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The Life and Career of William F. Cramer: Pedagogue, Performer, and Scholar

Michael W. Hudson



THE FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

THE LIFE AND CAREER OF WILLIAM F. CRAMER:
PEDAGOGUE, PERFORMER, AND SCHOLAR

By
MICHAEL W. HUDSON

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

Degree Awarded:
Summer Semester, 2012

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To my wife, Michelle Alaina, and my father and mother, William and Emily.

ACKNOWLEDGEMENTS

As with any project of this size and scope, it is necessary to acknowledge and thank several people who without their guidance and support this undertaking would not have been possible.

First, I would like to thank the members of my committee: Dr. John Drew your many years of support and guidance have been invaluable. Like Bill Cramer, I too only have one teacher, you. Dr. William Fredrickson, thank you for your kind and gentle support. Dr. Kevin Fenton, thank you for your wonderful and thoughtful example of the importance of projects like this. Dr. Steve Kelly, I so appreciate your kindness, support and guidance to help me to become a more thoughtful researcher. To my committee Chair and Major Professor, Dr. Clifford Madsen. I cannot thank you enough for everything you have done for me. Thank you all.

To my mother and father, Emily and William. Without your love and never ending support none of this would have been possible. You believed in me and never doubted the goals that I wished to pursue. I love you and thank you. To my brother and sisters, Jeff, Sherri and Kelly, I am thankful to have such loving and encouraging siblings and I appreciate your love and support over the years. I would also like to thank my in-laws Vic and Lynne Menard. Your continued support and help with editing were a great catalyst in keeping me on task to the job at hand. I am so happy to be a part of your family.

Thank you to my friends Wayne Bresette, Nick Eggen, Jonathan Hinkle, Robert Clark, David Pope, Jay Silveira, Frank Diaz, Edward Kawakami, Julie Heath, Blake Reynolds, Keith and Caitriona Matthews for your love, support, laughter and ceaseless encouragement. I especially like to thank my very dear friend Jennifer Diaz for her help with transcribing all of the recorded interviews for me. You are such a sweet, caring and wonderful person. I can't thank you enough.

I would especially like to thank William Cramer's family for their enthusiasm and support for this project. Sharon Cramer-Bell and Melanie Cramer-Fuller have been so kind to share so many wonderful stories and treasured family documents with me for this dissertation. I hope this document exemplifies what an incredible teacher and man your father was and all the good that he has done for his students, FSU and the world of music.

Even though I have never met Bill Cramer, I feel as though he has taught me and inspired me a great deal throughout the course of this endeavor.

Finally, I would like to thank my wife, Michelle Alaina. For the last six years I have been continually uprooting our little family and moving all over the state of Florida in pursuit of my teaching and educational goals. Not once did you complain. You stood by my side and supported me in every possible way. I can't thank you for what you have done for me. Thank you. I love you.

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ABSTRACT

In 1950, William F. Cramer came to Tallahassee, Florida to attend the Florida State University School of Music as a doctoral student in music education. As the 1952 fall semester was to begin, he was selected to lead the teaching efforts of the FSU low brass studio; a position that he would retain for the entirety of his distinguished thirty-seven year career. His doctorate, which was an Ed.D in music education, was conferred in 1958. A proud member of the U.S. Navy, Captain Cramer served his country in World War II aboard the USS Astoria in the South Pacific. Throughout his career, Cramer would continue to serve in the U.S. Naval Reserves.

Recognized as an accomplished pedagogue and musician both nationally and internationally, Cramer influenced the musical and teaching lives of many musicians at both FSU and abroad. His pedagogical approach to teaching the trombone was sequential and concise, centering on task analysis. His teaching focused on the student's ability to understand how to efficiently blow a substantial amount of unrestricted air into the instrument so that it resonated with a characteristic sound. This concept was crucial in understanding Cramer's philosophy. If the student could not play with a characteristic tone quality using an efficient amount of air then the student could not proceed to the next step, which was applying this concept to the act of music making. Described by many of his students as having a somewhat gruff exterior at first, Cramer's students also found him to be a warm, kind and benevolent man.

Over the course of his thirty-five year collaboration with FSU Professor of Piano, Robert Glotzbach, the duo presented an impressive number of concerts and recitals of new and standard music. They recorded three albums of new works for trombone and piano on the Coronet label. Being the consummate artists and musicians that they were, Cramer and Glotzbach promoted these new works in recital at least twice a year for several years. For a university professor who often carried a substantial teaching assignment each semester, the amount of performing that Cramer was able to accomplish is an impressive feat for any musician. An accomplished conductor, Cramer formed the FSU Trombone Choir, also known as the Seminole Sackbut Society. The choir was a popular ensemble among his students and regularly appeared at national trombone workshops and in 1982, won the International Trombone Association Emory Remington

Trombone Choir Competition. A founding member of the International Trombone Association (ITA), Cramer served as head of the commissions committee and founded the organization's Adopt an International Member (AIM) Program to assist those who were outside the United States to join and participate in the ITA.

After retiring in 1987, Cramer remained very active. He continued to teach, travel to Europe, judge trombone competitions, and took up a new musical hobby, singing. After striking up a friendship with a graduate vocal teaching assistant at FSU, Cramer began to explore the world of singing by taking voice lessons. Well known for his characteristic booming bass-baritone voice, Cramer participated in the University Choir, Tallahassee Community Chorus, and his church choir. He remained musically active and curious and continued to travel right up until his passing from prostate cancer in 1989 while participating as a judge for an international trombone competition in Weisbaden, Germany.

The purpose of this study is to present an historical account of the life and career of distinguished FSU trombone and music professor, William F. Cramer so that future musicians and music educators may have a better understanding of the importance and influence that he has had on the field of trombone pedagogy, performance and music education.

CHAPTER ONE

INTRODUCTION: PURPOSE AND PROCEDURES

In the summer of 1950, William F. Cramer came to Tallahassee, Florida to attend the Florida State University (FSU) School of Music as a doctoral student in music education. He was then subsequently appointed as professor of low brass at FSU in 1952. Throughout his career, Cramer maintained a trombone studio known for producing outstanding performers and music educators. He was a passionate and revered teacher whose systematic approach to teaching the trombone is still fondly remembered by his former students and colleagues who warmly remember his well-known mantra to “Blow Freely.” This simple phrase was a reminder to the student to produce a beautiful, singing and open sound with maximum efficiency of breath. Cramer was also fervent about expanding the solo repertoire for the trombone. His numerous trips to Europe to meet new composers and fellow trombonists produced a sizeable amount of new music for solo trombone and piano, and the 12-part trombone choir. This study will document and preserve a history of Cramer’s teaching and performing career at Florida State University beginning with his childhood and concluding with his retirement.

RELATED LITERATURE

In the field of music pedagogy, specifically trombone pedagogy, research regarding the lives and teaching practices of exemplary pedagogues has been an item of interest. Since the formation of the International Trombone Association in 1972, the association’s quarterly publication, the International Trombone Association Journal has been an outlet for such research. These articles addressing pedagogical and historical subjects serve as a means of disseminating salient information regarding the pioneer pedagogues of the past and why their teaching practices were so fundamentally important to the teaching and performance practices of today.

In the *Virtuoso Trombonist-Master Teacher*, Keig E. Garvin, and Andre M. Smith investigated the performing and teaching career of early twentieth century trombone soloist Jaroslav Cimera. Born in Czechoslovakia in 1885, Cimera moved to the United States with his parents in 1893. The family settled in Coal City, Illinois where Cimera

learned to become a miner like his father and brother. As a teenager he took an interest in the trombone and began to seek instruction from professional trombonists such as Gardell Simons. Cimera eventually became trombone soloist in the bands of Sousa, Karyl and Weldon. Retiring from his performing career as a soloist, Cimera taught lessons seven days a week in the basement of his home in Oak Park, Illinois. Garvin and Smith remarked that Cimera was a self-assured, opinionated teacher who was considered by trombone contemporary Clay Smith to be one of the best 10 trombone players of all time.¹

Patrick O. Smith's article *Remembering Frank Crisafulli* explored the life and distinguished performing and teaching career of Frank Crisafulli. A member of the Chicago Symphony Orchestra trombone section for fifty-one years, Crisafulli also established himself as a respected pedagogue serving as professor of trombone at Northwestern University for forty-seven years. Smith remarks that as a teacher, Crisafulli had the rare ability to significantly improve the playing skills of every single student he worked with and was positive and encouraging with every student. Crisafulli almost always never accepted any form of payment for his lessons. As an orchestral musician, Crisafulli was known for his full, open, resonate sound that blended harmoniously with the brass section of the orchestra.²

Czechoslovakian bass trombonist and teacher Miloslav Hejda was the subject of a article by German trombonist, teacher and ITA member Heinz Fadle. Hejda, who passed away in 1999 was born in in 1928, performed with the Czech Philharmonia from 1956-1991, taught at the Prague Conservatory from 1956-1984, and also taught at the Academy of Music Arts from 1985-1998. Over the years, Hejda's students have found success in securing positions in the trombone sections of several European orchestras. Often serving on panels for international trombone competitions, Hejda is remembered as a warm and

¹ Garvin, Keig E., and Andre M. Smith. "Jaroslav Cimera- 1875-1972- Virtuoso Trombonist-Master Teacher." *International Trombone Journal* 4th ser. 25.1 (1997): 34-43. Print.

² Smith, Patrick O. "Remebering Frank Crisafulli." *International Trombone Journal* 4th ser. 27.2 (1999): 34-38. Print.

kind teacher who gave much of his time to his students and advocated for the advancement of the trombone even under communistic rule.³

University of North Texas trombone professor and former International Trombone Association Journal assistant managing editor, Jan Kagarice compiled an article of tributes to the late Chicago Symphony Orchestra tuba player and brass teacher, Arnold Jacobs. Known throughout the world as an exceptional musician and pedagogue, Jacobs teaching methods, breathing techniques and philosophy of song and wind are still employed today by many of the world's great brass teachers. Many of the contributors to Kagarice's article remark on the special and profound impact Jacobs had on their playing and teaching. Jacobs had the ability to take his student most difficult of problems and turn it in to a musical solution. A caring and thoughtful teacher, Jacobs pedagogy and techniques are still revered by many generations of performers, teachers and students.⁴

In a 2001 article of the International Trombone Association Journal, Michael Palmer profiled Oberlin Conservatory trombone professor Raymond Premru's life and career.⁵ Premru, who passed away in 1998 from esophageal cancer, was an American trombonist who spent a great deal of his playing career in London, England performing with the Philharmonia orchestra. A student of Emory Remington at the Eastman School of Music, Premru was not only an exceptional classical player but also an outstanding jazz and commercial player and composer. His students at Oberlin remember his style of teaching was simple and methodical. A teaching philosophy that was entered around the importance of a great sound and smart musical choices had a lasting impact on his students.

In 1983 just after his retirement from Florida State University, William Cramer donated his personal music library to the Warren D. Allen Music Library at Florida State University. This collection contains solo trombone, trombone and piano, trombone and organ and trombone and band or orchestra solo literature⁶. It also contains all of Cramer's

³ Fadle, Heinz. "In Memorium: Miloslav Hejda, 1928-1999." *International Trombone Journal* 4th ser. 27.2 (1999): 40-41. Print.

⁴ Kagarice, Jan. "A Tribute to the Legacy of Arnold Jacobs." *International Trombone Journal* 4th ser. 27.1 (1999): 33-35. Print.

⁵ Palmer, Michael C. "A Tribute to the Life of Raymond Eugene Premru." *International Trombone Journal*. 29 (2). 2001. 28-31.

⁶ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

method and etude materials from both the United States and Eastern Europe, many of which are no longer in print.⁷ Seeing the need for the expansion of the solo trombone repertoire, Cramer spent over forty years amassing this collection through his correspondence with national and international composers.

The contents of the collection are impressive and notable. One of the most important pieces in the collection is Stjepan Šulek's handwritten original score to his Sonata "Vox Gabrieli" for trombone and piano. It was commissioned by the International Trombone Association and dedicated to William F. Cramer in 1973. It has since become a cornerstone in the solo trombone repertoire. In 1990, Paul Overly presented his doctoral treatise: *An Annotated Guide to the William F. Cramer Collection of Solo Trombone Literature in the Warren D. Allen Music Library at Florida State University*.⁸ In addition to the annotation of the solo literature in the collection, Overly includes a list of method and etude books, as well as chamber music that includes trombone.

NEED AND PURPOSE OF THE STUDY

A documented history of a highly regarded pedagogue and performer such as William F. Cramer is invaluable, as the aim of this research is to provide music educators and performers with a history of proven successful teaching techniques and an example of a sound teaching philosophy for wind instrumentalists. Currently, no such document detailing Cramer's pedagogy and career exists. Some information including copies of Cramer's correspondence over the course of his career can be found in the William F. Cramer Collection in the Warren D. Allen Music Library at Florida State University College of Music. Further salient information can be provided through the interviews with family members, former students and colleagues. A detailed account of his teaching techniques and teaching philosophy as well as an in depth description of his career as professor of trombone at Florida State University will provide an understanding of the impact Cramer made on his students. This written history will also provide insight into the musical and professional contributions Cramer made to the Florida State University School of Music and to the International Trombone Association. This research will serve

⁷ Overly, Paul William. *"An annotated guide to the William F. Cramer Collection of Solo Trombone Literature in the Warren D. Allen Music Library at Florida State University."* Diss. Florida State University, 1990. Print.

⁸ Ibid

as an important history for those in the fields of music education and wind instrument pedagogy.

This study will examine the history of William Cramer's pedagogical techniques and career at the Florida State University School of Music from his years as a doctoral student until his retirement. A history of Cramer's pedagogical techniques and teaching career is not reflected in any detail in any manuscript or journal. A limited amount of information related to the history of Cramer's teaching career is housed in his library collection. A minute amount of additional information related to Cramer's teaching techniques and career can be found in The International Trombone Association Journal and copies of his personal correspondence, which can also be found in the Cramer library collection. Other information related to this history resides only in the memories of his family, former students and faculty colleagues of the Florida State University College of Music. Documenting and examining these sources of information will construct an organized narrative of the history of Cramer's pedagogical techniques and career.

RESEARCH QUESTIONS

1. Background
 - A. What was William Cramer's childhood and family history?
 - B. Where did Cramer receive his Bachelor's degree?
 - C. Where did Cramer first teach as a music teacher in public school?
 - D. What is the history of Cramer's Naval service during WWII?
 - E. Where did Cramer receive his Master's degree?
 - F. When did Cramer pursue the Ed.D. in Music Education at Florida State University?
2. Teaching Career
 - A. How did Cramer oversee the FSU trombone studio?
 - B. What were Cramer's pedagogical techniques and approach? What kind of impact did it have on his students at FSU and abroad?
 - C. What led to the formation of the Seminole Sackbut Society?
3. Performing Career
 - A. What was the history of Cramer's role in the faculty Brass Trio and Brass Quintet?

- B. What was the history of the Cramer/Glotzbach Duo?
4. International Trombone Association
- A. What role did Cramer play in the formation of the International Trombone Association?
- B. What committees did Cramer serve on as a member of the International Trombone Association?
- C. What was Cramer's involvement with the ITA Dirty Dozen Trombone Choir?
- D. When did Cramer receive the ITA Award?
5. Retirement
- A. What were Dr. Cramer's activities upon retiring from FSU?
6. Conclusion

ORGANIZATION OF THE STUDY

Chapter 1: Introduction, Purpose and Procedures

- This chapter presents the purpose of the study and the procedures used.

Chapter 2: Background

- Childhood and Family history: This section will respond to research question 1A and will give information pertaining to Cramer's childhood and family history.
- Formal Education: This section will respond to research question 1B, where did Cramer receive his Bachelor's degree.
- Public School Teaching: This section will respond to research question 1C providing information on Cramer's career as a public school music teacher in Westerville, Ohio.
- WWII and Naval Career: This section will respond to research question 1D by providing information on Cramer's Naval career during WWII.
- Master's Degree: This section will respond to research question 1E by providing information on Cramer's return to school and subsequent teaching position at Otterbein College and performing with the Columbus Symphony Orchestra.
- Pursuit of Ed.D. in Music Education: This will respond to research question 1F by providing information on Cramer's desire to pursue a doctorate in music education at FSU.

Chapter 3: Teaching Career

- This section will respond to research question 2A by providing detailed information on how Dr. Cramer oversaw the FSU trombone studio and will include reflections by both former students and colleagues.
- This section will respond to research question 2B by providing information on which pedagogical techniques used by Dr. Cramer had the most positive impact on his students.
- This section will respond to research question 2C by providing information on the formation of the FSU trombone choir known as the Seminole Sackbut Society.

Chapter 4: Performing Career

- This section will respond to research question 3A by providing a history of Cramer's performances with the FSU faculty brass trio.
- This section will respond to research question 3B by providing details of what led to the formation of the Cramer/Glotzbach duo.

Chapter 5: International Trombone Association

- This chapter will respond to research question 4A by providing details from former colleagues' experiences with Dr. Cramer as a founding member of the International Trombone Association.
- This chapter will respond to question 4B by providing information on Cramer's activity in the International Trombone Association.

Chapter 6: Retirement

- This chapter will respond to research question 5A by providing information on Dr. Cramer's activities upon retiring from FSU.

Chapter 7: Conclusion

- This chapter will provide a summary of the findings, conclusions and recommendations for further study.

PROCEDURES

To initiate the process of gathering the information contained in this study, the author conducted extensive in-person interviews with Cramer's surviving family members, former students, and colleagues from the FSU College of Music. These interviews took place in person, by telephone, email correspondence and by videoconference. All interviews for this study were digitally recorded and all correspondence was retained and remains on file with the author. Once a general chronicle of Cramer's teaching career was established, the author proceeded to document the information dictated in these interviews through the investigation of both public and professional information (such as the personnel records of Cramer's found in the Cramer collection at the Warren D. Allen Music Library in the Florida State University College of Music) and through correspondence from people who interacted with Cramer throughout his teaching and performing career. Additional information was uncovered through standard lines of inquiry.

LIMITATIONS

This study makes no attempt to document the complete history of Florida State University or the Florida State University College of Music.

This study makes no attempt to document the history of all musical activity at the Florida State University College of Music.

This study makes no attempt to document the complete history of the International Trombone Association.

This study makes no attempt to document the complete history of the solo works commissioned for trombone and piano by William F. Cramer or the International Trombone Association, which is contained within the William F. Cramer collection in the Warren D. Allen Music Library.⁹

This study will conclude with a detailed history of Dr. Cramer's career and pedagogical impact at the Florida State University.

⁹ Overly, Paul William. *"An annotated guide to the William F. Cramer Collection of Solo Trombone Literature in the Warren D. Allen Music Library at Florida State University."* Diss. Florida State University, 1990. Print.

CHAPTER TWO BACKGROUND INFORMATION ON WILLIAM F. CRAMER

2.1 CRAMER'S CHILDHOOD AND FAMILY HISTORY

William Franklin Cramer was born on October 23, 1917 in Akron, Ohio to Paul Emerson Cramer and Abigail Rosetta Geyser, and was their first-born son. Over the course of three more years, Abigail gave birth to a second son, Paul Jr. and to a daughter, Patricia. At the age of five, Cramer lost his father Paul Sr. to a motorcycle accident, which left Abigail alone to raise him and his and his younger siblings.¹⁰ Their father's death came at a very difficult time, as it was the height of the Great Depression. Abigail found it too difficult to care and provide for her children on her own. She decided it would be best to place the children in the care of the Columbus Masonic home for Boys and Girls. Before his death, Cramer's father had been an active Freemason in the Columbus area.¹¹ While in the care of the Masonic orphanage, Cramer began to develop a fascination with music. He began to play the violin at age six and progressed to the piano by age eight. At nine years old he played the alto horn in the school band and eventually settled on the trombone. All three Cramer children lived together and were educated in the Masonic home through the end of high school.

¹⁰ Bell, Sharon and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

¹¹ Ibid.



Figure 2.1 The Columbus Masonic Home for Boys and Girls. Date unavailable. (Used by permission)



Figure 2.2 William Cramer (left) with brother Paul Jr. (right) and Uncle, George. (center)
(Used by permission)



Figure 2.3 William Cramer (far right) with sister Patricia, brother Paul Jr., and mother, Abigail. Date not available. (Used by Permission)

2.2 BACHELOR'S DEGREE AND TEACHING IN WESTERVILLE, OH.

Upon graduating from high school in 1934, Cramer attended Wittenberg College in Springfield, Ohio until 1936.¹² While attending Wittenberg, Cramer was initially enrolled as a pre-medical student. Soon after enrolling, he realized that a medical career was not one that he should pursue, and changed his major to education.¹³ After completing course work at Wittenberg College, Cramer was admitted to the Ohio State University in 1936 where he remained and completed his Bachelor of Science degree in music education in 1939 under the supervision of Manley Whitcomb.¹⁴ After graduating from Ohio State, Cramer was employed as a public school music teacher in Westerville, Ohio teaching both band and orchestra to students in grades four through twelve.¹⁵

2.3 WWII and NAVAL CAREER

In 1941 Cramer felt compelled to join the war effort and enlisted in the United States Navy where he served as an officer until 1945.¹⁶ He began his Naval career as an Ensign aboard the heavy cruiser the USS Astoria in the South Pacific.¹⁷ Although he served on both the ship and later on a Naval base in Efate, New Hebrides, it was always Cramer's hope to serve as an officer aboard a submarine. After the war in the Pacific ended, Cramer finally received his assignment to begin submarine training in New London, Connecticut shortly before he mustered out of the Navy in 1945.

On the night of August 9, 1942, while Cramer was on night watch, the USS Astoria was struck by a Japanese torpedo and was sunk during the Battle of Savo Island near Guadalcanal.¹⁸ Cramer survived the attack and was returned back to active duty and stationed on the island of Efate, New Hebrides as a communications officer. In his many letters to his fiancé, Marguerite Winifred Furlong whom he affectionately called "Miggie", Cramer described life and work on the island as being very monotonous. He

¹² Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

¹³ Bell, Sharon, and Melanie Cramer-Fuller. Personal Interview. 18 November 2011.

¹⁴ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Bell, Sharon, and Melanie Cramer-Fuller. Personal Interview. 18 November 2011.

¹⁸ Ibid.

worked in the office of communications and was assigned to censoring detail, but occasionally served as a boat pilot where he assisted in bringing smaller watercraft in to port.¹⁹



Figure 2.4 The USS Astoria, also known as “Nasty Asty” by her crew. The ship sank on the night of August 9, 1942 from a torpedo attack by the Japanese. William F. Cramer served as an Ensign aboard the USS Astoria and was one of its survivors.

In his letters Cramer wrote of hot humid days where work at the base communications office was very slow. He longed to hear the symphonic works of Brahms and Sibelius and often asked for Miggie to send along symphonic scores with her letters.²⁰ During his time on the island of Efate, Cramer explored the many beaches, and fished and swam with his fellow officers. In order to keep himself musically busy, Cramer often sang in the choir of the local Catholic Church. Although he found that most of the French-speaking congregation and choir members were musically inept, he continued to sing in order to keep himself still involved with music in some way.²¹

¹⁹ William, Cramer F. Letter to Miggie. 19 Feb. 1943. MS.

²⁰ Ibid.

²¹ Ibid.

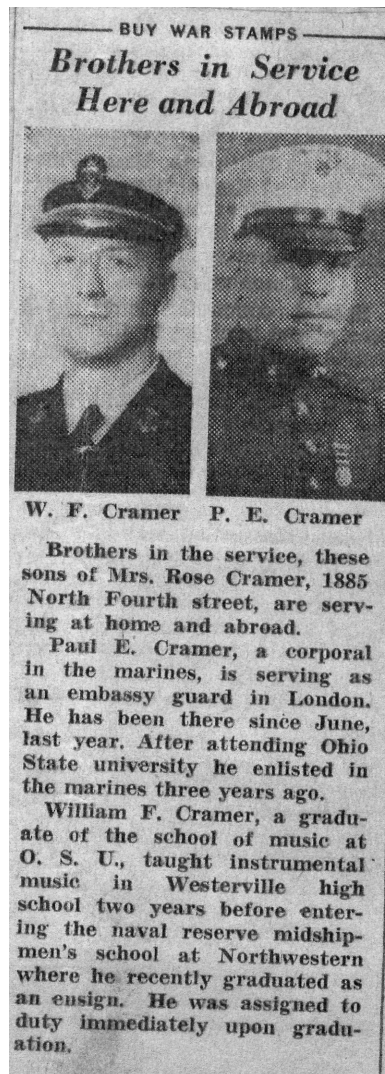


Figure 2.5 Ohio newspaper article about Cramer and his brother Paul serving in WWII. Date and publication information not available. (Used by Permission)

Not one for office work, Cramer continued to seek out opportunities to pique his musical interests. As a way to pass the time, he began to play flute and spent a great deal of his off duty hours playing through passages from his symphonic scores and writing his own two-part inventions.²² On June 20 1943, Cramer and his fellow officers on the island were treated to a concert by the great American bandleader, Artie Shaw.²³ In a letter to Miggie, Cramer wrote:

Well, things cleared up somewhat and he (Shaw) was able to put on an hour concert immediately after the show on Monday night. And the men ate it up!

²² Cramer, William. Letter to Miggie. June 8, 1943. MS.

²³ Ibid.

They really enjoyed it but still tempered a little with the resentment of the day before. The band itself is louder and noisier than ever probably the result of having to play out in the open so often. The music is still his own style many of the arrangements the same that he used in civilian life. But what a life they must lead. It certainly must agree with them because I noticed that Shaw seems heavier and healthier than ever before. He has a Chief's rating and most of his men are Musician "second", equivalent to Seamen first, which is pretty darn small potatoes after the sort of money they've been making on the outside.²⁴

Cramer continued to feed his musical appetite whenever possible. Instead of spending most evenings at the movies with his fellow officers, Cramer enjoyed finding a quiet place to listen to some of his favorite symphonic works by composers such as Brahms, Beethoven and Tchaikovsky on the U.S. armed forces radio waves. He enjoyed these moments of peace and tranquility and often followed along with his scores.²⁵



Figure 2.6 Cramer on The New Hebrides Islands enjoying some free time during WWII.
(Used by Permission)

In February of 1944 was approached by Captain Skinner, an officer of the Army Special Services offered Cramer the opportunity to organize a dance band with a group of African American enlisted men who worked on the dock of a neighboring port.²⁶ Unfortunately for Cramer, the organization of the dance band was a total loss. He was only able to recruit two trumpet players, a trombonist, a drummer and a pianist. Unfortunately, no one could read music. After a few hours of trying to rehearse the band through a few rudimentary warm ups, Cramer gave the enlisted men a few words of

²⁴ Ibid

²⁵ Cramer, William F. Letter to Miggie. 14 Jan. 1944. MS.

²⁶ Cramer, William F. Letter to Miggie. 18 Feb. 1944. MS.

musical encouragement. He quickly returned to his home base and retired to his barracks very frustrated.²⁷

In March of 1944, Cramer was sent back to the United States where he was reunited with Marguerite in San Francisco. Cramer met Marguerite before the war at the Beckett-Chimney Corners YMCA camp in the Berkshires of Massachusetts where they were both working as camp counselors.²⁸ They married in San Francisco, California on April 1, 1944.²⁹ Soon after Cramer and Marguerite were married, they moved to New London, Connecticut where he began his training to become a U.S. Naval submarine officer.³⁰ In September of 1945 Cramer was released from the Navy and returned to Columbus, Ohio where he began his Master's degree in music education at Ohio State University.³¹ For the rest of his civilian life, Cramer was active in both the Navy reserves and as a Naval recruiting officer and continued his submarine training in the summers.³² Cramer retired from the Navy Reserves after attaining the rank of Captain.³³



Figure 2.7 Reunited after his return from the south pacific, William Cramer and Marguerite Furlong pose together. Date and location not available. (Used by Permission)

²⁷ Cramer, William. Letter to Miggie. 3 Mar. 1944. MS.

²⁸ Cramer-Fuller, Melanie. "William F. Cramer." Message to the author. 12 Jan. 2012. E-mail.

²⁹ Bell, Sharon and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

³⁰ Cramer-Fuller, Melanie. "William F. Cramer." Message to the author. 12 Jan. 2012. E-mail.

³¹ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

³² Bell, Sharon and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

³³ Ibid.

2.4 MASTER'S DEGREE AND RETURN TO OHIO STATE UNIVERSITY

In the fall of 1945, Cramer enrolled in the Master's of Music education program at Ohio State University.³⁴

I knew I had to have some sort of preparation before I could get back into the field. I didn't know precisely where I was going, but I knew that the Master's degree was a necessity for me to sharpen my skills.³⁵

Following his enrollment at OSU, Cramer was alerted to the fact that the Columbus Symphony Orchestra was holding auditions for the upcoming season. Due to his involvement in the war, Cramer had not played his trombone in nearly four years. After some diligent practicing he auditioned for the orchestra and won the position of associate principal trombone.³⁶ Immediately after winning the position with the symphony, Cramer was asked to serve on the music faculty at Otterbein College in Westerville, Ohio. He began teaching the entire brass studio on a part time basis.³⁷

I was essentially going to school Monday, Wednesday and Friday and then would go to Otterbein College on Tuesday and Thursday to teach while all the time performing with the Columbus Symphony.³⁸

The following year Cramer's teaching and performing career doubled as both Otterbein College and the Columbus Symphony extended contracts to him on a full time basis.³⁹ It was during this time that he wrote his Master's thesis entitled *A Concept of Rhythm; Its Implications in Music Teaching Practice*. His thesis was supervised under the direction of Dr. M. Emmett Wilson.⁴⁰ After completing his Master's degree, Cramer continued to teach at Otterbein College and perform with the Columbus Symphony on a full time basis until 1949. The years between 1945 and 1949 proved to be a very busy time for Cramer and Marguerite. While Cramer was completing his Master's degree, teaching at Otterbein College and performing with the Columbus Symphony, Marguerite gave birth to three children. Their eldest daughter, Sharon was born in 1945. Their

³⁴ Ibid.

³⁵ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Ibid.

⁴⁰ See Appendix A

second child, Jeff was born in 1947, and their third child Heather was born in 1948. Sharon and Jeff were born in Columbus, Ohio and Heather was born in Westerville, Ohio.⁴¹ Their fourth daughter, Melanie was born in 1952 after the family had moved to Tallahassee.

2.5 CRAMER ATTENDS FLORIDA STATE UNIVERSITY

“One thing led to another, and boom! I came to Florida”- William Cramer

In the summer of 1949 Cramer suddenly found himself out of a job with the Columbus Symphony Orchestra as it was folding due to losing all of its financial support.⁴² He continued to teach at Otterbein and considered enrolling for doctoral study at Ohio State University.⁴³ It was at this time that Cramer began to hear about a new doctoral program in music education at Florida State University.⁴⁴ To learn more about this new program, Cramer and the Dean of the Music department at Otterbein traveled to Cleveland, Ohio for the annual meeting of the officers of the National Association of Schools of Music. It was there that Cramer made it a point to meet with Karl Kuersteiner and inquire about the new program at Florida State University.⁴⁵ Intrigued by Kuersteiner and what FSU had to offer, Cramer decided to enroll at Florida State University by the end of their meeting.⁴⁶

In the summer of 1950, William Cramer and his family moved from Columbus, Ohio to Tallahassee, Florida. He moved just in time to enroll in the new Ed.D. doctoral program in music education at Florida State University for the fall term. He served as a graduate teaching assistant for the low brass studio and after completing two years of doctoral coursework he was subsequently hired on as Florida State University's first professor of low brass and would eventually become FSU's first professor of trombone.⁴⁷ Due to his appointment as assistant professor, Cramer did not formally complete his doctoral degree until May of 1958.

⁴¹ Cramer-Fuller, Melanie. "William F. Cramer." Message to the author. 12 Jan. 2012. E-mail.

⁴² Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid

⁴⁷ Overly, Paul William. *"An annotated guide to the William F. Cramer Collection of Solo Trombone Literature in the Warren D. Allen Music Library at Florida State University."* Diss. Florida State University, 1990. Print.

Wiley L. Housewright directed Cramer's doctoral dissertation on the relation of maturation and other factors to achievement in beginning instrumental music performance at the fourth through eighth grade levels.⁴⁸ The goal of his research was to ascertain what factors determine any differences in learning a musical instrument regardless of the grade level at which the student began. Several conclusions were drawn from this study. Cramer found that successful achievement in instrumental music performance at the fourth through eighth grade level is significantly influenced by the students' motor development. The seventh grade level is an optimum time of maturity for the student to begin learning a musical instrument. The student's success in instrumental performance is positively correlated with intelligence, pitch and rhythmic discrimination, tonal memory and personality adjustment. Successful performance in instrumental music is not necessarily dependent upon previous playing experience. Additionally, Cramer found that physical growth did not play a part in the students' ability to gain achievement in their progression on the instrument.⁴⁹

In 1956, Cramer and his children experienced a sudden and devastating loss as Marguerite Cramer had unexpectedly passed away.⁵⁰ Three years later Cramer would later marry Gracie Dorothy Boardman, affectionately known as "Dotty" on January 24, 1959. Dorothy and all four of his children would later survive Cramer upon his death from prostate cancer in 1989.

⁴⁸ See appendix A

⁴⁹ Cramer, William F. "The Relation of Maturation and Other Factors to the Achievement in Beginning Instrumental Music Performance at the Fourth Through Eighth Grade Levels." Diss. Florida State University, 1958. Print.

⁵⁰ Bell, Sharon, and Melanie Cramer-Fuller. Personal interview. 18 Nov. 2011.

CHAPTER THREE
TEACHING CAREER
“He was a pedagogue’s pedagogue.”- Cliff Madsen

During the course of a career that spanned thirty-seven years at Florida State University, the studio of William F. Cramer produced equally excellent performers and teachers. A consummate musician and teacher, Cramer was well respected and appreciated by his colleagues and students. His goal was to instill the importance of solid fundamental techniques while emphasizing and demanding a beautiful tone quality that was efficiently produced with ease. Many would argue that his military background played a large part in the style of his teaching. Former students often describe their initial impression of Cramer as somewhat of a “gruff” person at first, but once his students understood how he worked they found him to be quite warm and kind. Cramer’s instructional style was a task analysis in nature. It was sequential and thorough. A student could not continue on to the next step in their tutelage until the previous step was mastered and understood.

Cramer credits Pierre Monteux as the single most important figure and teacher in his musical education and helped define his teaching philosophy:

Certainly the most influential person and force in my musical and professional life, the one person whom I would name as my teacher, would be the eminent French conductor, Pierre Monteux. One of the most important lessons I learned from him is that we are all in service of the art of music. This has become the guiding philosophy of my musical life.⁵¹

During the summers of 1951-1957, Cramer traveled to Maine to attend the Monteux conducting school. It was there that Cramer honed his conducting craft with his mentor, Monteux. Cramer studied conducting, orchestral literature and played in the conducting seminar orchestra.

⁵¹ Cramer, William F. "Trombone Techniques." *Brass Bulletin* 49 (1985): 61-71. Print.

3.1 THE CRAMER TROMBONE STUDIO

In the summer of 1950 as Cramer was beginning his first semester of doctoral course work, he was offered a graduate assistantship to teach the low brass studio at FSU.⁵² The studio was comprised of undergraduate tuba, euphonium and trombone students. Cramer remained the instructor of low brass throughout the duration of his doctoral coursework and was subsequently appointed the professor of low brass. As the FSU School of Music began to grow in size and in its course offerings, Cramer would eventually teach only trombone students.



Figure 3.1 Cramer teaching a student in his studio at FSU. Date unavailable. (Used by Permission)

First Impressions by Students and Colleagues

As previously noted, many of Cramer's students considered him to be a somewhat "gruff" person upon initially meeting him, but his students would eventually find him to be a kind and thoughtful teacher. Fred Hollis, a tuba player and early student in Cramer's career remarks on his first impressions of his teacher:

⁵² Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

I think most of us freshmen were just afraid of him. We had heard all of these tales of how he made us play so loud in class and in studio, and none of us knew what to make of it.⁵³

Eastman trombone professor and former FSU trombone student John Marcellus describes his perception of his former professor:

Well, he was kind of gruff at first, but once you got to know him, he was soft as a little puppy. He made quite an impression on me at that time as a teacher. He had a deep, very resonant type of a voice. That's the way he was.⁵⁴

Upon leaving from FSU after two years, Marcellus served finished his undergraduate at the University of Maryland and received his master's and doctoral degrees from Catholic University and eventually became principal trombone with the National Symphony Orchestra. Marcellus maintained a deep friendship with Cramer throughout both of their careers.⁵⁵ Robert (Bob) Phillips, also a student of Cramer's from 1965-1969 describes the trepidation he and his fellow comrades in the trombone studio felt prior to meeting Cramer:

Well, he was stern and no nonsense. I mean it was always very professional, very systematic, and very deliberate. I think that some students might have found him to be a little overwhelming. He wasn't touchy-feely. He was what he was about. He had a plan of attack. He was interested in progressive pedagogy depending the type of student that was in his studio, he had a plan of what a student ought to accomplish, where they ought to be at a certain level in their grade, sophomore, junior, senior, that sort of thing. That was kind of my first impression of him.⁵⁶

Colleague and friend, Clifford Madsen remembers serving on the faculty with Cramer.

