theme. This section dies away, and the second movement ends with a subdued melody passing among the trombones while the 'mallet-instruments' continue to play figurations that again evoke 'ethereal' imagery.

The third movement requires the most technical mastery of the entire work. The three movements are written 'attacca' and the 'mallet-instrument' figurations are immediately dispersed with a *ff* bass drum hit and repeated sixteenth-notes played by the trombones. After the abrupt beginning to the third movement, there are several multi-meter passages requiring multiple-tongue technique. Bourgeois writes the third movement with frequent meter changes; however, the accents and figures sound as if the meter is steady.

⁸⁶ The term 'mute-masking' refers to the change in timbre as line is passed among the three trombonists, each of whom is using a different mute (i.e. cup mute, straight mute and open).

Bourgeois' *Concerto for Three Trombones, Strings and Percussion, Op. 56* has many interesting elements of construction, including highly-chromatic harmonies and frequent changes in rhythm and meter. The demands for multiple-tongue technique and range are extensive and require the trombonists to have command over their instrument.

2.2.2 Bone Idyll (for Solo Trombone and Brass Band), Opus 69. Aylesbury: R. Smith. 1980.

Movements: *Allegro con spirito*

Range: C₂ to C₅

Duration: 5:00

Bone Idyll was originally written as a showcase piece for Steve Walkey and was premiered while Bourgeois was the director of the Sun Life Brass Band at the Granada TV ‘Band of the Year’ competition.⁸⁷ According to Bourgeois, *Bone Idyll* started as *Old Ale*, the King’s drinking song from his opera *Rumpelstiltskin*, and thought it “would go perfectly on trombone.”⁸⁸ Other titles Bourgeois considered besides *Bone Idyll* was the original title, *Old Ale*, and a more clever inscription, *Napoleon: for brass band and bone apart*.⁸⁹ Nonetheless, the chosen title suits the work, and as Brett Baker states: “the title alludes to the phrase ‘bone idle,’ but there is no room for idleness here since the music calls for considerable agility from the soloist and the brass band.”⁹⁰

Because the work was intended to be a showcase piece, *Bone Idyll* contains elements one would normally expect from the genre: it is only a few minutes in length, and contains many ‘flashy’ passages that sound (but are not) difficult for the soloist, as well as lyrical contrasting themes. However, *Bone Idyll* has many other interesting elements that might be unexpected, including the frequent use of highly-chromatic harmonies. Another interesting element to *Bone Idyll* is the frequent modulation of the melody throughout the composition by semi-tone in the middle of a phrase.

⁸⁷ Brett Baker, “Bone Idyll,” from the liner notes to *Bone Idyll: The Williams Fairey Band (Brett Baker, trombone; James Gourlay and Bryan Hurdley, conductors)*, compact disc, Chandos Brass, CHAN 4543 (Essex: Chandos Records Ltd., 1996).

⁸⁸ Bourgeois interview, Appendix A.

⁸⁹ Brett Baker, “Bone Idyll,” from the liner notes to *Bone Idyll*.

⁹⁰ Ibid.

Since the work began its life as *Old Ale* (from *Rumplestiltskin*), the main melodic component is in bel canto style. The first half of the work is a presentation of this theme with occasional sixteenth-note interjections by the soloist and accompanying brass band to introduce a new phrase. The second half of the work serves as a variation to the theme. As is common with variations, it begins by subtly altering the melody with increased rhythmic activity and finishes with extremely technical figurations for the soloist. Throughout *Bone Idyll*, Bourgeois shows his seemingly strong affinity for sixteenth-note runs immediately followed by three or more glissed eighth-notes that ascend and descend by whole steps.

Bone Idyll can be a fantastic showcase piece for a trombonist with brass band, but no transcriptions of the accompaniment for other ensembles or piano are commercially available. The work itself is not extremely challenging and has the same approximate difficulty as Arthur Pryor's *Thoughts of Love*, making it accessible for most undergraduate students.

2.2.3 *Concerto for Trombone, Opus 114*. London: G. & M. Brand. 1989.

Movements: *Allegro*
Adagio
Presto

Range: D₅ to G₁ (optional F₅ to C₁)

Duration: 21:00

Bourgeois wrote the *Concerto for Trombone, Op. 114* for Christian Lindberg, “and I knew he could do an awful lot of things which weren’t in the text book, so I thought I would [...] write something that was [...] challenging for him.”⁹¹

Bourgeois’ challenge was intended for Lindberg, but the *Concerto* has also become a significant challenge for many other trombonists since the 1989 premiere at the International Trombone Festival in London.⁹² The technical passages, range requirements and extended displays of multiple-tongue ability make the *Trombone Concerto, Op. 114* difficult for any trombonist. It was originally published for Brass Band, but Bourgeois has transcribed the *Concerto* for Wind Band, Orchestra and Piano accompaniment. The *Concerto* is perhaps Bourgeois’ most universally-known trombone solo and usually serves as a player’s first introduction to Bourgeois’ compositional output.

The first movement of Bourgeois’ *Concerto for Trombone, Op. 114* is in sonata form and follows standard tonal relationships between themes and sections. This movement of the *Concerto* exhibits the most expansive written range and requires the performer to have mastery over both the upper and lower register of the instrument. Many of the passages in this movement and throughout the *Concerto* require significant planning for alternate position use. This movement is approximately ten to eleven minutes in duration and will showcase the trombonist’s lyrical and technical abilities.

The second movement is more subdued than the first, using melodies in a bel canto style and longer phrases to achieve this effect. The trombonist must spend a considerable amount of time determining appropriate moments to breathe during this movement due to the extended

⁹¹ Bourgeois interview, Appendix A.

⁹² Editor’s foreword to Bourgeois’ *Concerto for Trombone, Op. 114*.

phrases and longer note values played in a legato context. This movement also contains the loudest dynamic marking of the Concerto – *fff*, while playing in the upper register. This combination of range and dynamic can be taxing for the trombonist and the player must determine appropriate pacing to ensure successful performance of the movement.

The third movement of the Concerto is challenging for the trombonist, due to the extreme demand on multiple-tongue technique. Not only will the multiple-tongue technique discourage performers from learning the Concerto, but also the melodic passages do not have simple slide patterns and will add significant time to learning the work. The trombonist must have complete mastery of alternate positions to perform the third movement at the written tempo, as well as excellent multiple-tongue technique. Another factor that can discourage trombonists from learning the Concerto is the awkward alignment of longer phrases and breathing points throughout the movement.

Bourgeois' *Concerto for Trombone and Orchestra, Op. 114* is an excellent showcase piece for any trombonist with superb technique and musical ability. The 'pyrotechnic' multiple-tongue ability in the third movement provides the work widespread audience appeal, while the writing from the first and second movement is more musically satisfying.

2.2.4 Sonata for Trombone and Piano, Opus 156. Coventry: Warwick. 1998.

Movements: *Allegro con brio*
Allegro scherzando
Adagio cantabile
Allegro feroce

Range: Eb₅ to Bb₁

Duration: 19:00

The *Sonata for Trombone and Piano, Op. 156* was commissioned and premiered by Don Lucas in Birmingham, England in 1999. Bourgeois originally wrote the Sonata for piano accompaniment, but then “decided [the Sonata] would work quite well with wind band, and so I produced a wind band version of it and a brass band version of it.”⁹³ The Sonata is written in four movements and can be challenging for the performer. The range requirements and technical demands are similar to the *Trombone Concerto, Op. 114*, but the Sonata does not require the same ‘pyrotechnic’ display of multiple-tonguing technique.

The first movement is in sonata form and follows standard relationships between themes. The Sonata begins with a theme written in fanfare style that frequently alternates between dotted-eighth sixteenth-note figures and eighth-note triplets. This theme is followed by a second theme written in bel canto style to contrast the opening material. The primary concern for the trombonist in this movement is most likely be the Eb₅ after Rehearsal 10.

The second movement is a playful rondo that is more rhythmically active and written at a much faster tempo than the first movement. This movement requires short bursts of multiple-tongue technique from the trombonist, interspersed with playful glisses. A significant difficulty for the performer is aligning the hemiola between accompaniment and soloist as the rhythms are altered through repetition. The lighter character of this movement provides a significant contrast to the more stoic first movement and acts as an emotional intermezzo that breaks up the drama portrayed in the other movements.

The third movement adopts a different emotional affect and reflects a somber, melancholy and reflective melody. The longer themes and minor tonality reflect this change in character and offer the performer an opportunity to explore and infuse emotional depth into the

⁹³ Bourgeois interview, Appendix A.

work. This movement is organized in arch form, and the $D\#_5$ after Rehearsal 7 can cause endurance issues for the trombonist.

The fourth movement begins with a ‘lilted rhythm’ and continues to explore the melancholy and somber mood established in the third movement. The form is sonata rondo, with the second A section functioning as a development, and the swashbuckler’s A theme is followed by a more reflective B theme. The fourth movement contains some technical passages interspersed with glisses, but the most difficult aspect the performer encounters in this movement are the frequent meter changes that happen in almost every measure.

Bourgeois’ Sonata requires the trombonist to have a fairly expansive range but does not require the same technical prowess as the Concerto, Op. 114. The themes are neo-romantic and the work is tuneful enough to have a wide range of audience appeal. The Sonata can function as an undergraduate’s introduction to Bourgeois’ literature or as an alternative to other, more often played works from the standard trombone repertoire.