He was a tall, very well toned human being with a very deep voice. I grew to know him as we served on the faculty. We would talk and we visit with each other. He had a very formal exterior and very warm, gentle interior that would take a little bit to get to but was nevertheless there.⁵⁷

Cramer's students also found that he was a warm person who had a unique sense of humor.

⁵³ Hollis, Fred. Personal interview. 28 Oct. 2011.

⁵⁴ Marcellus, John. Personal interview. 11 Nov. 2011.

⁵⁵ Ibid.

⁵⁶ Phillips, Bob. Personal interview. 2 Dec. 2011.

⁵⁷ Madsen, Clifford. Personal Interview. 21 Jan. 2012.

He didn't strike me at all as mean as I was told. It helped that I had another undergrad that was a year before, Jeannie Little, who told me, "Oh, he's just like your grandpa." So I got to see that side of him a little sooner maybe than I would have if I had just encountered him as a professor. I saw how he would kind of joke around a little bit with some people and I realized he wasn't as intimidating as I had been led to believe. From the get-go, I kind of looked at him as more of a benevolent, kind of father figure, grandpa type. The way he presented himself in Trombone Choir, especially, you could tell he was more on your side and he was just really interested in you resonating the horn.⁵⁸

Former student Jeannie Little really appreciated Cramer's kindness and thoughtful character.

He was just such so decent to the core, wonderful human being. I was really blessed in that way.⁵⁹

⁵⁸ Broadway, Laurie. Personal interview. 14 Nov. 2011.

⁵⁹ Little, Jeannie. Personal interview. 11 Nov. 2011.

3.2 CRAMER'S PEDAGOGICAL APPROACH AND TECHNIQUES

"Blow Freely"- William Cramer

THE LESSON

Those who studied in Cramer's studio were assigned to two thirty-minute lessons a week. International Trombone Association colleague and University of North Texas trombone professor Vern Kagarice recounts a conversation he once had with Cramer about his unorthodox scheduling of two thirty minute lessons per week:

I happened to go by his office door and I saw his schedule, and it listed a name for a lesson 10am Monday for 30 minutes, then another slot Wednesday for 30 minutes. So I see this and I'm thinking he's got some interesting concept of his teaching approach that he sees a student twice a week for 30 minutes. So I asked him about it – "is there some educational secret why you're doing that?" He says no. I said, "Why the 30 minutes Monday and 30 minutes Wednesday?" and he said, "Because my students can't handle me for more than 30 minutes at a time!" The lessons are so intense the students frequently come out of my office dripping with sweat." He was real blunt about it. They can't stand me for 60 minutes – that's why they do it for 30.⁶⁰

Jim Bruce, a former student describes what a typical lesson was like with Cramer. He explains that it was typical for all of his students to audio record their lesson.

You'd walk into his studio, set up, and the first thing-- well, he always tape recorded. Every lesson was tape-recorded. So, we had to bring him the tape. We'd hand him the tape, he's putting it in, he turns around and says "Two days." And we knew immediately that meant how many hours. It had been two days since the last lesson, how many hours had you practiced? So you immediately start shuddering, thinking "Oh my gosh, how many hours had I practiced?" And, he was very methodical. We had two or three books we'd work out of, and we'd give him the number of hours, and he'd call up the first assignment, and we'd play it. And, it was a workout. Every time I left a lesson with him, I'd have to go take a shower. We would just sweat profusely because it was just one thing after another. He'd pretty much let us either play through or struggle through, depending on how much we'd practiced [for] that particular lesson.⁶¹

An early student in Cramer's career at FSU, Dr. David Collings also explains the nature of how Cramer structured his lessons.

Lessons were 30 minutes each, two times a week. It was always down to business and intense. He never was prone to wasting time talking. You played something; he might have you repeat it, with minor comments (thus wondering what you

⁶⁰ Kagarice, Vern. Personal interview. 15 Nov. 2011.

⁶¹ Bruce, Jim. Personal interview. 7 Oct. 2011.

could do better and how), then on to another study. There was always a pace that mixed styles of studies – phrasing, legato, staccato, and other musical elements in increasing complexity.⁶²

TASK ANALYSIS

Cramer's technique for teaching was a task analysis in nature. It was consistent, sequential and concise. The nature of task analysis is a process of breaking down a complex behavior into its smallest parts.⁶³ Whether Cramer was teaching a lesson to a student on tuba, euphonium or trombone, it was not the instrument that mattered but, more importantly, the task of getting the student to start at step one which was to breathe in an efficient way so that he or she resonated the instrument. Cramer's students found that a great deal of their lessons during their first years at FSU centered on this one single concept: to blow freely.

He was a pedagogue in that he was very concerned about starting from the very beginning. I believe he thought the person was the instrument. He claimed that you get most of the information you needed about how well anybody played by watching them take the trombone out of the case without even hearing a note.⁶⁴

FSU colleague John Drew recalls watching Cramer give a master class to a group of fourth graders at a local school in Tallahassee. His approach to the master class was the very essence of task analysis.

He asked me if I would like to join in and watch him give a trombone master class to a group of fourth graders. I agreed and was looking forward to what he might do for them. We arrive to a classroom full of fourth graders sitting very quietly waiting for Cramer to speak. He didn't say a word. He opened his trombone case and took out the slide. Not making a sound he turned to the students and showed them how the slide worked- taking it apart and showing that it was two parts working as one. Still, he said nothing. He then showed them the bell section of the trombone, carefully letting the students look directly down the throat of the bell. Again, he said nothing. He carefully put the bell and slide sections together and quietly picked up the mouthpiece. He shows the students the small and big ends of the mouthpiece, not saying a single word. By this time Cramer had captivated the students. He blew through the mouthpiece without buzzing creating a huge rush of air. Then he buzzed his lips for the students up and down through the registers. He applied the mouthpiece and began to buzz. Without saying a word,

⁶² Collings, David. "William F. Cramer." Message to the author. 14 Nov. 2011. E-mail.

⁶³ Madsen, Clifford, and Charles Madsen. *Teaching/Discipline A Positive Approach for Educational Development*. 4th. Raleigh: Contemporary Publishing Company of Raleigh, 1981. 278-280. Print.

⁶⁴ Madsen, Clifford. Personal Interview. 21 Jan. 2012.

Cramer put the mouthpiece on the trombone and began to play a Bordogni *Vocalise*. After forty-five minutes of demonstration and not saying a single word to the students, Cramer sat back in his chair and in his big deep voice asked the students “are there any questions?”⁶⁵

In many ways, the style in which Cramer conducted his lessons dictated how he lived his life. He was a man from a military background who directed not only his lessons, but also everything else he did, in a strict and direct way. The defining concept that Cramer instilled in not only himself, but also in his students, was the importance of basic fundamentals.⁶⁶ It was his belief as a teacher that if the core fundamental of one’s playing could be properly achieved then it would transfer to every other facets of the students’ musicianship.

When working with a student for the first time, Cramer would insist that the student not attack the note with the tongue, but merely start the sound with a full breath.

In particular, his approach to even starting that first lesson with play a middle F, but play it with no attack, I had never used a no attack on anything and thank goodness that technique is the one that stood by me for the next four years for him to reinforce. This is that part of the discipline of studying with anybody that you get this discipline and it doesn’t matter so much what they’re disciplining you about, but it’s the mere fact that you’re developing a discipline to carry on to formulate your own discipline about how do you study a new technique when you reach it.⁶⁷

Fred Hollis reflects on Cramer’s pedagogical technique of not using the tongue when initially starting the note in their first lessons with Cramer.

I would have never gotten what we call a “characteristic sound” if it wasn’t for this training of blowing without any attack, blowing with no attack what so ever.⁶⁸

Former student Harry Price also describes the importance of Cramer’s technique of not using the tongue for any attack.

He said we don’t attack. Do you know what attack means? He said, “No, look it up in the dictionary. It means to pounce upon with intent to do bodily harm.” I still remember! Pounce upon with intent to do bodily harm. And I thought, “Well,

⁶⁵ Drew, John. Personal Interview. 17 April. 2011.

⁶⁶ See Figures H.1-H.4

⁶⁷ Marcellus, John. Personal Interview. 11 Nov. 2011.

⁶⁸ Hollis, Fred. Personal interview. 21 October. 2011.

that's not how I want to start a piece!" He said, "That's right." So we don't attack ever. We have an initial articulation. Blow freely. Don't tongue. I mean, a lot of non tonguing. A lot. And then maybe later on you would do it, but he made you not tongue. And that was an interesting experience. Uh, and I got to the point where I stopped using the tongue to start things. I mean, it would happen. Again, I'm sure many teachers don't agree with that, but it worked for me.⁶⁹

Although modeling is a primary teaching tool for many applied music instructors, Cramer did not always model with his trombone; he also modeled with his voice while at the keyboard of the piano. Cramer used his naturally deep resonating voice as a way to show his students how to resonate their instrument. It was important that he take the student back to step one so that he could ensure that the student correctly learned the proper fundamentals. His goal was to produce a very good raw product.

His first thing that he did was to completely break me down, take me all the way back to the Clarke basic studies and Peres scales.⁷⁰

Cramer even encouraged his students to seek out new learning opportunities once they left FSU. Former student Jeff Thomas describes a conversation he once had with Cramer concerning his desire to remain at FSU for a graduate degree.

I was contemplating staying for graduate studies and he said, "It's my job to put out a good raw product then you go somewhere else, let them polish you up. I've done what I can."⁷¹

Cramer's students found that although he was a very systematic teacher, he was also a very caring and warm man who is remembered as a benevolent fatherly figure. Former student Harry Price even dedicated a solo recital to Dr. Cramer while studying at the University of South Carolina. He wanted to honor Cramer and show his appreciation for his exceptional teaching.⁷² One of Cramer's favorite things to do with his students was to play trombone quartets. Some of his students would occasionally be invited to read trombone quartets at his house. After reading/rehearsing quartets, Cramer's wife, Dottie, would offer the students ice cream.

One of my other incredibly fond memories is that he would, during my junior and senior year, he would ask three students over to play quartets at his home and that

⁶⁹ Price, Harry. Personal Interview. 18 Nov. 2011.

⁷⁰ Thomas, Jeff. Personal Interview. 15 Nov. 2011.

⁷¹ Ibid.

⁷² Price, Harry. Personal interview. 18 November 2011.

was an incredible treat. It would be quartets and then ice cream. And Cramer was just brilliant. He was one of those that knew everything about everything about music.⁷³

Occasionally Cramer shared a little bit of his sense of humor with his students, especially his female students. He would tell them that women were physiologically a little bit different when it came to playing the trombone.

He would have me come in and play for him and he would tell me how well I was doing and that I was blowing freely. Then in the next breath he would tell me, “But physiologically, women are built differently than men.”⁷⁴

Cramer’s preferred texts for teaching remained the same throughout his career. All students’ primary texts were the *Vocalises* of Marco Bordogni, which were transcribed by Johannes Rochut, the Pares *Book of Scales*, and the Arbans *Technical Method*. Although Cramer was not a masterfully skilled pianist, he often accompanied his students as they played one of the Bordogni *Vocalises*. Having never studied with Eastman School of Music trombone professor Emory Remington, a substantial amount of the daily routines that Cramer’s insisted his students use mimicked those developed by Remington. A typical lesson with Cramer was devoted to encouraging the student to use his or her air in an efficient manner in order to produce a characteristic, resonate sound on the instrument. Cramer’s lessons were usually void of any sort of long personal conversations; any topics of discussion were of the task at hand. Lesson time was devoted strictly to playing and learning.

He had a reputation of teaching the same lesson over and over and over. And I think that’s fundamentally correct because he emphasized an unrestricted airstream and a big sound. Beyond that, it was almost like things would take care of themselves. In the four years that I took from him, I can only recall working out of two books. One was Pares Book of Scales, which we worked on every lesson, and the Bordogni Vocalises. He seemed to fashion himself as an opera expert because he loved those Vocalises. In fact, he would sit down at the piano and accompany during the lessons on the Vocalises.⁷⁵

Cramer’s students continue to pass along his ideas, influence, and approach in their own teaching.

⁷³ Little, Jeannie. Personal Interview. 11 Nov. 2011.

⁷⁴ Ibid.

⁷⁵ Hanna, Paul. Personal Interview. 8 Nov. 2011.

I use many of the music resources Dr. Cramer had me study, as students reach the maturity to learn the material. I focus on the individual and what they are doing to produce a specific sound. If something needs to be changed, I try to show them a physical explanation of how to make the change. I work to have students use good air support of tone, without distortion.⁷⁶

Tim Douglass, a former trombone student and music educator uses what he learned from Cramer and applies it to his teaching.

I think a lot of that stuff, you know, really became important to me. I model a lot of my teaching on how Dr. Cramer taught me. He wasn't a real detail oriented person about, you know, embouchure or this and that, he wouldn't go there. It was all about lot of just teaching music.⁷⁷

In an interview in 1999 for the International Trombone Association Journal, John Marcellus discussed the influence Cramer had on him in his early years.

Bill was a big influence on my whole musicianship. I studied with him at music camp when I was 16. When I went to college the next year, I studied with him for the following two and a half years. Basically, he was my first trombone teacher. He made a funny statement at one point. He said "I'm not going to teach you a thing about music, I'm going to teach you to blow the horn", and that's exactly what he did. He taught me how to control the instrument and at the same time develop a musical personality, which was unbeknownst to me at the time. He would subtly influence your musical personality.⁷⁸

David Burris, a student of Cramer's in the early 1970's found great honesty in Cramer's approach to teaching.

He literally took me back to square one and taught me how to blow the horn. In a nutshell, that's what it was. His quote that you've probably heard before is "blow freely." He would say, "Blow freely, live freely." He would say it at the end of every lesson just about. His whole approach to things was just so right on for me, it was great. There was a truthfulness about his whole approach which was just fantastic and he was totally honest with you and not that he tried to offend you in any way, it's just that he was giving you immediate feedback. His whole approach was to, I believe, to teach the student to be independent. That was his whole nurture and to teach independence through the trombone. I really used that independence. I use that as a premise to this day when I teach privately and also in my regular teaching job.⁷⁹

⁷⁶ Collings, David. Personal Interview. 14 Nov. 2011.

⁷⁷ Douglass, Tim. Personal Interview. 15 Nov. 2011.

⁷⁸ Martin, James A. "John Marcellus: Man of Many Colors." *International Trombone Journal*. 27 (4). 1999. 32-36. Print

⁷⁹ Burris, David. Personal interview. 20 November 2011.

Cramer even gave a great deal of his time to students who were not music majors in the School of Music. He devoted a portion of his time to teach a young mathematics major by the name of James Kraft. After graduating from FSU, Kraft went on to become a very successful musician who performed in the trombone section of the National Symphony Orchestra. He found Cramer to be a very encouraging teacher.

He was particularly encouraging to me, as a non-major, I didn't think that I was going to be very encouraged to participate in a lot of things but he was not only encouraging in the quartet, but in other things I did around school as well. Even though I was a math major, I had a number of faculty convinced that I was a music major because I was hanging around the school so much. He was always particularly encouraging, very detailed in preparation of pieces. He was always very interested in having everybody, all his students. He encouraged his students to work really hard towards a specific goal and he was just really was very dedicated to that.⁸⁰

INTERNATIONAL TEACHING- GUSTAV HOENA

Due to his frequent visits to Eastern Europe over the course of his career, Cramer began to develop professional relationships and friendships with trombonists behind the Iron Curtain. One such friendship was formed with Hungarian trombonist Gustav Hoena. Cramer and Hoena met at the first International Brass Congress in Montreux, Switzerland in 1976. Hoena was so impressed by Cramer's enthusiasm for teaching and seeking out new music that he petitioned his native Hungary to allow him to study with Cramer at FSU. Hoena became Cramer's first international student.

I met with Dr. Cramer in 1976, in Montreux at the First International Brass Congress, held in Switzerland. And it was a very interesting thing because it was the first international Brass Congress from all over the world – trumpet, horn, trombone, tuba from all over the world. It was a fantastic, great session, and everyone had a little card. Bill Cramer came to me and said, "Listen, are you from Hungary? From where?" And I said, "I am from Budapest." He said, "I have been there. Why didn't we meet in Budapest?" So we started to talk, and we spent one week together. We spoke about a lot of things and how I could possibly how I can go to the United States to study.⁸¹

Hoena was interested in seeking instruction from Cramer after having heard the Los Angeles Philharmonic during a tour throughout Eastern Europe. He found that the

⁸⁰ Kraft, James. Personal interview. 16 November 2011.

⁸¹ Hoena, Gustav. Personal interview. 07 Jan. 2012.

American trombone sound was different than the kind of style of sound in Europe. He wanted to know if Cramer could teach him this new way of playing.

In 1974, the Los Angeles Symphony orchestra had been here in Budapest, and they spent 4 days in Budapest and we were together all days. It was a great thing, maybe they were the first American orchestra here in Hungary, in Budapest, and we were together, all the low brass section. So we spent [the time] together, and we invited them to make a little master class in the Franz Liszt Academy. So they did, and after I saw that maybe there was something a little bit different about the American style of sound and how they blow their instrument. So this was my first question to Bill Cramer that what is possibility to go there because I decided that I have to go to United States to study the American secret. Bill Cramer laughing very much, “ha ha, the big American secret”... and at the time, in Hungary, was a socialist country, and it was very difficult for me to go to the United States. So the first thing was I had to contact Bill Cramer and Florida State University. After 2 years very hard work, I got permission to go out from the country and to go to United States. I have to be here, it was a very, very hard time, you know. You cannot believe how much it was different 30 years before... so it was a very hard thing. But, I got permission at the time, and Bill Cramer and Florida State University gave to me a scholarship for a summer course, and I had in 1978 from June – August, 3 months at Florida State University. This was the first time when I have been in the United States.⁸²

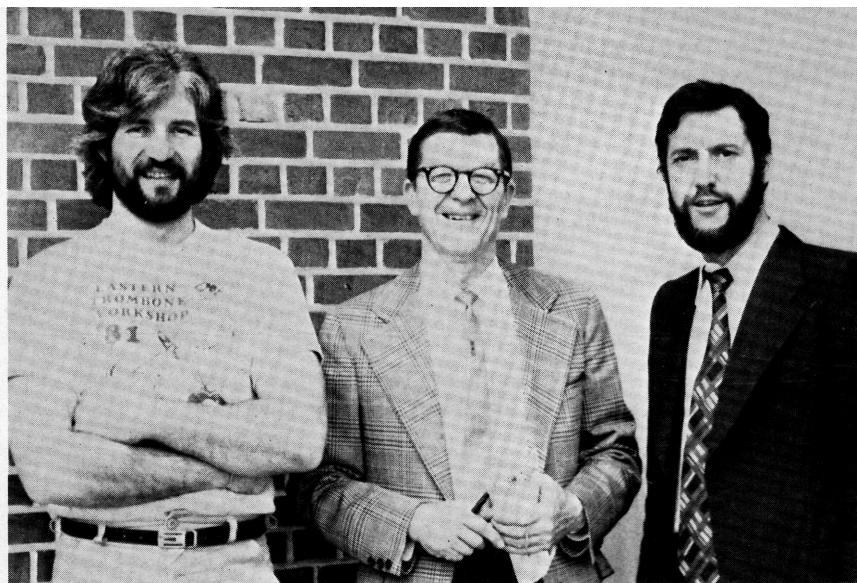


Figure 3.2 Gustav Hoena (left) , Bill Cramer (center) and Andre Vaisse (right).
Date unavailable. International Trombone Journal.

At the time of his matriculation to Florida State University, Hoena was already a member of the Hungarian Radio Symphony. He was particularly interested in the

⁸² Ibid.

American style and sound of trombone playing, which tended to be a rounder, darker and bigger sound. Over the course of his study, Cramer took Hoena back to step one with his first lesson being no different than the first lesson of a typical student of Cramer. It started with the concept of blowing a large amount of air freely and starting the sound without the use of the tongue.

Over the years, Cramer and Hoena maintained a close friendship. So close that Hoena considered Cramer and his wife, Dottie, to be his American father and mother. As a professor at the Franz Liszt Academy of Music State University, Hoena bases his teaching system on what he learned from Cramer.

My teaching system is based on what I studied with him. The material, the foundation is based on the Remington system but I think most of United States is using this. The main thing, how we can create a beautiful sound and the breath control is the same. I have been in West, East coasts, the middle – everywhere a little different, but the main thing is the same. I still use what Cramer taught me.⁸³

TEACHING PHILOSOPHY

Philosophically, it was important that Cramer instill in his students that they were not just trombone players or low brass players, but more importantly they were musicians. The impact of his pedagogical approach on his students was profound in that many still carry on his techniques and ideas in their own teaching today. The simplicity of that which he taught made understanding difficult concepts easier for the student to grasp. It was not Cramer's intention to produce an overly analytical student. His system of teaching did not overload the student with too many concepts at one time. The goal for the student was to be able to produce a singing, resonant quality of sound through efficiency of breath and direction of airflow. Many of Cramer's students and colleagues can recall his lessons as being quite loud, but he never waived from this technique, which encouraged the student to move a massive amount of air through the instrument. It was later on in their course of study that the student began to learn how to incorporate finesse into their playing.

He laid out such a course of studying the basics of how to play. Of course the air flow thing is very important, the blow freely which I still have on every horn I

⁸³ Hoena, Gustav. Personal interview. 7 January 2012.

have. I have either a label or an engraving somewhere on it that says blow freely. He was so into that. He had that teacher's thing that I think is super important which is he could make you believe and could make you play better in his studio than you could outside of his studio because he could get you to just relax and let it happen and stuff would happen.⁸⁴

When it came to selecting recital literature, Cramer would guide his students based on their ability level. He also encouraged his students to perform new works just as he had with pianist Bob Glotzbach.

One particular and notable facet of Cramer's pedagogy was that he was not concentrating on inhalation, as many teachers were, as he was about exhalation. His process was to breathe deeply in order to blow freely which became his mantra for his entire career.

He was talking about blowing, while someone else was talking about "suck the air for the instrument" and he wanted to turn that back around where the function is blowing.⁸⁵

In 1985 Cramer published a treatise that thoroughly summarized his pedagogical ideas and techniques. The title of which was *The Fundamental and Essential Principals of Trombone Performance Technique: Their Teaching and Application*. Originally a paper that he first presented at the 2nd International Colloquium for Brasses in Chatenay – Malabry, France in 1983 was subsequently published in the Brass Bulletin in three different languages in 1985.⁸⁶

In 1980 the FSU trombone studio grew with the addition of Dr. John Drew. Drew would remain a close colleague of Cramer until Cramer's retirement in 1987. Currently, Drew is at Professor of Trombone and head of the wind, brass and percussion departments at the Florida State University College of Music.

⁸⁴ Thomas, Jeff. Personal interview. 15 Nov. 2011.

⁸⁵ Kagarice, Jan. Personal interview. 15. Nov. 2011.

⁸⁶ See Appendix B and Appendix J

3.3 THE SEMINOLE SACKBUT SOCIETY



Figure 3.3 Cramer conducting the FSU Seminole Sackbut Society in the Lobby of the Florida State Capitol Building. International Trombone Association Journal.

Not necessarily a required ensemble for all of Cramer's students, the trombone choir usually had a very high rate of participation every semester. Occasionally there would be a key player missing, but that didn't seem to upset Cramer.

It was always fun and we just played some cool stuff and I remember getting ready for some performance and this guy couldn't be here and this guy couldn't be here and we're all like, "Oh, no!" you know, "who's gonna play?" and I just remember him and his low voice and said, "We'll go with what we've got."⁸⁷

Cramer named the ensemble the *Seminole Sackbut Society* making use of the FSU mascot, the Seminole Indian and the ancient name of the trombone. Cramer exclusively conducted the choir, which played standard and new works. On his visits to Eastern Europe, Cramer not only sought new literature for the solo trombone and piano, but also for the trombone choir.

Former student Brian Brink recalls playing in the Seminole Sackbut Society.

The SSS met once a week and was part of the studio obligation with no credit given for the time. It was a fun time, with plenty of good music making and one

⁸⁷ Douglass, Tim. Personal interview. 15 Nov. 2011.

where Dr. Cramer would loosen up a bit. Dr. Cramer was a good conductor (I believe he studied with Pierre Monteux) and used a long baton. We had some memorable moments with him leading Tommy Pederson's *Bosco Rosco* and seeing him swing back and forth and intone "Root-oot-ta-toot-toot, Root-oot-ta-toot-toot."⁸⁸

Famous among students for how he explained his conducting pattern, Cramer would explain it in its simplest terms.

I remember he studied with Pierre Monteux. Cramer's baton was like very long. Seriously, you could hear it whistle. He'd go this is one (swish!), here's two (swish!), here's three (swish!), here's four (swish!). Any questions? Very clear conductor.⁸⁹

Cramer even allowed those who weren't members of the FSU trombone studio to join and play in the Seminole Sackbut Society.

There were people in there I wouldn't see any other time but then. We would go on stage, good lord, and sometimes there would be 35 trombones. Some guys that I'm actually still in touch with that never were music majors but came and played in it. He had kind of a Teddy Roosevelt rough-rider approach to it. We'll just run it and then we'll talk about what happened and then we'll run it again. Of course, he's famous for having his Lawrence Welk-sized baton, right. I mean the dang thing needed a sheath. He used it very much as a teaching method because it was getting us to play things that were in a different mode than the other entire brass choir, symphonic band, and orchestra.⁹⁰

He founded the Seminole Sackbut Society after he was no longer conducting the FSU Brass Choir. For many of Cramer's students, the Seminole Sackbut Society was a favorite and memorable part of their education.

What has always resonated with me in my mind as I remember trombone choir was it was an important thing for him.⁹¹

Jeannie Little discusses the vast amount of repertoire the choir performed during her years as a student.

In trombone choir, we played such incredible repertoire. We did all the standards, just the standards that are out there now. Actually, some of them are standards now but they weren't when we played them. We played the new pieces like

⁸⁸ Brink, Brian. Interview by Email. 21 Nov. 2011.

⁸⁹ Little, Jeannie. Personal interview. 11 Nov. 2011.

⁹⁰ Thomas, Jeff. Personal interview. 15 Nov. 2011.

⁹¹ Douglass, Tim. Personal interview. 15 Nov. 2011.

Musica Trombone Issima with all sorts of different techniques. There were a lot of pieces that were written for Cramer or that he got written. He's really responsible for a lot of the repertoire we have. It was awesome. And he used to always say, if you're going to make a mistake, make it a big one so I can hear it. Everything with a great sound! His whole blow freely idea.⁹²

The choir not only played on campus, but also represented FSU at both the Eastern Trombone Workshops in Washington, D.C. and the International Trombone Festivals in Nashville, TN. In 1982, the choir was the winner of the International Trombone Association Emory Remington Trombone Choir Competition.

I do remember when we won the Remington Competition, we were not aware there was a competition. We just knew we were chosen to go play at the ITW.⁹³

The choir was so important to Cramer and his students that a performance was given in his memory at his memorial service at First Presbyterian Church in Tallahassee, FL. Students traveled a great distance to come and take part in this ensemble for his memory. In his honor the trombone choir performed the Navy Hymn *Eternal Father, Strong to Save*.⁹⁴

The following is a quote by Cramer's former student and Eastman School of Music trombone professor, John Marcellus concerning Cramer's role in the history of the trombone choir.

William F. Cramer, my teacher from Florida State University, was instigator of a number of compositions through the ITA Commissions Committee and by himself for large trombone ensemble that included composers from America and Europe. These included Carl Vollrath, Frigyes Hidas, John Boda, Frederick Goosens, Paul Basler and one for 80 Trombones by Henry Brandt, premiered by Billy Robinson and the Bay Bones. Some of these pieces were premiered by the "Dirty Dozen," a group of college trombone professors performing at the ITW under Cramer's leadership. Dr. Cramer began to establish a standard instrumentation of 12 trombone parts divided into three quartets for most of these compositions even though the "Jazz Condiments"(1976) by Carl Vollrath was scored for twenty trombones divided into five separate quartets.⁹⁵

⁹² Little, Jeannie. Personal interview. 11 Nov. 2011.

⁹³ Ibid.

⁹⁴ See Appendix C

⁹⁵ Marcellus, John. *Eastman Trombone Choir*. Web. 1 May 2012.
<<http://www.esm.rochester.edu/trombone/ChoirHistory.php>>.

CHAPTER FOUR PERFORMING CAREER

When Cramer joined the Florida State University School of Music faculty he began to establish his performing career as a soloist, chamber musician and conductor. He frequently performed recitals with fellow piano faculty member Robert Glotzbach,⁹⁶ performed as a soloist with FSU bands⁹⁷ and also performed with faculty chamber ensembles such as the faculty brass trio and quartet, and the FSU percussion ensemble.⁹⁸ Over the course of his career, Cramer conducted several instrumental ensembles at FSU. His conducting credits include the brass choir whose concerts were often shared with the FSU percussion ensemble under the direction of Ramon E. Meyer, the trombone ensemble (later named the Seminole Sackbut Society) and various guest conducting appearances with FSU concert bands.⁹⁹

Cramer took the art of conducting very seriously. He spent several consecutive summers studying the art of conducting with eminent French conductor Pierre Monteux.¹⁰⁰ Much like he wanted his students to play with a full, resonant sound, Cramer liked to watch a conductor who could give a clear, understandable beat pattern.

He had very strong opinions about conducting. He appreciated clear, not fancy conducting.¹⁰¹

Cramer would not tolerate sitting in an ensemble where the conductor was difficult to read or follow.

He cared about conducting but only to the point that the conductor made it easy for the performer and everybody to be cohesive at the utmost possible level of musicianship, that which the composer, as far as anybody knew, intended. In that sense, he was very, very literal. In one particular setting, when Bill first went and we had a new conductor there, he was sitting there right in the middle of something he raised his hand and the conductor stopped and he said, “Where’s the beat?” The conductor couldn’t handle it, just was taken aback and started to, and finally without addressing it the conductor regained composure and went back to letter A or something and about four more measures into it, Cramer raised his

⁹⁶ See appendix D

⁹⁷ See appendix E

⁹⁸ See appendix F

⁹⁹ See appendix G

¹⁰⁰ See introduction to chapter 3.

¹⁰¹ Thomas, Andre. Personal interview. 3 May. 2012.

hand again and said, “Where’s the beat?” Then he got up and looked at everybody, shrugged and walked away. Never to return.¹⁰²

¹⁰² Madsen, Clifford. Personal Interview. 21 January. 2011.

4.1 FACULTY CHAMBER ENSEMBLES

Soon after his arrival in 1950, Cramer began performing in faculty chamber ensembles. The first such ensemble was the faculty brass quartet. The members of this ensemble were Robert Braunagle and Eugene Crab, trumpet, James Parnell, horn and Cramer as the trombonist.¹⁰³ In 1951, professor Joe White would replace Parnell on horn. This ensemble only performed together from 1950 to 1951. Years later in 1967 members of the brass faculty would reform a new chamber ensemble this time consisting of a trio. Members of the faculty brass trio were Ralph Montgomery on trumpet, William Robinson on horn, and Cramer on trombone.¹⁰⁴ In 1972 William Capps replaced horn professor William Robinson and in 1973, Don Hazzard would replace trumpet professor Ralph Montgomery.¹⁰⁵ The faculty brass trio performed recitals at FSU and would occasionally tour throughout the state of Florida until 1973.¹⁰⁶ In an interview in 1988 with Paul Overly, Cramer explains the formation of the faculty brass trio:

Now, long about this time, I became interested in music for trio. About that time we had faculty members here who were interested, and had now realized that there was a body of literature, and the granddaddy of all that literature was the Poulenc *Sonata for Brass Trio*. William Robinson on horn and Ralph Montgomery on trumpet got together. For six years, we had the most exciting chamber music experience I have ever experienced. Horn, trumpet, and trombone. I did the same thing for that group that I did with myself. That is, I started writing out to composers all over and got some works written for us, and that boosted that repertoire.¹⁰⁷

Later in his career a faculty brass quintet would be formed and Cramer would only occasionally perform with the ensemble; he would frequently outsource the trombone part to a well deserving student.¹⁰⁸

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

¹⁰⁸ Thomas, Jeff. Personal interview. 15 Nov. 2011.



The Brass Trio

*William Robinson - horn
William Cramer Trombone
Ralph Montgomery - Trumpet*

To Mary Ann Finley (Wife)

Figure 4.1 The Faculty Brass Trio. L-R William Robinson, horn, William Cramer, trombone, Ralph Montgomery, trumpet. Date not available. FSU Music Archives.

4.2 THE WILLIAM CRAMER/ROBERT GLOTZBACH DUO



Figure 4.2 William F. Cramer and Robert Glotzbach circa 1964. FSU Music Archives.

Over the course of a thirty-five year performing career, Cramer and FSU faculty piano professor Robert Glotzbach presented recitals of new and standard music for trombone and piano at FSU and across the southeastern United States. In an interview with Paul Overly in 1988 Cramer describes the formation of his relationship with Glotzbach:

At the same time that I arrived down here there was a fellow by the name of Bob Glotzbach was hired on the faculty and he had one of the piano studios that was immediately across the hall from me. So, in order to feel my way around, I volunteered doing a recital after I got here Glotzbach and I ended up together: we joined forces. Over the years, Bob and I realized that we had played continuously for 35 years, and we made it a practice try to try to present two major recitals every year and each one of those recitals was inherently made up of new music.¹⁰⁹

Cramer and Glotzbach began performing recitals comprised of original works for trombone and piano.¹¹⁰ Seeing that the repertoire for solo trombone and piano had little depth at that time, Cramer began to seek out new compositions from composers who

¹⁰⁹ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

¹¹⁰ See Appendix D

were willing to write for the trombone, which at that time was rarely taken as a serious solo instrument.¹¹¹ Cramer constantly sought out new works for solo trombone and piano.

I found out that the literature was just-- just nothing! The Hindemith Sonata from 1941 is the model and that's the starting point for our whole trombone repertoire. We were always reaching out and trying to get new stuff. Of course, the first thing I did was press everybody on the faculty.¹¹²

The Cramer/Glotzbach duo established an outstanding performing career together. They regularly performed together in recital at least twice a year at FSU or on tour around the Southeast United States.¹¹³ Carrying a diligent and demanding teaching load, Cramer found it necessary and musically worthwhile to continue to perform new music that was being written exclusively for him and Glotzbach. Their many concerts of new and standard repertoire over the years rivaled the number of recitals given by many of their university colleagues. When performing new works for trombone and piano, Cramer insisted that the composers' new compositions be written in sonata form. He strived to instill in his students that the music he performed was not music that was merely for solo trombone but music for trombone and piano. Cramer felt that his performances with Glotzbach were a musical collaboration rather than a solo trombone feature.

I think that's one of the reasons that he and Bob Glotzbach had such a nice relationship because they shared that point of view and they shared it deeply, not just an affirmation of each other but as two people trying to evidence their own musicianship through, in this particular case, the trombone and piano.¹¹⁴

Prior to his appointment at FSU, Cramer had already begun making inquiries into acquiring new music for solo trombone while teaching at Otterbein College. Two such people that Cramer contacted were the notable trombone soloists, Davis Schuman and Stuart Dempster.¹¹⁵ Both Schuman and Dempster had been seeking out new compositions for solo trombone and Cramer found them to be a helpful resource in his

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ See Appendix D

¹¹⁴ Madsen, Clifford. Personal interview. 21 January 2012.

¹¹⁵ Ibid

endeavor to further the solo trombone repertoire. Here, Cramer explains the importance of Schuman's work.

There is a name that absolutely must be brought to the surface among trombonists and that name is David Schuman. When I first started making inquiries around, and this was when I was at Otterbein College, I found out about David Schuman, who was then associated with Julliard School of Music. Schumann is probably the first guy in the United States who made an honest effort to present the trombone as a recital instrument. And Schuman had quite a number of significant pieces written for him. I was following the footsteps of David Schuman, who had already gotten a start, during the war, probably. Of course, I was overseas at that time. But he had already gotten a start toward presenting the trombone as a recital instrument.¹¹⁶



Figure 4.3 Fellow trombonist and colleague of William Cramer, Davis Schuman.

Stuart Dempster remarks on the impression Cramer made on him as he was seeking out sources for new literature.

I was very impressed not only by how he would take the time to ask me intelligent questions about these new pieces but also his keen interest in the music itself and what I had to say about it. He came to my master classes and I could see that his interest was genuine. His gruff - almost military manner - amused me, but there was never any doubt that his interest was strong. For one who was not likely ever to play these pieces, over time he "tested the waters" as it were by looking closely at some of the seemingly more approachable pieces, such as those by Andrew Imbrie, Ernst Krenek, and Robert Suderburg. These pieces and others are actually surprisingly difficult but ever the consummate musician, Bill wanted to know more about them.¹¹⁷

¹¹⁶ Ibid.

¹¹⁷ Dempster, Stuart. Message to author. 23 December 2011. E-mail.

RECORDINGS

In 1964 and 1968, Cramer and Glotzbach recorded two albums featuring new music for trombone and piano Southeastern League Composers.¹¹⁸

I was trying to promote the Southeastern Composers League in hoping that they would help promote me! You know, pat each other on the back. The first issue never did sell out. So, that was 1964 and there were a couple recordings that followed that. It must have been about 1968 when we did our second recording.¹¹⁹

Cramer and Glotzbach returned to the recording studio in 1975 to record their third album that featured the music of composer and friend Carl Vollrath.¹²⁰ Cramer began collaborating with Vollrath in the early 1960's when he was a graduate student in composition at FSU.¹²¹ Over the course of their careers, Vollrath continued to compose pieces for Cramer and Glotzbach and for the FSU trombone choir.¹²² Vollrath credits Cramer as an influential promoter of his music:

I think he filled a unique position. There were other trombone players that played better than he but what he did was unique because he helped unknown composers like myself and promoted their works. I remember him saying all the time, "Trombone players, they don't care what they're playing, as long as they are in a group, they're happy." He wanted to change that. He wanted to say yes, it is important what you play, not only that you're in a group having a good time. It creates some good literature for trombone and that's what he was out to do. So anyone who wrote for the trombone, he would perform it and promote it. Someone like Bill, he could do that, he could take a guy like me who was completely unknown and if he liked the work he could promote it and play it. He had that luxury. I wish there were more musicians like that. He would carve out uniqueness in their career rather than trying to follow someone else. So that's something we can do that no one else can do better, only we can do that and we need to find out what that is. I think in the case of Bill, that's what he did.¹²³

Vollrath continues to explain what an important role Cramer had in promoting his compositions.

I had some terrific works and through that I got commissions to write a bass trombone sonata, alto sonata, alto trombone sonata, some weird things. Without him, I would have never done those. He basically helped the trombone literature

¹¹⁸ See appendix H

¹¹⁹ Cramer, William F. Personal interview by Paul Overly. 16 December 1988. Recording.

¹²⁰ See appendix H

¹²¹ Carl Vollrath. Personal interview. 28 Nov. 2011.

¹²² Ibid.

¹²³ Ibid.

and so many other composers. There are so many other people that he promoted. It was a unique relationship and I think mine was unique because most of those pieces are jazz and Glotzbach was a jazz pianist and so it just fit the bill. I think Bill liked that too. So I think that was a unique combination.¹²⁴

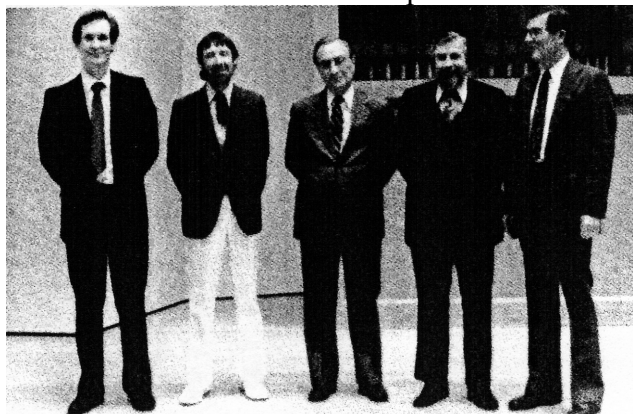


Figure 4.4. L-R John Drew, Carl Vollrath, Robert Glotzbach, John Marcellus, and William Cramer. This picture was taken in Opperman Music Hall for a special concert honoring Dr. Cramer and his career. April 14, 1984.¹²⁵ International Trombone Journal.

Another FSU composition graduate student by the name of Helen Stanley-Gatlin also wrote for Cramer and Glotzbach. Her sonata for the Cramer/Glotzbach duo was premiered at FSU in 1971.

I was at the university working on my Master's and had a fellowship, which involved just having to play in the orchestra. I was a composition major with Ernst von Dohnányi. I became aquatinted with Bill Cramer because he was there and I was there and he was involved with the orchestra and so was I. He became interested in getting people to write for him because there isn't a lot of performing solo trombone music around, at least there wasn't then. So, when he asked me to write something for him I was delighted!¹²⁶

Stanley describes her impressions of working with Cramer as she composed the Sonata:

I was most impressed by the way he played and not only technically, but he's very expressive. You have to be very expressive because this piece has a lot of moods. He was very organized and just real disciplined, but there was a certain amount of free spirit there and he was perfectly willing to allow it in other people. He was emotionally and technically capable of shade of expression. He definitely played as an individual artist, no two ways about it. Beyond being a really great guy, he definitely was an inspiration and a pioneer. I have no knowledge of anyone that has done what he has done with a trombone. He did it with such ease and grace.

¹²⁴ Ibid.

¹²⁵ See Appendix I

¹²⁶ Stanley, Helen. Personal interview. 14 Nov. 2011.

But, he's one of those people who has what appears to be a calm exterior but he's just thinking all the time.¹²⁷



Figure 4.5 William Cramer (right) and Helen Stanley- Gatlin after the premiere of Gatlin's sonata written especially for Cramer. August 5, 1971. Tallahassee, FL. Cramer Collection.

¹²⁷ Ibid.

CHAPTER FIVE INTERNATIONAL TROMBONE ASSOCIATION

5.1 FOUNDING MEMBER

In 1972, Cramer attended and served as a faculty member at the National Trombone workshop at Peabody College in Nashville, Tennessee. It was at this workshop that Tom Everett proposed a meeting with all of the present faculty members to discuss the formation of an international trombone association. During the course of the meeting, Cramer nominated Thomas Everett the International Trombone Association's first president.

There was a meeting during the week and I proposed starting an association that would promote trombone literature, common interests, represent the trombone with instrumental companies and publishers, trying to keep things in print, trying to get things in print, to be a kind of clearinghouse for trombone ideas and events around the world. Henry Romersa, stuck this meeting on the end of a 5 o'clock session, in between 5:00 and a 7:30 concert. So he scheduled it but it wasn't the most convenient time for everybody as it was the dinner break. It was the last day and so I made this presentation. People seemed interested, and a few asked some questions. I said well you know we'll have to get a constitution and a board and all. There was dead silence and finally from the back of the room, a gentleman standing, Bill always like to stand at these sessions, and then suddenly came Bill's voice booming out saying, "I nominate you President! Those in favor?" And all these people sitting there say "I." With that boom he cried out, "Let's go to dinner!" The room cleared out and I was the President and that's it. That's how the organization got started.¹²⁸

¹²⁸ Everett, Thomas. Personal interview. 09 November 2011.

5.2 ITA COMMITTEES

Over the course of his involvement with the International Trombone Association, Cramer served as chair of the Commissions Committee and also developed the international assistance program-AIM (assist an international member) committee. During his tenure as chair of these two committees, the international trombone association saw a great deal of growth in the trombone repertoire and in the membership of its international members from Eastern Europe thanks to the efforts of Cramer.

One of the things that you have to understand about ITA is in those early years pretty much everything was done after the fact. They would just do stuff, and then three years later, formalize what they did and call it a committee. So by the time they started the Commissions Committee, Bill had already been commissioning music for ITA.¹²⁹

Throughout his career, Cramer had continued to feed his three passions: to seek out new solo literature for trombone and piano, to teach and to travel. Cramer's travels to Europe were in the interest of obtaining new literature for the trombone, teaching, participating in music festivals as a judge and making new acquaintances with musicians, especially trombonists and composers. His travels frequently took him to eastern block countries where it was very difficult for composers to get their works performed in the west. Cramer sought out new composers who would agree to compose a piece for trombone and piano in exchange for having the piece premiered by himself and Glotzbach back in the United States. His criteria for new works was simple, for solo trombone and piano the work must be a sonata. If the piece were for trombone choir, it must be no more or less than twelve parts.

Cramer was a seminal figure in the advancement of trombone literature. He was responsible for coordinating with the International Trombone Association the commissioning of one of the most performed sonatas and cornerstones of the solo trombone repertoire. Stjepan Šulek's famous work for trombone and piano "Sonata Vox Gabrieli" (the voice of Gabriel) was commissioned by the International Trombone Association and dedicated to Cramer in 1973.

Bill liked to travel in Europe as you know. He would go there and he would find these pieces of music and he would bring them back and because he was trying to

¹²⁹ Kagarice, Vern. Personal interview. 21 November 2011.

help out ITA, he would, after the fact, get ITA to commission it. The most prime example was the Šulek Sonata. It says on the top that ITA commissioned it. Well, ITA didn't commission it. Bill found it, brought it back, went to some meeting and said, "Hey, would you like to put ITA's name on it? We can give him \$75, and he'll be happy." So ITA officially commissioned the Šulek for \$75. But Bill had already brought it back – it was a complete after-the-fact thing. Same thing with the Hidas *Seven Bagatelles for Trombone Choir*, we played that in Nashville and then ITA commissioned it. And I don't know how many other pieces were the same way, but Bill just did it. He didn't ask questions, he didn't ask permission, he would just do it. And then bring it back and then ITA would say "sure, we got nothing to lose. It's not costing us anything. Yeah, put our name on it." And so a lot of these pieces Bill was responsible for.¹³⁰

For a time, Cramer chaired the commissions committee in the ITA.

He even chaired the Commissions Committee in the early years. I think there may have been four people on the committee and he was the chair. I take it he did most of the work and research and arrangements with the composer. In several cases, pieces were commissioned without funds being involved, so either Bill had done it personally or he had some other kind of personal relationship with the composer. So he was responsible for a lot of works coming into the literature."¹³¹

ITA colleague Stuart Dempster succeeded Cramer as the Chair of the commissions committee.

I knew him best was when he was Chair of the Commissions Committee. He did that for a number of years and some good, solid works came out of that time likely the most well known being the Sulek "Sonata". He had a deep interest in the "Sonata" form and would track down trombone pieces with that title. I then succeeded him as Chair of Commissions committee for a few years. He was very helpful to me during the transition, and continued his assistance to me all during the time I was Chair.¹³²

Throughout his many years of traveling, Cramer established lifelong friendships with his eastern European colleagues. During the Cold War, many of those behind the Iron Curtain had difficulty obtaining a membership with the International Trombone Association due to economic restrictions between the United States and Eastern Bloc countries. In order to assist those in countries behind the Iron Curtain with membership in the ITA, Cramer began initiating the process of creating the AIM committee. The

¹³⁰ Kagarice, Vern. Personal interview. 21 November 2011.

¹³¹ Everett, Thomas. Personal interview. 09 November 2011.

¹³² Dempster, Stuart. Message to author. 23 December 2011. E-mail.

purpose of the committee was to assist an international member in gaining membership in the ITA through the sponsorship from a member in the United States. The AIM committee was chaired by FSU Colleague, John Drew from 1988-2001.

In Bill's travels to Europe, he would go to these competitions and observe and make contacts. Eventually, he got invited as a judge. But he went lots of times as a spectator and of course, he'd encounter university teachers and players from behind the iron curtain at these things. That's where he got some of this music. When the Šulek was written, it came out of Yugoslavia, which was still behind the iron curtain for instance. But he had the connections. And he would come home with a list of names of people who should be in ITA but who couldn't afford it or in those days, the communist regime wouldn't allow them to send their money to the west. So even though they had the money and wanted to join ITA, they couldn't. So Bill figured out this exchange program where – in fact, I did this, I sponsored a Hungarian guy – I paid his dues and in return, he sent me Hungarian music. So, it was an informal kind of program that Bill organized, of “let's swap stuff.” Several years into that, we put a name on it – AIM.¹³³

ITA colleague Thomas Everett also speaks to the importance of the AIM committee.

He was really the founder of the AIM program. He should get credit for that. Bill had already been very extremely active, more so than any trombone player I knew at the time, with engaging, reaching out to, meeting with, corresponding with trombonists and composers throughout the world, especially in Eastern Europe and the Soviet Union. He often advocated for them when we were talking about faculty for another year. In some cases, I had heard of the name but didn't really know who they were. He had all this information at the tip of his finger; he didn't have to check anything out. He was very impressive that way. I was interested in literature and starting getting some of this in writing, people asking is there any manuscript music for, in my case, bass trombone in your country? A couple of people responded back and they indicated that they needed some kind of assistance since they could not pay for ITA because due to the difficulty of exchanging money between Eastern Europe and the USA. Several of us, at Bill's suggestion, would make an exchange. We would pay their dues for a year and ask them to send some music from their country, which seemed like a really wonderful exchange for everybody. Finally, Bill said let's do this, get more people, let's do this in a formal ITA-sponsored way. So he was responsible for AIM.¹³⁴

¹³³ Kagarice, Vern. Personal interview. 21 November 2011.

¹³⁴ Everett, Thomas. Personal interview. 09 November 2011.

In 1981 and 1982 Cramer hosted the Eastern Trombone Workshop on the campus of Florida State University. In 1982, Cramer gave a full account of the success of the workshop for the International Trombone Association Journal.¹³⁵

¹³⁵ See appendix L

5.3 THE ITA DIRTY DOZEN TROMBONE CHOIR

In addition to his work on the commissioning and AIM committees, Cramer also established the Dirty Dozen Trombone Choir. The choir was a regular fixture at the national trombone workshops and later the international trombone festivals. The choir was comprised of twelve members all of whom were professors from around the United States. The size of the choir quickly changed from twelve to twenty-four members. Cramer created the choir as a way to help young and new professors represent their college or university on a national and international level. He called the choir the dirty dozen as it was comprised of twelve young professors who were working hard down in the trenches.

He ran that [The dirty dozen] for many years and he went out and contacted all the various college professors, invited them all down, which was a very significant event. Some people probably came down because they were going to perform. They might not have come down otherwise. He would write their school and say Professor X has been invited to perform at the International Trombone Workshop. The person would be excused from work if they had summer school at that time or might even have their way paid because they were representing the university. Their name would be on a program, representing that university. So it was on a sidebar something Bill did that helped mostly younger professors as well as good for the workshop.¹³⁶

ITA colleague and friend, Vern Kagarice remembers Cramer's formation of the Dirty Dozen Choir.

He figured out that college teachers, as we got into ITA five or ten years, college teachers wanted to come and they all wanted to be on the program so that they could get funding from their school – travel funding and of course, there was not room for everybody. So Bill figured out “well, if I create an ensemble of college teachers, then these teachers can tell their school that they’re on the program for the festival and they can then get travel funding from their school. So he did that and he called it the “Dirty Dozen” because he... and he limited it to 12 players because he had this thing about he was only going to further the trombone choir music for 12 parts. He wouldn't play any other music, except 12-part music. Had to be 12 parts or he wouldn't play it. Just like he wouldn't play trombone solos unless it was a sonata. Well, he did the same thing with 12 part trombone choir music. So the first 12 college teachers to contact him were in the Dirty Dozen for that year and he wouldn't let anybody else play. He would read music and bring

¹³⁶ Everett, Thomas. Personal interview. 09 November 2011.

in stuff that he found and play something on the concert. I was in the group when we premiered the Seven Bagatelles, for instance, that he brought.¹³⁷

After his death in 1989, the Dirty Dozen Choir was posthumously named the Cramer Memorial Choir.

And so, after Bill died, the Trombone Festival was supposed to go to Kalamazoo, MI, the first year after he died. The organizer in Kalamazoo said, “I really want to keep this group going, but can we do something besides call it the “Dirty Dozen”?” Bill came up with the Dirty Dozen because his idea was these are unknown college teachers who are in the trenches doing all the work and not getting any recognition. He kind of played it up that way. So in Kalamazoo I was asked to put together a choir – only we were going to change the name to the William Cramer Memorial Trombone Choir. So, the Cramer Choir over the years is in recognition of him for that Dirty Dozen. He probably did that Dirty Dozen for close to 10 years in Festivals, and they were all in Nashville because he died just as we moved away from Nashville around that time.¹³⁸

The Cramer Memorial Choir is still in existence today and continues to perform at the International Trombone Association Festival every year. Although the size of the Cramer Choir has grown to include more than twelve players, as Cramer would have preferred, it still is a main staple of the International Trombone Festivals. At the ITA Festival in 2011, the William F. Cramer Memorial Choir performed Derek Cooper’s *Eternally Strong*, which was dedicated to the memory of William Cramer. The choir was comprised of Cramer’s former students who still remain active as teachers and performers. John Marcellus, professor of trombone at the Eastman School of music and former student of Cramer’s conducted the choir for this special performance.

¹³⁷ Kagarice, Vern. Personal interview. 21 November 2011.

¹³⁸ Ibid.

5.4 ITA AWARD

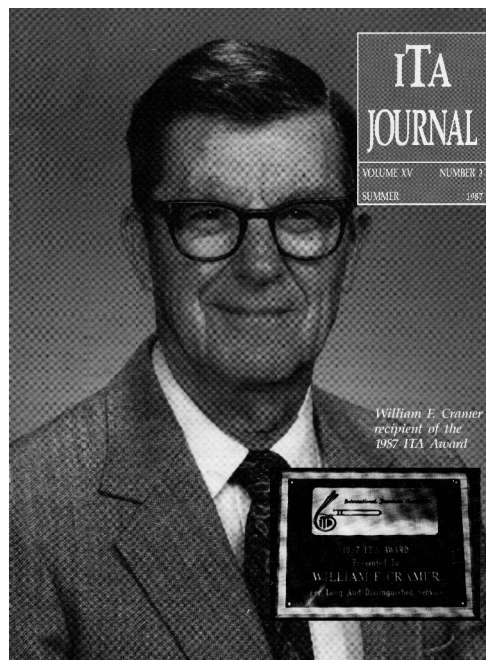


Figure 5.1 William F. Cramer on the cover of the issue of the 1987 ITA Journal.

In 1987, the International Trombone Association awarded Cramer for his long and distinguished service to the Association. Cramer was featured on the front cover of the 1987 summer issue of the ITA journal. President Stephen C. Anderson remarked on Cramer's career and award:

William F. Cramer, the 1987 ITA Award winner, has distinguished himself, his University and the International Trombone Association in his 40-year search and promotion of solo and ensemble literature for the trombone. His successes in this endeavor are international in scope, well known to many of us, and are too numerous to mention. In this regard, he was the first Chairman of the ITA Commissions Committee, and remains an active member of that committee today. He has played an active and vital role in the entire commissioning record of the ITA. His work in developing personal and professional relationships for the trombone and the ITA in the international community, especially in the countries of Eastern Europe, is unparalleled. His work in developing Project AIM, his continuing efforts in establishing and nurturing personal and professional relationships with composers and trombonists throughout the world, and his love and dedication to his students, colleagues, the trombone, and the ITA have truly distinguished this year's ITA Award recipient.¹³⁹

¹³⁹ Marcellus, John. "Blow Freely: A Salute to William F. Cramer." *International Trombone Association Journal* XV.3 (1987): 14-16. Print.

CHAPTER SIX RETIREMENT



Figure 6.1 Caricature of Cramer by Chris Janks.

After a long and distinguished career at FSU, Cramer retired at the end of the spring semester in 1982 (He transferred his position to a University Professorship position with FSU the following fall semester). Although his course load would be considerably less, he still directed courses in applied trombone, symphonic literature, directed dissertations and taught wind and percussion pedagogy. He would remain in this position until his eventual full retirement in 1987. Cramer remained very active throughout his retirement and continued to travel to Europe to attend music festivals, judge trombone competitions and continue teaching.¹⁴⁰ During the early years of his retirement, Cramer developed a great interest in opera and sought out opportunities to see productions whenever possible.¹⁴¹

Occasionally he would have friends over to the house for these parties to watch opera. He loved to teach everyone about what was going on.¹⁴² His interest in Opera had become so keen that he even sought out to see productions as far away as Seattle, as colleague Stuart Dempster notes. In later years, during his travels to Europe on one of his sabbaticals, he became very interested in opera. He wrote me wanting to come to Seattle to see Wagner's

¹⁴⁰ See appendix L

¹⁴¹ Bell, Sharon, and Melanie Cramer-Fuller. Personal Interview. 18 November 2011.

¹⁴² Ibid.

“Ring Cycle” during the summer of 1982. The complete Ring Cycle was a hot new thing for Seattle Opera, something Seattle Opera did for a few summers in a row to sold-out houses. It continues to this day doing the Cycle perhaps every three or four years. Bill and Dottie were so excited to attend and my wife and I managed to have a dinner with them.¹⁴³

¹⁴³ Dempster, Stuart. Message to author. 23 December 2011. Email.

6.1 TRIPS TO EUROPE

Wanting to continue to visit Europe on a more regular basis, Cramer took advantage of the FSU international programs as a way to still teach and continue to visit Europe. In the fall of 1986, Cramer taught courses in symphonic literature at the FSU University Center in London, England. He returned to teach part time in Europe again in 1988, this time at the FSU Center in Florence, Italy. He took these opportunities to continue to meet with friends all over Europe and continue the advancement of the trombone as well as judge trombone competitions. Cramer was often praised for his outstanding teaching among the international trombone community.¹⁴⁴

A very important thing with Bill Cramer was that he was the first of American teachers and American trombone players to go to socialist countries. So every summer, or usually every summer, he visited Europe. He would start in Edinburgh, Scotland, at the festival, and afterwards he would go to through to West and East Germany the socialist part of Germany. He was for me the first American to visit socialist countries and he had been a couple of times to Budapest, Hungary, too and Romania, Yugoslavia. He was the first to make contact with trombonists, teachers and composers from socialist countries.¹⁴⁵

¹⁴⁴ See figure L.9

¹⁴⁵ Hoena, Gustav. Personal interview. 7 January 2012.

6.2 SINGING IN THE FSU UNIVERSITY CHOIR AND TALLAHASSEE COMMUNITY CHORUS

After his initial retirement from professor of music to university service professor, Cramer began to take up singing as a hobby. He befriended a graduate student in the voice department by the name of John Daugherty.¹⁴⁶ Like Cramer, Daugherty also had a very large, deep and booming voice. Cramer began to take voice lessons with Daugherty and soon began to sing in the University Singers Ensemble.¹⁴⁷

I walked into University Singers for rehearsal one day and there was Bill, sitting in the back in the Bass/Baritone section. He said “Hi Andre, I’m going to sit in for a while if that’s ok.” He really enjoyed singing music that was meant for a large choir and orchestra. I think he really enjoyed singing the repertoire in the Tallahassee Community Chorus music more than in the University Singers. There was never a time that I didn’t hear his presence and I think that is because he approached singing much in the same way that he approached trombone playing. It was much easier for me to use his singing in a large in larger ensemble rather than a small ensemble.¹⁴⁸

¹⁴⁶ Thomas, Andre. Personal Interview. 3 May. 2012.

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

6.3 ACTIVE CHURCH MEMBER

Cramer and his wife Dottie were active members in the First Presbyterian Church of Tallahassee and Cramer even served as a church elder and choir member.¹⁴⁹ In 1973, Michael Corzine joined the school of music faculty at FSU and very quickly became acquainted with Cramer.¹⁵⁰

Shortly after I returned to my hotel room, there was knock at the door and it was Bill Cramer. He said “ I hear you have been hired as our new organ professor. I am a member of the Tallahassee 1st Presbyterian Church and I have come here to see if you would be interested.” So the next morning I was in the Pastor’s office with Bill and the choir director and we quickly sealed up a deal for me to be the new church organist. Bill and I interacted just as much at church as we did at school.¹⁵¹

Colleague Paul Ebbers recalls Cramer describing the Sunday school class that he taught.

He was very active in his church. He said he taught the geriatric Sunday school class. You had to be 82 years or older to be in the class.¹⁵²

¹⁴⁹ Bell, Sharon, and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

¹⁵⁰ Corzine, Michael. Personal interview. 7 February 2012.

¹⁵¹ Ibid.

¹⁵² Ebbers, Paul. Personal interview. 19 January 2012.

6.4 DEATH

On October 2, 1989 William F. Cramer passed away in Wiesbaden, West Germany while serving on the judging panel for a trombone competition in Munich, Germany. Prior to his departure, Cramer had learned that he had been diagnosed with prostate cancer. Friend and colleague Cliff Madsen describes discussing Cramer's diagnosis.

Bill went in for a routine examination and was told he had prostate cancer. It really shocked him but he still decided he would prefer to go once more to Europe. He went over there and the time that I remember specifically is when he showed up at my door, right here in my office, and told me that the cancer had metastasized to the bone. He had me feel his head and on his head I felt the bumps of the bone tumors that were on his head. That next Wednesday I asked the urologist to be really honest with me because Bill had hinted that he wanted me to take care of things at such time as that was necessary. I just said point blank, how long does he have? The urologist gave me a date and it was within one day of his death.¹⁵³

Cramer's daughter's Sharon and Melanie reflect on seeing their father for the last time.

When we took him to the airport he said to me "I think this will be my last trip over." I think he knew he was dying, but I also think that until his dying day, he wanted to be out doing what he loved. That's where his priorities were.¹⁵⁴

Madsen reflects on Cramer's final trip to Germany.

The last trip he knew that he was dying and he knew that the end was going to be imminent and he still chose to go because that's what he wanted to do. He just loved music. He loved to listen to music, he loved to make music, he loved to play music, he loved to help others play music. He just personified the quintessential musician.¹⁵⁵

On October 22, 1989 a memorial service was held for Cramer.¹⁵⁶ The service was attended by family and loved ones, friends, colleagues, and many of Cramer's former students. A mass trombone choir comprised of Cramer's former students performed the

¹⁵³ Madsen, Clifford. Personal interview. 21 Jan. 2012.

¹⁵⁴ Bell, Sharon, and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

¹⁵⁵ Madsen, Clifford. Personal interview. 21 Jan. 2012

¹⁵⁶ See appendix C

Navy Hymn “Eternal father, Strong to Save.”¹⁵⁷ Unfortunately, some of Cramer’s former students were unable to attend.

I look back at the fact that I simply could not go to his memorial and I think it was Jeannie who said the same thing. I just couldn’t go.¹⁵⁸

In the fall 1989 issue of the International Trombone Journal, former students John Marcellus and Christian Dickenson wrote an article eulogizing their teacher.

When one reflects upon his contributions to the advancement of trombone teaching, performance and literature, his influence in these areas is enormous. Bill was perhaps the epitome of a musician that was in service of the art of music. Not only was he concerned about the art of the trombone but the art of music and its application as it relates to our being and responsibilities in art and society. As his wife Dottie Cramer states “We know where he is now. He is teaching Gabriel how to blow freely.”¹⁵⁹

¹⁵⁷ See appendix C

¹⁵⁸ Thomas, Jeff. Personal interview. 15 Nov. 2011.

¹⁵⁹ Dickenson, Christian & Marcellus, John. “William F. Cramer (1917-1989).” International Trombone Association Journal. 17 (4). 27-28. Print.

CHAPTER SEVEN CONCLUSION

7.1 FINAL THOUGHTS FROM CONTRIBUTORS

Bill Cramer in his own was so true to himself. There were any number of students that I think owed their ultimate success to him as a person who would not allow a musical compromise, whatever, lack of chops, I'm talking about muscular strength, as being okay to cover up fundamentals. Everybody talks about fundamentals, Bill Cramer was the fundamental. Everything about him was based on what comes first, what comes second, what comes third and not only having thought about it, he thought about it a great deal and he thought about it in his pedagogy.¹⁶⁰

He appeared this really gruff, gruff man but he was really a teddy bear. Like he would pull you aside but he would definitely put you on the spot. But once you got on his side or was one of his students, he was like a big grandpa. My students used to call him Grandpa Cramer. Not my students, my kids because Cramer came over one time and taught them how to buzz. He was into free buzzing but it wasn't little it was like "Bzzz." Big, powerful buzz. He'd get in the stairwell in here, you know what the stairwells are like and he'd go "Bzzz" really, really loud. Make these big resonant sounds. So my kids really loved it. We spent time together. He'd come over, we'd go over but they would call him Grandpa Cramer. Very endearing, very endearing to my kids.¹⁶¹

He was like your grandpa. He was a huge influence in a really positive way on me. I would ask him for help once in a while even when I was out of his studio. He was more than willing to give it. It wasn't the sort of thing where he would say, "Well, I already told you that. Didn't you get that the first time?" He didn't do anything like that. He was always going to help you. He would also do some master classes once in a while. He would say things in those master classes, too, about blowing freely. He would say it to the whole School of Music. He said freely what he was going to say. He was a trip, man.¹⁶²

¹⁶⁰ Madsen, Clifford. Personal interview. 21 Jan. 2012.

¹⁶¹ Ebbers, Paul. Personal interview. 23 Jan. 2012.

¹⁶² Broadway, Laurie. Personal interview. 14 November 2011.



Figure 7.1 Cramer (Center) with FSU Professors Nancy Fowler (left) and Janet Worth (Right) in Syria.
(Used by Permission)

He was very dogmatic and very demanding. But underneath, he was really a gentle person. I was on juries with him for a long time and then we had diagnostics for doctoral students with him. He was very critical on those but one of the gentle times was when I came back from Amsterdam. I had been on a Fulbright, 1959, I had been there three years, went there and came back, and when I saw him for the first time, he came up and gave me a big hug and said “You didn’t have to come back”. The last time I ever saw him was across the hall at the mailboxes and I went in and there he was doing something. I said, “Hi Bill. I haven’t seen you in a long time.” He said, “That’s your loss.”¹⁶³

In 1969 when I came back to Tallahassee and played and did a clinic, my wife and I got off the plane and he was there to greet us. They didn’t have the ramps out to the plane, we came down the steps, and he put his arms out and said, “Children” and gave us a hug. I just about fell through the tarmac! That’s a fond memory.¹⁶⁴

¹⁶³ Fowler, Nancy. Personal interview. 7 Nov. 2011.

¹⁶⁴ Phillips, Robert. Personal interview. 2 December 2011.

If anything, one of the many words that define him, I think, would be dignity. He just had a lot of dignity. He is somebody I would give an awful lot of what I own or if I could sit down and talk to him again. I was crushed that the last time I spoke to him was the last time without me realizing I was never going to see him again. I just think my little epitaph for him was that I still view him as a scholar and a gentleman and one of the most generous people I ever knew with his time and on several occasions with me his money. I was a poor puppy. I had no backing at all. I was out there on my own and he bought me a few meals and slipped me a couple of bucks here and there and always a pat on the back. He would barely let you say thank you. He was a great, great man.¹⁶⁵

The thing he was most proud of was his children and felt that they were his greatest accomplishment.¹⁶⁶

¹⁶⁵ Thomas, Jeff. Personal interview. 15 November 2011.

¹⁶⁶ Bell, Sharon and Melanie Cramer-Fuller. Personal interview. 18 November 2011.

7.2 SUMMARY AND CONCLUSION

**“He was a big influence on my musical career. No doubt about that.” –
John Marcellus**



Figure 7.2 William F. Cramer in his studio at FSU. Date Unavailable. Cramer Collection.

SUMMARY

This historical narrative serves as a preservation of the pedagogical impact and career of one of Florida State University’s numerous celebrated music professors. It is evident that Cramer devoted himself to the art of teaching, to the art of music making and to his professional organizations. His contributions to the advancement of the trombone as a solo instrument and to the careers of his students and colleagues have made him an institution. William Cramer’s simple, concise, and methodical pedagogical approach to teaching the trombone and music making made a significant difference in the musical lives of his countless number students and colleagues.

CONCLUSION

The current study sought to chronicle the life and career of William F. Cramer. Through numerous interviews and correspondence with those with whom Cramer interacted throughout his life and career, the author came to understand the impact Cramer had on his students and colleagues. This study accomplishes the following: (1) provides future and current music educators with a model of the individuals, events, experiences, and philosophies that shaped the life and career of William F. Cramer and (2) displays the process by which he developed as a teacher and musician over a long distinguished career that created meaningful teaching and musical pathways for many grateful students. While this document is an historical narrative of William F. Cramer's teaching career and life experiences, further research in the field of music pedagogy is warranted to continue to explore the development of excellent teaching and exceptional accomplishments to the fields of performance and music education.

APPENDIX A
MASTER'S THESIS AND DOCTORAL DISSERTATION TITLE PAGES OF
WILLIAM F. CRAMER

A CONCEPT OF RHYTHM; ITS IMPLICATIONS IN
MUSIC TEACHING PRACTISE

A Thesis Presented for the
Degree of Master of Arts


by

William Franklin Cramer B.Sc.

THE OHIO STATE UNIVERSITY

1946

Approved by:



OHIO STATE
UNIVERSITY

Figure A.1 Cramer, William F. *A Concept of Rhythm; Its Implications in Music Teaching and Practise*. Thesis. Ohio State University, 1946. Print.

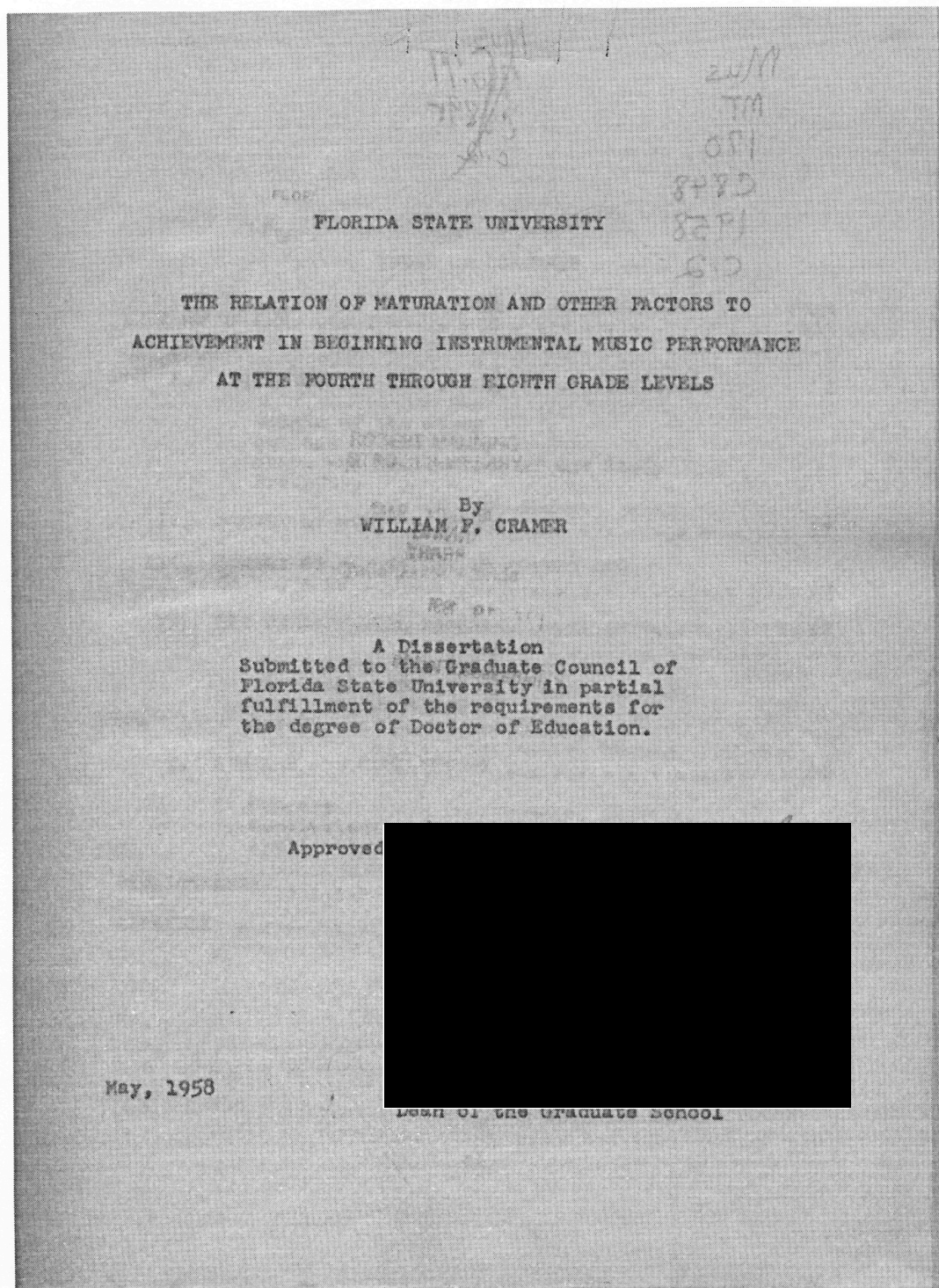


Figure A.2 Cramer, William F. *The Relation of Maturation and Other Factors to Achievement in Beginning Instrumental Music Performance at the Fourth Through Eighth Grade Levels*. Diss. Florida State University, 1958. Print.