**2.2.5 Double Concerto for Trumpet, Bass Trombone and Band, Opus 192. Belgium:
Hafabra Music. 2003.**

Movements: *Allegro con energico*
Lento con molto
Variations: vivace

Range: Bass Trombone – Eb₄ to F#₁
Trumpet (in Bb) – D₆ to G₃

Duration: 21:45

The double concerto was written early in 2003 as a result of a commission from CDMC in Haut Alsace (France).

The first movement of the concerto has at least five main themes, but they are organised (sic) to give a rough arch shape. The faster of these themes reflect (sic) the Spanish landscape which surrounds me in my home in Mallorca, with castanets, tambourine claves and maracas helping to set the scene. The other themes are slower and elegiac in character. About two thirds of the way through there is a cadenza for the two soloists based largely on the opening material.

The slow second movement is in triple time and is almost entirely melodic in character, largely with a simple descending bass line accompanying the melody.

The finale is a straightforward set of variations on the theme announced at the outset by the two soloists. The following variations can be described roughly as follows:

1. *Waltz*
2. *Allegro with a slight Caribbean flavour*
3. *Slow waltz with a surprise interruption*
4. *Comic march*
5. *A sort of perverted rumba*
6. *Presto finale*⁹⁴

The only important element that Bourgeois fails to mention in the liner notes to the Double Concerto recording on the CD *Symphony of Winds* is the extraordinary difficulty of the writing for the bass trombone. Bourgeois lists the difficulty as five (out of six), but it should be considered as difficult for the bass trombone as Bourgeois' *Trombone Concerto, Op. 114* is for

⁹⁴ Derek Bourgeois, "Opus 192: Double Concerto for Trumpet, Bass Trombone and Wind Band," from the liner notes to *Symphony of Winds: HAFBRA Music presents Derek Bourgeois, Vol. 1*, compact disc, Naval Records, NAVSP010 (Belgium: HAFBRA Music, 2005).

the tenor trombone. Understanding the considerable difficulty will explain why Bourgeois stated that “the first performance [of the Double Concerto] wasn’t very good,”⁹⁵ and also why it took the incredible talent of Jos Jansen to make the second recording that Bourgeois thought was “much better.”⁹⁶

Perhaps the greatest difficulties are that Bourgeois wrote most of the bass trombone passages in the low register with little room to breathe, and he utilized extreme multiple-tongue technique. Although it is extremely difficult, the Double Concerto is well written and an excellent feature work for both the trumpet and bass trombone. The Double Concerto serves as a significant challenge for any bass trombonist with virtuosic technique and should eventually become standard concert repertoire for both instruments.

⁹⁵ Bourgeois interview, Appendix A.

⁹⁶ Ibid.

2.2.6 Concerto for Bass Trombone and Wind Band, Opus 239. Belgium: Hafbra Music. 2006.

Movements: *Allegro con energico*
Adagio molto
Allegro molto vivace

Range: C₅ to E₁

Duration: 14:30

“[T]he first performance [of the Double Concerto] wasn’t very good, but then the publisher [...] arranged for a much better performance by the Dutch Marine Band. [...] The bass trombone player liked playing it so much that he actually commissioned me to write the Bass Trombone Concerto on it’s own without trumpet.”⁹⁷ The *Concerto for Bass Trombone and Wind Band, Op. 239*, was commissioned and premiered by Jos Jansen, bass trombonist with the Royal Netherlands Navy Band, at ‘Slide Factory,’ November 6th, 2007.⁹⁸

The first movement of the Concerto, *Allegro con energico*, begins almost like a military march before transitioning into a 7/4 ‘Latin’ feel with the wood-block playing a *clave* pattern.⁹⁹ The movement is in sonata form with standard tonal relationships between the themes. Interestingly, the development begins with the second theme played in the trumpets and the soloist in perfect cannon, displaced by a quarter-note. The multiple-tonguing technique required in this movement is virtuosic, and most likely will take an accomplished performer significant time to master. Also, the first movement range spans from C₅ to E₁, a significant challenge for any bass trombonist.

The second movement is in ternary form and adopts a somber, melancholy affect. Each statement of the ternary form is played twice, once by the soloist and once by the band. Interestingly, all of the melodic statements in the accompaniment are lead by the trumpet and

⁹⁷ Ibid.

⁹⁸ *Official Website of Jos Jansen*, <www.josjansenmusic.nl/index_en.html> (accessed Jan. 10, 2012).

⁹⁹ The *clave* is “a rhythmic concept underpinning performances of salsa and related jazz styles.” “Clave,” *Grove Music Online*, *Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/J766600?q=clave&search=quick&pos=1&_start=1#firsthit> (accessed, April 21, 2012).

features the player, almost as if Bourgeois was writing another double concerto. Also, the entire movement has the soloist and ensemble playing different opposing rhythms; at first the pattern is written as quintuplets against sixteenth-notes, and later it is written as triplets against eighth-notes. While the technical challenges of this movement are minimal, the bass trombone must sustain extremely low pitches at both extremes of the dynamic spectrum and places to breathe are limited.

The third movement, *Allegro molto vivace*, completes the Concerto with a 'light and bouncy' rondo. The melodic themes in the rondo could easily serve as songs from a children's schoolyard, and Bourgeois writes in melodic jokes for both soloist and ensemble. Although the melodies are light-hearted, they are not simple. The bass trombonist needs exquisite technique to perform this movement successfully and will likely struggle maintaining the 'light and bouncy' feel as the melodic lines descend into the pedal register.

Bourgeois' *Concerto for Bass Trombone and Wind Band, Opus 239* is a significant challenge for bass trombonists. The Concerto acts as a test of Jansen's skills much in the way that the Concerto, Op. 114 challenged Lindberg. The Concerto for Bass Trombone is a well-written composition with wide-ranging audience appeal and many expressive musical passages. The Concerto for Bass Trombone is certainly destined to become a standard in the repertoire and will most definitely challenge the skills of any bass trombonist.

2.2.7 Nightmare for Trombone and Wind / Brass / Fanfare Band, Opus 253. Belgium: Hafbra Music. 2007.

Movements: *Allegro molto e con fuoco*

Range: D₅ to Bb₁

Duration: 8:00

*[Brett Baker] said he wanted me to write something in the vein of my Brass Band piece called Blitz, and so I called it Nightmare.*¹⁰⁰

Nightmare for Trombone has a much different character than Bourgeois' Sonata or Concerto and reflects elements of his earlier compositions, specifically the *Concerto for Three Trombones*, *Bone Idyll* and *Blitz*. Commissioned and premiered by Brett Baker in January of 2008 with the Black Dyke Mills Band, *Nightmare* functions as an excellent showcase piece for the tenor trombonist.¹⁰¹ Much like *Bone Idyll*, *Nightmare* requires the performer to have excellent multiple-tongue technique and mastery of the entire range of the tenor trombone; however, the technical demands in *Nightmare* most assuredly eclipse those found in *Bone Idyll*.

Nightmare begins, as the title implies, with loud dense chords meant to be a musical display that, perhaps, resembles a frightening and horrifying scene. After the dramatic opening, the work transitions into a faster section in which the percussion part plays figures generally reserved for chase scenes on horseback from Hollywood Westerns. In this section the trombonist must use a significant amount of multiple-tongue technique. Oddly, immediately following the 'chase' music is a short melodic passage that could fit perfectly into a renaissance court dance. This opening section frequently employs glisses by the trombonist and requires multiple-tongue technique at the loud extreme of the dynamic spectrum.

A short interlude follows in which Bourgeois writes siren-like glisses in the trombone part and is used to transition into the slower and more lyrical section. The longer lines played by the trombonist seem to represent weeping and despair. This section comes to a close with a trill written in the 'mallet percussion' part and a repetition of the melancholy theme played by the tuba in the extreme low-register. The third section begins with a 6/8 'bounce' and 'lilt' that at

¹⁰⁰ Bourgeois interview, Appendix A.

¹⁰¹ *Official Website of Brett Baker*
<www.brettbaker.co.uk/mail.php?s_id=Soloist&id=80> (accessed Jan. 10, 2012).

first sounds light-hearted, but then alternates between melodic passages representing happiness and despair. The very end of the work replays the introductory material almost verbatim and finishes with a descending chromatic scale played by the soloist in sixteenth-notes.

True to its namesake, *Nightmare* evokes imagery meant to haunt the listener and technical demands that will assuredly plague the performer. Although short in length, the work transitions through many different styles and requires a trombonist of considerable skill for a successful performance. *Nightmare* serves as an ‘out of the ordinary’ feature for trombone that uses a dense harmonic palate and has wide audience appeal.

2.3 Works for Unaccompanied Solo Trombone

2.3.1 *Coat De Bone, Opus 125. Coventry: Warwick. 1990.*

Movements: *Maestoso*

Range: C₅ to F#₁

Duration: 5:00

Coat De Bone is an unaccompanied solo for trombone written, according to Bourgeois, for “some competition for trombone players, so they asked me to write a short test piece they would all have to play.”¹⁰² The primary difficulties the trombonist encounters in *Coat De Bone* is the frequent use of large leaps, short technical passages requiring multiple-tongue technique, a passage requiring trills and several awkward slur patterns. Since the work was commissioned as a ‘test piece,’ Bourgeois writes in unexpected dynamic fluctuations and makes subtle changes to rhythmic patterns in an effort to surprise and perhaps ‘trip up’ unsuspecting performers.

The work begins with a series of arpeggios that span from A₄ to A₁ and alternate between sixteenth-note triplets and thirty-second-note rhythms. After this introductory material, the work moves on to a ‘lyrical’ section based mostly on arpeggios written in continuous eighth-notes and is transposed through various tonal centers and spans a three-octave range. After this short lyrical section, Bourgeois writes a line derived from the opening material using subtle changes that might cause issues for the performer.