APPENDIX B
THE FUNDAMENTAL AND ESSENTIAL PRINCIPLES OF TROMBONE
PERFORMANCE TECHNIQUE: THEIR TEACHING AND APPLICATION
BY
WILLIAM F. CRAMER

THE FUNDAMENTAL AND ESSENTIAL PRINCIPLES
OF TROMBONE PERFORMANCE TECHNIQUE:
THEIR TEACHING AND APPLICATION

by
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Prepared for and presented at
The Second International Colloquium for Brasses
November 14-18, 1983
Chatenay - Malabry, France

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Figure B.1 Cramer, William F. *The Fundamental and Essential Principles of Trombone Performance Technique: Their Teaching and Application*. 1983.

Trombone techniques

WILLIAM F. CRAMER

Les principes fondamentaux et essentiels de la technique du jeu de trombone: leur enseignement et leur application

Introduction

Certainement que la personne et la force la plus influente dans ma vie musicale et professionnelle, la seule personne que je nommerais comme mon professeur, serait le remarquable chef d'orchestre français Pierre Monteux. J'ai eu le grand privilège et la très grande chance d'avoir étudié la direction d'orchestre et le répertoire d'orchestre auprès de M. Monteux pendant les étés de 1951 à 1957. L'une des leçons les plus importantes que j'ai apprises à ses côtés c'est que nous sommes tous au service de l'art de la musique. Ceci est devenu la philosophie qui guide ma vie musicale.

La musique demande les services d'au moins trois personnes: le compositeur, l'interprète et l'auditeur. Un professeur est surtout concerné par la préparation de l'interprète. Il tâchera surtout de guider l'élève à trouver une auto-discipline, à donner la liberté d'exprimer le message du compositeur comme s'il venait de lui-même.

Une situation typique

Pour commencer, imaginons la scène comme suit: D'un côté il y a le *trombone* lui-même... totalement inerte, incapable de produire un son, et servant seulement de résonateur et d'amplificateur des sons qui lui sont insufflés.

Ensuite il y a le *corps humain*, un organisme merveilleux d'os et de chair, de nerf et de muscle, auquel on demandera de produire le son et de le communiquer à l'instrument inerte, qui devrait résonner et amplifier ce son.

En plus, une pensée est nécessaire pour coder les signaux neuro-musculaires qui activent le corps et permettent de produire le son, résonné et amplifié par l'instrument.

Enfin, le cerveau reçoit constamment

Die Grundlegenden und essentiellen Regeln der Aufführungstechnik für Posaune: Anwendung und Unterricht

Einführung

Gewiss war die wichtigste Persönlichkeit in meinem musikalischen und beruflichen Leben der grosse französische Dirigent Pierre Monteux, den ich als meinen Lehrer bezeichnen möchte. Ich hatte das grosse Glück und Privileg, in den Sommern von 1951-1957 Direktion und Orchesterrepertoire bei ihm studieren zu dürfen. Eine der wichtigsten Erkenntnisse, zu welcher ich durch ihn kam, war, dass wir alle im Dienste der musikalischen Kunst stehen. Dies wurde zum Leitbild meines musikalischen Lebens.

Die Musik verlangt nach den Diensten von mindestens drei Personen oder Gruppen: Komponisten, Interpreten und Hörer. Der Berufsausbildner hat vor allem die Aufgabe, Interpreten auszubilden. Er wird den Schüler zu jener Selbstdisziplin zu führen versuchen, deren Beherrschung erst gestattet, die Botschaft des Komponisten so frei auszudrücken, als wäre es des Interpreten eigene.

Eine typische Situation im Unterrichtszimmer

Lasst uns zu Beginn die Ausgangslage im Unterricht beschreiben.

Am einen Ende befindet sich die *Posaune* — ein völlig lebloser Gegenstand, unfähig, einen Ton selbst zu erzeugen, brauchbar nur, um eingegebene Töne zu verstärken und zu leiten.

Dahinter steht ein *menschlicher Körper*, ein wundervolles Gebilde aus Knochen, Muskeln, Nerven und Geweben, welches aktiviert werden muss, um dem leblosen Instrument einen Ton zur Verstärkung weiterzugeben.

Ausserdem ist ein *Wille* erforderlich, der dem Körper die neuromuskulären Signale mitteilt, welche dieser zur Aktivierung des Tones über das Instrument benötigt.

Zuletzt empfängt der Wille laufend Reize

The fundamental and essential principles of trombone performance technique: their teaching and application

Introduction

Certainly the most influential person and force in my musical and professional life, the one person whom I would name as my teacher, would be the eminent French conductor, Pierre Monteux. It was my great privilege and my very good fortune to have studied conducting and the orchestral repertoire under Mr. Monteux during the summers of 1951 through 1957. One of the most important lessons that I learned from him is that we are all in the service of the art of music. This has become the guiding philosophy of my musical life.

Music requires the services of at least three persons or entities — the composer, the performer and the listener. The studio teacher is primarily concerned with the preparation of the performer. As his guide, the teacher will attempt to direct the student to submit to a discipline, the mastery of which will lead him as a performer to a freedom to express the composer's message as though it were his own.

A typical studio situation

As we begin, let us picture in the studio a situation something like the following:

At the one end is the *trombone* itself — totally inanimate, incapable of initiating a sound, serving only as a resonator and an amplifier of the sounds given to it.

Next in line is the *human body*, a marvellous organism of bone and muscle, nerve and sinew, which must be called upon to initiate the sound and convey it to the inanimate instrument which should resonate and amplify that sound. In addition, a *mind* is required to initiate neuromuscular signals to activate the body in order to produce sound which is then resonated in and amplified by the instrument.

Finally, the mind constantly receives

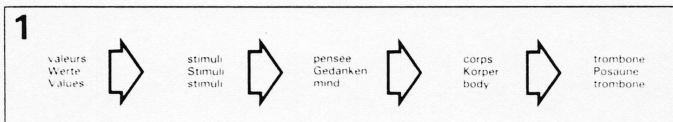
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Figure B.2 Cramer, William F. "Trombone Techniques." *Brass Bulletin* 49 (1985): 61-71. Print.

des stimulations de la page imprimée, du chef d'orchestre, de l'ensemble, et d'ailleurs. Et même ces stimulations, qui *pourraient* avoir comme résultat des réactions mécaniques ou robotiques, devront être tempérées par un réservoir d'*expériences antérieures* et de *jugements*, créant ce système de valeurs relatives appelées «musicalité». **1**

von der gedruckten Partiturseite, vom Dirigenten, vom Ensemble und von anderen Quellen. Und auch diese Reize, welche allenfalls rein mechanische, roboterhafte Reaktionen auslösen könnten, müssen über ein Kontrollsystem aus Erfahrung und spontaner Beurteilung laufen, um das entstehen zu lassen, was man als Musikalität bezeichnet. **1**

stimuli from the printed page, from the conductor, from the ensemble and from other sources. And even these stimuli, which *could* result in mechanical or robotic reactions, should be tempered by a reservoir of *past experiences* and *judgments* giving rise to that value system known as musicianship. **1**



Cinq aspects de l'enseignement

Ayant alors fait la connaissance du nouvel élève et de son trombone, le professeur reconnaît qu'il est responsable d'au moins cinq aspects d'enseignement différents dans la formation de son élève. Ces cinq aspects sont:

- 1) l'acoustique du trombone
- 2) le fonctionnement du corps humain dans sa relation avec le trombone
- 3) le développement d'une habileté de lecture pour traduire le symbolisme musical en action corporelle
- 4) le développement d'une habileté de lecture nécessaire à une compréhension soignée de l'intention du compositeur, au-delà de la lecture à vue de la composition
- 5) le développement d'un système de valeurs relatives qui mène à une bonne musicalité.

Trois règles de base

Même si chacun de ces aspects est important pour l'enseignement de l'élève, nous nous concentrerons, pour les fins de cet article, sur le deuxième aspect, soit le fonctionnement du corps humain et sa relation avec le trombone. Mais d'abord, jetons un coup d'œil sur les trois règles qui devraient être à la base de tous nos efforts d'enseignant. Ces règles sont basées sur l'évidence que le professeur cherche le meilleur pour ses élèves. Il travaillera avec eux dans cet esprit pour obtenir les résultats maximum avec le minimum d'effort de leur part. Ces règles sont:

- 1) l'élimination de toutes tensions et inhibitions (la *tension* doit être comprise comme un combat de muscles en conflit les uns avec les autres, empêchant l'exécution d'une tâche donnée. Ceci ne devrait pas être confondu avec l'*intensité*, qui représente le maximum d'effort produit quand tous les muscles travaillent ensemble correctement)
- 2) le développement d'un système de coordination physique qui permettra d'obtenir idéalement les résultats désirés

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Fünf Bereiche des Unterrichts

Wenn sich der Lehrer dann mit dem Posaunenbewehrten Schüler bekannt gemacht hat, realisiert er seine Verantwortung für mindestens fünf verschiedene Bereiche der Ausbildung seines Schülers:

- 1) Die akustischen Besonderheiten der Posaune
- 2) Die Funktion des menschlichen Körpers in Beziehung zum Posaunenspiel
- 3) Die Entwicklung der Fähigkeit, musikalische Symbole in körperliche Tätigkeit umzusetzen
- 4) Die Entwicklung der Fähigkeit, über das reine Blattspiel hinaus die Absichten des Komponisten aus dem Notentext abzulesen und
- 5) Die Entwicklung eines Wertsystems, das zu guter Musikerschaft führt.

Drei grundsätzliche Leitlinien

Auch wenn alle obgenannten Bereiche wichtig sind für den Unterricht des Posaunenschülers, so wollen wir hier doch vor allem auf den zweiten Bereich, die Körperfunktion in Beziehung zur Posaune, eingehen.

Betrachten wir zuerst drei kontinuierliche Leitlinien, welche die Grundlage unserer Unterrichtsarbeit sein sollten. Wir gehen davon aus, dass Lehrer und Schüler für bestmögliche Resultate effizient zusammenarbeiten und bezeichnen folgende Leitlinien:

- 1) Beseitigung aller hinderlichen Verspannungen. (Als Verspannung bezeichnen wir alle muskuläre Tätigkeit, welche sich selbst an der Erfüllung einer gegebenen Aufgabe hindert — nicht zu verwechseln mit Intensität, welche eine koordinierte Muskelanspannung auf ein Ziel hin ist.)
- 2) Entwicklung eines körperlichen Koordinationsmusters, welches am besten zu den angestrebten Zielen führt.
- 3) Training der Muskulatur im richtigen Koordinationsmuster, um die Entwicklung von Kraft, Geschmeidigkeit und Ausdauer zu fördern.

Five areas of instruction

Having been introduced, then, to the new student with his trombone, the studio teacher realizes that he is responsible for at least five different areas of instruction in directing the development of his student. These five areas are

- 1) the acoustics of the trombone
- 2) the function of the human body as it relates to the operation of the trombone
- 3) the development of reading skills for the translation of musical symbolism into body action
- 4) the development of reading skills needed for a thorough understanding of the composer's intent, apart from actually sight-playing the composition, and
- 5) the development of a value system that leads to good musicianship.

Three undergirding guidelines

Although each of these areas is important in the instruction of the trombone student, we will concentrate, for this study, on the second area, the function of the human body as it relates to the operation of the trombone. First, however, let us look at three continuing guidelines which should undergird all of our work as teachers. These guidelines are based on the assumption that the studio teacher wishes for his students the greatest success. To that end he will work together with them to obtain maximum results with minimum effort on their part. These guidelines are:

- 1) the removal of all inhibiting tensions. (*Tension* is to be regarded as muscles working in conflict with each other inhibiting the accomplishment of a given task. This should not be confused with *intensity* which represents maximum effort when all muscles are working together correctly.)
- 2) the development of a physical coordination pattern which will best achieve the desired results.
- 3) the exercise of the musculature in the proper coordination pattern to encourage development of strength, suppleness and endurance.

An analysis of the second area of instruction

Now let us begin exploring the second area of instruction, the function of the human body in relation to trombone per-

3) l'exercice de la musculature suivant un bon système de coordination physique pour favoriser l'épanouissement de la puissance, la souplesse et la résistance.

Une analyse du second aspect de l'enseignement

Commençons l'exploration du second aspect d'enseignement, soit le fonctionnement du corps humain et sa relation à la technique du jeu du trombone. Une explication simplifiée de ce procédé sera donnée, et complétée par une analyse des divers éléments de ce même procédé.

Pour faire sonner le trombone, il faut suivre la procédure suivante: l'air (en tant que force génératrice) passe entre les lèvres (l'intermédiaire vibrant) ce qui produit un son; ceci est communiqué (par l'embouchure) à l'instrument qui résonne et amplifie cette impulsion, avec comme résultat le son caractéristique du trombone. Le courant d'air peut être varié en quantité et en pression afin d'altérer le niveau dynamique. Simultanément la tension des muscles des lèvres peut varier pour changer de hauteur. La langue (servant de mécanisme principal d'articulation) donne la forme et la durée du son, tandis que le bras et la main changent la longueur physique de l'instrument afin que le corps de résonance puisse répondre par sympathie. [2]

A. Inspiration et Expiration

Le déplacement d'air par le corps doit être étudié séparément, c'est-à-dire l'inspiration et l'expiration.

Il est presque universellement reconnu que la respiration diaphragmatique est la technique la plus efficace. Le diaphragme est un muscle qui sépare la cavité thoracique de la cavité abdominale. Il se présente comme une structure de dôme légèrement inclinée vers l'arrière, et il a, comme tous les autres muscles du corps humain, la seule capacité de se contracter et de se détendre.

En se contractant, le diaphragme descend, créant un vide dans la cavité thoracique qui est aussitôt remplie par l'air dans les poumons. Ceci s'appelle *inspiration*. C'est à ce moment que les muscles abdominaux se détendent, permettant le libre déplacement du diaphragme.

(Il est intéressant de remarquer que cette poussée vers le bas qui a lieu pendant l'inspiration se manifeste pendant au moins trois autres activités corporelles: 1) urination, 2) défécation, et 3) accouchement!)

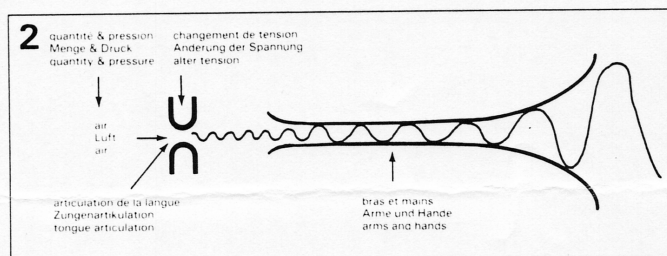
Pour atteindre la plus grande efficacité d'inspiration de l'élève, trois conseils lui seront utiles:

1) «Respirez sans que je l'entende!» Tout bruit produit en inspirant trahit une résistance ou un quelconque obstacle dans la

Analyse des zweiten Bereichs des Unterrichts

Untersuchen wir nun zuerst global und dann im Einzelnen die Körperfunktion in Beziehung zum Posaunenspiel: so bringt man eine Posaune zum Klingen:

Luft (als Anstosskraft) strömt zwischen den Lippen (dem vibrierenden Medium) hindurch und erzeugt Klang. Dieser wird vermittels eines Mundstückes ans Instrument weitergegeben, welches ihn leitet und verstärkt, um so den charakteristischen Posaunenklang zu erzeugen. Luftmenge und Druck können zur Erzielung dynamischer Unterschiede verändert werden. Zugleich kann auch die Spannung der Lippenmuskeln verändert werden, um so die Tonhöhe zu beeinflussen. Die Zunge, als wichtigste Vorrichtung zur Artikulation, gibt dem Ton die Ansprache und Dauer, während Arm und Hand die Länge des Instrumentes verändern, so dass der Resonanzkörper adäquat ansprechen kann. [2]



A. Einatmung und Ausatmung

Die Luftbewegung durch den menschlichen Körper muss nach Ein- und Ausatmung getrennt betrachtet werden:

Es ist allgemein anerkannt, dass Zwerchfellatmung die effizienteste Technik darstellt. Das Zwerchfell ist ein Muskel, welcher die Brusthöhle von der Bauchhöhle trennt.

Seine Form ist leicht konvex, und kann sich wie jeder andere Muskel des menschlichen Körpers zusammenziehen und entspannen. Sobald es sich zusammenzieht, schafft es durch seine Abwärtsbewegung einen Hohlraum in der Brusthöhle, welcher durch die Vergrößerung der Lungen mittels einströmender Luft sofort ausgefüllt wird. Dies ist die *Einatmung*. Währenddessen entspannt sich die Bauchwand, um dem Zwerchfell seine Beweglichkeit zu ermöglichen. (Es ist interessant, dass die Abwärtsbewegung des Zwerchfells — wie beim Einatmen — bei mindestens drei vitalen Vorgängen auftritt: 1. beim Urinieren 2. beim Stuhlgang und 3. bei den Geburtswehen.)

Drei Ermahnungen können den Schülern

Trombone techniques

formance technique. A simplified statement of the process will be made and this will be followed by a detailed analysis of various aspects of the procedure.

Sounding the trombone consists of the following: air (as the initiating force) is passed between the lips (the vibrating medium) producing sound; this is conveyed (by means of the mouthpiece) to the instrument which then resonates and amplifies that impulse, resulting in the characteristic sound of the trombone. The air flow may be varied in quantity and pressure in order to change the dynamic level. Simultaneously the tension in the lip muscles may be altered to change the pitch. The tongue (serving as the chief articulative device) gives shape

and duration to the sound, while the arms and hands change the physical length of the instrument so that the resonating chamber may respond sympathetically. [2]

A. Inhalation and exhalation

The movement of air by the physical body needs to be studied separately as to *inhalation* and *exhalation*.

It is almost universally accepted that diaphragmatic breathing is the most efficient technique. The diaphragm is a muscle which separates the thoracic cavity from the abdominal cavity. It is an inverted dome-shaped structure slightly tilted down to the rear, and it, like every other muscle of the human body, has the capacity only to contract and relax.

As the diaphragm contracts, it descends creating a space in the thoracic cavity which is immediately filled with air entering the lungs. This is *inhalation*. It is at this time that the abdominal wall is relaxing allowing for free movement of the diaphragm. (It is interesting to note that the downward thrust of the diaphragm which occurs during inhalation occurs

gorge qui empêche le libre passage de l'air.

2) «Respirez sans que je le voie!» La respiration diaphragmatique ne se fait voir que par un mouvement des muscles abdominaux, et tout autre mouvement apparent, comme par exemple la montée des épaules, témoigne d'un mouvement secondaire inutile.

3) «Respirez en mesure avec la musique!» Aussitôt que possible, l'élève doit apprendre l'importance du déploiement du temps dans l'art de la musique, et devrait synchroniser ses mouvements en fonction de celui-ci.

L'*expiration* a lieu dès que le diaphragme se détend. Ceci est une activité entièrement passive qui ne demande aucun effort physique. Le diaphragme se détend et l'air quitte le corps tout simplement. (A remarquer que quand on expire définitivement, en mourant, tous les muscles, y compris le diaphragme, se détendent et l'air quitte définitivement le corps.)

Souffler, par contre, est une expiration active et intentionnelle, et le professeur et l'élève doivent tous deux se rappeler que souffler est un effort musculaire soigneusement contrôlé. Où se trouvent donc les muscles pour «souffler»? Ils sont dans les parois de l'abdomen. Au moment de «souffler», la paroi abdominale se contracte pendant que le diaphragme agit en contrebalance, contrôlant la vitesse du débit d'air. Ceci est un exemple typique de muscles agissant de paire pour contrebalancer et contrôler un fonctionnement kinésilogique du corps. (Puisque le diaphragme se détend à cette étape, l'usage courant de «support du diaphragme» pour désigner le support musculaire d'une phrase musicale semble inapproprié. C'est plutôt de «support abdominal» qu'il est question.)

Un déplacement d'air efficace du corps vers son but ultime est souhaitable, voir indispensable. Il existe, cependant, pas moins de six façons d'obstruer le débit d'air. Le procédé idéal en est aussi perturbé:

1) *Cordes vocales activées.*

Quoique les multi-sons, le «chanté-enjouant», sont des techniques d'avant-garde admises de nos jours et peuvent être développées pendant l'ultime étape de l'étude du trombone, elles ne devraient pas être tolérées chez le débutant. Celui-ci doit d'abord développer l'habitude de laisser passer l'air librement à travers les cordes vocales pour accomplir sa tâche principale qui est de produire le son souhaitable et caractéristique du trombone.

2) *L'arrêt glottal.*

L'épiglotte est une valve qui empêche l'entrée de nourriture ou de boisson dans les poumons. Il est possible de gonfler les poumons, de fermer l'épiglotte, d'augmenter la pression à l'intérieur, et puis

zu bester Beherrschung des Einatmungsvorganges führen:

1) *Atme unhörbar ein!* Jedes Geräusch beim Einatmen verrät ein Hindernis im Hals, das den freien Luftfluss stört.

2) *Atme unsichtbar ein!* Zwerchfellatmung zeigt sich bloss durch eine Bewegung der Bauchwand an, und jede andere Bewegung, wie etwa das Hochziehen der Schultern, verrät ein unzuverlässiges Vorgehen.

3) *Atme im Takt mit der Musik ein!* Der Schüler sollte so früh als möglich die Wichtigkeit der Zeiteinteilung in der Musik erkennen und lernen, seine Bewegungen mit dem Rhythmus zu synchronisieren.

Ausatmung erfolgt durch die Entspannung des Zwerchfells. Sie ist rein passiv und bedingt keinerlei körperliche Arbeit. Die Luft verlässt einfach durch die Zwerchfellentspannung den Körper. (Festzustellen ist dies auch bei Ohnmacht oder Tod eines Menschen — alle Muskeln, so auch das Zwerchfell, entspannen sich und die Luft entweicht aus dem Körper.)

Blasen hingegen ist eine zweckvolle, kraftvolle Ausatmung, und Lehrer und Schüler müssen sich darüber im Klaren sein, dass Blasen ein sorgfältig kontrollierter Muskeleinsatz ist.

Welches sind denn nun die «Blasemuskeln»? Sie befinden sich in der Bauchdecke. Beim Blasen zieht sich die Bauchdecke zusammen, und das Zwerchfell wirkt als Gegengewicht, um die Austrittsgeschwindigkeit des Luftstromes zu kontrollieren. Ein klassischer Fall also von koordiniert angeordneten Muskeln, welche gemeinsam eine Körperfunktion steuern. (Der Ausdruck «Zwerchfellstütze» sollte besser durch «Bauchmuskulstütze» ersetzt werden, da sich beim Stützen einer Phrase das Zwerchfell ja entspannt.)

Eine effiziente Führung der Luft zu ihrem Ziel ist nicht nur wünschbar, sondern unentbehrlich. Es gibt aber mindestens sechs Fehlerquellen, welche dieses Ziel in Frage stellen können:

1) Mitschwingende Stimmbänder.

Die bekannte Avantgarde-Technik der gesungenen und gespielten Mehrfachöne sollte bei Anfängern nicht geduldet werden, sondern einem späteren Zeitpunkt des Posaunenstudiums überlassen werden. Zuerst sollte die Fähigkeit, die Luft frei durchströmen zu lassen zur Produktion eines schönen Posaunentones, entwickelt werden.

2) Luftanhalten mittels des Halszäpfchens.

Das Halszäpfchen ist ein ventilartiger Mechanismus, der flüssige und feste Stoffe von der Lunge fernhalten soll. Es ist möglich, die Luft damit anzuhalten und plötzlich zum Zweck einer Artikulation loszulassen. Dies ist aber unzuweck-

during at least three other actions of the body: 1) urination, 2) defecation, 3) giving birth to a baby!

To achieve the greatest efficiency in inhalation from the student, three admonitions may be used to guide him:

1) "Inhale so I can't hear it!" Any sound made while inhaling is a betrayal of a resistance or an impediment in the throat which prevents the free passage of air.

2) "Inhale so I can't see it!" Diaphragmatic breathing is evidenced only in a movement in the abdominal wall and any other overt movement, such as the raising of the shoulders, betrays inefficiency.

3) "Inhale in time with the music!" As early as possible the student needs to be apprised of the importance of the use of time in the art of music and needs to synchronize his movements with it.

Exhalation occurs as the diaphragm relaxes. This is a completely passive function which entails no physical work whatsoever. The diaphragm relaxes and the air simply leaves the body. (Note that when one expires, or dies, all of the muscles, including the diaphragm, relax and thereupon the air escapes from the body.)

Blowing, however, is forceful exhalation with a purpose, and both teacher and student alike must keep in mind that blowing is a carefully controlled muscular effort. Where, then, are the "blowing" muscles? They are in the walls of the abdomen. At the moment of "blowing", the abdominal wall contracts while the diaphragm acts as a balance controlling the rate of speed of the outflow of air. This is a classic case of muscles working in pairs to balance and control a kinesiological function of the body. (Since the diaphragm is relaxing at this time, the use of the term "diaphragmatic support", when referring to the muscular support of a musical phrase, seems inappropriate. Rather, it is "abdominal support" that is necessary.) Efficiency in moving air from the body towards its ultimate goal is desirable and even required. There are, however, at least six distinct ways in which that outflow of air can be impeded and thus the desired procedure inhibited.

a) *Activated vocal chords.* Although singing-while-playing, multiphonics, is a common avant-garde technique today and may be developed later in his study of trombone playing, it should not be tolerated in the young beginner. First he must develop the ability to let the air move freely past the vocal chords and on to its primary task of producing a desirable characteristic trombone sound.

2) *Glottal stop.* The epiglottis is a valve-like mechanism which prevents food or liquid from entering the lungs. It is possible to inflate the lungs, close the epiglott-

soudainement de le relâcher en guise d'articulation. Cette «technique» est inefficace et devrait être déconseillée.

3) Fermeture du pharynx.

Il est possible de gonfler les poumons, puis de fermer le pharynx (en serrant la langue contre le voile du palais et la luette), d'augmenter la pression d'air et de relâcher le tout d'une manière articulative. Ceci n'est rien d'autre que la «technique» du toussement. C'est exactement de que l'on fait discrètement quand on effectue le double coup de langue. Cependant, le développement de cette technique vient plus tard dans le programme de travail d'un élève.

4) Montée de la langue.

Une étude approfondie de la prononciation du mot «hiss» nous montre que la langue se tient très haut dans la bouche, contrôlant la débit d'air. Cette «montée» de la langue diminue également la cavité orale résonante. Au trombone, cela déforme la qualité de la sonorité, et doit être déconseillé.

5) Dents serrées.

Dans certains cas (extrêmement rares), on peut trouver un élève débutant qui, tout en essayant de faire circuler l'air librement, serre ses dents comme pour mâcher. Non seulement c'est inefficace, mais cela empêche une bonne articulation.

6) Lèvres pincées.

Certains élèves essayeront de commencer le son en prononçant «p» ou «b». Cela semble être une tentative pour déterminer s'il y a suffisamment de pression d'air pour produire une vibration des lèvres. À éliminer aussi. [3]

De sont donc là les six erreurs ou problèmes les plus souvent rencontrés chez les élèves qui tentent de déplacer l'air efficacement de leurs poumons à travers l'embouchure. D'autre part, si l'air passe librement et sans aucun handicap, la sensation sera approximativement celle d'un chanteur qui prononce un «A-men» prolongé. À noter particulièrement qu'il n'y a aucune articulation au début du son. À la leçon on pourrait tout simplement exiger de «souffler librement», avec des encouragements constamment positifs et en ne faisant allusion aux six erreurs habituelles que quand il est nécessaire d'identifier un problème spécifique.

Psychologiquement, il serait bon de rendre l'habitude de ne jamais «souffler» l'instrument, mais plutôt de gonfler le corps à sa capacité maximale comme un énorme ballon de caoutchouc, et puis tout simplement de laisser sonner l'instrument au fur et à mesure que l'air s'échappe et que le corps retrouve sa position normale de repos.

La vibration

l'air libre doit se transformer en air bruant pour donner naissance au son.

mässig und sollte nicht zugelassen werden.

3) Luftanhalten mittels des Gaumens.

Es ist auch möglich, die Luft mittels Zunge am Gaumen zu halten und dann artikulationsartig freizulassen.

Dies ist einfach der Hustenmechanismus, und wir verwenden diese Technik in diskreter Form beim Doppelzungenschlag. Auch diese Technik sollte erst später ins Arbeitsprogramm des Schülers eingeführt werden.

4) Anheben der Zunge.

Beim Aussprechen des Wortes «hiss» wird man feststellen, dass die Zunge sich oben in der Mundhöhle befindet und so den Luftstrom ventiliert. Dadurch wird auch der Resonanzraum im Mund verkleinert, was der Tonqualität beim Posaunenspiel schadet und deswegen vom Lehrer abgewendet werden muss.

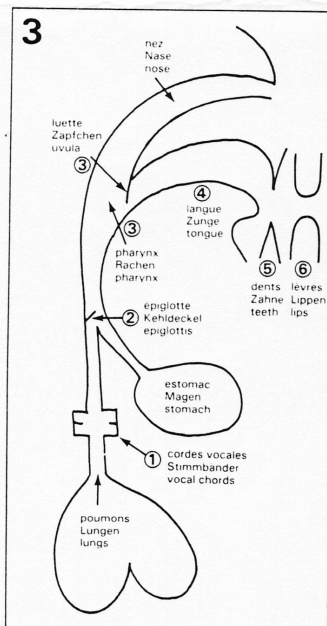
5) Zusammengebissene Zähne.

Sehr selten begegnet man auch Anfängern, die die Zähne zusammenbeissen. Das verhindert eine gute Artikulation und ist sehr unzweckmässig.

6) Zugespitzte Lippen.

Gewisse Schüler versuchen mittels der Aussprache der Buchstaben «p» oder «b» festzustellen, ob der Luftdruck für die Herstellung einer Lippenvibration ausreicht — man sollte dies aber eliminieren. [3]

Dies sind die sechs häufigsten Fehler, welchen wir bei jungen Schülern begeg-



Trombone techniques

tis, build up air pressure behind it, and then suddenly release it as an articulative device. This is inefficient and should be discouraged.

3) *Pharyngeal closure.* It is also possible to inflate the lungs, then close the pharynx (by pushing the tongue up against the soft palate and uvula), build up air pressure and then release it in an articulative manner. This is nothing more than the coughing mechanism, and it is exactly that which is discretely employed when we double-tongue. Nevertheless, the development of this technique comes later in the student's program of work.

4) *Tongue elevation.* A very careful study of the enunciation of the word "hiss" will show that the tongue is held close to the roof of the mouth, controlling the air flow. This elevation of the tongue also decreases the oral resonating cavity. In trombone playing it distorts the tone quality and must be discouraged by the teacher.

5) *Clenched teeth.* In extremely rare cases one may find a beginning student who, while trying to move air freely, clenches his teeth as though chewing. Not only is this hopelessly inefficient but it also prevents good articulation.

6) *Pursed lips.* Some students will attempt to start the tone while enunciating a "p" or a "b". This seems to be an effort to determine whether there is enough air under sufficient pressure to produce a vibration of the lips, but this must be eliminated. [3]

These, then, are the six most common errors or problems encountered in young students who are attempting to move air efficiently from the lungs through the mouthpiece. On the other hand if the air is moved freely with absolutely no resistance, the sensation will approximate that of the singer who is enunciating a prolonged "A-men". Note particularly that there is no articulation to begin the sound. In the studio one may simply urge the student to "BLOW FREELY", constantly using positive reinforcement, and referring to any of the six common errors only when it is necessary to identify the problem.

Psychologically, it would be well to assume the attitude of never "blowing" the instrument but rather of inflating the body to its maximum capacity like a large rubber balloon and then merely allowing the instrument to sound as the air escapes and the body seeks its normal point of repose.

Trombone techniques

On obtient cet effet au passage de l'air entre les lèvres. L'action des lèvres est comparable aux cordes vocales vibrantes d'un chanteur. Il est à noter qu'un bon chanteur ne fixe jamais, du moins consciemment, ses cordes vocales, mais leur permet plutôt de réagir sans effort musculaire conscient. Le tromboniste peut l'imiter en soufflant librement tout en rapprochant les lèvres du champ de passage de l'air jusqu'à ce qu'elles commencent à vibrer naturellement et sans effort.

Les variations de hauteur du son s'effectuent par la variation de la tension des muscles déterminée par la forme des lèvres. Ce changement de tension est semblable à l'ajustement d'une corde de violon pendant l'accordage. (Il est également possible de changer la hauteur d'une corde de violon en altérant sa *longueur*, mais la longueur de l'élément vibrant, les lèvres des trombonistes, est limitée par le bord de l'embouchure.)

Traditionnellement, nous reconnaissons deux systèmes différents de l'ajustement des lèvres: soit «souriant» ou «plissant». Ni l'un ni l'autre de ces systèmes ne devrait être employé exclusivement, car chacun a ses défauts. «Souriant» est perçu comme l'extension des lèvres pour augmenter la tension. Autant la distance d'extension des lèvres que la force nécessaire pour réaliser ce mouvement limitent les possibilités de son usage. «Plissant» rapproche les lèvres sur elles-mêmes, de la même manière que tout muscle sphinctère. L'effet est limité ici aussi car l'intermédiaire vibrant devient progressivement plus épais au fur et à mesure de la contraction, ce qui provoque un changement dans la qualité de la sonorité. De plus, ce système peut provoquer soit un étranglement de la colonne d'air, ou un effort trop grand pour mettre les lèvres en vibration, contredisant ainsi le principe de «souffler librement».

La solution idéale consiste à faire travailler les muscles «souriants» et «plissants» simultanément, contractant et relâchant au même moment à la manière des exercices isométriques et en altérant ainsi la tension interne afin de changer la hauteur du son tout en gardant la forme fondamentale des lèvres.

C. Résonance

La résonance est un phénomène qui devrait se produire quand le son est efficacement introduit dans le trombone au moyen de l'embouchure. L'air à l'intérieur de l'instrument vibre alors en

nen. Sie alle hindern den freien Luftfluss von den Lungen bis durch das Mundstück.

Hingegen wird sich, wenn die Luft frei und ohne Widerstand strömt, ein Gefühl einstellen wie bei einem Sänger, der ein längeres Melisma auf A-men singt.

Man bemerke vor allem, dass es keine Artikulation braucht, um den Ton zu beginnen. Beim Unterricht sollte man den Schüler bloss stets ermutigen, *frei zu blasen*, und auf die sechs Fehlerquellen nur im Bedarfsfalle einzugehen.

Psychologisch scheint es gut zu sein, nicht das Bild vom «*Blasen in das Instrument*», sondern dasjenige vom Aufpumpen des Körpers (wie einen Luftballon) zu verwenden und dann durch das Ausströmen der Luft, welches den Körper in die Normallage zurückführt, dem Instrument einen *Ton zu gestatten*.

B. Vibration

Die frei ausströmende Luft muss in klangzeugende Schwingung versetzt werden. Dies geschieht durch das Durchströmen der Lippenöffnung und deren natürliche Ansprache, analog der Betätigung der Stimmbänder eines Sängers. Ein guter Sänger wird übrigens nie bewusst seine Stimmbänder anspannen, sondern eher den Ton ohne Muskelanspannung einfach entstehen lassen. Der Posaunist kann dies am besten erreichen, indem er freibläst und dann die Lippen langsam in den Luftstrom schiebt, bis sie natürlich und ohne Anstrengung zu schwingen beginnen. Änderungen der Tonhöhe geschehen durch Anpassung der Muskeln, welche die Lippen umgeben. Diese Spannungsänderung gleicht jener einer Geigensaite, welche gestimmt wird.

Natürlich kann man auch die Länge der Saite verändern, aber die «Saite» des Posaunisten, seine Lippe, wird durch den Rand des Mundstücks begrenzt.

In der Regel gibt es zwei Bewegungen, um die Lippen anzupassen: «Lächeln» und «Zusammenziehen». Keine dieser Bewegungen sollte allein und ausschliesslich angewandt werden, da beide ihre Grenzen haben.

«Lächeln» bedeutet, die Lippen zur Steigerung der Spannung auseinanderzuziehen. Sowohl die kurze mögliche Distanz der Streckung als auch die dazu nötige Kraft begrenzen diese Bewegungsmöglichkeit.

«Zusammenziehen» bedeutet jene Bewegung, welche alle Ringmuskeln ausführen. Die Begrenzung erfolgt hier durch die Tatsache, dass die Lippen dadurch dicker werden und so die Tonqualität verändern. Ausserdem besteht die Gefahr, dass der Luftstrom abgeklemt wird und die Kraftanwendung zur Überwindung dieser Erscheinung das «frei Blasen» verunmöglicht.

Im Idealfall müssen die beiden Funktionen «Lächeln» und «Zusammenziehen»

B. Vibration

Freely-moving air must be transformed into pulsating air which results in sound.

This is brought about by passing the air between the lips and allowing them to respond naturally. The motion of the lips is quite analogous to the vibrating vocal chords of a singer. Take note of the fact that a good singer never consciously pre-sets his vocal chords but rather permits the chords to respond with no conscious muscular effort. The trombonist can emulate this by blowing freely and then slowly drawing the lips into the field of the air flow until they begin to vibrate naturally and effortlessly.

Changes in pitch are made by varying the tension of the muscles that shape the lips. This change in tension is very similar to the adjustment in a violin string when it is being tuned. (It is also possible to change the pitch of a violin string by changing its *length* but obviously the length of the vibrating medium of the trombonist, the lips, is limited to the rim of the mouthpiece.)

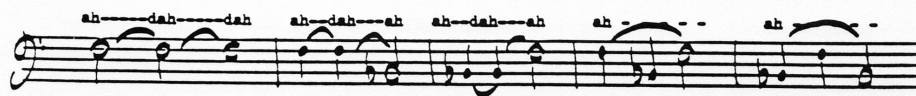
Traditionally we recognize two different modes of lip adjustment, "smiling" and "puckering". Neither of these should be used individually for each has its limitations. "Smiling" is seen as the stretching of the lips to increase tension. Both the distance that the lips can stretch and the strength required to execute this movement limit the possibility of its use. "Puckering" is the drawing together of the lips upon themselves in exactly the manner of all sphincter muscles. There are limitations here, too, in that the vibrating medium becomes thicker with contraction, resulting in a change of tone quality. Furthermore, with this mode of lip adjustment either the air column is pinched off or else too great a force of air is required to set the lips in vibration, consequently defeating the concept of "BLOW FREELY".

Ideally, the "smiling" and "puckering" muscles should work simultaneously, contracting and relaxing at the same time in the manner of isometric exercises, thus altering the internal tension in order to change the pitch while retaining the basic shape of the lips.

C. Resonance

Resonance is the phenomenon that should occur when sound is effectively introduced into the trombone by means of the mouthpiece. The air standing within the instrument then vibrates sympathetically with the pulsating air that has been given to it from the lips.

Every effort must be made to refrain from forcing a preconceived sound upon the instrument. Each instrument has its own unique and characteristic sound and that sound must be allowed to emerge of its own volition. First attempts to "BLOW FREELY" may result in a sound which seems crass and gross to the performer.



sympathie avec l'air en pulsation qui lui a été transmis par les lèvres.

Il faut absolument éviter d'essayer de produire une sonorité préconçue sur l'instrument. Chaque instrument possède sa propre et unique sonorité, et cette sonorité devrait être libre d'émerger de son propre gré. Les premiers essais du «souffle libre» peuvent donner lieu à une sonorité qui semble crue et grossière à l'exécutant. Ce n'est qu'une illusion due au plus grand nombre d'harmoniques qui sont présentes dans la sonorité. La poursuite du travail dans ce sens devrait conduire à un raffinement croissant de cette sonorité.

Lorsque toutes les conditions sont propices, le musicien devrait sentir que le trombone n'est qu'une extension de lui-même. C'est comme si le trombone se jouait tout seul. En effet, si les conditions sont idéales, l'exécutant aura la sensation de «jouer la salle», car l'onde vibrante se tenant dans le trombone s'étendra jusque dans la salle en une vibration continue. Ce phénomène est habituellement appelé la «projection» du son. L'exécutant devrait être très sensible à cette sensation, et devrait essayer de la reproduire avec *chaque* souffle.

4

D. L'articulation

L'articulation est la façon de faire durer le son, de lui donner une signification, et une plus grande dimension. Les coups de langue sont les consonnes qui agissent contre les voyelles du langage musical. Il est généralement entendu que la langue est l'outil principal de l'articulation.

Par définition, l'articulation veut dire «joint ensemble». Le concept de l'«ensemble» est apporté par le débit continu de l'air dans une phrase musicale, tandis que le concept de «jointure» tient des interruptions de la langue.

Dans le vocabulaire des articulations, nous reconnaissons le staccato comme étant la plus nette, le legato comme étant beaucoup moins nette, et la vraie liaison comme étant tout à fait sans netteté. En général, nous employons les syllabes *ah*, *dah* et *ah* pour définir ces trois niveaux d'articulation. Elles peuvent se suivre dans un trait continu pour montrer leur relativité. Une étude soignée de chacune de ces syllabes, au-delà de leur usage au trombone, montre que l'articulation *tah* est la plus explosive que l'articulation *dah* l'est moins, et que l'articulation *ah* n'est qu'un débit d'air continu.

L'emploi des syllabes *lah*, *rah*, *nah*, *hah*

isométriquement se combinent et ainsi la tension interne des lèvres change — ce qui modifie la hauteur du son — et la forme externe des lèvres se conserve.

C. Résonance

Résonance se trouve quand, après avoir introduit dans l'instrument un son qui résonne dans la trompe, l'air dans l'instrument se met à vibrer et sympathise avec le son qui vient de la trompe.

Il faut d'abord être conscient, dans l'instrument, d'une vibration préconçue, d'une vibration que l'on veut. Chaque instrument a son propre son, son caractère, son timbre, son son propre. C'est pourquoi, quand on joue d'un instrument, on doit être conscient de son son propre. C'est pourquoi, quand on joue d'un instrument, on doit être conscient de son son propre.

Si toutes les conditions sont réunies, le musicien devrait sentir que le trombone n'est qu'une extension de lui-même. C'est comme si le trombone se jouait tout seul. En effet, si les conditions sont idéales, l'exécutant aura la sensation de «jouer la salle», car l'onde vibrante se tenant dans le trombone s'étendra jusque dans la salle en une vibration continue. Ce phénomène est habituellement appelé la «projection» du son. L'exécutant devrait être très sensible à cette sensation, et devrait essayer de la reproduire avec *chaque* souffle.

4

D. Artikulation

Artikulation nennt man das Mittel, kraft dessen wir dem musikalischen Klang Dauer, Bedeutung und zusätzliche Dimension geben. Die Artikulationen sind die Konsonanten, welche mit den Vokalen der musikalischen Sprache zusammen Sinn bilden. Gemeinhin bezeichnet man die Zunge als wichtigstes Mittel der Artikulation.

Nach der lexikalischen Definition heisst Artikulation ein «durch-Gelenk-zusammenführen», die Zusammenführung entsteht durch den stetigen Luftstrom, und das «Gelenk» wird durch die Zungenstösse hergestellt.

In der Sprache der Artikulation erkennen wir staccato als am präzisesten, legato als weniger präzise und die tatsächliche Bindung (*Glissando d. Übers.*) als unpräzise an. In der Regel benutzen wir die Silben *tah*, *dah* und *ah* um diese verschiedenen Stufen der Artikulation zu beschreiben. Eine genaue Betrachtung dieser drei Silben, losgelöst vom Posaunenspiel,

This is only an illusion due to the greater number of overtones present in the tone. Continued efforts should lead to a continuous refinement of that sound.

When all conditions are right, the performer should feel as though the trombone is an extension of himself. It is as though the trombone plays itself. Indeed, if conditions are ideal, the performer will feel as though he is playing the hall, for the vibrating wave standing in the trombone will extend itself to the hall as one continuous vibration. This phenomenon is usually described as «projecting» the sound. The performer should be very aware of this sensation and try recapture it with *each* blow.

4

D. Articulation

Articulation is the way by which we give duration, significance, and added dimension to the musical sound. Articulations are the consonants which interact with the vowels of musical language. It is usually held that the tongue is the primary instrument of articulation.

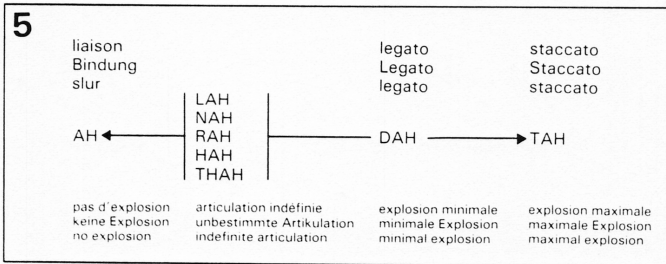
By dictionary definition, articulation means a «jointing-together». The «togetherness» is provided by the continuous flow of air in a musical phrase, and the «jointedness» is brought about by the interruptions of the tongue.

In the vocabulary of articulations we recognize the staccato as being the most precise, legato as being much less precise, and the true slur as being without precision. Generally, we use the syllables *tah*, *dah* and *ah*, to describe these three levels of articulation. They can be placed in a continuum to show that they are relative. Careful study of each of these syllables, apart from their use on the trombone, will show that the *tah* articulation is the most explosive, the *dah* articulation has lesser explosive qualities, and the *ah* is merely a steady flow of air.

The use of *lah*, *rah*, *nah*, *hah* and *thah* as articulative syllables in some cultural languages may result in their use in trombone playing as well. But all will be seen to be incomplete closures with the common characteristic of air leaking, thus effecting a non-definitive quality in articulation when they are used on the instrument. Note however, that *tah* and *dah* are complete closures and, as such, are the most effective syllables for articulation.

5

Pedagogically, introducing the use of articulation into an on-going stream of air or sound is the best way to assimilate



et *zhah* comme articulations dans certains langages culturels peut entraîner leur usage dans la technique du trombone. Mais toutes pourront être classées comme étant des fermetures *incomplètes*, avec le problème commun de fuites d'air, et créant ainsi une qualité non-définitive dans l'articulation quand elles sont employées sur l'instrument. Il est à noter, cependant, que *tah* et *dah* sont des fermetures *complètes*, et par conséquence, les syllabes les plus efficaces pour l'articulation. **5**

En pédagogie, l'introduction de l'articulation dans un débit d'air ou dans un son continu est la meilleure façon de faire assimiler cette technique à l'élève. Cette manière de faire permettra de renforcer l'idée que c'est l'air qui est à l'origine du son. De plus, le professeur pourra rappeler l'exemple du chanteur qui sait que ce sont les voyelles qui font de beaux sons, et que l'articulation doit interférer au minimum possible afin de «libérer» les sons.

Le schéma rythmique répétitif suivant devrait être travaillé lentement et consciemment afin de bien saisir la consistance de tous les aspects de la pulsation, des subdivisions, des accents, du timbre, de la résonance, du niveau dynamique, etc. **6**

E. Manipulation de la coulisse

La coulisse d'un trombone n'est qu'un simple engin permettant de changer rapidement la longueur de l'instrument, et par conséquence la hauteur du son. Sa construction, cependant, pose des problèmes particuliers pour sa manipulation. Fondamentalement, la coulisse d'un trombone est une paire de tuyaux télescopiques qui agissent en une ligne absolument droite. Le bras du corps humain,

zeigt uns, dass *tah* explosive Eigenschaften hat, *dah* weniger stark explosiv und *ah* mehr ein steter Luftstrom ist. Die Verwendung von *lah*, *rah*, *nah*, *hah* und *thah* können in einigen Kultursprachen auch im Posaunenspiel Eingang finden. Es ist aber zu bemerken, dass durch ihren Charakter der unvollständigen Schliessung mit daraus resultierendem Luftverlust eine unbestimmte Qualität der Artikulation auf dem Instrument entsteht. *Tah* und *dah* hingegen sind komplette Schliessungen und deshalb am effizientesten zur Artikulation. **5**

Im Unterricht wird man die Artikulation am besten als Zusatz zu einem fortgesetzten Luftstrom einführen, um eine gut fundierte Grundlage, welche dem Schüler den Weg zu ihrer Bemeisterung ebnet, zu schaffen. Auf diese Art wird auch die Idee unterstrichen, dass die Luft den Ton erzeugt. Der Lehrer kann auch auf das Beispiel des Gesanges zurückgreifen, bei dem die Vokale die schönen Töne erzeugen und die Artikulationen so sparsam wie möglich angewandt werden sollten, um die freie Verbreitung dieser Töne nicht zu behindern. Folgendes Rhythmusbeispiel sollte unter Beachtung aller Gesichtspunkte (Schlag, Fortsetzung, Akzente, Klangfarbe, Resonanz, Nuance etc.) sorgfältig geübt werden. **6**

E. Bedienung des Zuges

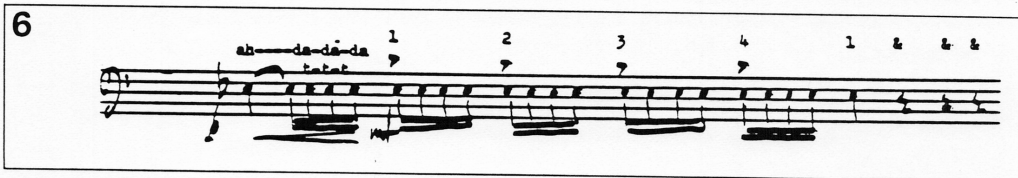
Der Posaunenzug ist eine einfache Vorrichtung zur Veränderung der Rohrlänge mit dem Zweck der Veränderung der Tonhöhe. Seine Bauweise bringt aber ein Problem der Handhabung mit sich. Im Prinzip ist der Zug ein Paar teleskopischer Rohre, welche in einer Geraden sich bewegen. Der menschliche Arm hingegen besteht aus einer Reihe von aufeinanderfolgenden Scharnieren, von de-

this technique into a well-grounded program of study and to assist the student to work toward its mastery. Introducing articulation in this way will reinforce the idea that air initiates sound. Further, the teacher may call upon the analogy of the singer who knows that vowels produce the beautiful sounds and that articulations should be as minimal as possible to allow for the free flow of those sounds. The following repetitive rhythmic pattern should be practised slowly with conscientious effort toward consistency in all facets — beat, prolation, accent, timbre, resonance, dynamic level, and the like. **6**

E. Slide manipulation The slide on a trombone is simply a device for rapidly altering the length of the instrument and thus assisting in the change of pitch. Its construction, however, poses a unique problem in its manipulation. Essentially the trombone slide is a pair of telescopic tubes which operate in an absolute straight line. The arm of the human body is a series of consecutive hinges, each of which swings in an arc when the trombonist is playing. Obviously a compromise must be made! If the trombonist will slowly play a sequential series of descending and ascending glissandos from first to seventh position and return using no tension whatever in the body, he will be able to study that compromise which produces the smoothest motion. With this motion the hand moves away from the face, swinging to the right and down. In the meantime the head pivots slightly to the right, thus allowing the slide to be *carried* through the arc of the arm's motion, at the same time preserving its straight-line telescopic action. Awareness of this compromise will lead to a smoother gesture.

Careful thought should be given to the idea that the left hand carries or supports the instrument while the right hand operates the slide. The student should strive to balance the instrument in the left hand alone. Then the slide should be grasped as though it were a very delicate instrument and manipulated in a manner in keeping with that delicacy.

The right hand movement from position to position and from note to note should be as quick and agile as possible, if for no other reason than to eliminate the possibility of an undesirable glissando. In principle, there is a precise stop on each



par contre est une succession de charnières. Lorsque le tromboniste joue, chaque élément pivote dans un arc. Evidemment, il faut un compromis! Si le tromboniste joue lentement une série de glissandi descendants et ascendants de la première position à la septième et retour, sans aucune tension corporelle, il peut étudier le compromis nécessaire au mouvement le plus fluide. Avec ce mouvement la main s'éloigne du visage, pivotant à droite et vers le bas. En même temps la tête pivote légèrement à droite, permettant ainsi que la coulisse soit *portée* à travers l'arc du mouvement du bras, tout en gardant la ligne droite du mouvement télescopique. La prise de conscience de ce compromis mènera à un geste plus fluide.

Il ne faut jamais oublier que la main gauche porte ou soutient l'instrument alors que la main droite manipule la coulisse. L'élève devrait chercher à équilibrer l'instrument sur la seule main gauche. Ensuite la coulisse devrait être prise en main comme si c'était un instrument extrêmement délicat, et manipulée en conséquence.

Le mouvement de la main droite d'une position à l'autre devrait être effectué aussi vite que possible, ne serait-ce que pour éviter tout glissando indésirable. En principe, il existe un arrêt précis pour chaque hauteur de son. En pratique, dans les traits rapides, le mouvement d'une hauteur à l'autre pourrait devoir être si vite qu'il excluerait l'arrêt précis sur chaque note. Mais ce n'est qu'une illusion. Le principe du «geste précis» et du «contrôle précis» doivent prévaloir.

Pour la présentation de la manipulation de la coulisse, il est souhaitable que l'élève soit incité à se concentrer sur de courtes séquences diatoniques, répétitives, en gardant à l'esprit tous les éléments déjà étudiés. **7**

L'usage du barillet de quarte a provoqué quelques habitudes de négligences. Certains débutants se réjouissent de n'avoir pas à chercher les sixièmes et septièmes positions pour un Do ou un Si grave, et de pouvoir descendre la gamme de Si jusqu'à la deuxième octave sans avoir à bouger la coulisse. Ces habitudes renient la nature essentielle du trombone, un instrument caractérisé par une colonne d'air vibrant librement, sans entrave.

Considérez le barillet de quarte comme un mécanisme donnant accès à deux ins-

ten, chaque une Bogenbewegung ausführt, sobald der Posaunist spielt. Offensichtlich muss hier ein Kompromiss gemacht werden. Wenn der Posaunist eine Sequenzreihe von auf- und absteigenden Glissandi von der ersten zur siebten Position langsam und ohne jede Körperverspannung übt, wird er den Kompromiss, der die geschmeidigste Bewegung erlaubt, finden können. Bei dieser Bewegung entfernt sich die Hand nach rechts unten vom Gesicht, während sich der Kopf leicht nach rechts neigt, um den Posaunenbogen zu tragen zu können durch die Bogenbewegung der Hand, welche in eine gerade teleskopische Bewegung des Zuges übersetzt wird. Eine Beachtung dieses Kompromisses wird zu einer geschmeidigeren Gestik führen.

Sorgfältige Beachtung sollte auch der Gedanke finden, dass die linke Hand das Instrument trägt oder stützt, und die Rechte den Zug bewegt. Der Schüler sollte sich bemühen, das Instrument mit der linken Hand zu balancieren, während die Rechte den Zug so feinfühlig wie möglich bewegt, als wäre er sehr empfindlich. Die Bewegung der rechten Hand von einer Position zur anderen, von Note zu Note, sollte so rasch und agil wie möglich vor sich gehen, um jede Möglichkeit eines unerwünschten Glissandos auszuschließen. Im Prinzip gibt es einen präzisen Stop auf jeder Tonhöhe. In der Praxis schließt die Ausführung sehr schneller Passagen einen präzisen Stop auf jeder Note aus. Trotzdem sollte der Begriff der «präzisen Gestik» und der «präzisen Kontrolle» respektiert werden.

Im Unterricht sollte die Zugbedienung in kurzen, diatonischen Mustern repetitiv geübt werden, wobei alle bis dahin eingeführten Elemente des Spiels weiter gepflegt werden sollen. **7**

Die Einführung des Quartventils hat zu einigen nachlässigen Gewohnheiten geführt. Junge Anfänger schätzen es sehr, für die tiefen Töne C und H nicht in der 6. bzw. 7. Position spielen zu müssen, oder eine B-dur-Leiter in der zweiten Oktave ohne die Hilfe des Zuges ausführen zu können. Diese beiden Praktiken verleugnen aber die wahre Natur der Posaune, welche in einer schwingenden Luftsäule ohne Widerstände und Barrieren besteht. Man sollte das Ventil als Mechanismus verstehen, der zwei verschiedene Instrumente mit eigenem Grundton und eigenen Tonleitern möglich macht.

Trombone techniques

pitch. In practice, in very rapid music, the movement from pitch to pitch could be so fast as to preclude the precise stop on each note. But this is only an illusion. The principle of "precise gesture" and "precise control" should be retained. For pedagogical use in the presentation of slide manipulation, it is suggested that the student be directed to concentrate on short repetitious diatonic patterns keeping in mind all of the other elements that have been introduced thus far. **7**

The introduction of the F attachment or valve has led to some slovenly or careless habits. Young beginning students are delighted with the possibility of not having to reach to sixth and seventh positions for low C and B, or of running the B \flat scale in the second octave without touching the slide. Both of these practices deny the essential nature of the trombone, an instrument characterized by a vibrating air column with no barriers and no resistance.

Consider the possibility of viewing the valve as a mechanism giving access to two different instruments, each with its own basic pitch and each with its own scale patterns. Isolated notes on the F horn often have a different timbre, whereas a pattern of two or three notes taken on the F horn will preserve and extend that timbre. In principle, then, one should not use the F attachment unless two or three notes are to be played in succession on it.

F. Controlled use of time

The two basic elements in the art of music are *sound* and *time* and of these time is considered to be the more important. We have been discussing the production of sound and now we will turn our attention to time. Time defies definition and yet all musicians use it. It is the stuff being measured and a reference point is needed from which to begin the measurements. In music this reference point is beat or pulse. Thus we are made aware of the *passage of time* by recurring beat.

As teachers we must encourage our students to become aware of this

7

Commencer sur Mi \flat , Fa, Sol, etc. Rester en tonalité de Mi \flat .
Anfang auf E \flat , F, G, usw. in E \flat -Dur bleiben.
Begin on E \flat , F, G, etc., stay in the key of E \flat .



truments différents, chacun avec sa tonalité fondamentale propre et ses propres modèles de gammes. Des notes isolées prises sur la quarte ont souvent un timbre différent, tandis qu'une séquence de deux ou trois notes préservera et prolongera ce timbre. En principe, on ne devrait se servir du barillet que si deux ou trois notes peuvent y être jouées de suite.

F. L'emploi contrôlé du temps

Les deux éléments fondamentaux de l'art de la musique sont le *son* et le *temps*. Des deux, le temps est considéré comme étant le plus important. Nous venons de parler de la production du son, et maintenant nous nous concentrons sur le temps. Le temps défie toute définition, mais tout musicien s'en sert. C'est ce qui est mesuré, et il nous faut un point de repère pour commencer à le mesurer. En musique, ce point de repère est la pulsation. Ainsi nous nous rendons compte du *passage du temps* par une pulsation qui se répète constamment.

En tant que professeurs, nous devons encourager nos élèves à ressentir ce point de repère, cette pulsation, bref, à mesurer le temps. Les tests psychologiques révèlent toujours qu'il est normal pour une personne confrontée à une stimulation musicale, de commencer à taper du pied, ou de reproduire le rythme avec ses doigts ou avec sa tête, l'élève débutant devrait être fortement encouragé à taper du pied, audiblement afin de le percevoir comme point de repère pour ses interventions dans le temps.

Après la sensibilisation à la pulsation et à la réaction, d'autres identifications de l'emploi du temps en musique devraient être révélées, expliquées, entraînées. Il devrait y avoir une sensibilité à la *mesure*, l'organisation des pulsations; aux *subdivisions* de temps entre les pulsations; et au *rythme*, le jeu sophistiqué des durées sur les pulsations.

G. Coordination

Quoique chacun des éléments ci-dessus — inspiration, expiration, vibration, résonance, articulation, manipulation de la coulisse, et emploi contrôlé du temps — peut être présenté et étudié séparément, dans la pratique, ils sont interdépendants, et ne peuvent être démontrés qu'en fonction d'une coordination absolue. La maîtrise de cette coordination ne peut pas être comparée ni à l'assemblage d'un puzzle, ni à la construction d'une maison, ni à la fabrication d'une voiture.

Einzelnote haben auf dem F-«Horn» oft eine andere Klangfarbe, während eine Fortsetzung von 2-3 Tönen diese neue Klangfarbe konsolidiert. Im Grunde sollte man also das Quartventil nur verwenden, wenn einige aufeinanderfolgende Töne darauf zu spielen sind.

F. Kontrollierter Gebrauch der Zeit

Die beiden Grundelemente der Musik sind *Klang* und *Zeit*, und die Zeit wird als das wichtigere von beiden angesehen. Die Klangproduktion haben wir bereits betrachtet, und so wollen wir uns nun der Zeit zuwenden. Die Zeit spottet jeder Festlegung — und doch tun alle Musiker genau das. Zeit ist die Materie, welche gemessen werden muss, und zum Messen braucht man einen Anhalts- oder Ausgangspunkt. In der Musik ist dies der Schlag oder Puls. Dies macht uns aufmerksam auf die *vergehende Zeit* mit fortlaufendem Pulsschlag.

Als Lehrer müssen wir die Schüler dazu bringen, diesem Anhaltspunkt Aufmerksamkeit zu widmen und den Pulsschlag zu spüren — die Zeit zu messen. Psychologische Studien haben gezeigt, dass es normal ist, auf musikalische Reize mit Fussklopfen, Fingerschnippen oder Kopfwiegen zu reagieren. Deswegen sollten Anfänger nachdrücklich dazu angehalten werden, hörbar mit dem Fuss zu klopfen um diesen Anhaltspunkt für die Zeiteinteilung zu haben. Neben der Beachtung des Schlages sollten auch andere Gesichtspunkte der Zeiteinteilung geübt und gefördert werden. Das Metrum (Taktart), die Einteilung der Zeit innerhalb der Schläge und der Rhythmus, jenes feinsinnige Muster von Zeiträumen über die Schläge hinweg, sollten Beachtung finden.

G. Koordination

Während jeder der obgenannten Punkte in der Theorie einzeln behandelt werden kann — Einatmung, Ausatmung, Vibration, Resonanz, Artikulation, Handhabung des Zuges und Zeitkontrolle — ist es in der Praxis unmöglich, sie getrennt darzustellen, weil sie ein in sich abhängiges Ganzes bilden.

Die Bemeisterung dieses Koordinationschemas ist nicht vergleichbar mit einem Zusammensetzspiel, einem Hausbau oder dem Bau eines Autos. Viel eher kann man es mit dem Keimen eines Samens vergleichen, in dem alle Elemente vorhanden sind, bereit, entwickelt und differenziert zu werden mittels geeigneter Nahrung und Übung.

necessity to have a reference point, to feel the beat, to measure time. Since psychological studies have shown repeatedly that it is quite normal for a person, when confronted with a music stimulus, to begin tapping his toe, snapping his fingers, or nodding his head, the beginning student should be strongly and repeatedly urged to beat his foot audibly in order to have that reference point for making his temporal decisions. After the awareness of and response to the beat, other recognition of the use of time in music should be encouraged, nurtured, and trained. There should be an awareness of *meter*, the organization of the beat; of *prolation*, the subdivision of time between beats; and of *rhythm*, the sophisticated pattern of durations imposed over the beats.

G. Coordination

Though each of the several elements mentioned above — inhalation, exhalation, vibration, resonance, articulation, manipulation, and the controlled use of time — can be discussed and studied separately, in practice they are interdependent and cannot be demonstrated except as a totally coordinated pattern. The mastery of this coordination pattern is *not* to be compared with assembling a jigsaw puzzle, or building a house, or manufacturing an automobile. Rather, it is more comparable to the germination of a seed within which all the elements are present — ready to be developed and differentiated with proper nurture and discipline.

To work toward this end it is suggested that the student use a modified version of the Pares sequential scale patterns, focusing his attention in turn on each of the elements mentioned above. For example, with the execution of the first pattern he might concentrate on inhalation; the second pattern, on exhalation; and so forth, trying to improve his execution of each element as he proceeds through the exercises.

When engaging in self-directed or independent study, it is extremely helpful to have a sympathetic teacher or colleague to observe oneself and mention, during the time interval between patterns, the element that needs the most attention. [8]

A coordinated execution of the memorized scale pattern is the immediate goal, and for this a well balanced posture is a

8



Elle serait plutôt comparable à l'éclosion d'un germe à l'intérieur duquel tous les éléments sont déjà présents — prêts à être développés et différenciés suivant la bonne alimentation et la discipline correcte.

C'est dans ce but qu'il est suggéré à l'élève d'emprunter une version modifiée des schémas de gammes séquentielles de Parès («*Daily Exercises and Scales for trombone*», Editions Carl Fischer, USA.), pour qu'il concentre son attention tout à tour sur chacun de ces éléments. Par exemple, pendant l'exécution de premier schéma, il pourrait se concentrer sur l'inspiration; au second sur l'expiration, et ainsi de suite, en essayant toujours d'améliorer l'exécution de chaque élément au fur et à mesure qu'il progresse dans les exercices.

En faisant des études en autodidacte, il est extrêmement utile d'avoir un professeur sympathique ou un collègue qui observe et relève entre les schémas de gammes l'élément qui mérite le plus d'attention. **[8]**

Une exécution coordonnée du schéma de gamme (mémorisé) est le but principal. Dans cette optique, une tenue physique équilibrée est essentielle. C'est la raison pour laquelle il est conseillé à l'élève de s'observer dans un miroir pendant qu'il joue. Il est également important que l'élève se souvienne des trois règles de base, soit l'élimination de toutes tensions et entraves. Lorsque la tenue physique est bonne et que le texte est correctement exécuté, une sensation de bien-être et d'auto-contrôle se manifeste, identique à celles ressenties lorsque le trombone résonne correctement.

Deux remarques supplémentaires

Finalement, n'ayant développé que le deuxième des cinq aspects de l'enseignement à l'intention de l'élève tromboniste, permettez-moi d'y ajouter deux éléments supplémentaires qui se distinguent des autres. Le premier consiste à savoir que l'exécution au trombone ne doit aucunement être un but en soi, afin d'éviter que cela ne devienne qu'une simple prouesse technique digne du cirque. Il s'agit plutôt de réaliser une expérience musicale de la plus haute qualité. Le second élément consiste à reconnaître que le tromboniste doit se soumettre à une discipline, qui le mène à la liberté d'expression dans la transmission du message du compositeur, comme si c'était le sien propre. Cette liberté ne peut se résumer qu'avec cette formule laconique: «Soufflez librement!»

Zu diesem Behuf kann der Schüler eine abgeänderte Fassung der Parès-Tonleiterübungen* verwenden und bei jeder Leiter einem anderen der obgenannten Elemente seine Aufmerksamkeit zuwenden. Zum Beispiel kann er bei der ersten Übung auf die Einatmung achten, bei der zweiten auf Ausatmung, usw. und bei jeder neuen Übung seine Ausführung zu verbessern versuchen. Beim selbständigen Üben ist es sehr hilfreich, von einem freundlichen Lehrer oder Kollegen in den Zähpausen zwischen den Übungen auf die zu beachtenden Elemente hingewiesen zu werden. **[8]**

Das unmittelbare Ziel besteht darin, das auswendiggelernte Tonleiterbeispiel koordiniert auszuführen — und dazu ist eine gute Haltung unerlässliche Voraussetzung. Deshalb sollte der Schüler vor dem Spiegel üben. Dabei ist es wichtig, dass er sich an den ersten Leitsatz, der Abwesenheit von Verspannung erinnert. Wenn die Haltung gut und die Ausführung korrekt und locker ist, so sollte sich ein Wohlgefühl und der Eindruck der Selbstbeherrschung einstellen. Die selbe Erfahrung stellt sich ein, wenn die Posaune sauber angeblasen wird.

Zwei Zusatzpunkte

Nachdem wir nun bloss den zweiten von fünf Bereichen des Posaunenunterrichts untersucht haben, lassen Sie mich zwei Schlussbemerkungen beifügen.

Erstens ist Posaunenspiel kein Selbstzweck — es wäre sonst bloss ein Zirkuskunststück. Es ist ein Mittel, das zum Zweck der musikalischen Erfahrung von hoher Qualität dient. Zweitens sollte der Posaunist sich einer Disziplin unterziehen, welche ihn zu einer Ausdrucksfreiheit führt, die ihn die Botschaft des Komponisten wie seine eigene ausdrücken lässt. Diese Freiheit kann am besten in folgender Ermahnung zusammengefasst werden: «Blase frei!»

* Parès, «Daily Exercises and Scales for trombone», Ed. Carl Fischer, USA

Trombone techniques

necessary starting point. For this reason it is suggested that the student observe himself as he plays in front of a mirror. Likewise, it is important that the student keep in mind the first of the three undergirding guidelines, the removal of all inhibiting tensions. When the posture is good and the material well-executed with no inhibiting tensions, a sensation of well-being and poised self-control should follow. This is quite similar to the sensation experienced when the trombone is properly resonated.

Two additional points

Finally, having taken up only the second of the five areas of instruction in directing the trombone student, let me add two final points which set themselves apart. The first is that performance on the trombone must not be an end in itself. As such it becomes little more than a trained circus act. Rather, it should be a means to an end, and that end should be a musical experience of high quality.

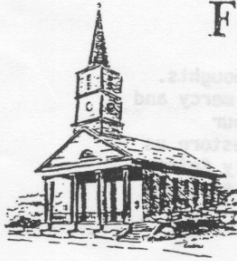
The second point is that the trombonist should submit to a discipline, the mastery of which leads him to a freedom to express the composer's message as though it were his own. That freedom can probably be most succinctly stated in the admonition BLOW FREELY!

Cet article a été réalisé à l'occasion du 2^e Colloque des cuivres qui s'est tenu à Châtenay-Malabry, France, du 14 au 18 nov. 1983.

Dieses Referat wurde am 2. Internationalen Blechblaserkolloquium in Châtenay-Malabry, Frankreich (14.-18. 11. 83) gehalten.

Prepared for and presented at The Second International Colloquium for Brasses, November 14-18, 1983, Châtenay-Malabry, France.

APPENDIX C
MEMORIAL PROGRAMS AND OBITUARY FOR
WILLIAM F. CRAMER



First Presbyterian Church

Adams at Park
P.O. Box 566
Tallahassee, Florida 32302

SERVICE OF WITNESS TO THE RESURRECTION

October 22, 1989
3:00 p.m.

In Memoriam

William Franklin Cramer

Voluntary

"Equality"

Beethoven

"Eternal Father, Strong to Save"
(The Navy Hymn)

Tune: Melita
John B. Dykes
Text: No. 521

*Call to Worship

Leader: Our help is in the name of the Lord,
who made heaven and earth.

People: God is our refuge and strength,
a very present help in trouble.
Therefore we will not fear.

Leader: The eternal God is your dwelling place,
and underneath are the everlasting arms.

Praise be to the God and Father of our Lord Jesus
Christ, who in his great mercy gave us new birth
into a living hope by the resurrection from the
dead! The inheritance to which we are born is
one that nothing can destroy or spoil or wither.

Praise the Lord.

People: The Lord's name be praised.

*Hymn "A Mighty Fortress Is Our God"

No. 91

*Prayer

Leader: The Lord be with you.

People: And also with you. . .

Figure C.1 Memorial Service Program for William F. Cramer. 1989

*Unison Prayer of Confession

Holy God, you see us as we are, and know our inmost thoughts.
In your presence we confess our sin, longing for your mercy and
and confident of your grace. We pray you to cleanse our
hearts, heal our memories, overcome our doubts, and restore us
to fellowship with you and our neighbors. By your Holy Spirit,
renew our lives for service, and teach us your peace, through
Jesus Christ our Lord. Amen.

*Assurance of Pardon

*The Peace

Leader: The peace of the Lord Jesus Christ be with you all.

People: Peace be with you.

[The congregation may share expressions of peace with one another.]

*Hymn "O God, Our Help in Ages Past" No. 111

Prayer for Illumination

Old Testament Readings

Job 19:23-27a
Psalm 27:1, 4-8
Isaiah 25:6-9; 26:1-4, 19

Reader: The word of the Lord.
People: Thanks be to God.