After this introductory section, Bourgeois writes a technical passage that follows a more melodic contour and is written in sixteenth-notes. After this passage, the trombonist plays a series of written out thirty-second-note lip-trills that are followed by arpeggios written using various rhythms. Bourgeois then writes another lyrical section using awkward slur patterns across changing intervals that also incorporates rhythmic variation before transitioning into another brief technical passage and concludes the work on F#₁.

¹⁰² Bourgeois interview, Appendix A.

Coat De Bone is not extremely difficult but can cause issues for performers who are not used to reading subtle changes. The passages from the work frequently alternate between lyrical and technical writing and, although it was meant as a competition piece, *Coat De Bone* highlights the sound of the trombone quite well and carries more musical merit than one might expect. *Coat De Bone* is a solid work for unaccompanied trombone that will not be extraordinarily difficult for students and can be used to introduce younger performers to unaccompanied solos or as a technical etude for more advanced players.

2.4 Etudes for Trombone

2.4.1 *Bone of Contention, Opus 112. Manton: Brass Wind. 1988.*

Movements: Fifteen Etudes

Range: G₄ to Bb₁

Duration: 1:00 – 3:00 per etude (1/2 to 2 pages)

I have a British publisher who publishes only wind and brass music, called Brass Wind, which isn't an original name, but it's functional, and they asked for all of those studies. In fact, they asked for studies on virtually every instrument in the orchestra.¹⁰³

Bone of Contention is a collection of fifteen studies marked as “Medium to Difficult” on the cover and “British Grades 5-8” by the publisher.¹⁰⁴ The book begins with a brief, and outdated, biographical sketch of Derek Bourgeois written in both English and French, but it does not include any other text explaining the studies or their inherent issues.

The etudes alternate between lyrical and technical writing, sometimes incorporating both in the same exercise and become progressively more difficult. Each etude begins with a tempo indication as well as the appropriate metronome marking (e.g. *Allegro Cantabile*, ♩ = 116). Throughout the book, Bourgeois incorporates different time signatures that later include compound meters such as 5/8 and change mid-etude. The studies in *Bone of Contention* also switch between bass and tenor clef with the expectation that the student know both clefs by the second etude.

While the exercises in this book do not exploit any extreme techniques, the etudes can be used to introduce various musical elements such as ‘complex’ time signatures and ‘difficult’ keys without becoming an extreme challenge for younger players. *Bone of Contention* is an excellent set of etudes for late middle or early high school trombonists that can add variety to the developing player’s collection of etudes as well as the teacher’s library.

¹⁰³ Ibid.

¹⁰⁴ Derek Bourgeois, *Bone of Contention, Opus 112*, (Manton: Brass Wind, 1988).

2.4.2 Splinters of Bone, Opus 130. Manton: Brass Wind. 1992.

Movements: Twenty-Five Etudes

Range: G₄ to F₂

Duration: 0:30 – 2:00 per etude (1/3 to 1 page)

*I have a British publisher who publishes only wind and brass music, called Brass Wind, which isn't an original name, but it's functional, and they asked for all of those studies. In fact, they asked for studies on virtually every instrument in the orchestra.*¹⁰⁵

Splinters of Bone is a collection of twenty-five etudes that are “Very Easy to Medium” and “British Grades 1-5” according to the publisher.¹⁰⁶ Like *Bone Of Contention*, the book begins with a biographical sketch of Derek Bourgeois that is outdated and written in both English and French; however, *Splinters of Bone* does not include any other text explaining the studies or any issues the player might encounter.

While the entry above may lead the reader to believe the range requirements are almost exactly the same as *Bone of Contention*, the etudes in *Splinters of Bone* do not include anything above Eb₄ until the nineteenth exercise. The etudes in *Splinters of Bone* are marked with a tempo indication, but unlike *Bone of Contention*, these indications are not paired with appropriate metronome markings. While the time signatures may not be as complex as those found in *Bone of Contention*, the etudes do eventually include compound meters, and the time signatures change mid-etude in later exercises.

Whereas *Bone of Contention* is not extremely challenging for the indicated grade level, the range requirements, key signatures and odd meters will be difficult for most first or second year players. *Splinters of Bone* should, therefore, not be considered a first year text as the publisher's grading scale might imply, but instead it acts as a preparatory set of etudes for students who do not have the necessary control in the upper register to work from *Bone of Contention*. Although the grading may be suspect, the etudes are well written and can potentially be used for first year students if the teacher ‘hand selects’ each study. *Splinters of*

¹⁰⁵ Bourgeois interview, Appendix A.

¹⁰⁶ Derek Bourgeois, *Splinters of Bone, Opus 130*, (Manton: Brass Wind, 1992).

Bone works best as a supplementary text for younger students or as a precursor to *Bone of Contention* for students with an under-developed range.

2.4.3 Fantasy Pieces for Trombone, Opus 133k. Manton: Brass Wind. 1993.

Movements: Nine Etudes

Range: B₄ to A₁

Duration: 2:00 – 4:00 per etude

*Fantasy Pieces were actually written as test pieces. I was director of the National Youth Orchestra for ten years, and I had to go around the whole Great Britain auditioning, and I always wanted to have some piece that everybody on that instrument had to play, because it was extremely difficult to tell the difference between those players that picked something easy and played it extremely well, and those who played something too difficult for them and played it very badly, and it was very difficult to decide who the real good players were. So I wrote those studies for every instrument in the orchestra. I wrote a different one every year for about five or six years. And the idea was that those studies would embrace virtually every difficult sort of technique that the instrument had to do within the scope of one piece. We looked at studies that already existed, but they tended to concentrate on one aspect of technique at a time. And so I wrote these studies with the idea of embracing all sorts of tricky things within the scope of one short piece. And they got published as Fantasy Pieces. One for every instrument in the orchestra, and they said: "How about some trombone studies, and how about some trumpet studies," and so I just wrote them.*¹⁰⁷

Fantasy Pieces for Trombone, Opus 113k began as the sight-reading Bourgeois composed for the National Youth Orchestra auditions that were later re-worked to create this book of etudes. The publisher includes a foreword written by Christopher Mowat, Principal Trombonist of the BBC Symphony Orchestra and Professor at the Junior Department of the Guildhall School of Music at the time of publication.¹⁰⁸ The foreword describes the challenges presented in each etude and specific methods of practice that will be helpful for players studying from this text.

While these etudes may have begun as sight-reading, they work well as late-intermediate to advanced etudes and contain a significant amount of variation to the style, rhythm and harmony among the etudes while still managing to incorporate several technical demands. Each etude in *Fantasy Pieces* includes a tempo indication as well as a metronome marking (e.g.

¹⁰⁷ Bourgeois interview, Appendix A.

¹⁰⁸ Foreword to Derek Bourgeois, *Fantasy Pieces for Trombone, Opus 133k*, (Manton: Brass Wind, 1993).

Adagio, ♩= 72). As is apparent from the first etude, Bourgeois creates higher expectations of the student in this text (e.g. the first etude is written in Bb-Minor, includes technical sixteenth-note passages and spans from Bb₄ to Bb₁).

The etudes in this text are most definitely intended for advanced high school or early college players because they encompass such a wide range, use tenor and bass clefs, are written in ‘difficult’ key signatures, frequently change time signature during etudes, and the melodies incorporate ‘difficult’ rhythms. *Fantasy Pieces for Trombone* serves as an excellent collection of etudes and also works well for Bourgeois’ original purpose: sight-reading.

2.5 Works for Trombone Choir

2.5.1 *Scherzo Funèbre, Opus 86. Coventry: Warwick. 1983.*

Movements: *Grave – Allegro moderato – Grave (come prima)*

Range: Trombone 1 – D₅ to D₃
Trombone 2 – Bb₄ to B₂
Trombone 3 – Ab₄ to A₁
Trombone 4 – E₄ to F₁
Trombone 5 – B₄ to F₂
Trombone 6 – G₄ to F₁
Trombone 7 – F₄ to A₁
Trombone 8 – Eb₄ to Eb₁

Duration: 11:45

Scherzo Funèbre was commissioned in 1983 for the Guildhall School of Music Trombone Ensemble by Peter Gane, “who thought he had a particularly good group of trombonists, so [Gane] commissioned the octet from me to show them off in a concert that they were going to perform.”¹⁰⁹ Since this commission, Bourgeois’ *Scherzo Funèbre* became and has remained a standard work in the trombone choir repertoire. It has served as a benchmark composition for ensembles to master for many years and still receives frequent performances as a result of its many musical merits. *Scherzo Funèbre* has been performed and recorded by several ensembles, but Bourgeois was especially impressed after hearing the New Trombone Collective’s recording on *Collective*.¹¹⁰

Scherzo Funèbre is divided into three sections, a ‘tragic’ opening, a ‘witty’ scherzo and a return to the opening ‘tragic’ material. Each of these sections possesses various challenges that test the performers’ technique and ensemble skills. The opening section begins with an ominous tone with the lower trombone parts playing a ‘funeral march’ in the pedal register and the upper trombones playing a legato melody. As this section unravels, so do the demands on the

¹⁰⁹ Ibid.

¹¹⁰ *Official Website of the New Trombone Collective*, <www.newtrombonecollective.com/quotes.html> (accessed, Jan. 13, 2012).

performers' technique with written solos in the upper register at loud dynamics and long phrases in the pedal register.

The next section is the scherzo, which is written in 6/8 and would be considered 'playful' had it been written in a major tonality. The multiple-tongue technique required in this section is prohibitive and the bass lines are difficult for most ensembles to keep in tempo. In this section, 'hocket' figures are passed among parts frequently, and any variation to the metric pulse, tone quality or expression of the line will surely expose any ensemble issues. The middle portion of the scherzo changes time signatures frequently, and the melodies here incorporate many glisses. After this melodic passage, the first trombonist is featured in a loud solo in the upper register that ascends to D₅.

The final section is a restatement of the opening material but begins more forcefully than the opening of the work before dying away. The work then continually fades away and finishes with a muted statement that fades into silence. *Scherzo Funèbre* is a powerful composition and is a great addition to any recital with a capable ensemble.

Scherzo Funèbre demands exceptional technical ability from each trombonist in the group and challenges the ensemble with the many difficult 'hocket' passages that must align and seamlessly pass from member to member for a successful performance. The ensemble requires depth of talent as well since each part features challenging technical passages, and a majority of the trombonists need complete command of the 'pedal register.' Bourgeois' *Scherzo Funèbre* challenges any trombone choir and is considered a standard in the trombone choir repertoire for its technical challenges as well as musical expression and excellent construction—it is most assuredly a masterwork.

2.5.2 *Osteoblast*, Opus 210. Coventry: Warwick. 2004.

Movements: *Lento – Presto – Lento – Presto — Lento – Allegro molto vivace*

Range: Trombone 1 – F₅ to A₂
Trombone 2 – C₅ to Ab₂
Trombone 3 – F₄ to E₂
Trombone 4 – F#₄ to A₁
Trombone 5 – C₅ to F₂
Trombone 6 – G₄ to E₂
Trombone 7 – E₄ to C₂
Trombone 8 – Eb₄ to D₁

Duration: 10:15

When Bourgeois heard the New Trombone Collective's recording of *Scherzo Funèbre*, he was so impressed that he wrote *Osteoblast*.¹¹¹ Written in 2004, *Osteoblast* continues in the vein of *Scherzo Funèbre* by challenging any preconceived limitations of the trombone ensemble. The work alternates between slow melodic sections and short, rapid technical passages that make the challenges of *Scherzo Funèbre* seem innocent by comparison. *Osteoblast* was written specifically to highlight the New Trombone Collective, an ensemble with incredible talent in each member and extraordinary cohesion as a group.

The opening section frequently alternates between slow, loud chordal sections and extremely technical passages requiring triple-tonguing from every member of the ensemble. As this section unravels, the length of lyrical and technical passages is extended. The next section is introduced through a series of duets that begin with the alto trombone and are passed through every member of the ensemble. Following this section is an extended technical passage written in 6/8 and requiring rapid multiple-tonguing from every member of the ensemble. The complexity of rhythmic fluctuations and layering of melodic lines and tempo will surely prohibit many ensembles from performing *Osteoblast*. At the conclusion of this section, Bourgeois re-introduces a variation of the opening material before transitioning into a march-like section that is frequently interrupted by 'musical jokes' requiring extraordinary technique. Following this section, Bourgeois writes a 'tragic' lyrical theme that has many 'Wagnerian' qualities. After this

¹¹¹ Ibid.

dramatic statement, Bourgeois writes another 'light-hearted' technical passage to conclude the work.

Osteoblast will most assuredly challenge ensembles for generations and has raised the standard of excellence expected from trombone ensembles. Although *Osteoblast* is not as commonly played as *Scherzo Funèbre*, it will most definitely be a standard work in the repertoire for many years. *Osteoblast* is a significant challenge for the ensemble with widespread audience appeal, and with this octet, Bourgeois has created yet another masterwork for the trombone choir repertoire.

2.6 Works for Trombone Quartet

2.6.1 *Trombone Quartet, Opus 117*. Switzerland: Editions Marc Reift. 1989.

Movements: *Allegro vivace*
Adagio molto
Presto

Range: Trombone 1 – C₅ to G₂ – (Eb₅ to Bb₂ in the original version)
Trombone 2 – G₄ to G₁ – (Bb₄ to Bb₁ in the original version)
Trombone 3 – E₄ to G₁ – (G₄ to Bb₁ in the original version)
Trombone 4 – Bb₃ to F#₁ – (Db₄ to A₁ in the original version)

Duration: 12:30

Bourgeois' *Trombone Quartet, Op. 117* was commissioned by Branimir Slokar and is published by Editions Marc Reift.¹¹² The original instrumentation was an alto, two tenors and a bass trombone, but when Slokar published the work, he transposed the Quartet down a minor-third and re-orchestrated it for three tenors and a bass trombone. In either the original or transposed edition, Bourgeois' work challenges performers with a three-movement exploration of the trombone quartet's expressive palate and technical capabilities.

A fairly simple line played by the bass trombone acts as a 'ground bass' on which Bourgeois bases the melodic figurations of the first theme and most of the first movement. Over this bass line Bourgeois writes technical and lyrical passages that accompany and play with the 'ground bass.' The next section of this movement is 'lyrical' and in it, the first trombonist must play a long melody in the upper register. Bourgeois then briefly returns to the opening material, now transposed into major, before another 'lyrical' section that finishes the movement.

The second movement has many neo-romantic characteristics, and Bourgeois writes a slower lyrical movement meant to explore the expressive capabilities of the trombone quartet. A simple melodic statement is transposed through many key areas and has many 'Wagnerian'

¹¹² Derek Bourgeois, *Trombone Quartet Opus 117*, (Switzerland: Editions Marc Reift), 1989.

characteristics. The depth of this movement is astounding, and it requires considerable musical talent to draw out all of the emotion portrayed through these musical lines.

The third movement is comically 'light-hearted' but requires extreme skill from each performer. The multiple-tonguing required is difficult for many performers, but the tuneful and whimsical music will surely delight many audiences. The first melodic statement of this rondo is 'light-hearted,' but the contrasting B and C sections carry more emotional weight.

Bourgeois' *Trombone Quartet, Opus 117* is an excellent composition that challenges the performers both technically and musically. It has certainly become a standard of the quartet repertoire and requires the effort of four talented individuals to have a successful performance. The Trombone Quartet is an excellent work for the genre that has wide audience appeal.

2.7 Concluding Remarks

Bourgeois' compositions for trombone range from beginning etudes to solos and ensemble music that challenge the technique and musicality of the most admired masters of the instrument. To define the characteristics of his compositions for trombone through one single work would be a detriment to the quality and breadth of his output. Many trombonists are often only aware of the *Concerto Op. 114* and believe the characteristics of the work reflect the rest of Bourgeois' output and that all his works will require similar virtuosity.

The intention of this treatise has been to highlight Bourgeois' compositions for the trombone in a way that players can more thoroughly explore his output and not limit their awareness of his many other works for trombone. Currently, Bourgeois has published eight works for solo trombone, three books of etudes, two trombone octets and a trombone quartet. Also, he is still actively composing, with several solos currently in the process of being published as well as two unpublished solos for the trombone.¹¹³ Bourgeois' output for the instrument is significant in many regards and deserves thorough exploration from the trombone community.

¹¹³ A complete list of published and unpublished works by Bourgeois is available through his official website, <www.derekbourgeois.com>. The unpublished works referenced above are: *Journey into the Unknown, Opus 148* and *Trombone Suite for Keith, Opus 291*.

APPENDIX A

TRANSCRIPT OF INTERVIEW WITH DEREK BOURGEOIS

Below is the transcription of the interview of Derek Bourgeois by William Haugeberg that was conducted via telephone on March 24, 2011. The transcription begins two minutes into the call after the typical formalities have occurred. Throughout the transcript, “DB” is used to abbreviate Derek Bourgeois, and “BH” is used to abbreviate William Haugeberg. Also, everything said by Haugeberg is in Italics.

BH: *So how did you get started in music? I know there are many ways to decide on this career, and I was wondering what really drew you into the field.*

DB: Well, I suppose you’re talking about composition?

BH: *Certainly composition, but also...*

DB: I was sent to a little local piano teacher who lived down the road when I was five. Cause my parents decided because they had bought a piano some years earlier during the Second World War. I used to hammer away on it and used to come rushing out and say to come listen to this. I sort of smashed some random keys and say: “That’s called grapefruit!” And so they decided that I ought to learn the piano. And then my piano teacher gave me a piece written by Mozart, and it said on the little blurb before it, *Minuette in F*, it was called. It said that he wrote it at the age of five. And I looked at them and I said: “Well I’m five and I haven’t written anything yet.” So they went out and bought a manuscript book, which I filled up with complete garbage. That’s more or less, I suppose, the moment where it all started. I’ve still got that manuscript book!

BH: *Planning to publish it later?*

DB: Uh, I don’t think so somehow. It was completely illiterate cause no one had taught me any of musical grammar or anything.

BH: *Okay, so that's what got you started in composing and everything. Now, did you continue to perform? I haven't heard much about your main instrument. I'm guessing it is the piano, or?*

DB: Oh no, I was a tuba player.

BH: *Really?*

DB: Yeah. I do play the piano yes, but not particularly well. I'm good enough for what I need, but my main instrument was the tuba. That was an accident because they had a school play which the director of music had written a tuba part. It was for a group of about ten performers and he had picked out his best performers for the incidental music; it was for Julius Cesar. And the guy playing the tuba fell ill four days before the first run of the play, so he shoved a tuba in my hands and said: "You've got four days." So four days later, there I was performing in the little ensemble on the tuba, and it sort of rather stuck. I became a lot better later on.