Anthem "O Sing Joyfully" Adrian Batten

O sing joyfully unto God our strength; make a cheerful noise unto
the God of Jacob. Take the song, bring hither the tabret; the merry
harp with the lute. Blow up the trumpet in the new moon; e'en in the
time appointed, and upon the solemn feast day. For this was made a
statute for Israel; and a law of the God of Jacob.

-- Psalm 81:1-4

Epistle Reading

I Corinthians 15:1-8, 12-14,
20-26, 35-44, 50-58

Reader: The word of the Lord.
People: Thanks be to God.

*Hymn "How Firm A Foundation" No. 369
[Second Tune]

Gospel Readings

John 5:24-28; 6:37-40
14:1-7, 15-17, 25-29

Reader: The gospel of the Lord.
People: Praise be to you, O Christ.

Figure C.2 Memorial Service Program for William F. Cramer. 1989

Anthem "How Lovely Is Thy Dwelling Place" Johannes Brahms

How lovely is Thy dwelling place, O Lord of Hosts! For my soul,
it longeth, yea, fainteth for the courts of the Lord; my body
crieth out, yea, for the living God. Blest are they that dwell
within Thy house; they praise Thy name evermore.
-- Psalm 84:1-2, 4

*Affirmation of Faith

From A Declaration of Faith
Presbyterian Church in the United States

We believe that death will be destroyed.

In the death of Jesus Christ
God's way in the world seemed finally defeated.
But death was no match for God.
The resurrection of Jesus was God's victory over death.

We do not yet see the end of death.
But Christ has been raised from the dead,
transformed and yet the same person.
In his resurrection is the promise of ours.
We are convinced the life God wills for each of us
is stronger than the death that destroys us.
The glory of that life exceeds our imagination
but we know that we shall be with Christ.
So we treat death as a broken power.
Its ultimate defeat is certain.
In the face of death we grieve.
Yet in hope we celebrate life.
No life ends so tragically
that its meaning and value are destroyed.
Nothing, not even death, can separate us
from the love of God in Jesus Christ our Lord.

We declare that Jesus is Lord.
His resurrection is a decisive victory
over the powers that deform and destroy human life.
His lordship is hidden.
The world appears to be dominated by people and systems
that do not acknowledge his rule.
But his lordship is real.
It demands our loyalty and sets us free
from fear of all lesser lords who threaten us.
We maintain that ultimate sovereignty
now belongs to Jesus Christ
in every sphere of life.
Jesus is Lord!
He has been Lord from the beginning.
He will be Lord at the end.
Even now he is Lord.

Prayers

Figure C.3 Memorial Service Program for William F. Cramer. 1989

*Commendation

*Charge and Benediction

*Hymn "For All the Saints Who From Their Labors Rest" No. 425

*Voluntary

The congregation is asked to stand.
The congregation is invited to say "Amen" at the end of prayers.

The congregation is invited to the Westminster Room, where the family will receive visitors.

IN MEMORIAM

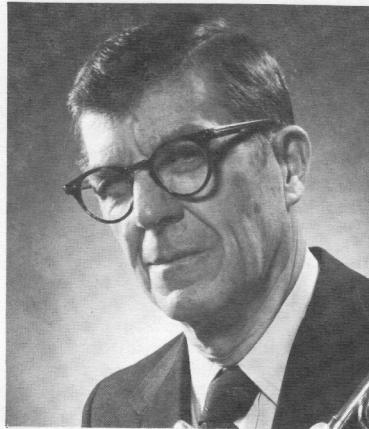
WILLIAM F. CRAMER 1918-1989

William F. Cramer, Professor of Music, died in Wiesbaden, West Germany, October 2, 1989. A native of Akron, Ohio, Cramer came to the School of Music in 1950, serving as a graduate assistant for two years prior to his appointment to the faculty as an instructor. He remained on the faculty throughout his professional life, attaining the ranks of assistant professor and associate professor in 1958 and 1960, respectively, and the rank of professor in 1975.

Cramer's contributions to the School of Music have been notable. A man of strong convictions, both personal and professional, he helped shape the lives of many students. Those who studied trombone with him found him single-minded in his pedagogical approach, teaching that tone production is as much, if not more, a product of breath support as a product of embouchure. Those who sat in his classes in wind pedagogy and symphonic literature found him equally resolute in his views on teaching, appealing always to the rational mind to support a conclusion or to explain a fact.

Professor Cramer's contributions to the community, the state, and the nation were no less distinguished. He was a charter member of the International Trombone Society and throughout his membership in this organization, he delivered papers before various trombone societies in Great Britain and Europe and served as judge in international trombone competitions. In 1987, when the International Trombone Association bestowed on Professor Cramer its Distinguished Service Award, Stephen C. Anderson, the Society's president, wrote:

"William F. Cramer, the 1987 ITA Award winner, has distinguished himself, his University and the International Trombone Association in his 40-year search and promotion of solo and ensemble literature for the trombone. His successes in this endeavor are international in



scope, well known to many of us, and are too numerous to mention. In this regard, he was the first Chairman of the ITA Commissions Committee, and remains an active member of that committee today. He has played an active and vital role in the entire commissioning record of the ITA.

"His work in developing personal and professional relationships for the trombone and the ITA in the international community, especially in the countries of Eastern Europe, is unparalleled. His work in developing Project AIM, his continuing efforts in establishing and nurturing personal and professional relationships with composers and trombonists throughout the world, and his love and dedication to his students, colleagues, the trombone, and the ITA have truly distinguished this year's ITA Award recipient."

The School of Music has lost a valued faculty member, but his contributions to the School and to the International Trombone Association will not be dissipated by his absence.

Joseph White
Associate Dean

Figure C.4 Article from the FSU School of Music Newsletter from fall of 1989 memorializing Cramer.

William F. Cramer

William F. Cramer, 71, of Tallahassee died Monday in West Germany.

Service arrangements are incomplete. The memorial service will be at First Presbyterian Church of Tallahassee in mid-October. Memorial contributions may be made to the First Presbyterian Church, Mission of Note, P.O. Box 566, Tallahassee 32302; the International Trombone Association AIM Program, in care of John Drew at the FSU School of Music; the National Cancer Institute; the American Cancer Society, 1204 Miccosukee Road, Tallahassee 32303; or to a favorite charity.

A native of Akron, Ohio, he came to Tallahassee in 1950 as a graduate assistant at Florida State University, where he received his doctorate degree. He remained on the faculty of the School of Music for 37 years, becoming a full professor in 1975. He was a charter member of the International Trombone Association and received its Distinguished Service Award in 1987. He helped establish the Adopt an International Musician Program (AIM). He was a member and an elder of the First Presbyterian Church, the Retired

Officers Association and the International Christian Leadership. He served as an officer in the U.S. Navy in World War II and became a qualified submarine officer. He was commander of the local Naval Reserve Unit and the Commandant's local representative and had reached the rank of Navy captain.

Survivors include his wife, Dorothy Boardman Cramer of Tallahassee; a son, Jeffrey Cramer of Atlanta; three daughters, Sharon Bell of Antananarivo, Madagascar; Heather Smith of Marietta, Ga.; and Melanie Cramer of Atlanta; a sister, Patricia Gotthelf; a sister-in-law, Evelyn Cramer; six grandchildren, Michael Smith and Claire Smith of Marietta, David Bell and Daniel Bell of Antananarivo and Megan Cramer and Wil Cramer of Atlanta; and eight nieces and nephews.

Figure. C.5 Obituary for William F. Cramer. Published in the Tallahassee Democrat. Date Unknown. (Used by Permission)

APPENDIX D
SELECTED SOLO PERFORMANCES

Faculty Recital
November 26, 1951
Florida State University Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Rondo in A Minor, K. 511	Mozart
Thirty-Two Variations in C Minor	Beethoven
Sonata for Trombone and Piano, Op. 13	Klaus George Roy
Aria	
Interludio	
Passacaglia	
Sonata in F sharp Minor, Op. 2	Brahms
Allegro non troppo ma energico	
Andante con espressione	
Scherzo	
Introduction and Finale	

Faculty Recital
November 7, 1952
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano
FSU Trombone Choir

Sonata III in F Major Johann Ernst Galliard
Largo
Allegro
Adagio-Spirito

Romanza Appassionata Carl Maria von Weber

Sonata for Trombone and Piano Paul Hindemith

Miserere mei Deus Gregorio Allegri
Crucifixus Antonio Lotti
Jubilate Deo Giovanni Gabrieli
Let their celestial concerts all unite George Fredrick Handel
FSU Trombone Choir

Intermission

Fantasie Auguste Deboeck

Ballade Eugene Bozza

Faculty Recital
April 9, 1954
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Sonata I, for violincello and piano	A. Vivaldi
Largo	
Allegro	
Largo	
Allegro	
Ten Variations on an air of Chr. W. Gluck	Mozart
Mr. Glotzbach	
Suite II in D Minor for unaccompanied violoncello	J.S. Bach
Prelude	
Allemande	
Courante	
Sarabande	
Menuetto I	
Menuetto II	
Gigue	
	Mr. Cramer
Sonata in D Major, Op. 28	Beethoven
Sonatina for trombone and piano	Boda
Pastorale	
Moderato	

Southeastern Music Workshop
Faculty Recital
June 10, 1954
FSU Outdoor Theater
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Sonatina for Trombone and Piano

John Boda

Brass Quartet No. 4
Allegro Moderato
Marcia Funebre
Scherzo
Allegro Molto

Wilhelm Ramsøe

Robert Braunagel
Eugene Crabb
Charles Carter
William Cramer

Faculty Recital
October 12, 1956
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Sonata for Trombone and Piano, Op. 13	Klaus George Roy
Aria	
Interludio	
Passacaglia	
Sonata for Trombone and Piano	W.H. Rivard
Allegro moderato	
Grave	
Presto agitato	
Sonata for Trombone and Piano	Paul Hindemith
Allegro moderato maestoso	
Allegretto grazioso	
Allegro Pesante (Swasbuckler's Song)	
Allegro moderato maestoso	
Sonatina for Trombone and Piano	John Boda
Moderato	
Fast, crisp!	

Phi Mu Alpha Recital
American Composers Concert
April 28, 1962
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Sonatina for Trombone and Piano
Moderately Slow
Fast, crisp!

John Boda

Faculty Recital
March 1, 1963
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Robert Glotzbach, Piano

Sonata for Trombone and Piano	Klaus George Roy
Aria	
Interludio	
Passacaglia	

Sonata for Trombone and Piano	Paul Hindemith
Allegro moderato maestoso	
Allegretto grazioso	
Allegro Pesante (Swasbuckler's Song)	
Allegro moderato maestoso	

Intermission

Sonata for Trombone and Piano	W.H. Rivard
Allegro moderato	
Grave	
Presto agitato	

Sonatina for Trombone and Piano	John Boda
Moderately Slow	
Fast, crisp!	

Faculty Recital
August 5, 1964
Opperman Music Hall
8:15pm
Ramon E. Meyer, Percussion
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano
Thomas Hall, Violin

Sonata No. 1 in Bb Major Largo Allegro Largo Allegro	A. Vivaldi
Dr. Cramer and Mr. Glotzbach	
Sonata No. 3 in F Major Adagio Allegro Allegro	G.F. Handel
Dr. Meyer and Mr. Glotzbach	
Sonata for Trombone and Piano Allegro moderato Grave, Andante, Piu mosso, Andante, Grave Presto agitato	H.W. Rivard
Dr. Cramer and Mr. Glotzbach	
Suite for Violin, Piano, and Percussion, Op. 99 Prelude Pastoral Allegro Pastoral Canon	A. Hovhaness
Dr. Meyer, Mr. Glotzbach, and Mr. Hall	
Rondo for Marimba and Piano	T. Frazeur
Dr. Meyer and Mr. Glotzbach	
Ballade pour Trombone et Piano	Bozza
Dr. Cramer and Mr. Glotzbach	

Faculty Recital
July 13, 1965
Opperman Music Hall
8:15pm
Roy Johnson, Piano
William F. Cramer, Trombone
Assisted By
John Boda, Piano

Three Sonatas F# Major F# minor D Major		A. Vivaldi
	Roy Johnson	
Vocalise		Bordogni
Sonata Largo Allegro Adagio-Spritoso		Galliard
	William Cramer	
Sonata in A, K. 331 Theme and Variations: Andante grazioso Menuetto Rondo: Alla Turca		Mozart
Barcarolle, Op. 60		Chopin
	Roy Johnson	
Sonatina for Trombone and Piano Moderato Fast, crisp!		Boda

Faculty Recital
November 18, 1965
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Everett Pittman, Piano

Sonata for Trombone and Piano

Alec Wilder

Moderato
Andante cantabile
Allegro guisto
Allegro commodo
Grandioso

Sonata pour Trombone et Piano

Jacques Casterede

Allegro vivo
Andante sostenuto
Allegro

Intermission

Sonatina na puzon I fortepiano

Kazinierz Serocki

Allegro
Andante molto sostenuto
Allegro vivace

Sonata for Trombone and Piano, Op. 59

Jeno Takacs

Andante
Allegro
Meno mosso
Allegro

Sonata for Trombone and Piano

H. Der Hovhannissian

Moderate
Slow
Fast

Faculty Recital
May 10, 1966
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach Piano

La Musique De La France

Cavatine, op. 144 Camille Saint Saens

Variations for Trombone and Piano, Op. 24 Leon Stekke

Ballade for Trombone and Piano, Op. 62 Eugene Bozza

Intermission

Fantasie Concertante Jacques Casterede

Suite for Trombone and Piano Pierre Max Dubois

Humoresque
Galop-Fantasie
Pastourelle
Complainte
Rondeau

Cantabile et Caprice Desire Dondeyne

Faculty Recital
November 22, 1966
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano
Honoring the Southeastern Composers League

Concert Piece for Trombone and Piano	Carl Vollrath
Arioso for Trombone and Piano	Richard Coolidge
Sonata Concertante for Trombone and Piano	Walter S. Hartley
Intermission	
Sonatina for Trombone and Piano	William Prersser
Allegretto	
Scherzo	
Andante	
Rondo	
Sonata for Trombone and Piano	R.R. Trevarthen
Presto	
Andante	
Giocoso	
Sonatina for Trombone and Piano	Boda
Moderato	
Fast, crisp!	

Faculty Recital
May 9, 1967
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
John Boda, Piano

Sonata for Trombone and Piano
Fantasia
After an English Folk Song
Rondo with Chorale

John Davison

Toccata for Trombone and Piano

Joseph Ott

Intermission

Sonata in Eb for Trombone and Piano
Rather fast
Scherzo-lively
Chorale-solemnly
Finale-very fast

Robert L. Sand

Sonata for Trombone and Piano
Allegro moderato
Andante con moto
Vivace

Josef Alexander

Faculty Recital
July 11, 1967
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Ralph Montgomery, Trumpet
Assisted By
John Boda, Piano
Everett Pittman, Piano

Concertino “Un poco Vivaldi”	Joseph Kaminsky
Boutade pour trompette et piano Mr. Montgomery and Mr. Pittman	Pierre Gabaye
Vocalise	Marco Bordogni
Sonata Largo Allegro Largo Allegro Mr. Cramer and Mr. Glotzbach	Antonio Vivaldi
Aria con Variazioni	G.F. Handel
Sonatine pour Trompette et Piano III. Rondo- Allegro giocoso Mr. Montgomery and Mr. Pittman	Jacques Casterede
Fantasie	Auguste Deboeck
Cantabile et Caprice Mr. Cramer and Mr. Glotzbach	Desire Dondeyne

Faculty Recital
November 21, 1967
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonatina for Trombone and Piano

Robert W. Jones

Allegro molto
Lento
Allegro energico

Sonatina for Trombone and Piano

Alexander von Kreisler

Allegro moderato
Larghetto
Presto

Sonata for Trombone and Piano

Donald H. White

Quietly and sustained- Allegro
Andante sostenuto
Very spirited

Intermission

Sonata

Thom Ritter George

Allegro
Andante
Presto

Sonata for Trombone and Piano

Richard Monaco

Allegro
Andante
Allegro molto

Faculty Recital
February 2, 1968
Opperman Music Hall
8:15pm
Betty Jane Gimm, Contralto
William F. Cramer, Trombone
Assisted By
Roy Johnson, Piano
Robert Glotzbach, Piano

Sonata for Trombone and Piano

Richard Monaco

Allegro

Andante

Allegro molto

Faculty Recital
February 12, 1967
Regional Conference of SMTNA and SWMTNA
Jung Hotel, New Orleans
4:30pm
William F. Cramer, Trombone
Assisted By
John Boda, Piano

New Styles and Techniques in Contemporary Sonata Literature
(Composer and Performer)

Sonata for Trombone and Piano Quietly and sustained-Allegro Andante sostenuto Very spirited	Donald White
Toccata for Trombone and Piano	Joseph Ott
Sonatina for Trombone and Piano Moderate tempo Fast, crisp!	John Boda
Sonata for Trombone and Piano Allegro Adagio Allegro moderato ma guisto	Halsey Stevens

Faculty Recital
March 26, 1968
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Contrasts

Larry Whatley

Sonata for Trombone and Piano

Fredrick Mueller

Moderato

Mosso

Capriccio

Sonata for trombone and Piano

Donald H. White

Quietly and sustained-Allegro

Andante sostenuto

Very spirited

Intermission

Canto for Trombone and Piano

Robert Donahue

Sonata for Trombone and Piano

Carl Alette

Allegro

Duo Lirico for Trombone and Piano

Johan Franco

Duo for Trombone and Piano

Mark Hughes

Faculty Recital
March 14, 1969
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Roy H. Johnson, Piano

Sonata for Trombone and Piano

Leon K

Vigorous
Lively
Smoothly flowing
Joyous

Sonata for Trombone and Piano

Halsey Stevens

Allegro
Adagio
Allegro moderato ma giusto

Intermission

Arioso for Trombone and Piano

Richard A. Coolidge

Sonata for Tenor Trombone and Piano

Robert Kelly

Moderato
Moderately slow
Fast

Recitative, Arioso and Finale

Will Gay Bottje

Faculty Recital
July 8, 1969
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Roy H. Johnson, Piano

Sonata

J.F. Fasch

Largo
Allegro
Andante
Allegro assai

Arioso for Trombone and Piano

Richard Coolidge

Sonata for Trombone and Piano

Halsey Stevens

Allegro
Adagio
Allegro moderato ma giusto

Faculty Recital
April 27, 1970
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata for Trombone and Piano, Op. 13	Klaus George Roy
Aria: Andante con moto	
Interludio: Allegro scherzando	
Passacaglia: Moderato, con brio assai	
 Sonata for Trombone and Piano	 Donald H. White
Quietly and sustained- Allegro	
Andante sostenuto	
Very spirited	

Intermission

Arioso for Trombone and Piano	Richard Coolidge
 Sonata for Trombone and Piano	 Robert W. Jones
Allegro molto	
Lento, con amore	
Allegro ma energico	

Faculty Recital
August 4, 1970
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Stephen Hess, Piano

Sonata for Trombone and Piano, Op. 24

Robert Russell

Sonata for Trombone and Piano

William H. Rivard

Smoothly

Grave-Andante cantabile-Allegretto-Andante-Grave-Andante cantabile

Presto agitato

Intermission

Sonata for Trombone and Piano

Ann Giffels

Allegro

Adagio

Rondo-vivace

Sonata for Trombone and Piano

Fredrick Mueller

Moderato

Mosso

Capriccio

Faculty Recital
August 5, 1971
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Henry Ross, Jr., Piano

Sonata for Trombone and Piano
(Premier Performance) Carl Alette

Allegro
Adagio
Allegro

Sonata for Trombone and Piano Carl Vollrath

Allegretto
Adagio
Allegro

Intermission

Sonata for Trombone and Piano
(Premier Performance) Helen Stanley Gatlin

Sonata for Trombone and Piano Sam Raphling
Moderately lively
Very slow with simplicity
Lively

Faculty Recital
March 1, 1972
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

- | | |
|---|---------------------|
| Sonate for Trombone and Piano
(Premier Performance)
Calmato-Agitato, tempi vivo | Finn Arnestad |
| Sonata for Trombone and Piano
(Premier Performance)
Con moto
Andante
Allegro leggiero | Peter Cejka |
| Sonate for Trombone and Piano, Op. 277
(Premier Performance)
Allegro moderato
Menuetto
Rondo-Allegro moderato | Niels Viggo Bentzon |

Faculty Recital
July 12, 1972
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata for Trombone and Piano	Paul Hindemith
Allegro moderato maestoso	
Allegretto grazioso	
Allegro Pesante (Swasbuckler's Song)	
Allegro moderato maestoso	

Sonatina for Trombone and Piano	William Presser
Allegretto	
Scherzo	
Andante	
Rondo	

Intermission

Concert Piece for Trombone and Piano	Carl Vollrath
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Sonata Concertante for Trombone and Piano	Walter S. Hartley
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Faculty Recital
November 16, 1972
College Gymnasium
Lake-Sumter Junior College
11:00am
A Lecture Recital
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonatina for Trombone and Piano

William Presser

Allegretto

Scherzo

Andante

Rondo

Concert Piece for Trombone and Piano

Carl Vollrath

Sonata for Trombone and Piano

Paul Hindemith

Allegro moderato maestoso

Allegretto grazioso

Allegro Pesante (Swasbuckler's Song)

Allegro moderato maestoso

Faculty Recital
February 28, 1973
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

This recital was also presented at

St. Johns River College, Palatka, Florida
March 21, 1973

Central Florida Community College, Ocala, Florida
March 22, 1973

Sonata for Trombone and Piano, Op. 24

Robert Russell

Sonata for Trombone and Piano

Halsey Stevens

Allegro

Adagio

Allegro moderato ma giusto

Sonatina za trombone in piano

Pavel Sivic

Allegro

Uspavaulka-Zibaje

Presto

Intermission

Sonata for Trombone and Piano

Carl Vollrath

Allegretto

Adagio

Allegro

Sonatina no puzon I fortepiano

Kazimierz Sierocki

Allegro

Andante molto sostenuto

Allegro vivace

Faculty Recital
June 26, 1973
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata for Posaune und Klavier
Andante-allegro-mosso mosso-allegro
Jeno Takacs

Sonata for Trombone and Piano
Allegretto
Adagio
Allegro
Car Vollrath

Intermission

Sonatine za trombone in piano
Allegro
Uspavaulka-zibaje
Presto
Pavel Sivic

Sonatina per Trombone e Pianoforte
Allegro
Andante mesto
Molto Vivace
Jan Koetsier

Faculty Recital
October 9, 1973
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Cuves of Gold	Richard Coolidge
Concert Piece for Trombone and Piano	Harold Schiffman
Fantasy for Trombone and Piano	Roy Johnson
Sonatina for Trombone and Piano	John Boda
Intermission	
Cryptical Triptych	Walter Ross
Sonatina for Baritone Horn and Synthesizer	John Boda

Faculty Recital
June 25, 1974
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata	D. Scarlatti
Nocturne, Op. 48, No. 1	F. Chopin
Alborada del Gracioso	M. Ravel
Mr. Glotzbach	
Curves of Gold	Richard Coolidge
Concert Piece for Trombone and Piano	Harold Schiffman
Fantasy for Trombone and Piano	Roy Johnson
Jaunts for Trombone and Piano	Carl Vollrath
Jaunty	
Haunty	
Taunty	
Mr. Cramer and Mr. Glotzbach	

Faculty Recital
April 14, 1975
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

An Evening of the Music of Carl Vollrath

Concert Piece for Trombone and Piano

Sonata for Baritone Horn and Piano

Allegretto

Adagio

Allegro

Intermission

Jaunts for Trombone and Piano

Jaunty

Haunty

Taunty

Jazz Mimics for Trombone and Piano

Bluey

Lively

Faculty Recital
February 24, 1975
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonatina for Trombone and Piano
Moderate tempo
Fast, crisp!

John Boda

Sonata for Trombone and Piano
Smoothly
Grave
Presto agitato

William H. Rivard

Intermission

Arioso

Richard A. Coolidge

Fantasy II: Specters

Roy Johnson

Sonata Concertante for Trombone and Piano
Allegro
Andante
Scherzando
Allegro

Walter S. Hartley

Faculty Recital
July 13, 1976
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Scherzo, e minor		Mendelssohn
Prelude, La fille aux cheveux de lin		Debussy
Three Preludes		Chopin
Opus 28, f minor		
Opus 45, c# minor		
Opus 28, d minor		
El Puerto		Albeniz
	Dr. Glotzbach	
Fantasie		Auguste Deboeck
Ballade		Eugene Bozza
Cantabile et Caprice		Desire Dondeyne
	Dr. Cramer and Dr. Glotzbach	

Faculty Recital
November 29, 1976
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata fur posaune und clavier
Allegro
Adagio
Finale

Harald Genzmer

Sonata for Trombone and Piano
Allegro
Adagio
Allegro moderato ma giusto

Halsey Stevens

Intermission

Sonatine pour trombone et piano
Allegro vivo
Andante sostenuto
Allegro

Jacques Casterede

Sonata for Trombone and Piano
Moderato
Intermezzo-Andantino
Rondo-Allegro assai

Thomas Beveridge

Faculty Recital
July 5, 1977
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonatina for Trombone and Piano

John Boda

Concert Piece

Harold Schiffman

Fantasy II: Spectres

Roy Johnson

Jazz Mimics for Trombone and Piano
Bluey
Lively

Carl Vollrath

Faculty Recital
April 6, 1978
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano
The FSU Brass Quintet

Sonata pro trombone a klavir Allegro risoluto Andante semplice Allegro ritmico	Stainislaw Jelinek
Sonata per Trombone e Piano, Op. 32 Moderato Allegro drammatico	Vikto Kalabis
Quintetto per Ottoni Largo, poco movimento Allegro con moto Lento e maestoso Allegro vivace	Jiri Laburda
	Bryan, Goff, Trumpet Douglas Coltman, Trumpet William Capps, Horn David Wilson, Tuba
Soukrome Poselstvi	Jiri Bulis
Trmbonetta, Koncertini skladbu pro pozoun a klavir	Jiri Pauer

Faculty Recital
July 6, 1978
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Bryan Goff, Trumpet
Assisted By
Karyl Louwenaar, Piano
John Boda, Piano

Air de trompette	Georg Phillip Telemann
Fantasy for Trombone and Piano	Roy Johnson
Sonata Op. 51 Allegro Adagio Finale	Flor Peeters
Concert Piece for Trombone and Piano	Harold Schiffman
Polyphony for Solo C Trumpet	Charles Whittenberg
Sonatina for Trombone and Piano	John Boda
Fanatsie and variations on "The Carnival of Venice"	Jean Baptiste Arban

Faculty Recital
November 15, 1978
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Doe Beverly, Piano
Linda Mark, Piano
Kris Beverly, Piano
Patty Skinner, Piano

Sonata for Trombone and Piano
Allegro
Adagio
Allegro

Carl Alette

Sonata for Trombone and Piano
Precipitado-Interlude
Song of the Sirens-Interlude
Vivace Scherzando
Apotheosis

Thom Ritter George

Intermission

Sonata for Trombone and Piano
Lento-Allegro
Theme and Variations

Russell Woollen

Sonata for Trombone and Piano
Evenly, but with force
Smoothly
With strong pulsation

Rule Beasley

Faculty Recital
July 5, 1979
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Jaunts for Trombone

Jaunty

Haunty

Taunty

Carl Vollrath

Cantabile et Caprice

Desire Dondeyne

Ballade pour Trombone and Piano

Eugene Bozza

Jazz mimics for Trombone and Piano

Carl Vollrath

Bluey

Lively

Faculty Recital
July 10, 1980
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Jaunts for Trombone

Carl Vollrath

Jaunty

Haunty

Taunty

Sonata for Baritone Horn and Piano

Carl Vollrath

Allegretto

Adagio

Allegro

Jazz mimics for Trombone and Piano

Carl Vollrath

Bluely

Lively

Faculty Recital
June 30, 1981
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Michael Corzine, Organ

Concerto for Trombone and Organ Allegro Sicilienne Allegro vivo	Christian Gouinguene
Diran (The Religious Singer) Canzona Aria Gloria	Alan Hovhaness
Sinfonia sacra, "Jesu, meine Freude", Op. 56	Bernhard Krol
Priere, pour Trombone et Organ	Gilles Senon
Partita per Trombone e Organo Allegro assai Larghetto Vivace Moderato Andante maestoso	Jan Koetsier

Faculty Recital
November 18, 1981
Opperman Music Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

Sonata for Trombone and Piano	John Davison
Fantasia-Allegro	
After an English Folk Song- Scherzando-Andante	
Rondo with Chorale- Allegro decision	
Sonata Concertante for Trombone and Piano	Walter S. Hartley
Allegro	
Andante	
Scherzando	
Allegro	
Intermission	
Sonata for Trombone and Piano	Russell Woollen
Introduction-Lento-Allegro	
Theme and Variations	
Sonata for Trombone and Piano	Richard Monaco
Allegro	
Andante	
Allegro molto	

Faculty Recital
March 24, 1982
Recital Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Shirley Hicks, Piano

Sonata for Trombone and Piano

Peter Cejka

Con moto

Andante

Allegro leggiero

Sonata per Trombone con Accto di Pianoforte

Jaroslav Mastalir

Poco andante-Allegro moderato

Andante

Allegro vivo

Intermission

Sonata pro pozoun a klavir

Jan Zdenek Bartos

Allegro moderato

Largo

Allegro molto

Sonata para trombone y piano

Jiri Laburda

Adagio un poco inquietto-Allegro assai

Larghetto pensierosso

Prestissima leggiera e giocoso

Faculty Recital
March 13, 1984
Recital Hall
8:00pm
William F. Cramer, Trombone
Assisted By
Shirley Hicks, Piano

Sonata per Trombone con Accto di Pianoforte
Poco andante-Allegro moderato
Andante
Allegro vivo

Jaroslav Mastalir

Sonata para trombone y piano
Adagio un poco inquietto-Allegro assai
Larghetto pensierosso
Prestissima leggiera e giocoso

Jiri Laburda

Intermission

Sonata pro pozoun a klavir
Allegro moderato
Largo
Allegro molto

Jan Zdenek Bartos

Theme con variazioni

Jiri Dvoracek

Faculty Recital
October 23, 1984
Recital Hall
8:00pm
William F. Cramer, Trombone
Assisted By
Robert Glotzbach, Piano

The Music of Carl Vollrath

Concert Piece for Trombone and Piano

Sonata for Trombone and Piano

Allegretto

Adagio

Allegro

Intermission

Jaunts for Trombone and Piano

Jaunty

Haunty

Taunty

Jazz Mimics for Trombone and Piano

Bluey

Lively

Prelude and Dance for Trombone and Piano

Slowly

With spirit

Faculty Recital
October 24, 1985
Recital Hall
8:15pm
William F. Cramer, Trombone
Assisted By
Kathleen Rountree, Piano

Sonata for Trombone and Piano
Introduction-Lento-Allegro
Theme and Variations

Russell Woollen

Sonata for Trombone and Piano
Precipitando-Interlude
Song of the Sirens
Interlude
Vivace scherzando
Apotheosis

Thom Ritter George

Intermission

Sonata (Vox Gabrieli) for Trombone and Piano
Andante moderato

Stjepan Sulek

Sonata per Trombone e Pianoforte
Allegro fiero
Vivace molto
Andante, molto cantabile
Guerriero

Frantisek Domarzlicky

Sonata fur Posaune und Klavier, Op. 59
Andante
Allegro
Meno mosso
Allegro

Jeno Takacs

Faculty Recital
October 24, 1985
Opperman Music Hall
8:00pm
William F. Cramer, Trombone
Assisted By
Michael Corzine, Organ

Diran (The Religious Singer)

Alan Hovhaness

Canzona

Aria

Gloria

Partita per trombone e organo

Jan Koetsier

Allegro assai

Larghetto

Vivace

Moderato

Andante maestoso

Intermission

Victoria Regis (partita na puzon I organo)

Benedykt Konowalski

The Rescue of Vienna

Night Before the Battle

The Battle

Prayers for Those That Died

Apotheosis

Konzert fur Posaune und Orgel

APPENDIX E
SELECTED SOLO PERFORMANCES WITH WIND BAND AND
PERCUSSION ENSEMBLE

The Florida State University School of Music
The Midwinter Symposium of Bands
In concert

Opperman Music Hall
Friday February 17, 1967
8:15pm

Concert Band
Manley R. Whitcomb, Conductor
William F. Cramer, Trombone Soloist

An Original Suite March Intermezzo Finale		Gordon Jacob
Joyant Narrative	William F. Swor, Guest Conductor	W. Francis McBeth
Andante et Allegro	William F. Cramer, Trombone Soloist	J. Ed Barat
Symphony No. 3 First Movement		Reinhold Gliere
Intermission		
Britannia		John F. Edmund
March and Procession of Bacchus		Deliebe
Man of La Manch		Joe Darion
Rhythm of the Winds		Frank Ericksson
Fanfare and Allegro		Clifton Williams

Spring Concert
The Symphonic Band
Manley R. Whitcomb, Director

John Boda, Guest Conductor
Charles Carter, Guest Conductor
William Cramer, Trombone Soloist
Clifford Madsen, Trumpet Soloist
Harry Schmidt, Clarinet Soloist

Westscott Auditorium
February 18, 1964
8:15pm

Overture "Roman Carnival"		Hector Berlioz
Prelude and Love Death from "Tristan and Isolde"		Richard Wagner
	John Boda, Conductor	
Grand Due concertante, Op. 48		C.M. von Weber
	Harry Schmidt, Clarinet	
Norwegian March "Valdres"		Johannes Hanssen
Ballet for Marching Band		John Boda
Intermission		
Excerpts from Sebastian Ballet		Gian Carlo Menotti
Morceau Symphonique		Alexander Guilmant
	William Cramer, Trombone	
State Fair Suite		Charles Carter
Farmer Jones		
The Race		
	Charles Carter, Conductor	
Dramatic Essay		Clifton Williams
	Clifford Madsen, Trumpet	
Danzon from "Fancy Free"		Leonard Bernstein
Festival		Clifton Williams

The Symphonic Band
Manley R. Whitcomb, Conductor
William Cramer, Trombone Soloist
And
The Choral Union
November 21, 1960
Westcott Auditorium
8:15pm

Symphony “Funeral and Triumphal”, Op. 15

Hector Berlioz

Marche Funebre

Recitative and Prayer

William Cramer, Solo Trombone

Apotheosis

Choral union

Intermission

Overture to “Candide”

Leonard Bernstein

Psalm for Band

Vincent Persichetti

Bolero Espanol

Ernesto Lecuona

Polka and Fugue from “Schwanda the Bagpiper”

Jaromir Weinberger

Summer School Band
James J. Nehez, Conductor
Eugene N. Crabb, Assistant Conductor
William F. Cramer, Trombone Soloist
Outdoor Theater
July 15, 1951
6:15pm

March "I M P"	Harry Alford
One Beautiful Day	H.E. Hildreth
Thoughts of Love (valse de concert) William Cramer, Trombone Soloist	Arthur Pryor
Hungarian Dances No. 7 & 8	Johannes Brahms Arr. Lester Brockton
Carousel	Richard Rodgers Arr. Eric Leidzen
Larghetto (for Symphony No. 2, Op. 36) Mr. Crabb, Conductor	Ludwig von Beethoven Arr. Mayhew Lake
Divertimento for Band Prologue Burlesque March	Vincent Persichetti
Suite from "Water Music" Allegro Air Hornpipe Finale	George Fredrick Handel Arr. Hershy Kay

The Percussion Ensemble
Ramon E. Meyer, Conductor
Soloists
William F. Cramer, Trombone
Douglas Parmalee, Timpani
Assited by
Velma Frye, Piano

Opperman Music Hall
October, 25, 1968
8:15pm

Fanfare for Percussion

Alyn Heim

Song for Trombone and Percussion

William F. Cramer, Trombone

Jack McKenzie

Scherzo for Four Timpani and Piano

Douglas Parmalee, Timpanist
Velma Frye, Piano

Didier Graffe

Fragments

Harold Fabermen

Canticle

Lou Harris

APPENDIX F
SELECTED ENSEMBLE PERFORMANCES

Faculty Recital
Brass Quartet
Robert Braunagel-Trumpet
Eugene Crabb-Trumpet
James Parnell-Horn
William Cramer-Trombone
Outdoor Theater
August 22, 1950
8:15pm