BH: *That's incredible. So then did you decide that you were going to go straight into composition?*

DB: Well yes, I more or less decided. When I was a pre-teen I toyed with all sorts of occupations I might want to do. My father said I might want to be an accountant because they get paid a lot of money, but I decided I didn't want to do that. And about the age of thirteen or fourteen I suddenly decided I was going to be a composer, and more or less stuck with that ever since.

BH: *Going ahead. Can you describe your process for composing?*

DB: Well, that's a much trickier question. In the old days I used to agonize over everything, and wrote at a very slow pace; partly because of when I was working. There wasn't that much time to compose because I was in a string of full time jobs, so I composed

whenever I had spare time. And it had to be a significant amount of spare time because it was always difficult to get the compositional flywheels turning. Because if you haven't composed for a while, you had to sort of settle back into it again, and if you're only doing it an hour here and an hour there nothing ever happens. When I retired of course... I'm in the middle of my sixty-fifth symphony at the moment. When I retired in 2002 I had only written seven.

BH: *Wow. It's amazing how many symphonies you have written, and just your overall output.*

DB: They average of forty-three-minutes each, so it's not exactly insignificant length. It's not as if I'm cheating by making them ten-minutes long.

BH: *Oh no, of course not.*

DB: Some people do; write very short symphonies and claim to have written a lot of them. But I've already written more symphonic music than Haydn, even though he'd written one-hundred-and-four-plus, mine top up to more hours, even though I'm only on sixty-five.

BH: *Yes, and I understand that you actually recently entered the record books for having written the most symphonic works of any Briton.*

DB: Yeah, that's right. I hit the record when I ... Well, I equaled the record with the number thirty-two. And I didn't want to make it too easy for myself, so I wrote it in thirty-two movements.

BH: *Well, not without the sense of humor it sounds like.*

DB: Well, no, it's not a particularly funny piece, but it does have thirty-two movements. I guess I have a wicked sense of humor somewhere underneath it all.

BH: *So I have to say, just talking a little bit more about maybe when you're writing a concerto, something that you have been commissioned for... I understand that you have a good acquaintance with the brass instruments since you played tuba and your work with the Sun Life band.*

DB: Well yeah, and also I was in the National Youth Orchestra of Great Britain for four years, and I learnt my craft of orchestration by sitting there as a tuba player with not very much to do most of the time, and just listened to how the instruments fitted together. Because those rehearsals were very detailed and everything was taken apart in tiny little pieces and put back together again, and I learnt from listening to how things fitted.

BH: *So then, do you... When you approach something like, say your Trombone Concerto versus one of your works for trumpet, horn or piano, or... do you think of limitations of the instrument? Or do you .. How do you think of that? Is there anything like uhm. How do you view the trombone in your compositional technique when you're writing for it?*

DB: The answer is to that. When I was commissioned to write the *Trombone Concerto*, I knew it was to be written for Christian Lindberg and I knew he could do an awful lot of things which weren't in the text book. So I thought I would really and write something that was just challenging for him. At the time most people said it wouldn't be played by anybody else because it was so difficult, but my experience is that once you've done something everybody needs to be able to do it. And now it gets played rather a lot.

BH: *Yes, that's for sure.*

DB: But it was regarded as improbably difficult at the time. I really don't think it's really all that difficult now.

BH: *No, definitely not. I've been seeing it a lot as contest pieces for other things. So, moving on to the Concerto. So you composed it for Christian Lindberg originally for orchestra?*

DB: No. Originally for brass band actually.

BH: *Brass Band?*

DB: Yeah, the original commission was for brass band. There is a national (or international) European brass band compositium where a trombone player, or brass players from all over the ... trombone players... actually it was a trombone symposium and it was trombone players from all over Europe gathered together. It happened to be in Eton College on this occasion in 1969, and they commissioned this piece for Christian, and decided to use a brass band to accompany it. But when I'd written it, I'd decided it really would work perfectly well for wind band and orchestra, so I made three versions of it. And that became quite a norm for me for the next few concertos. I did one for euphonium, I did one for percussion and I did one for... And in all cases I made it in three different versions for the three different ensembles that are prevalent in Europe. The brass band, the wind band and the orchestra.

BH: *Okay... So then what are your thoughts on this work now, after having written it over two decades ago?*

DB: Well, I mean, it gets played a lot, I still like it. I wrote it in ten days, so it didn't take very long.

BH: *Okay, so this uh ... so once you got into the composition process back then, like you said once the wheels got turning things churned out quickly or you?*

DB: Well, yeah. They had to because I didn't have all that much free time. At the time when I wrote it I was the director of music of the National Youth Orchestra of Great Britain and I didn't have that much free time, so whenever I got a couple of weeks to myself I knuckled down and did the writing that I had to do.

BH: *Okay. So, I guess ... What ... Are there any thoughts you have in particular on your Trombone Concerto Opus 114?*

DB: I don't know quite what you mean by thoughts. It was a sort of exercise in writing a piece which will be challenging, but at the same time I wanted make sure that it was approachable.

BH: *What were you listening to at the time? Was there anything you modeled the Concerto after?*

DB: Nope. The only trombone concerto I knew was the one by Gordon Jacob. It was the only trombone concerto I knew at the time, and it's not written really like that at all.

BH: *No, I don't see that. Okay. Well then I guess talking about some of your other works for trombone. Would you mind talking about your Concerto for Three Trombones and what...*

DB: That actually came quite a lot earlier. That was written in nineteen-seventy ... wait a minute, let me get it right... Nineteen-seventy-seven I think. Yeah. I wrote three big works on the trot. I wrote the Three Trombone Concerto. The day I finished that I started my Third Symphony, and the day I finished that I started my Fourth Symphony, and they all came out in a great rush in ... At the time I was working in a University in Bristol and this was long vacation time and I just ... and I had time to settle down and really get the flywheel turning fast. The Three Trombone Concerto was the first of those three works, and it was written; it was a commission by the, then, first trombone player of what was called then the BBC Welsh Orchestra, which is now the National Orchestra of Wales. Uh, And he just said... they'd played a few pieces of mine... and he decided he'd like me to write him a concerto for three trombones, which was a very good idea, I think, because I think I might have suggested it to him. Because I've always notice that whereas other brass players go around and play on their own, trombone players always seem to go around in threes and play chorales. So it seemed to me that they sort of

belonged to the unit rather more than the other brass players. You don't often see trumpet players going around playing sort of, as an ensemble when they're just practicing, where as trombone players seem to sit down together and play through things, and so I thought: "What a good idea to write a concerto for the three trombones rather than just one." And the accompaniment was for strings and percussion, which I can't remember how that came about, but I originally 'tongue in cheek' thought about calling it music for strings, percussion and trombones, which is a mocking on Bartok's Music for Strings, percussion and Celeste. But eventually I decided that that was... I would probably get .. He'd probably get on my Rodgers so I renamed it the *Concerto for Three Trombones with Strings and Percussion*.

BH: *Okay. So that work is so much different than your later Concerto for Trombone. Each of your works has such a different flavor to it.*

DB: Now, I have all sorts of flavors. I even write some.. Some of my symphonies are completely atonal; others are so tonal that you wouldn't think they were written of this century at all. Uhm, I just write what ... Nowadays ... I used to be very self conscious about what I wrote, and of course, during the 1960s and 70s, when I sort of was really learning my craft, *avant-garde* music was very much the flavor of the month. You know the Stockhausens, the Boulez and the ... all those Italian Composers, and I was trying to keep up with musical... well, I don't know whether you have this phrase in the USA, in England we have a phrase: "Keeping up with the Joneses."

BH: *Yeah.*

DB: Yeah, well I was trying to keep up the musical Joneses at the time, and finding it very difficult. I know what changed that was when I started to conduct the brass band. And you couldn't get away with anything with a brass band. If they didn't like it they would just tell you straight off. They said: "That's rubbish," and actually, they were right. So, I learnt to write music ... started to learn to write music that had a much more universal appeal than sort of just for the intellectual minority.

BH: *Okay. Then would you consider Bone 'Idle' one of those works that had more universal appeal?*

DB: It's supposed to be pronounced *Bone "Id' ill"*

BH: *Oh, Idyll, I'm sorry, excuse me.*

DB: And of course it looks like *Bone Idyll*, and that was a pun on two words.

BH: *Pardon me, my pronunciation.*

DB: No, no. I mean you've done what everybody does that's all. That's what you're supposed to think when you look at that. You said it as I thought it.

BH: *Oh, there we go. So, how did that work come about?*

DB: Oh that was actually, that's an easy one. When I was conducting the band that I had, we were going to go in to some entertainment competition, and it was traditional to play pieces for ... solos with your best players ... featuring a soloist short pieces. And I had recently written an opera called *Rumplestiltskin*, and this was a drinking song from that, and I thought that would go perfectly on a trombone, so I composed it.

BH: *Beautiful. Another one of your later works "Journey into the Unknown." Now this is a set of variations and I see you've written it for trombone and pretty much any instrument.*

DB: Yeah. The thought behind that piece was the publisher wanted something, which was playable on virtually anything with that clef. In other words it was a series of pieces in which it didn't matter what instrument played it. It was relatively easy and straight forward, and could be played by anybody who happened to be around. I don't know

whether it ever saw the light of day, I'm not sure that it did actually. I'm not sure they actually ever did produce it as a score.

BH: *Uhm. I've seen some of them published, I believe. I've seen it mentioned other places I'm not too sure, but I'm wondering about that actually. So some of these works are unpublished so are you saying that you...*

DB: Most of them are, but one or two of them aren't.

BH: *Okay I see. So I guess the next one would ... the next work for trombone solo would probably be your Sonata for Trombone.*

DB: Yeah that was commissioned by Don Lucas. He gave the first performance in England, in Birmingham in 1999 I think. And I then subsequently decided it would work quite well with wind band, so I produced a wind band version of it, and a brass band version of it. The brass band version has got a very good recording by, I forgot who did it now... uhm. It was one of the best British Brass Bands and they got the first trombone from the Vienna Philharmonic who is an English Man.

BH: *Oh, Ian Bousfield.*

DB: Ian Bousfield. That's right.

BH: *Okay... I guess the next one would be your Double Concerto for Trumpet and Bass Trombone and Band.*

DB: Now that was a curious commission from a group in Alsace, France. I looked at it in amazement, but they were prepared to pay a decent fee for it, so I thought: "Well why not?" And the first performance wasn't very good, but then the publisher decided it ... He wanted to publish it, and so he arranged for a much better recording performance by the Dutch Marine Band, which is actually a good performance. The bass trombone player

liked playing it so much that he actually commissioned me to write the *Bass Trombone Concerto* on its own without trumpet, so that's how that one came about. Which pre-empted another question you might have asked.

BH: *Yeah, exactly.*

DB: That has just been recorded again in Belgium with a wind band. The [Royal] Belgian Guides Band, which is probably one of the two best bands in Europe and they ... the soloist was fantastic on that, so that will come out in a few months time.

BH: *Great, I'll definitely be looking for that on record. So I guess one of the questions is... do you always write for commission? Or is everything that you write a...*

DB: No, if somebody commissions it I write it. If nobody's commissioned anything I just write something I want to write. And I sort of got rather hooked on writing symphonies at the moment. It started ... in a way it amazes me, it took nearly sixty years for me to write seven symphonies and it's taken me less than ten years now to reach number sixty-five, so it's sort of become a bit of a habit.

BH: *I see. How many of those have you played with different orchestras around?*

DB: Well, there aren't many orchestral performances of them, but I've arranged quite a few of them for wind band, and most of those are recorded and certainly performed. There's a recording of number forty-one, done by again, the Belgian Guides Band, so, it's a Spanish Band. Sorry, I'm getting confused that's coming out later in ... Well, anytime now really, they're just waiting for the artwork to come through. That's a big one, that's eighty-minutes long.

BH: *Alright. So I guess going back to your work for trombone. Nightmare for Trombone and...*

DB: Yeah, that was a commission. About four or five years ago.

BH: *And Brett Baker, was he the one?*

DB: Brett Baker commissioned it, yeah. He said he wanted me to write something in the vein of my brass band piece called *Blitz*. So I called it *Nightmare*.

BH: *So, I talked to Brett Baker a little earlier, and I understand you sold him his first washing machine.*

DB: I did yes! His father used to be my gardener. He used to come along one morning a week and do the couple of hours clearing out and tidying up in the garden, and his son turned out, completely by ... I didn't have any idea at the time, he turned out to be one of the budding trombone players in the brass band world. And when we switched washing machines, the old one was still perfectly functional, so he came along and took it away. I met him ... not knowing he would commission a piece for trombone some two decades later.

BH: *Beautiful. And so I guess you only have two other works that are for solo trombone and another is the Trombone Suite for Keith.*

DB: Oh, that's a recent thing. My sister in law has recently... I don't know if she's remarried, or has got a boyfriend, and he's a trombone player. And uhm, He had a birthday, seventieth birthday I think, or something like that, and she asked if I could cobble together something that she could give him as a present, so I just took a lot of existing pieces and arranged them for trombone. That's not published, I mean, I have no intention of publishing that piece, but uh...

BH: *Okay. And the other one I guess is your Trio for Trumpet, Trombone and Piano.*

DB: Oh yeah, that is in the process of being recorded by the players from the Concertgebouw. That was commissioned by the brass players of the Concertgebouw Orchestra, and they're literally in the process of recording it right now. I don't mean this very minute, but within the next month they're going to record that. That's quite a serious piece.

BH: *Okay. Then I guess another thing... You've written some etude books for trombone.*

DB: Yeah, they were asked for by... I have a British publisher who publishes only wind and brass music, called Brass Wind, which isn't an original name, but it's functional, and they asked for all of those studies. In fact, they asked for studies on virtually every instrument in the orchestra. *Fantasy Pieces* were actually written as test pieces. I was director of the National Youth Orchestra for ten years, and I had to go around the whole Great Britain auditioning, and I always wanted to have some piece that everybody on that instrument had to play, because it was extremely difficult to tell the difference between those players who picked something easy and played it extremely well, and those who played something too difficult for them and played it very badly, and it was very difficult to decide who the real good players were. So I wrote those studies for every instrument in the orchestra. I wrote a different one every year for about five or six years. And the idea was that those studies would embrace virtually every difficult sort of technique that the instrument had to do within the scope of one piece. We looked at studies that already existed, but they tended to concentrate on just one aspect of technique at a time. And so I wrote these studies with the idea of embracing all sorts of tricky things within the scope of one short piece. And they got published as *Fantasy Pieces*. One for every instrument in the orchestra, and then they said: "How about some trombone studies, and how about some trumpet studies," and so I just wrote them.

BH: *I see, and that's how all of that came about.*

DB: Yeah.

BH: *Now, do you consider your unaccompanied work Coat De Bone. What brought that about?*

DB: That was written for, I can't remember what competition it was, but it was some competition for trombone, bass trombone players, so they asked me to write a short test piece they would all have to play. So that's how that came about. You probably know these pieces a great deal better than I do, because I can't remember half of them.

BH: *Well I have been pawning over them for quite some time now. So now moving on to your ensemble literature for trombone, you have two works for trombone octet.*

DB: Both of those were commissioned. I would never have written an octet unless somebody had asked me to.

BH: *So then in eighty-three, who commissioned that piece?*

DB: It was Dutch, I can remember that. Both of them were commissioned by Dutch people. Well, actually no, I tell a lie. No. The first one was commissioned by the Guildhall School of Music in London, a man called Peter Gane of the Guildhall School of Music. He had, he thought, a particularly good group of trombonists, so he commissioned the octet from me to show them off in a concert that they were going to perform. The second one was a Dutch commission.

BH: *And was that for the New Trombone Collective?*

DB: That's right, yeah.

BH: *Okay. Yeah, both of those are just a tour de force of technical things all over the horn. They're just wonderful works for trombone choir. Again, did you have a choir sound in mind for ...*

DB: Well, more or less. The interesting thing is. Well, all of this stems from my years when I was a kid, the four years in the National Youth Orchestra where I used to sit next door to the trombone section and I always noticed the things that they. You always... When you want to push something, you listen to what they play when they think no one is listening. That way you learn what they really can do. I tended to rather listen to people practicing when they didn't think I was listening, and therefore playing things which were technically not supposed to be possible. That way I sort of learned what really I could push them to if I needed to.

BH: *Huh... alright.*

DB: Does that make any sense?

BH: *That makes a lot of sense, yeah. I ... so. But you always knew what limit you were pushing whenever you were writing something like a little beyond what people considered the technical norm?*

DB: Yeah. I think so, and I mean. I always quoted. There was a British Mountain Climber called Mallory who actually died trying to climb Mt. Everest, and who always said about mountain climbing that when people said that it was impossible to climb a particular peak he always said: "Lazy horizons of impossibility." And I've always applied that to instrumentalists. If you hear somebody say "that's not possible" the first thing you do is to write it so that they learn how to do it.

BH: *Okay... Well one thing I guess many people appreciate is that some composers go through nowadays, and seem to write in a way that they're pushing boundaries that they are unaware of. You know, composing it just kind of in a vacuum, and then applying it...*

DB: I know what you mean, but no, I do always think of the player and I always try to think of what's effective on that instrument. I mean I do actually think very hard about it, even

though I said that I write things, which were technically very difficult, I always try to keep it within the actual boundaries of possibility.

BH: *Gotcha.*

DB: And practicality too, because sometimes you can write something that is just fiendishly difficult which is just so ineffective that you wonder why it, anybody bothered to do it. At least I try to make what I do effective. If it's difficult it has to have some purpose.

BH: *Gotcha. Alright. So then another one of your works, for trombone quartet now...*

DB: Yeah, that was a commission.

BH: *Who commissioned that one?*

DB: It was a Swiss group, uhm ... I forgot their name now. They originally commissioned it for alto, two tenors and a bass. And I wrote it a minor-third higher than the published version.

BH: *Oh.*

DB: They played it and recorded it in that version a minor-third higher, but they were also the publishers as well, and the guy who commissioned it decided that he would publish it a minor-third lower because he reckoned that would actually make it more practical for more trombonists to play. So it's now published a minor-third lower than I actually wrote it.

BH: *Okay, and was that the Branimir Slokar Quartet?*

DB: Yeah, that's right. Like I said, you know more about these than I can remember.

BH: *I see. So that covers most of your trombone specific chamber works. Do you mind talking a little about your brass quintets just... do you have a ...*

DB: No, that's fine.

BH: *Now, did you play in a brass quintet in the National Youth Orchestra of Britain?*

DB: Not as such. No, uhm. The first brass quintet, which was originally called *Sonata for Brass Quintet* was written for the Halle Brass Quintet, because the Halle Orchestra had a brass quintet, and I knew several of the players in it. I wrote that piece for them to play. Curiously enough, they never played it, but I showed it to Phillip Jones who decided that he wanted to play it and his Quintet gave the first performance back in sixty-eight I think. And uhm. Elgar Howarth who was playing the first trumpet said it was far too high, far too long, so I modified it so that it came down the octave quite often so that it wasn't such a tiring piece to play. The *Second Brass Quintet* has never been performed, with the emphasis that everybody reckons that's pretty darned near impossible, so I converted it into a piece, which is a *Concerto for Brass Quintet and Brass Band*, and I took quite a lot of the sort of tiring parts out, and gave that to the band and left the soloists with the interesting bits so that they had enough time to take the instruments away from their lips and recover.