Quartet No. 5

Wilhelm Ramsøe

Allegro Moderato
Andante quasi Allegretto
Scherzo-Allegro spiritoso
Finale-Allegretto vivace

March and Fugue, Op. 13

John Boda

Quartet

Arthur Frankenpohl

Very Fast
Moderately
Fast

Quator en Forme de Sonatine, Op. 23, No. 1

Amton Simon

Allegro grazioso
Andante tranquillo
Scherzando quasi presto
Allegro moderato

Faculty Recital
Brass Quartet
Robert Braunagel-Trumpet
Eugene Crabb-Trumpet
Joseph WhiteHorn
William Cramer-Trombone
Music Hall
April 3, 1951
3:00pm

King's Fanfare	Josquin des Pres
Tsaat een Meskin	Jacob Obrecht
Canzona All Francese	Giovanni di Macque
Two Dances for Four Instruments Pavane Ferrarese Galliard Ferrarese	Pierre Phalese
Quartet No. 4 Allegro moderato	Wilhelm Ramsoe
Brass Quartet, Op. 78 Allegro con spirito Scherzo	Franciszek Zachara
Toccata	Edmund Haines
Music for Five Brass Instruments Intermezzo Fugue	Ingolf Dahl

Assisted by William Rivard, Trombone

Faculty Recital
Chamber Music for Lower Brass and Percussion
Opperman Music Hall
June 28, 1966
8:15pm

Second Grand Quartet
Allegro maestoso
Andante
Scherzo
Allegretto

Ad. Maas

William Cramer, James Randall, James Kraft, Tucker Jolly

Trio for Percussion
Allegro non tanto
Grazioso
Poco allegretto-passacaglia
Allegro vigoroso

Warren Benson

Ramon E. Maeyer, Larry VanLandingham, Danny Tindall

Trombone Quartet
Fast
Moderately
Slowly
As fast as possible

Arthur Frackenpohl

Percussion Suite
Toccata
Nocturne
Scherzo

Armand Russell

Quatour pour trombones
Allegro ben marcato
Vivo
Andante
Allegro giocoso

Pierre Max Dubois

Faculty Recital
Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
January 17, 1967
8:15pm

Trio for Brass Instruments

Robert Sanders

Allegro
Adagio
Vivace

Divertimento for Trumpet, Horn, and Trombone

Mak Hughes

Allegro-Slower-Much slower-very fast
Very slow-Tempo primo-Coda

Sonata for Horn, Trumpet and Trombone

Frances Poulenc

Allegro moderato
Andante
Rondeau

Intermission

Trio for Brass Instruments

Robert Marck

Allegro
Elegy-Largo
March-Allegro

Prelude, Fugue and Postlude

William Presser

Trio pour Trompette, Cor, et Trombone

Arthur Meulemana

Allegro
Andante
Allegro vivo
Allegro

Faculty Recital
Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
June 27, 1967
8:15pm

Divertimento pour Trompette, Cor et Trombone Dialogue-Allegro moderato Rigadon-Allegro giocoso Intermezzo-Lento Ronde-Allegro non troppo	Charles Scharres
Trio, Op. 82 Moderato Allegro Moderato	Niels Viggio Bentzon
Conversations for Brass Trio Allegro Adagio Allegro giocoso	Frederick Beyer
Internission	
Brass Trio No. 2	Robert Nagel
Trio pour Trompette, Cor, Trombone, Op. 47 Marche-Allegro Nocturne-Andante Ronde-Presto	Fernand Ruelle

Faculty Recital
Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Robert Glotzbach, Guest Pianist
Opperman Music Hall
October 24, 1967
8:15pm

Brass Trio

Philip E. Newman

Allegro moderato
Largo-sustained
Presto

Cassation for Trumpet, horn and Trombone

Morris Knight

Introduction
Catch
Song for Horn
Trumpet Minstrel
Waltz for Trombone
Three in Two
Epilogue

Divertimento pour Trompette, Cor, et Trombone

Leo Van de Moortel

Andante
Temp di valse
Rondo-Allegro vivo

Intermission

Piano-Brass Quartet

Vaclav Nelhybel

Allegro marcato
Molto adagio
Allegro vivo

Recreation pour Trompette, Cor, Trombone et Piano

Pierre Gabaye

Allegretto
Largo
Presto

Faculty Recital
Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Moore Auditorium
May 13, 1968
8:15pm

Trio de Cuivres	Julien-Francois Zbinden
Pavane	
Courante	
Sarabande	
Fugue	

Brass Trio	Ellis Kohs
Allegro energico	
Mesto	
Theme and variations	

Sonatine	Marius Flothius
Allegro giocoso	
Moderato	
Comodo	
Vivace	

Intermission

Conversations for Brass Trio	Frederick Beyer
Allegro	
Adagio	
Allegro giocoso	

Suite Classique	Edgard Leclercq
Overture	
Aria	
Fugue	
Scherzo	

Choral Union
William Claudson, Conductor
William Wilsen, assistant
Betty Burkett, Accompanist
and
Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
April 2, 1968
8:15pm

Brass Trio
Allegro energico
Mesto
Theme and variations

Ellis Kohs

Brass Trio

Cantata No. 4 (Christ Lay in Death's Dark Prison)
Sinfonia
Verse I- Chorus
Verse II- Soprano, Alto
Verse III- Tenor
Verse IV- Chorus
Verse V- Bass
Verse VI- Soprano, Tenor
Verse VII- Chorus

J.S. Bach

Stabat Mater

Choral Union

G. Verdi

A Concert in the Park
 University Symphonic Band
 Manley R. Whitcomb, Conductor
 Robert Phillips, Trombone Soloist
 Brass Trio
 Ralph Montgomery, Trumpet
 William Robinson, Horn
 William Cramer, Trombone
 Outdoor Theater
 May 22, 1968
 8:15pm

March "Dunedin"		Kenneth J. Alford
First Suite in Eb		Gustav Holst
Chaconne		
Intermezzo		
March		
Fantastic Fantasy		Arthur Pryor
	Robert Phillips, Trombone Soloist	
Entry of the Gods into Valhalla		Richard Wagner Arr. Dan Godfrey
Trio, Op. 147		Fernand Ruelle
March		
Nocturne		
Ronde		
	Faculty Brass Trio	
Meditation from "Thais"		Jules Massenet Arr. Austin Harding
Clarinet Candy		Leroy Anderson
Finale from "Symphony No. 4 in f minor"		P. I. Tchaikovsky Arr. Safranek

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
June 24, 1968
8:15pm

Prelude, Fugue and Postlude

William Presser

Cassation for Trumpet, horn and Trombone

Morris Knight

Introduction

Catch

Song for Horn

Trumpet Minstrel

Waltz for Trombone

Three in Two

Epilogue

Conversations for Brass Trio

Frederick Beyer

Allegro

Adagio

Allegro giocoso

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
November 21, 1968
8:15pm

Fall Tour 1968

Sonatine, Op. 26 Allegro giocoso Moderato Comodo Vivace	Marius Flothius
Brass Trio	Robert Nagel
Three Movements for Brass Trio Alla march Alla chorale Alla dance with rag	Carl Vollrath
Trio for Brass Instruments Allegro Elegy-Largo March-Allegro	Robert Marek
Trio for Brass Leggiero marcato Andante moderato Theme and variations	Vaclav Nehlybel
Cassation for Trumpet, horn and Trombone Introduction Catch Song for Horn Trumpet Minstrel Waltz for Trombone Three in Two Epilogue	Morris Knight
Trio pour Trompette, Cor, et Trombone Allegro Andante Allegro vivo Allegro	Arthur Meulemana

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
April 30, 1969
8:15pm

Spring Tour 1969

Sonata for Horn, Trumpet and Trombone Allegro moderato Andante Rondeau	Frances Poulenc
Trio de Cuivres Pavane Courante Sarabande Fugue	Julien-Francois Zbinden
Brass Trio Allegro energico Mesto Theme and variations	Ellis Kohs
Trio for Brass Instruments Allegro Adagio Vivace	Robert Sanders
Trio for Brass Leggiero marcato Andante moderato Theme and variations	Vaclav Nehlybel
Divertimento	Mark Hughes
Encore Set	Joseph Ott

Brass Trio
 Ralph Montgomery, Trumpet
 William Robinson, Horn
 William Cramer, Trombone
 Opperman Music Hall
 November 25, 1969
 8:15pm

Fall Tour 1969

Trio for Brass Instruments Allegro Adagio Vivace	Robert Sanders
Theme and Variations	Henry Cox
Deux Essais Andantino Allegro	Lucie Vellere
Brass Trio Allegro energico Mesto Theme and variations	Ellis Kohs
Three Movements for Brass Trio Alla march Alla chorale Alla dance with rag	Carl Vollrath
Divertimento pour Trompette, Cor et Trombone Dialogue-Allegro moderato Rigadon-Allegro giocoso Intermezzo-Lento Ronde-Allegro non troppo	Charles Scharres
Brass Trio Prelude Air Scherzo Finale	Arthur Frackenpohl
Trio for Brass Instruments Allegro Elegy-Largo March-Allegro	Robert Marek

Trio pour Trompette, Cor, Trombone, Op. 47

Marche-Allegro

Nocturne-Andante

Ronde-Presto

Fernand Ruelle

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
A Listening Workshop
Daytona Plaza, Daytona Beach, Florida
January 9, 1970
4:00pm

The Sound of the Brass Trio

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	

The Materials of Music

Sonatine	Marius Flothius
Allegro giocoso	
Moderato	
Comodo	
Vivace	
Trio de Cuivres	Julien-Francois Zbinden
Fugue	
Suite Classique	Edgard Leclercq
Lento-Modere	
Brass Trio	Robert Nagel
Three Movements for Brass Trio	Carl Vollrath
Alla dance with rag	

Representative Music for High School Use

Three Josquin Pieces	arr. Conrad De Jong
Fortuna d'un Grand Tempo	
Cela sans plus	
Canzona 'La Bernadina'	
Trio for Brass	George P. Massa
Allegro	
Andante	
Presto	

Divertemento for Brass Trio

Ted Petersen

Theme and variations

Harry Cox

Brass Trio

Arthur Frackenpohl

Prelude

Air

Scherzo

Finale

Trio for Brass Instruments

Robert Marek

Allegro

Elegy-Largo

March-Allegro

Trio for Brass Instruments

Robert Sanders

Allegro

Adagio

Vivace

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Valdosta State College Artist Series
Whitehead Auditorium, Valdosta, Georgia
February 6, 1970
4:00pm and 8:00pm

4:00pm

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	
Sonatine	Marius Flothius
Allegro giocoso	
Moderato	
Comodo	
Vivace	
Trio de Cuivres	Julien-Francois Zbinden
Fugue	
Suite Classique	Edgard Leclercq
Lento-Modere	
Brass Trio	Robert Nagel
Three Movements for Brass Trio	Carl Vollrath
Alla dance with rag	
	8:00pm
Three Josquin Pieces	arr. Conrad De Jong
Fortuna d'un Grand Tempo	
Cela sans plus	
Canzona 'La Bernadina'	
Theme and variations	Harry Cox
Divertemento for Brass Trio	Ted Petersen

Three Movements for Brass Trio
Alla march
Alla chorale
Alla dance with rag

Carl Vollrath

Intermission

Brass Trio
Prelude
Air
Scherzo
Finale

Arthur Frackenpohl

Trio for Brass Instruments
Allegro
Elegy-Largo
March-Allegro

Robert Marek

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
March 4, 1970
8:15pm

Winter Tour 1970

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	

Theme and variations	Harry Cox
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Divertemento for Brass Trio	Ted Petersen
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Trio, Op. 82	Niels Viggio Bentzon
Moderato	
Allegro	
Moderato	

Intermission

Brass Trio	Arthur Frackenpohl
Prelude	
Air	
Scherzo	
Finale	

Trio for Brass Instruments	Robert Marek
Allegro	
Elegy-Largo	
March-Allegro	

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Music Teachers National Association
Deauville Hotel, Miami Beach
April 15, 1970
4:00pm

Lecture Recital

Divertimento pour Trompette, Cor et Trombone Dialogue-Allegro moderato Rigadon-Allegro giocoso Intermezzo-Lento Ronde-Allegro non troppo	Charles Scharres
Trio for Brass Leggiero marcato Andante moderato Theme and variations	Vaclav Nehlybel
Three Movements for Brass Trio Alla march Alla chorale Alla dance with rag	Carl Vollrath
Conversations for Brass Trio Allegro Adagio Allegro giocoso	Frederick Beyer
Encore Set	Joseph Ott

Brass Trio
Ralph Montgomery, Trumpet
William Robinson, Horn
William Cramer, Trombone
Opperman Music Hall
June 29, 1970
8:15pm

Trio for Brass Vaclav Nehlybel

Leggiero marcato
Andante moderato
Theme and variations

Cassation for Trumpet, horn and Trombone Morris Knight

Introduction
Catch
Song for Horn
Trumpet Minstrel
Waltz for Trombone
Three in Two
Epilogue

Brass Trio Arthur Frackenpohl

Prelude
Air
Scherzo
Finale

Brass Trio
Ralph Montgomery, Trumpet
William Capps, Horn
William Cramer, Trombone
Opperman Music Hall
April 7, 1972
8:15pm

Sonata Breve
 Giocosio
 Lento
 Allegro molto

Karl Kroeger

Trio, Op. 82
 Moderato
 Allegro
 Moderato

Niels Viggio Bentzon

Intermission

Composition for Brass Trio

Nicolas Roussaki

Trio pour Trompette, cor, et trombone
 Fantastique
 Intermezzo
 Choral Final
 Final

Jean Louel

Brass Trio
Don Hazzard, Trumpet
William Capps, Horn
William Cramer, Trombone
Lochhaven Arts Center, Orlando
April 2, 1973
7:30pm

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	
Sonata for Horn, Trumpet and Trombone	Frances Poulenc
Allegro moderato	
Andante	
Rondeau	
Three Movements for Brass Trio	Carl Vollrath
Alla march	
Alla chorale	
Alla dance with rag	
Brass Trio	Robert Nagel
Suite Classique	Edgard Leclercq
Overture	
Aria	
Fugue	
Scherzo	

Brass Trio
Don Hazzard, Trumpet
William Capps, Horn
William Cramer, Trombone
South Campus Main Auditorium, Jacksonville, FL
April 3, 1973
11:00pm

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	
Sonata for Horn, Trumpet and Trombone	Frances Poulenc
Allegro moderato	
Andante	
Rondeau	
Three Movements for Brass Trio	Carl Vollrath
Alla march	
Alla chorale	
Alla dance with rag	
Brass Trio	Robert Nagel
Suite Classique	Edgard Leclercq
Overture	
Aria	
Fugue	
Scherzo	

Brass Trio
Don Hazzard, Trumpet
William Capps, Horn
William Cramer, Trombone
Okaloosa-Walton Junior College, Niceville, FL
April 5, 1973
11:00pm

Modal Suite	Robert R. Fink
Mixolydian Walking Tune	
Dorian Folk Song	
Lydian Jig	
Sonata for Horn, Trumpet and Trombone	Frances Poulenc
Allegro moderato	
Andante	
Rondeau	
Three Movements for Brass Trio	Carl Vollrath
Alla march	
Alla chorale	
Alla dance with rag	
Brass Trio	Robert Nagel
Suite Classique	Edgard Leclercq
Overture	
Aria	
Fugue	
Scherzo	

FSU Chamber Orchestra
Philip Spurgeon, Conductor
Opperman Music Hall
April 20, 1977
8:15pm

Concerto for Seven Wind Instruments,
Timpani, Percussion and String Orchestra

Frank Martin

Charles Delaney, Flute
Nancy Fowler, Oboe
Harry Schmidt, Clarinet
Janet Worth, Bassoon
William Capps, Horn
Bryan Goff, Trumpet
William Cramer, Trombone
Gary Wedersheim, Timpani

The FSU Faculty Brass Quintet
Bryan Goff, Trumpet
Steve Everett, Trumpet
William Capps, Horn
William Cramer, Trombone
David Wilson, Tuba
Opperman Music Hall
April 27, 1977
8:15pm

Sonata from Die Bankelsangerlieder	Anonymous
Canzon per sonare No. 1 “La Spritata”	Givanni Gabrieli
Canzona Bergamasca	Samuel Scheidt
Quintet No. 2 in Eb Major Allegro risoluto Thema can variation Allegro vivace	Victor Ewald
Intermission	
Quintet Allegro vivace Andante con moto Con brio	Malcolm Arnold
Suite from the Monterey Hills La Marche Chanson Melancolique Valse Ridicule Danse Villageoise	Morley Calvert

The FSU Faculty Brass Quintet
Bryan Goff, Trumpet
Doug Coltman, Trumpet
William Capps, Horn
William Cramer, Trombone
David Wilson, Tuba
Opperman Music Hall
February 12, 1978
8:15pm

Suite

Samuel Scheidt

Presto
Largo
Allegro

Quintet No. 3 in Db Major, Op. 7

Victor Ewald

Allegro moderato
Intermezzo
Andante
Vivo

Intermission

Suite for Brass Quintet

Verne Reynolds

Tocatta
Chorale
Scherzo
Arioso
March

Quintet No. 2 for Brass Instruments

Thom Ritter George

Energico e brillante
Allegro molto
Largo
Vivace assai

The Florida State Chamber Players
In a program of music by
Bach and Stravinsky
Opperman Music Hall
May 23, 1978

Brandenburg Concerto No. 6 in Bb
Moderato
Adagio ma non tanto
Allegro

J.S. Bach

Intermission

Octet
Sinfonia
Tema con variazione-Finale

Igor Stravinsky

Deborah Egekvist, Flute
Harry Schmidt, Clarinet
Janet Worth, Bassoon
John Iskra, Bassoon
Bryan Goff, Trumpet
Douglas Coltman, Trumpet
William Cramer, Trombone
David Gatts, Trombone
Charles DeLaney, Conductor

The FSU Faculty Brass Quintet
Bryan Goff, Trumpet
Doug Coltman, Trumpet
William Capps, Horn
William Cramer, Trombone
David Wilson, Tuba
Opperman Music Hall
February 28, 1979
8:15pm

Suite	Johann Pezel
Intrada	
Courante	
Sarabande	
Gigue	
Quintet No. 1	Victor Ewald
Moderato	
Adagio-Allegro-Adagio	
Allegro moderato	
Encounter	Allen Molineaux
Intermission	
Fancies, Toyes and Dreames	Giles Farnaby
The Old Spagnoletta	
Tell mee Daphne	
A Toye	
His Dreame	
The new sa-hoo	
Sonatine	Eugene Bozza
Allegro vivo	
Andante ma non troppo	
Allegro vivo	
Largo-Allegro vivo	
Rounds	John McCabe
Allegro-Andante	
Allegro moderato	
Lento ma movendo	
Allegro moderato	

Faculty Brass Trio
David Reynolds, Trumpet
Ruth Brittin, Horn
William Cramer, Trombone
At the home of Mrs. Allan Jackson
November 17, 1985

Trio for Brass Allegro Andante Presto	George P. Massa
Divertimento pour Trompette, Cor et Trombone Dialogue-Allegro moderato Rigadon-Allegro giocoso Intermezzo-Lento Ronde-Allegro non troppo	Charles Scharres
Sonata for Horn, Trumpet and Trombone Allegro moderato Andante Rondeau	Frances Poulenc

APPENDIX G
SELECTED CONDUCTING PERFORMANCES

The Florida Composers' League
Tenth Annual Forum
March 19 and 20, 1954
Opperman Music Hall
With
Halsey Stevens
Composer-Pianist-Author
Assisted by

The University Symphony Orchestra
Robert Sedore, Conductor

The University Symphonic Band
Manley R. Whitcomb, Conductor

The University Singers
Wiley Housewright, Conductor

The Modern Dance Group
Nelly Bond Dickinson, Director

The University Brass Ensemble
William F. Cramer, Conductor

The Demonstration School Junior Chorus
Irvin Cooper, Conductor

1:15- Program-Discussion SOLO AND ENSEMBLE WORKS

Sonatine for Violin John Boda
Moderately slow-Fast
Thomas Wikstrom, violin; John Boda, piano

Songs: Sonnet (Audrey Wilson) Howard Wilson
On April's Wings
Betty Jo Armstrong, soprano; Howard Wilson, piano

Song Cycle: In Memoriam Ryan Edwards
Epitaph
Prayer to Persephone
Chorus
Dirge
Joan Owen, mezzo soprano; Ryan Edwards, piano

Three Etudes for Piano Russell Danburg
Performed by the composer

Music for Violin, Clarinet, Trumpet, Piano and Percussion Stephen Park
Robert Sedore, violin; Harry Schmidt, clarinet; Robert Braunagel, trumpet; Howard Wilson, piano; Robert
Briggs, Thomas Wright, percussion; Eugene Crabb, conductor

Songs: Gethesemane Alice Ruth Whitney
Absent

Performers to be announced

Brass Choir John A. Fisher

Brass Choir Harpik Derhovhannissian
FSU Brass Choir, William F. Cramer, conductor

The Symphonic Band
Manley R. Whitcomb, Conductor
William F. Cramer, Guest Conductor
And
The Collegians
Robert E. Howey, Conductor
November 30. 1956
Westcott Auditorium
8:15pm

Symphonic Band Program

Music for a Festival	Gordon Jacob
Intrada for Brass	
Overture for Band	
Interlude for Brass	
March for Band	
Finale for Brass and Band	

The Brass Choir is conducted by William F. Cramer

La Fiesta Mexicana	H. Owen Reed
Mass	
Home for Christmas	Morton Gould
Suite Francaise	Darius Milhaud
Alsace Lorraine	
Provence	

Collegian Program

Fratres in Unum	R. Bernard Fitzgerald
Green Grow of Rashes O!	Arr. Hugh S. Robertson
Scottish Folk Song	
Balder is Fallen	Gustaf Froding
Scandinavian Folk Song	
Old Man Noah	Arr. Marshall Bartholomew
Sea Chanty	
Five Slovak Folk Songs	Bela Bartok
Blow, Gabriel, Blow	Cole Porter
So In Love	Cole Porter

Brush Up on Your Shakespeare

Cole Porter

Hymn to the Garnet and Gold

Smith

The Concert Band
Robert Braunagel, Conductor
And
The Brass Choir
William F. Cramer, Conductor
January 22, 1957

Overture Ariane

Louis Boyer

First Suite in Eb
Chaconne
Intermezzo
March

Gustav Holst

Invocation of Alberich

Richard Wagner

The Concert Band
Robert Braunagel, Conductor

Symphony for Brass Choir, Op. 5
Moderato
Adagio non troppo Lento-Allegro Vivace-Adagio
Allegro moderato

Victor Ewald

Brass Choir
William F. Cramer, Conductor

Manhattan Beach

John Phillip Sousa

Ballet for Young Americans
Teenage Overture
Daydreaming
First Driving Lesson
Prom Nite
Graduation March

Ralph Hermann

Brass Choir
William F. Cramer, Director
Percussion Ensemble
Ramon Meyer, Director
Opperman Music Hall
May 7, 1957
8:15pm

Sonata #38	Johann Pezel
Paduana	Johann Herman Schein
Canzona per sonare No. 2	Giovanni Gabrieli
Negev	John Hartmeyer
Introduction and Allegro	Robert Beadell
Kham Hom	transcribed by R. Meyer
Three Brothers	Michael Colgrass
Toccata	Carlos Chavez
Allegro, semper giusto	
Largo	
Allegro un poco marzaile	
Sound Piece	Gardner Reed
Fantasy on a Well-Known Carol	John Satterfield

Women's Glee Club
Betty Jane Grimm, Director
Janet Biven, Accompanist
Roy Flynn, Reader

Prelude
Brass Choir
William Cramer, Director

Annual Christmas Vespers

Westcott Auditorium
December 11, 1955
5:00pm

Thanksgiving concert
The Choral Union
Herman Gunter, Jr., Director
Mary Rose, Accompanist
With

The Brass Choir
William Cramer, Conductor

And
The Collegians
George A. Booker, Director
Judith Linder, Accompanist
Lowell Roddenberry, Guest Accompanist
Westcott Auditorium
November 26, 1957
8:15pm

Hymn of Praise
Chorus: No. 1

Felix Mendelssohn Bartholdy

Charles Farley, organist

Jubilate Deo (from Sacrae Symphoniae)
Choral Union and FSU Brass Choir

Giovanni Gabrieli

The Testament of Freedom

Randall Thompson

Psalm 50

F. Melius Christansen

Concert
Brass Choir
William F. Cramer, Conductor

Percussion Ensemble
Ramon E. Meyer, Conductor
Assisted by John Boda and Charles Bowden, pianists

Opperman Music Hall
May 6, 1958
8:15pm

Toccata	Aurelio Bonelli
Sonata Octavi Toni	Giovanni Gabrieli
Sonata sopra Sancta Maria ora pro nobis	Claudio Monteverdi
Overture to Cadmus et Hermione	Jean Baptiste Lully
Sextet	Thomas Siwe
Invention	Paul Price
Prelude and Fugue	Charles Wuorinen
Introduction and Allegro	Jack Mckenzie
Sonata for Two Pianos and percussion First Movement	Charles Buhrman
Variations and Scherzo	Roy Jesson
Rondo Giojoso	Wayne Scott

Concert
Brass Choir
William F. Cramer, Conductor

Percussion Ensemble
Ramon E. Meyer, Conductor
Assisted by John Boda and Roy Johnson, pianists

Opperman Music Hall
May 6, 1958
8:15pm

Contrapunctus III	J.S. Bach
Reminiscing	James Latimer
October Mountain Slow-Fast Moderately Fast Slow Majestic Fast	Alan Hovhaness
Percussion Ensemble	
Symphony for Brass Ensemble Allegro Allegro molto	Arnold Salop
Brass Choir	
Sketches in Sound Allegro ma non troppo Largo Allegro con brio	Ramon Meyer
Percussion Ensemble	
Symphony for Brass Ensemble Adagio Allegro	Arnold Salop
Brass Choir	
Concerto for Percussion	Darius Milhaud
Three Dance Movements Waltz March Foxtrot	William Russell
Percussion Ensemble	

Concertino for Two Pianos, Brass, and Percussion
Slow
Fast

John Boda

Brass and Three Others

Roger McDuffie

The Collegians
Ramon E. Meyer, Director
Frank Cooper, Accompanist

Assisted by
The Brass Choir
William F. Cramer, Conductor
And
Martin Lies, Tenor
Ernest Stoutamire, Tenor
Thomas Teague, Baritone
Walter Britt, Bass

Opperman Music Hall
March 4, 1960
8:15pm

Overture to the Mikado

Arthur Sullivan

Theme and Variations

The Brass Choir

Verne Reynolds

Babylon is Falken

Wilhelm Peterson-Berger

The Turtle Dove

English folk melody
Arr. Ralph Vaughn Williams

Yonder!Yonder!

The Collegians

Russian folk melody
Arr. Samuel R. Gains

Annual Spring Concert
The Concert Band
Robert T. Braunagel, Conductor
William F. Cramer, Guest Conductor
Opperman Music Hall
April 12, 1960
8:15pm

Prelude and Fugue in D minor	J.S. Bach Trans. R.L. Moehlmann
The Modern Period	
Danse Pavane	John Cacavas
Balladair	Frank Erickson
Prelude on an Odd Rhythm	Philip Gordon
Summer Day Suite	Serge Prokofiev
Waltz	Trans. Erik Leidzen
Regrets	
March	
Mirella Overture	Charles Gunoud
William Cramer, Conducting	
Intermission	
An Original Suite	Gordon Jacob
March	
Intermezzo	
Finale	
Valse Triste	Jean Sibelius Arr. Frank Winterbottom
Night Clouds	Harry Budka
Overture, Guys and Dolls	Frank Loesser Arr. Philip Lang
Pageant	Vincent Persichetti

Frank Edwin Cooper
Pianist
Assisted by the Brass Choir
William F. Cramer, Director
Opperman Music Hall
April 28, 1960
8:15pm

Two Sonatas: b minor, L. 449
G major, L. 487

Domenico Scarlatti

Sonata no. 22 in F major, Op. 54
In tempo d'un menuetto
Allegretto

Ludwig von Beethoven

Mr. Cooper

Ricecar from the Music al Offering

J. S. Bach

Theme and Four Variations
Moderately slow
Fast
Slow-moving
Moderately fast
Moderately

Thomas Merriman

The Brass Choir

Intermezzo in b flat minor, Op. 117 No. 2

Johannes Brahms

Danse de Puck
La Terrace des Audiencies au Claire de Lune

Claude Debussy

Sonata no. 7, Op. 83: Precipitato

Serge Prokifiev

Mr. Cooper

The Brass Choir
 William F. Cramer, Conductor
 The Percussion Ensemble
 Ramon E. Meyer, Conductor
 Opperman Music Hall
 April 20, 1960
 8:15pm

Percussion Music	Gerald Strang
Alla Marcia	
Moderato	
Rondino	

Improvisation for Cello	Karl Heinrick
Charles Manchester, Cello	
The Percussion Ensemble	

Theme and Four Variations	Thomas Merriman
Moderately slow	
Fast	
Slow-moving	
Moderately fast	
Moderately	

The Brass Choir

Intermission

Percussion Music	Michael Colgrass
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Ostinato Pianissimo	Henry Cowell
The Percussion Ensemble	

Sinfonietta for Brass Choir	Harpik DerHovanission
Allegro	
Andante cantabile	
Allegro molto	

The Brass Choir

Invention	Paul Price
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Ritmo Jondo	Carlos Surinach
Bulerias	
Saeta	
Garrotin	

Ellen Taaffe, trumpet
 Marquis Jones, clarinet
 The Percussion Ensemble

Modern Moods
Allegro
Moderato
Presto

Norman C. Dietz

Thanksgiving Concert
The Choral Union
Herman Gunter, Jr., Director
John Stewart, Student director
Grant Jones, Accompanist
With
The University Symphony
Robert Sedore, Conductor
And
The FSU Brass Choir
William F. Cramer, Conductor

Westcott Auditorium
November 22 1960
8:15pm

Thanksgiving

Arr. Irvin Cooper

Premier Performance

A service of Thanksgiving hymns arranged expressly for the Choral union and the FSU Brass Choir by Dr.
Irvin Cooper, Professor of Music Education, FSU School of Music.

Ode to the Virginian Voyage

Randall Thompson

The Percussion Ensemble
Ramon E. Meyer, Conductor
And
Brass Choir
William F. Cramer, Conductor
Assisted by
John Boda, Piano
Roy Johnson, Piano
Opperman Music Hall
April 7, 1961
8:15pm

Missa Brevis		Dietrich Buxtehude
Kyrie Eleison		
Gloria in Excelsis Deo		
The Bells		William Byrd
The Battle Between David and Goliath		Johann Kuhnau
	The Brass Choir	
Three Brothers		Michael Golgrass
Dance		Carl Orff
Prelude and Fugue		Charles Wuorinen
Opus Sine Nomine		J.B. Schleifer
	Premiere Performance	
Canticle No. 3		Lou Harrison
Reminiscing		James Latimer
Sketch		Ronal LoPresti
	The Percussion Ensemble	

The Percussion Ensemble
 Ramon E. Meyer, Conductor
 And
 Brass Choir
 William F. Cramer, Conductor
 Opperman Music Hall
 December 7, 1961
 8:15pm

Paduana		Benedictus Gerp
Canzona per sonare No. 2		Giovanni Gabrieli
Voluntary on Old 100 th		Henry Purcell
	The Brass Choir	
Canon for Percussion		Saul Goodman
Night Music		Robert Starer
Prelude for Percussion		Malloy Miller
Ostinato		Ramon Meyer
	Premiere Performance	
Fugue and Choral		James Hanna
Contrarhythmic Ostinato		Cole Iverson
	The Percussion Ensemble	
Two Ricerceari for Brass Instruments		William Osborne
Sharagan and Fugue		Alan Hovhaness
Overture to the Mikado		Sir Arthur Sullivan
	The Brass Choir	

The Percussion Ensemble
Ramon E. Meyer, Conductor
And
Brass Choir
William F. Cramer, Conductor
Opperman Music Hall
April 10, 1963
8:15pm

Contrapunctus I (from the Art of the Fugue)		J.S. Bach
Symphony for Brass Choir		Victor Ewald
Moderato		
Adagio non troppo lento-Allegro vivace-Adagio		
Allegro Moderato		
	The Brass Choir	
Scherzo for Percussion		William J. Schinst
Sketches in Sound		Ramon E. Meyer
Allegro ma non troppo		
Largo		
Allegro con brio		
	The Percussion Ensemble	
Concerto for Percussion		Darius Milhaud
	Walter Pittman, percussion Pravda Sikorski, piano	
	Intermission	
Quartet		Albert Pays
March		
Chorale		
Allegretto		
The Burning House		Alan Hovanes
	Ronald White, flute	
Opus Sine Nomine		Jeff B. Scleft
	The Percussion Ensemble	
Music for Brass Instruments		Ingolf Dahl
Choral fantasy on "Christ Lay in the bonds of Death"		
Intermezzo		
Fugue		
	The Brass Choir	

The Percussion Ensemble
Ramon E. Meyer, Conductor
And
Brass Choir
William F. Cramer, Conductor
Opperman Music Hall
December 7, 1963
8:15pm

Canzona per sonare No. 2

Giovanni Gabrieli

Concerto Grosso

A. Corelli

Preludio

Allemanda

Adagio

Sarabanda

Giga

Solo Trumpets- Tom Rhea, Dan Garber
Solo Baritone- Pat Shannon
The Brass Choir

Three Dance Movements

William Russell

Waltz

March

Fox Trot

Ionisation

Edgard Varese

The Percussion Ensemble

Three Pieces

Johann Pezel

Intrada

Sarabande

Bal

Fugue, K. 401

W.A. Mozart

The Brass Choir

Music for Percussion

Gen Parchman

Hoe Down

Joshua Missal

The Percussion Ensemble

Prelude for Brass Instruments

William Osborne

Seven Conversation Pieces

Robert D. King

The Brass Ensemble

Women's glee Club
Annual Christmas vespers
Betty Jane Grimm, Conductor
Thomas Cavendish, Assistant Conductor
Pat Winter and Martha Putnam, Piano Accompanists

Instrumental Prelude
The FSU Brass Choir
William F. Cramer, Conductor

Westcott Auditorium
December 8, 1963
5:00pm

Faculty Recital
Works of
Bela Bartok

John Boda, piano
Edward Kilenyi, piano
Ruth Possett, violin
Ramon E. Meyer, percussion
William F. Cramer, conductor
Assisted by
George Mabry, percussion

Opperman Music Hall
Tuesday Evening, February 14, 1967
8:15 P.M.