BH: *Gotcha. Alright, so ... and that explains those first three works for brass quintet. The next one that you came up with was Seven Proverbs for Brass Quintet.*

DB: That was a little commission from a school somewhere in England who had a brass quintet and they wanted a little piece to play on a concert, so they commissioned that from me.

BH: *And these all, from what I understand, are based off of actual, just like, fairy tales and folk tales and things?*

DB: No, it's very English Proverbs. Things like: "too many cooks spoil the broth," "many hands make light work." Just a series of Proverbs. I mean they're only titles, and I just sort of tried to convey something of the meaning of the title in the music. Only vaguely.

BH: *Okay. And then, the next work I guess was your Miniature Fanfare in eighty-eight.*

DB: Yeah, I can't remember a thing about that. That was written for uhm, an old... When I was at school, as a young boy. It was quite a well known school and they suddenly asked me whether I could write a little fanfare for them because I was an old boy of the school, for some festivity. So I just wrote it and sent it to them.

BH: *Yeah, that one is also unpublished, I believe.*

DB: Yeah. It's stuck in a piece of manuscript paper somewhere. I've still got it, but I don't know where it is. I could find it if I really tried.

BH: *But there are so many to look through.*

DB: Nah, I mean, I wouldn't bother about that.

BH: *And then, I guess there was this long break until you wrote your Double Brass Quintet in 2007.*

DB: Oh yeah, that was when I was living in New York. We had a very good series of brass players there, and this very good. He played the euphonium and the trombone had formed a quintet. But he got together with another quintet and they were playing in a concert so they wanted a piece where both quintets could play at the same time. So I wrote that piece for them. That was really quite recent. In the last four years or so I think.

BH: *And was that the same idea behind the Concerto Grosso for Ten Piece Brass, and William and Mary?*

DB: *William and Mary* was commissioned by the Dutch government for the celebration of the accession to the English throne of William of Orange. It was... I can't remember what century it was, two-hundred-and-fiftieth or something like that, and there was a sort of celebrations in London between the British and the Dutch government, and they wanted a piece that could be played, that in some way commemorated his arrival in this country. So that's how that one came about.

BH: *Un Huh. And the Concerto Grosso in seventy-nine?*

DB: That, was written for ... that was commissioned by Phillip Jones for his farewell concert with the Phillip Jones Brass Ensemble in London. It was in the Vatican, which is one of the two big concert halls in London, or one of the three big concert halls in London. He was giving a farewell concert because he was disbanding his ensemble. They wanted to give a big splash last concert and so I wrote that for him. It has a particularly difficult Flugel Horn part, because he told me what a good flugel horn player he was, so I wrote that for him. But then Elgar Howarth came up to me a bit later and said: "What on earth did you do that for? He can't play the Flugel horn to save his life." Do not print that...

BH: *And you have a few other brass chamber works. The Music for Brass, Op.3 in fifty-nine.*

DB: Yeah, that was written when I was in the National Youth Orchestra as a player when I was seventeen or sixteen or something like that. And I wrote it for the brass ensemble. The National Youth Orchestra had, when I was in it, it had ten horns, six trumpets, six trombones, and two tubas. So I actually wrote the piece involving everybody. We tried it out. We always used to get through the program rather quicker than the rest of the ensemble, because there was never so much for the brass to play. We always used to play chamber music from time to time during the courses. I wrote that piece, we tried it

out. It was quite exciting for me to actually hear something on that scale. They weren't very good at it I have to say it wasn't terribly, wasn't a totally wonderful tryout.

BH: *But definitely an early experiment if you will.*

DB: Yeah, I mean it was a useful piece for me to have written. It taught me an awful lot about what... I mean, I learned from a lot of mistakes in that piece. What not to do again.

BH: *Okay. So I guess the only other two are the Brass Sextet with Concert Band.*

DB: Oh yeah. That was a strange commission. There was a school of music up in the north of England who suddenly contacted me and said: "Would I write this concerto for the sextet, brass sextet, that they had and their concert band." And they were offering me a ridiculously, for the time, ridiculously large fee for doing it so. It's a piece I would have hesitated to write because I didn't think that ensemble existed at all, but since they were offering me a decent fee, I wrote it for them. It has been, as you probably know, recorded in Belgium. It was quite a nice performance.

BH: *So most of these performances in Belgium, were those inspired by the publishing company?*

DB: The publishing company of Hafbra Music is run by a man named Louie Martineu, and his policy is that: if he publishes something he will put it on a CD. Well, I don't know of any other publisher who has such an enlightened policy, and goodness knows what it costs him, but everything he publishes he puts on to a CD. So if I write something and he agrees to publish it, I know I'm going to get a good recording of it, which is rather nice.

BH: *Wow, yeah. That is quite an enlightened philosophy.*

DB: Yeah. Well, if you look at his catalogue you'll find that he has made dozens of CDs.

BH: *Yeah, I noticed that when I looked through that every single piece that was published was linked to a sound recording.*

DB: Yeah. Well he makes a policy of everything he publishes he puts on to a CD, so which is, as I said I think unique. I don't know of anybody else who does that. I mean, there are other publishers who record excerpts of pieces and come out with a demo disc which has a whole lot of little snippets on them, but it's the only one that I know of that where he records the entire piece.

BH: *So then, you've bounced around between a lot of different publishers. Is that just the norm for your field? I'm not extremely familiar with composition. I didn't know if you had worked with a bunch of different publishers for different reasons, or if it was a matter of each one was a commission through the publisher, or ...*

DB: No, well I mean very few of the pieces were commissioned through the publisher. With Hafbra Music, yes quite a few of them have been as a part of a commission through him, but most of them... I mean for instance. Some, rather, the trombone pieces with Warwick Music. Warwick Music publishes exclusively trombone music really, they publish a couple of other things, but basically they're a trombone publisher, so it's quite natural for them to have picked up on a few of those pieces. Brass Wind published very largely music, which is used for exams around the world. The lot, as you know there are grade exams of all sorts and they like to publish music, which is to be used as examination test pieces because there is a good market for it. That's their philosophy. But Louie Martinus of Hafbra Music is the only one that I know who publishes pieces of all types, and records the whole lot. And sends those recordings all around the world. I think it pays off for him because he gets lots of performances as a result.

BH: *Well, certainly. The last work that I have here that I was going to write about is your Three Acronyms for Brass.*

DB: Oh yeah, that was a commission from what was... It was a professional brass quintet... You 'll have to remind me, you have the facts in front of you, I've forgotten his name now... A very well known brass player was in charge of that. An he was commissioned by a group of schools in the south of England, who had some very good brass players, and they wanted a piece that would enable the professionals to shine, but at the same time allowed all the other brass players to take part at a lower lever of ability. I wrote that piece with the professional brass quintet pitted against six other players, I think it was six other players, who were of considerably less facility. Less able. The idea was that they could all take part in one concert and each person could sort of play to his own level, but at the same time enjoy taking part in something truly professional. So it was quite an interesting idea. Wallace... what's his surname... but he went on to become the director of the Royal Scottish Academy of Music. But anyway, that was the idea of that piece.
... John Wallace

BH: *John Wallace, okay.*

DB: He was quite a well-known trumpeter and had quite a number of different sized brass ensembles.

BH: *Okay. So uhm. Throughout your career you've written for so many different ensembles, and you have this huge output and currently, like you said, you are smitten with symphonies. Uhm. I'm just wondering, where do you get inspired for so much music?*

DB: You see that's a question I can never answer, because I don't actually believe in such a word. I just sit down and write it. If I don't write it, it won't happen... Inspiration is something; it's a word I don't fully understand. I mean, I can see why people who don't write think that there must be inspiration, but it's actually just hard work. Its just a desire to do it. I sit down and I write something. In the old days I used to sit down, write, tear it up, sit down, write, tear it up, sit down, write, tear it up, and agonize over it all, so consequently output was rather small and I'm not sure it actually paid off in quality. But

now I just sit down and write it. It's not quite the first thing that comes into my head, but I. Almost anything can be turned into something worthwhile if you just work at it.

APPENDIX B

HUMAN SUBJECTS REVIEW BOARD EXEMPTION

From: Human Subjects <humansubjects@magnet.fsu.edu>
Date: February 11, 2010 at 9:00:08 AM EST
Subject: Human Subjects Staff Review
To:

Human Subjects Application – For Full IRB and Expedited Exempt Review

PI Name: William Jason Haugeberg
Project Title: Interview with Derek Bourgeois

HSC Number: 2010.3991

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of “research” pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.

REFERENCES

- Alessi, Joseph. "Concerto for Trombone, Op. 114b, by Derek Bourgeois." *Fandango*. Compact Disc. Summit Records, DCD-271. 2000.
- Baker, Brett. "Bone Idyll." *Bone Idyll: The Williams Fairey Band (Brett Baker, trombone; James Gourlay and Bryan Hurdley, conductors)*. Compact Disc. Chandos Brass, CHAN 4543. Essex: Chandos Records. 1996.
- . *The Official Website of Brett Baker*.
<www.brettbaker.co.uk/mail.php?s_id=Soloist&id=80> Accessed Jan. 10, 2012.
- Bistline, Michael. "An examination of major works for wind band: 'National Emblem March' by Edwin Eugene Bagley ed. by Frederick Fennell, 'On an American Spiritual' by David Holsinger, 'Portraits' by Jim Colonna, 'Serenade, Op. 22 (c)' by Derek Bourgeois." Master's Thesis. Kansas State University. 2009.
- Blood, Dr. Brian. "English Octave-Naming Convention." *Music Theory Online*.
<<http://www.dolmetsch.com/musictheory1.htm#uspitch>> Accessed March 3, 2012.
- Bourgeois, Derek. *Bone Idyll (for Solo Trombone and Brass Band), Opus 69*. Aylesbury: R. Smith. 1980.
- . *Bone of Contention, Opus 112*. Manton: Brass Wind. 1988.
- . *Coat De Bone, Opus 125*. Coventry: Warwick. 1990.
- . *Concerto for Bass Trombone and Wind Band, Opus 239*. Belgium: Hafbra Music. 2006.
- . *Concerto for Three Trombones, Strings and Percussion, Opus 56*. Coventry: Warwick. 1977.
- . *Concerto for Trombone, Op. 114*. G & M Brand Publications: Aylesbury, 1989.
- . *Double Concerto for Trumpet, Bass Trombone and Band, Opus 192*. Belgium: Hafabra Music. 2003.
- . *Fantasy Pieces for Trombone, Opus 133k*. Manton: Brass Wind. 1993.
- . "Full Catalogue of Works." *Official Website of Derek Bourgeois*.
<<http://www.derekbourgeois.com/catalogu.htm>> Accessed, April 21, 2010.
- . Interview by William Haugeberg. March 24, 2011. Transcript available in Appendix A.

- . *Nightmare for Trombone and Wind / Brass / Fanfare Band, Opus 253*. Belgium: Hafbra Music. 2007.
- . "Opus 192: Double Concerto for Trumpet, Bass Trombone and Wind Band." *Symphony of Winds: HAFBRA Music presents Derek Bourgeois, Vol.1*. Compact Disc. Naval Records, NAVSP010. Belgium: HAFBRA Music. 2005.
- . *Osteoblast, Opus 210*. Coventry: Warwick. 2004.
- . "Quotes." *The Official Website of the New Trombone Collective*. <www.newtrombonecollective.com/quotes.html> Accessed, Jan. 13, 2012.
- . *Scherzo Funèbre, Opus 86*. Coventry: Warwick. 1983.
- . *Sonata for Trombone and Piano, Opus 156*. Coventry: Warwick. 1998.
- . *Splinters of Bone, Opus 130*. Manton: Brass Wind. 1992.
- . *Trombone Quartet, Opus 117*. Switzerland: Editions Marc Reift. 1989.
- . "What are music exams for and what can they tell us?" In *Examining music; the content form and future of music examinations*, edited by Lucien Jenkins, 5-8. London: Rhinegold Publishing. 1998.
- "Clave." *Grove Music Online, Oxford Music Online*. <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/J766600?q=clave&search=quick&pos=1&_start=1#firsthit> Accessed April 21, 2012.
- Chew, Geoffery. "Articulation and phrasing." *Grove Music Online, Oxford Music Online*, <www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/grove/music/40952?q=articulation&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=2&_start=1#firsthit> Accessed April 20, 2012.
- Curtis, Fabrice. M.M. Music Theory and PhD Candidate at time of publication. In discussion with the author. January, 19, 2012. Supplemented with email exchanges on January 21, January 23 and March 29 of 2012.
- Drew, Dr. John. Professor of Trombone and Coordinator of Winds and Percussion at Florida State University. In discussion with the author. April, 2010.
- Fricke, Maria. "Brass Band music from c.1950 to c. 1980." *Brass Band Stuff*. <<http://www.brassbandstuff.co.uk/history/brass-bands-1950-1980-1.php>> Accessed April 21, 2010.

- Jansen, Jos. *The Official Website of Jos Jansen*. <www.josjansenmusic.nl/index_en.html> Accessed Jan. 10, 2012.
- Kagarice, Vern. Professor of Trombone at the University of North Texas. In discussion with the author. October, 2007.
- Knupps, Terri Lynn. "The Influence of British Brass-Band Tradition on Writing for Solo Euphonium." Master's Thesis. University of Missouri-Kansas City. 2004.
- Lindberg, Christian. "*Concerto for Trombone, Op. 114b* by Derek Bourgeois." *Wind Power*. Compact Disc. BIS, DDD-848. 2000.
- Miller, Malcolm. "Bourgeois, Derek (David)." In *Groves Music Online*. *Oxford Music Online*. <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/03720>> Accessed April 21, 2010.
- Miller, Michael. M.M. Trombone Performance at Florida State University and semi-finalist for the USCG Band trombone opening in 2008. In discussion with the author, November 2010.
- Reynish, Tim. "Derek Bourgeois: An assessment of his music in two parts – Part 1: 1965 – 1987." *TimReynish.com* <<http://www.timreynish.com/repcompbourgeois1.html>> Accessed April 21, 2010.
- Reynish, Tim. "Derek Bourgeois: An assessment of his music in two parts – Part 2: 1987 – 2005." *TimReynish.com* <<http://www.timreynish.com/repcompbourgeois2.html>> Accessed April 21, 2010.
- Rusbridger, Alan. "They All Came Tumbling Out: Alan Rusbridger talks to Derek Bourgeois, one of Britain's most prolific Composers." *The Guardian*, February 9, 2009. <<http://www.guardian.co.uk/music/2009/feb/09/derek-bourgeois-symphonies>> Accessed April 20, 2010.
- Stevenson, Joseph. "Concerto for trombone, Op 114b." *All Music Guide*, <<http://www.allmusic.com/cg/amg.dll?p=amg&sql=42:100536>> Accessed April 21, 2010.
- Thomas, Chris. "4BR Interview – Derek Bourgeois." *fourbarsrest.com*. <<http://www.4barsrest.com/articles/2009/art943.asp>> Accessed April 21, 2010.
- "Treatise and Dissertation handbook." *The Official Website of the College of Music at Florida State University*. <<http://www.music.fsu.edu/Current-Students/Graduate/Treatise-and-Dissertation-Handbook/Treatise-and-Dissertation-Handbook>> Accessed March 3, 2012.

Vining, David. "Sonata for Trombone by Derek Bourgeois: A Review." *The Online Trombone Journal*. <<http://www.trombone.org/articles/library/viewarticles.asp?ArtID=190>> Accessed April 21, 2010.

Watrous, Bill and Raph, Alan. *Trombonisms: an extension of standard trombone techniques and an introduction to some new ones*. New York: Carl Fischer, 1983.

White, Bryan. "Articulation." *The Oxford Companion to Music, Oxford Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.fsu.edu/subscriber/article/opr/t114/e420?q=articulation&hbutton_search.x=0&hbutton_search.y=0&hbutton_search=search&source=omo_epm&source=omo_t237&source=omo_gmo&source=omo_t114&search=quick&pos=1&_start=1#firsthit> Accessed April 20, 2012.

Wikipedia contributors. "Scientific pitch notation." *Wikipedia, The Free Encyclopedia*. <http://en.wikipedia.org/wiki/Scientific_pitch_notation> Accessed March 3, 2012.

BIOGRAPHICAL SKETCH

William Jason Haugeberg is currently the Adjunct Professor of Low-Brass at Albany State University in Albany, Georgia. He earned his Doctorate of Music in Trombone Performance from Florida State University, Master of Music in Trombone Performance from the University of North Texas, and Bachelor of Music in Trombone Performance from the University of Alaska Fairbanks.

As an active freelance musician on tenor and bass trombone, Dr. Haugeberg has performed with the Reno Philharmonic, Allen Philharmonic, Tallahassee Symphony Orchestra, Northwest Florida Symphony Orchestra, Sinfonia Gulf Coast, Tallahassee Swing, *tallaBRASSee*, *The Bell Street Four*, The Lone Star Wind Orchestra, and the Elko Symphony Orchestra. Dr. Haugeberg was featured on *Fandango* by Joseph Turrin with Dr. Christopher Moore (Professor of Trumpet at FSU) with the Leon High School Wind Ensemble and has also been featured as a soloist on Paul Creston's *Fantasy for Trombone* (Chamber Orchestra of Fairbanks) as well as Arthur Pryor's *Blue Bells of Scotland* (UAF Wind Orchestra).

While attending FSU, Dr. Haugeberg was featured with many of the school's premiere ensembles, including Michael Daugherty's *Rosa Parks Boulevard* with the FSU Wind Symphony, Michael Sweeny's arrangement of *Suite from Mass* by Leonard Bernstein with the FSU Symphonic Band, and Igor Stravinsky's *A Soldier's Tale* in a collaboration featuring the College of Music, School of Dance and School of Theatre featuring Corinne Stillwell (Professor of Violin at FSU).

While attending UNT, Dr. Haugeberg won the International Trombone Association Quartet Competition with his ensemble *The Bell Street Four*. The same year, he was chosen as Alternate for the Neil Humfield Tenor Trombone Solo Competition.

Dr. Haugeberg has recorded several professional albums, including *Rook*, by Shearwater, and *American Tapestry* by the Lone Star Wind Orchestra. Along with these CDs, Dr. Haugeberg was featured on many recordings with the University of North Texas Wind Symphony under the direction of Eugene Corporon, including John Corigliano's *Circus Maximus* and many other albums available through GIA Windworks.