III
Sonata for Two Pianos and Percussion
Assai lento – Allegro molto
Lento, ma non troppo
Allegro non troppo

Edward Kilenyi and John Boda, pianos
Ramon E. Meyer and George Mabry, percussion
William F. Cramer, conductor

The FSU Brass Choir
William F. Cramer, Conductor
Opperman Music Hall
April 11, 1967
8:15pm

Canson super Intradem Aechiopicam

Samuel Scheidt

Ricercar from "Musical Offering"

J.S. Bach

Symphony for Brass Choir, Op. 5

Victor Ewald

Moderato

Adagio non troppo-Allegro vivace-Adagio

Allegro Moderato

Intermission

A Requiem in Our Time

Eino Rautavaaro

Hymnus

Credo et dubito

Dies Irae

Lacrymosa

Symphony for Brass and Timpani

Herbert Haufrecht

Introduction and Allegro

Robert Beadel

A Brass Festival
The Brass Festival
The Brass Choir, Bryan Goff, conductor
The Trombone Choir, William F. Cramer, Director
The Euphonium-Tuba Ensemble, Earl Louder, Director
The Trumpet Ensemble, Bryan Goff, Director
The Horn Ensemble, William Capps, Director
FSU School of Music Amphitheater
May 19, 1976

Fanfare pour precede 'La Peri'

The Brass Choir

Paul Dukas

Partita for Four Trombones

Czelaw Grudzinski

Lento con dolore

Animato

Moderato con espressione

Largo festive

Andante ma non troppo

Poco rubato

Vivace

The Trombone Choir

Canzona Bergamasca

Samuel Scheidt

Sonatine

Eugene Bozza

Allegro vivo

Andante ma non troppoo

Allegro vivo

Largo-Allegro

Bryan Goff, Steve Everett, Trumpets

Robert Moore, Horn

Frank Ryan, Trombone

Earle Louder, Tuba

Suite for Five Trumpets

Ronald LoPresti

Intrada

Chorale

Finale

The Trumpet Ensemble

Grab Bag

Conrad DeJong

Warm up

Sear and yeallow leaf

Fanfare variations

March from 2nd Suite

Gustav Holst
Arr. John Iskra

The Euphonium-Tuba Ensemble

Canzon Septimi Toni No. 1

Giovanni Gabrieli

The Brass Choir

The Seminole Sackbut Society
William F. Cramer, Director
Opperman Music Hall
November 23, 1980
8:15pm

Holy is God the Lord Mendelssohn-Ostrander

Canzona XIII Gabrieli-Frank

Canzona for Twelve Trombones Roy Johnson

Introduction and Allegro Walter Ross

Intermission

Seven Bagatelles for Twelve Trombones Frigyes Hidas

Four Fabrics Dale Jorgenson

Dacron

Nylon

Orlon

Rayon

Sinfonietta Raynor Brown

Allegro

Andante

Vivace

Incantation for Twelve Trombones Carle Nosse

The Seminole Sackbut Society
William F. Cramer, Director
Opperman Music Hall
December 13, 1981
2:30pm

Tower Music

Vaclav Nelhybel

Trombone Octet

Gordon Jacob

Allegro

Andante sostenuto

Allegro

Five Pieces for Twelve Trombones

David Uber

Allegretto

Poco lento

Allegro moderato

Molto sostenuto

Allegro assai

Intermission

Hodie salvator mundi

Massiano/Marcellus

Jazz Condiments for Twenty Trombones

Carl Vollrath

Alleluia Brassiana (for four trombone choirs and organ)

John Boda

The Seminole Sackbut Society
International Trombone Workshop
Belmont College
Nashville, Tennessee
May 24, 1982

Tower Music

Vaclav Nelhybel

Seven Bagatelles for Twelve Trombones

Frigyes Hidas

Moderato festivo
Scherzando
Sostenuto cantabile
Allegro giocoso
Lento lugubre
Valse moderato
Moderato festivo

Soliliques for solo tenor trombone, bass trombone
and trombone octet

Randall E. Faust

Largo
Adagio-Allegro Scherzando
With mystic serenity
Allegro moderato
Half note = 49-52
Adagio
Adagio

Soloists: John Marcellus, Hal Janks

Incantation for twelve trombone

Carl Nosse

Music Trombonissima

Erwin Jereb

Introduction and Allegro

Walter Ross

Canzona for twelve trombones

Roy Johnson

Jazz Condiments for twenty trombones

Carl Vollrath

Slow-fast-slow
Boldly-energetically

Alleluia Brassiana (for four trombone choirs and organ)
Michael Corzine, Ogan

John Boda

The Seminole Sackbut Society
William F. Cramer, Director
Opperman Music Hall
November 17, 1982
8:00pm

Ecce veniet dies illa	Giovanni Pierlugi da Palestrina
Magnificat	Giovani Gabrieli
Offertorium ad duos Choros Andante Andante Allegro-Andante-Allegro	Pavel Josef Vejanovsky
Canzona for Eight Trombones	Tiburtio Massaino
Canzona for Eight Trombones	Walter S. Hartley
Passacaglia in c minor	J.S. Bach Arr, Donald Hunsberger
Music for Trombone Choir, Op. 76 Grandioso-Poco Allegretto Maestoso-Tempo di valse Allegro Andante sostenuto	David Uber
Suite for Eight Trombone Half note = 80 Half note = 54-60 Quarter note = 96	Joseph Ott
Trombone Octet Allegro Andante sostenuto Allegro	Gordon Jacob

Seminole Sackbut Society
William F. Cramer, Director
Opperman Music Hall
March 20, 1984
8:00pm

Chaconne in d minor J.S. Bach/Venglovsky

Concerto in f minor J.S. Bach/Sudmeier

Allegro

Andante

Allegro assai

Soloist: Brian Foote, Scott Whitfield, David Vining

Intermission

Concerto for Alto Saxophone Glazounov/Sudmeier

Soloist: Patrick Meighan

Concerto for Bass Trombone Vaughn-Williams/Sudmeier

Allegro moderato

Romanza: Andante

Rondo alla tedesca: Allegro

Soloist: Randy Campora

Concertino for Trombone Larsson/Cramer

Praeludium: Allegro pomposo

Aria: Andante sostenuto

Finale: Allegro giocoso

Soloists: Jeannie Little, Leesa Tatz, Dudley Hinote

Festival of New Music
Opperman Music Hall
March 8, 1985
4:00pm

Seminole Sackbut Society
William F. Cramer, Conductor

A Rite for Twelve Trombones

Carl Vollrath

Alleluia Brassiana

Michael Corzine, Organ

John Boda

Seminole Sackbut Society
William F. Cramer, Director
Recital Hall
February 20, 1986

Polish mass

Czelaw Grudzinski

Introit
Kyrie
Gloria
Alleluia
Credo
Sanctus
Angus Dei
Communio
Marcia Funebre

Motet II Jesu, Menie Freude

J.S. Bach/Collins

Jesus, priceless Treasure
There is no Condemnation
Jesus thou My Refuge
For Now the Law
Fie Thou Roaring Lion
You are not in the flesh, but in the spirit
Go away all earthly treasure
If Christ be in you
Fare ye well
Come thou lord of gladness

Cathedrale

Bernhard Krol

Natus est nobis hodie
Victimae pashali laudes
Veni, creator spiritus

Chorale and Fugue

John Boda

Two bagatelles for Four Trombones

Alfred Reed

Cantando
Scherzando

APPENDIX H
PUBLICATIONS BY WILLIAM F. CRAMER

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in be re-tuned at the factory. The peg holding each bar in place must be kept perpendicular to the bar; otherwise, the bar will not vibrate freely. A light tap with a hammer will strengthen it.

The vibraphone bars, like the bells, are metal and must be kept free of dust and fingerprints. The resonators are metal and likewise need to be dusted. The motor on the vibraphone must be kept lubricated and in good working order. Oil holes appear over the rod which turns the "butterfly" inside the resonator, and these places must be kept lubricated — household oil is sufficient.

Chimes are made of metal are subject to fingerprints. An occasional clearing with a cloth will help to maintain a bright luster. An occasional check on the material holding the chimes in place will insure a free sound and avoid possible accidents. A cloth over placed over the chimes will help to keep them clean.

The statement "cymbals improve with age" is true, with reservation — it depends upon how quickly they have aged. This instrument is probably the most widely mistreated instrument of the percussion family. Most of the mistreatment comes from improper playing. Yes, dropping a cymbal will tend to ruin it. If it doesn't destroy the quality of sound, it may cause the cymbal to crack.

If the crack occurs along the edge of the cymbal, it can be cut out without affecting the sound. If the crack runs from the edge to the center or occurs at the center, the cymbal must be replaced. Keeping cymbals clean is no longer a problem as there are several cymbal cleaners on the market which are excellent. When not in use cymbals should be stored in a specific place, preferably wrapped in a cloth rather than lying around a rehearsal hall. A cymbal case is excellent protection when storing or transporting the cymbals.

Triangles, castanets, and tambourines are the three most important accessory instruments and the ones usually in need of repair. To keep a triangle in good condition means only to keep it clean. Yet, I have seen triangles in some schools that surely must have spent a winter on the football field.

Triangles should never be held with anything but a piece of gut. Just recently I visited a school and the triangle was being held with a Christmas ribbon. The triangle clip is a worthwhile investment.

Keeping castanets in good condition means to keep the gut which holds the castanets to the wooden handle in the proper tension. If the gut should break, rope or string is not a substitute. Gut can be purchased from most music stores. If one of the castanets should crack, it must be replaced. A cracked castanet will not resound when it strikes the wooden handle.

Tambourines are like drums in that they have a head which must be kept in good condition. Jingles (pieces of metal) give the tambourine its characteristic sound and these must be kept free of dents. Jingles will respond with dents in them, but the dents tend to decrease the quality of their sound. Dented jingles should be removed and replaced. When humid weather causes the tambourine head to become loose, there is very little one can do. Heat will tighten the head; however, many tambourine heads have gone up in smoke from a match held too closely. A coating of shellac on the head will help to keep the moisture out. The new tambourine with a plastic head is eliminating the weather problem.

An important point to consider which will help in keeping all percussion instruments in good condition is a storeroom or storage area. Nothing is going to damage the instruments more quickly than letting them lie around a rehearsal hall for every amateur drummer to try out his skill. Trumpets, clarinets, violins, etc., are not left lying around and neither should percussion equipment. Because of their size timpani and keyboard instruments must be left in the rehearsal hall, but if they are properly covered nothing will happen to them. The smaller instruments must be put away.

Following this simple yet necessary care and maintenance procedure will insure good sounding equipment, good looking equipment, a sense of pride from the percussionists and a sense of respect for percussion from everyone else.

CURRICULUM OBJECTIVES AND GRADING PRACTICES

A position paper for discussion at a

NACWPI session
Atlanta, Georgia
Friday, March 10, 1972
8:30 A.M.

Prepared by
Professor William F. Cramer
Florida State University

The National Association of College Wind and Percussion Instructors is an associate member of the Music Educators National Conference, and they in turn are a part of the National Education Association. As such we identify ourselves as professional teachers and educators, and most of us are housed and sponsored by institutions of higher learning. Within these walls there are certain academic practices and procedures carried on in every structured learning situation. One of these practices has to do with the clear establishment of curricula together with purposes and objectives for those curricula and the several courses of study it comprise. Another practice has to do with the establishment of grading procedures which are consistent with the curricula and designed to measure the quality of the product which passes through that curriculum.

Let us consider the progress of a typical student in a typical school of music from the first audition to the completion of the degree.

The student appears for the audition at a stated time. He may come prepared to play specific works but rarely does he know what he is expected to play for no instructions have been given. He may play the most difficult concerto or he may only stumble through a couple of major scales. In a matter of ten to fifteen minutes a jury must make a decision on whether to admit or not — and even the decision not-to-admit is frequently pushed aside in favor of admission with certain contingencies.

But exactly what should be the demonstrated competencies for admission? And what are the criteria for evaluating the level of competency?

The student is then assigned to a studio teacher whose operating philosophy is probably that of "taking the student from where he is and moving him as far as he can go in the allotted time". But this is inconsistent with academic procedures in every other class on the college campus. In all other classes the student is advised of any prerequisites for admission to that class. Upon admission he is given a syllabus which tells him the purposes and objectives of the course, exactly what material will be covered in that term, what competencies will be mastered, what examinations will be administered, the date and nature of those examinations and even the criteria for rating the examination and arriving at the final grade.

It is conceivable that in one term one student might work out five concerti while another student at the same level might work out only five simple folk songs. What is the student really supposed to accomplish in any one representative term? Does the student who works out the five concerti poorly merit a higher grade than the student who works out well the five folk songs? How does one delineate both quality and quantity in your requirements? And what are your criteria for quality?

By the second or third year our student may discover that there is a wide divergence in competencies, that he may in fact be doing superior work to that of some senior and that the work of some his peers may be little more than what he accomplished as a freshman. What then is freshman, sophomore, junior or senior competency? Can a curriculum be devised which clearly defines those levels — and even the sublevel of semester or quarter?

At specified intervals our student is called upon to take a jury examination. Generally the examination calls for a prepared accompanied solo, some sight reading, and whatever else can be squeezed into the allotted time to satisfy the desires of the respective jurors. But what are we examining? Should not the examination reflect the contents and objectives of the course? But if there is a well-defined course then the examination has no validity. Further, we have the situation of the student facing the jury on enough

Figure H.1 Cramer, William F. "Curriculum Objectives and Grading Practices." *NACWPI Journal*. 20. (1972): 57-58. Print.

occasions that the student now is known by the jurors and the jurors will now unconsciously predict the success of the student before he plays, a real case of prejudging - or prejudice, and thus the examination is without reliability. How do you de-personalize the examination so you can get at the performance competency? And what are your criteria for performance competency? What do jurors listen to and what do they listen for? And then what value judgments do they make?

Finally, there is something in the nature of a senior recital. How many times has the teacher had to help the student choose material that is within his level of competency rather than choose something which should represent the senior level of achievement? How often do we allow the student to graduate at the last moment, rationalizing that we have done everything we can for him, that he won't advance any further anyway, and besides he will just be teaching rather than playing?

I submit to you that the student is being heated because he does not know where he is going, he does not know how he will get there, he does not know when he gets there, and will not know how well he has one if he gets there. I submit that we are deceiving ourselves by hiding behind a mystique which says, "I have the best method for teaching", "I know what is best for each student", "I do not need to write out a course of study with criteria for advancement for it will be different for each student", a mystique which prevents us from seeing up to a problem, a mystique which offers solutions without identifying the problem.

I recommend that we enter into a continuing dialog, sharing our thoughts, our opinions, our questions, our experiences, and our prepared materials in order to improve the quality of studio teaching and thus improve our product - musician performers, musician teachers, and musician scholars - for that is the reason for our existence.

RIGID CURRICULAR STRUCTURE: DEBILITANT TO THE TEACHING-LEARNING PROCESS

Dr. William C. Willett
Hartt College of Music
(A response to the position paper
of Dr. William Cramer,
**Curriculum Objectives
and Grading Practices**)
Presented
Atlanta, Georgia
Friday, March 10, 1972
NACWPI Session

Our panel Chairman, Dr. Cramer, has really "opened a can of worms". In a few short minutes he has touched upon every aspect of the teaching-learning process in applied music, i.e.,

Viability of curriculum,
Goals and objectives,
Validity of examinations,
Reliability of judging practices,
Student motivation,
Student self-evaluation,
Institutional evaluative criteria.

I am certain that any one of these aspects of the teaching-learning process would be worthy of considerable discussion. I am also certain that if we were able to reach a consensus on any of these points today, tomorrow there would be justifiable cause to modify to extend in some way to after whatever consensus we reached today.

I am not intimating that discussion is pointless but that any real appreciation of structure in education must also embrace the idea of change, and that within this structure you are dealing with individuals - with human beings.

On a measurable, objective, technical basis Fritz Kreisler left something to be desired but on the basis of his ability to involve his audience in his music he was truly a genius. We must admit that perhaps the most valuable aspect of the Art of Music deals with unmeasurables.

It is precisely for this reason that musicians are reluctant to be boxed in by too rigid and too specific structure in curriculum.

Obviously in an exact science the procedures and answers are very specific. The

study of foreign languages requires rather specific rules if communication is to result. Even the study of history affords us specific conclusions. Great literary art however, tends to individuate a group of readers as each brings to the reading his personal feelings based on his own experiences. We might even say that the factor which makes Fine Art great is its ability to communicate on a very profound, individualized, personal basis. It is this fact that makes the artist, the musician, the writer, concern himself with individual expression and accounts for his lack of interest in a curricular system which requires everyone to reach the same specific, measurable goals.

Quite obviously there must be some area between the scientific and the artistic which affords the participant - in this case the student of music - the sense of progress toward a real or imagined goal. However, I am reluctant to admit that a highly structured curriculum with a Taxonomy of Behavioral Objectives will make for better musicians or for more artistic expression.

For example some five or six years ago the applied music faculty at Hartt College, after two years of agonizing deliberation and discussion designed a curriculum which would theoretically answer many of the concerns which we raise today. Sample copies of the piano curriculum are available to illustrate the scope and nature of this project. The curriculum entitled *The Repertoire and Classification Requirements for Secondary Piano* - presupposes no background in piano. The non-pianist Composition Majors and non-pianist Music Education majors must enroll in this course of study. The student with normal progress should accomplish one level per semester or eight levels in all four years. Composition majors must reach a minimum skill of secondary eight, vocal/choral track Music Education majors must reach a minimum level of 5-6; instrumental track Music Education majors must reach a minimum level of 3-4. The curriculum entitled *The Applied Music Major Piano Requirement* assumes a proficiency level of secondary eight and continues to increase level of difficulty through eight more semesters from major 1 (one)

through major 8 (eight). We have been using these curricula for the past four or five years. I must report to you that many of us at Hartt College would like to "chuck" the whole scheme for it tends to inhibit creative teaching. Students prepare the same pieces and technical exercises at the same level. Teachers tend to be more interested in getting their students through their juries than getting them excited about the Art of Music. (You may well say that this only indicates that we do not have creative teachers. A careful examination of our faculty would deny this.) The implication I am really trying to make is that too much uniformity, too many specific requirements for students and teachers tends to diminish the quality of the teaching-learning experience. It has been my observation that those teachers who tenaciously cling to the syllabus concept are those who are the least adventuresome in their teaching. In fact I would go so far as to say that programmed instruction, in many cases would do as well.

New York State for many years has been tempted to identify certain specific objectives for all disciplines and has developed a battery of Regents examinations which have resulted in a standardization, which is being challenged by increasing number of educators daily. I would not be surprised to see the concept abandoned within the next few years.

Educational magazines are dripping with jargonese dealing with Taxonomies of Behavioral Objectives, long and short term goals, etc., etc. Our own MENC establishes 18 committees each comprised of 59 members to study and specify Goals and Objectives for various areas of interest and concern for Music Education.

The State of Oregon developed a high school band curriculum for all schools in the State. The theory being to ensure that all Oregon instrumentalists experience the same, timeless music of the Masters.

Shimichi Suzuki has developed a training program involving violin playing that is rigidly structured. This structure insures that all students experience the same great masterworks of music. When they come

Figure H.2 Cramer, William F. "Curriculum Objectives and Grading Practices." *NACWPI Journal*. 20. (1972): 57-58. Print.

SYLLABUS
for
Students in Instrumental Music Education

Lower Brass Instruments

Prepared by

William F. Cramer

School of Music

Florida State University

September 1, 1966

Revised December 10, 1969

Revised September 20, 1971

1. It is assumed that all students enrolled in the Florida State University Instrumental Music Education Curriculum (consequently in the applied music 60 series) are preparing to become instrumental music educators in the public schools, in a junior or senior college, or plan to work in some closely related field.

2. It is assumed that these students regard themselves primarily as prospective teachers or educators and therefore are primarily concerned with the educative process.

3. It is assumed that music is essentially the major subject matter which is being taught and therefore the student should give considerable attention to the mastery of the various music disciplines.

4. It is assumed that these students intend to use musical instruments for personal expression and as a means for conveying understandings of music and are therefore concerned with the mastery of the technique of playing a particular instrument.

5. It is assumed that the study of a particular instrumental technique provides a means for generalizing about the technique of related instruments.

The PROCESS OF EDUCATION is essentially one involving the acquisition and assimilation of knowledge and skills which culminates in changes in attitudes and behavior.

Essentially, the ART OF MUSIC concerns patterns of sound in time. This art requires the services of three different entities to make it complete (granting that any two or all three may be united in one). The **composer** is the creator. The **performer** is the intermediary re-creator. The **listener** is the consumer.

The 60 series course of study is intended to emphasize the preparation of the performer, admitting that preparation in the art of the consumer and listener is necessary, prerequisite and even concurrent to preparation in the art of the performer. The art of the performer is essentially the province of the applied music instructor. The art of the composer and listener is treated in other classes within the School of Music.

THE INSTRUMENTAL PERFORMER

The primary reason for the existence of the instrumental performer is re-create or reconstruct the musical experience with the greatest fidelity to the composer's wish or intent as symbolized in the printed score.

The intellectual problem confronting the performer manifests itself in two different forms:

1. In order for the performer to carry out the composer's wishes it is necessary that the performer **understand the symbolism** on the printed page as being **representative** of the desired musical experience (i.e. this symbolism has meaning in itself).

2. Further, it is necessary for the performer to comprehend the symbolism on the printed page as **directions for executing** certain movements on and with the instrument which ultimately leads to the re-creation of the musical experience.

Finally, there is the purely **physical or mechanical problem** of working out a co-ordinated pattern of movements of the human body which will produce desired results on and with the instrument. This physical problem can be separated from the problem of re-creating the musical experience, and the problem of comprehending the symbolism on

the printed page. (It is possible that the solution of this purely physical problem may be the major object of "appreciation", seemingly an end in itself. As such it becomes akin to a circus of vaudeville act.)

PURPOSES OF THE APPLIED MUSIC COURSE

It is the purpose of this course:

1. To help the student develop a coordinated pattern of physical movements in relation to his instrument which will enable him to perform on and through that instrument with optimum efficiency, ultimately projecting a satisfying musical experience.

2. To help the student develop the ability to comprehend the symbolism on the printed page, both as representing direction for action on and with the instrument, and as being representative of a musical experience with its own integrity aside from the actual musical performance.

3. To help the student develop his ability to comprehend the musical symbolism so that it will serve him both as a means for studying a particular composition in depth, and serve him as a means for performing at first sight.

4. To help the student develop an understanding that the *raison d'être* of instrumental music education is the realization of the musical experience through the instrumental.

5. To help the student develop an understanding of teaching procedure and practice, noting that what takes place in the studio is one aspect which is worthy of study.

OBJECTIVE OF THE COURSE

Specific objectives of the course shall be:

1. The continuously developing mastery of the technique of the instrument which will enable the student to successfully project a musical experience, utilizing the materials from the minimum requirements of the course of study. To that end, it will be useful for the student to keep in mind certain long range goals:

- (a) the removal of all inhibiting tensions,
- (b) the development of a coordination pattern which is consistent with the mastery of the technique of the instrument,
- (c) the development and maintenance of the physical strength and endurance within the musculature of the body to meet the requirements of continuing performance.

Particular emphasis shall be given to the mastery of the following elements of the technique of the instrument:

- (a) control of the breath
 - (1) while inhaling
 - (2) while blowing
- (b) control of time in all of its manifestations
- (c) control of the embouchure and vibrator
- (d) control of the articulator
- (e) control of the external manipulator
- (f) control of all the above "(a) through (e)",

In a continuously coordinated Gestalt.

2. The continuously developing mastery of a technique of reading and comprehending which will enable the student to respond to the symbols in such a manner (a) that the technique of playing the instrument will be subordinated to the realization of the musical experience, and (b) that the music will have meaning for the student apart from the act of performing.

3. The continuously developing understanding and perception of the musical experience which is made manifest in the student's ability to project that musical experience, and in his ability to evaluate that experience when projected by others.

4. The continuously developing conceptualization of teaching principles which the

Figure H.3 Cramer, William F. "Syllabus for Students in Instrumental Music Education." *NACWPI Journal*. 21. (1973): 20-22. Print.

occasions that the student now is known by the jurors and the jurors will now unconsciously predict the success of the student before he plays, a real case of prejudging - or prejudice, and thus the examination is without reliability. How do you de-personalize the examination so you can get at the performance competency? And what are your criteria for performance competency? What do jurors listen to and what do they listen for? And then what value judgments do they make?

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Figure H.4 Cramer, William F. "Syllabus for Students in Instrumental Music Education." *NACWPI Journal*. 21. (1973): 20-22. Print.

APPENDIX I
CONCERT PROGRAM
RECITAL GIVEN IN HONOR OF WILLIAM F. CRAMER

A Recital of Trombone Music
In Honor of William F. Cramer and Robert Glotzbach
Featuring
John Marcellus
Robert Glotzbach
The Seminole Sackbut Society

Assisted by
Shirley Hicks
Roy Johnson
Kathleen Rountree

Opperman Music Hall
April 14, 1984
8:00pm

Movement for Trombone and Piano	John Marcellus Robert Glotzbach	Frigyes Hidas
Sonata (vox Gabrieli)	Jeannie Little Kathleen Rountree	Stejepan Sulek
Vocalise	Christian Dickinson Shirley Hicks	Giovanni Marco Bordogni
Fantasy for Trombone and Piano	John Marcellus Roy Johnson	Roy Johnson
Jaunts for Piano	David Vining Robert Glotzbach	Carl Vollrath
Nussun Dorma	Seminole Sackbut Society	Giacomo Puccini Arr. William F. Cramer
Sonata Concertante for Trombone and Piano	John Marcellus Robert Glotzbach	Walter Hartley

Sonata for Bass Trombone

Randall Campora
Kathleen Rountree

Carl Vollrath

A Rite for Twelve Trombones

Seminole Sackbut Society

Carl Vollrath

APPENDIX J
ARTICLES ABOUT WILLIAM F. CRAMER

- Dickenson, Christian & Marcellus, John. "William F. Cramer (1917-1989)." *International Trombone Journal*. 17 (4). 27-28. Print
- Everett, Thomas. "Twelfth Annual ITW Preview." *International Trombone Association Journal*. 10. (1982): 6. Print.
- Hoena, Gustav. "Eight Weeks at Florida State University." *International Trombone Association Newsletter*. 7. (1980): 23. Print.
- Marcellus, John. "Blow Freely: A Salute to W.F. Cramer." *International Trombone Association Journal*. 15. (1987): 14-26. Print.
- Peevy, R. "Willaim Cramer Honored with Special Day." *International Trombone Association Journal*. 12. (1984): 32-34. Print.
- "Seventeenth ITW Preview." *International Trombone Association Journal*. 16. (1988): Magazine Insert. Print.

Composers Respond to Stimulation

By DAVID COOK

Democrat Associate Editor

An effort by a Florida State University professor to stimulate composition of music for the trombone is paying off. He finally has reached the point where new works are coming in faster than he can perform them.

He is William Cramer, trombonist; a member of the Brass Trio, an associate professor in the Florida State University School of Music.

Following the successful pattern of the Brass Trio, Cramer is presenting the new music largely through the lecture, recital technique in grade schools and junior colleges. It is a system that works remarkably well.



Cramer and Glotzbach

It is a simple technique. He goes into a teaching auditorium, makes a line diagram on a blackboard so his listeners can see what they are hearing. With a little prompting through questions and answers and demonstrations, he teaches a student group how to listen to any music with greater appreciation.

The response of the youngsters is enthusiastic. Cramer interprets the feedback from them as "very favorable."

Of course, credit also goes to Pianist Robert Glotzbach who adds an important element. He helps make the thing go since the compositions are written for trombone and piano.

★ ★ ★

THEY HOPE to present a recital before Christmas. However, Glotzbach is busy with graduate work, and it may be necessary to postpone the concert. If it does come off, they are planning to premiere four new works. One of these hasn't been received yet, but it should be along shortly.

Historically, the first sonata for trombone and piano was written in 1941 by Paul Hindemith. Shortly afterwards, Cramer ran across one by Donald Bryce Thompson. After he came to FSU in 1950, he discovered another by Klaus George Roy.

John Boda of the FSU faculty wrote a sonata for the duo. So have many others. There has been continual

CRAMER
... Uses
a new
technique.



correspondence with composers around the country to interest them in writing for this medium.

There are about 60 items in this particular repertoire now and more on the way. There is wide variety in quality, of course, and many have used the Hindemith sonata as a prototype.

One of the several that can stand alongside the Hindemith work is a sonata concertante by Walter Hartley. Another substantial piece was done for Cramer by William Rivard. A Sonata published by Halsey Stevens last year is expected to take its place among the giants of this literature.

★ ★ ★

CRAMER CONSIDERS a sonata by Donald White as substantial. It was commissioned by the National Association of College Wind and Percussion Instructors. Audiences have received it very well in some 20 performances.

Cramer and Glotzbach have a new recording out on the Coronet label which features four sonatas by members of the Southeastern Composers League.

The League is an organization of about a

hundred theory and composition teachers in various institutions in the Southeast. Its purpose is to encourage the composition of music. The works on the recording are described as representative of their efforts.

Well, it's a good album, played to perfection by Cramer with ideal accompaniment by Glotzbach.

The Hartley sonata is on the disk, and it turns out to be a work of considerable impact. From a technical standpoint, it must be quite thorny, but Cramer seems to have no difficulty.

★ ★ ★

JOHN BODA'S Sonatina is compact and terse. It has a thrust that sets it apart and makes interesting listening. Once again the soloist is faced by technical difficulties.

Completing the recording are William Presser's Sonatina and Carl Vollrath's Concert Piece for Trombone and Piano. The Presser is a good humored piece while Vollrath's is more sombre and dramatic. In each Cramer plays superbly.

A demonstration of how this music can be presented effectively to students is planned at a statewide meeting of music teachers in January. It ought to be as effective there as in the classroom.

It's true this is all contemporary music. But it is serious music, well performed, which serves to introduce many youngsters to what concert (or classical, if you will) music is all about.

Figure J.1 Tallahassee Democrat article about William Cramer and Robert Glotzbach. Date unavailable.

APPENDIX K
SELECTED DISCOGRAPHY AND RECORD REVIEWS OF WILLIAM F.
CRAMER



Figure K.1 Cramer, William F., Glotzbach, Robert. *William Cramer Plays Trombone Solos by Southeastern League Composers*. Coronet, 1964. Volume I. LP.



Figure K.2 Cramer, William F., Glotzbach, Robert. *William Cramer Plays Trombone Solos by Southeastern League Composers*. Coronet, 1968. Volume II. LP.

Carl Vollrath

Music for Trombone and Piano

William F. Cramer - Trombone
Robert Glotzbach - Piano

LPS 2814

Figure K.3 Cramer, William F., Glotzbach, Robert. *Music for Trombone and Piano by Carl Vollrath*. Coronet, 1975. LP.

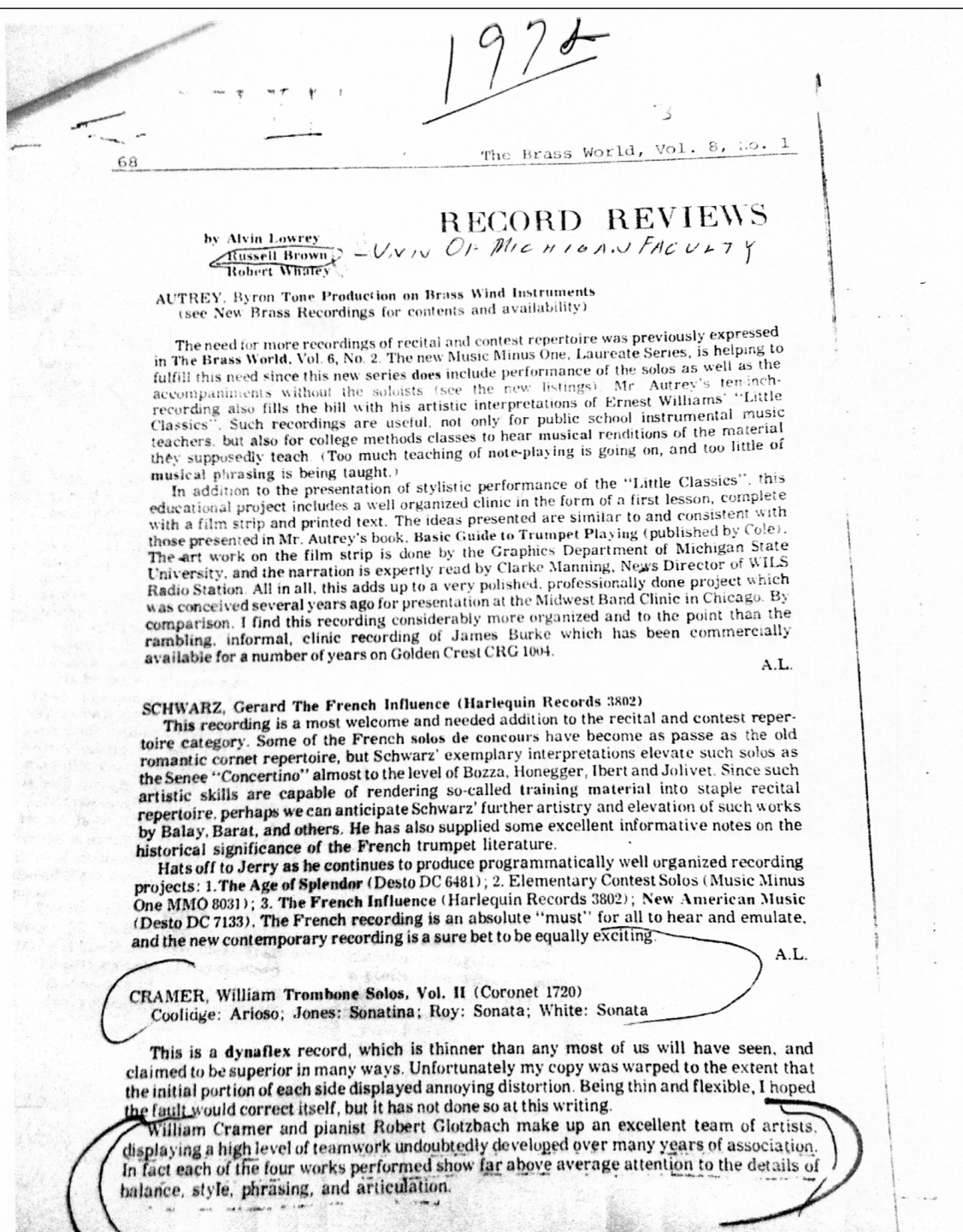


Figure K.4 Lowrey, Alvin, Brown Russell, and Robert Whaley. "Record Reviews." *Brass World*. 8.1 (1972): 68-69. Print.

of the pieces played, I especially felt drawn to their exceptional performance of the Coolidge "Arioso", a work of about seven minutes duration, literally full of interestingly, the material soaring beautifully over much of the dynamic and tonal range of the trombone. This recording should help anyone seeking to advance his concept of the trombone legato.

The Jones "Sonatina" is performed much like any of you who teach or play it would expect. The opening section is taken quite briskly, but neither Cramer nor Glotzbach appear hurried at any time. Cramer's muted sound (con sordino) appealed to me very much. This occurred unaccompanied in the opening of the slow section. While we are on the subject of Jones, have you heard his "Declamation and Dance" for Solo Trombone and Band? It was commissioned by the Western Michigan University chapter of SAI several years ago and was premiered by the WMU Wind Ensemble. It is a fine addition to the literature and by now should be published; although I have not seen it listed.

The Roy "Sonata" is a lyric piece which Cramer has every good reason to perform well since some of it was written for him. Roy, I'm told by a friend in Kalamazoo, calls it his "T-bone" sonata. Proof of the fact that Roy is not entirely aware of the trombonist's breath limit are the somewhat longish phrases in the Aria section. Cramer is forced to do some skillful slashing at times. The piano part is more skillfully written than the trombone part, and Glotzbach is really worth listening to. He is one of the finest accompanists these ears have heard.

Even though not always liking the trombone tone, being annoyed by faulty intonation, and perhaps not thinking the little jazz-like phrases in the Roy and White swing very much, one must be very sure to appreciate the apparent scholarship shown by these gentlemen.

R.B.

BOBO, Roger (w/Ralph Grierson, piano)
Roger Bobo and Tuba (Crystal Records S125)

To those of us used to the excess surface noise and irregular recording techniques on many earlier solo brass recordings (especially those of low brass performances), this record is a welcome addition to our library of brass recordings. We get to hear a tremendous performer, and we hear him under fine recording conditions.

The one aspect of Mr. Bobo's playing that I thoroughly enjoy is his fine well-centered tone. This is the tuba sound that I find ideal. It is completely sonorous over the entire range which, on this record, encompasses four octaves. (Five octaves if you include the double pedal C in the Kraft Encounters; however, the tongue flapping technique involved in producing this tone does not exactly come under normal tone production). His treble clef B₁ is absolutely clear.

Mr. Bobo has been a familiar name in the last few years and recent recordings of the Los Angeles Philharmonic have given more of us an opportunity to hear him. The opportunity presented by this record however, is the best one yet.

My favorites on the record are the Hindemith Sonata for Bass Tuba and Piano and the Kraft Encounters II for Unaccompanied Tuba. The Hindemith is perhaps the most reputable piece in the tuba player's literature. It is a later work (1953) of Hindemith and is particularly idiomatic for the tuba. It is perhaps not so for the piano, but Mr. Grierson is a marvelous pianist who is stunning, especially in the last movement. Students should pay close attention to Mr. Bobo's interpretation of the cadenza section of the third movement. It is most and beautifully paced.

APPENDIX L
PHOTOS AND ARTICLES FROM THE INTERNATIONAL TROMBONE
ASSOCIATION JOURNAL AND EASTERN TROMBONE WORKSHOP



Figure L.1 National Trombone Workshop faculty 1973. William Cramer is third from the left.



1982 ITW Faculty (l-r) (back row) William Cramer, Henry Romersa, Don Lusher, Charles Ward, Robert Wigness, Tom Ervin, Ben Peck, Robert Roznoy, Irvin Wagner, Dennis Smith, Wayne Andre (seated) Tom Everett, Ingemar Roos, David Fetter, Eric Carlson, Carsten Svanberg, Neill Humfeld, Keith Brown, Robert Gray, and Alan Kaplan

Figure L.2 1982 National Trombone Workshop faculty. William Cramer is standing in the back row, 1st on the left.



A JOURNAL

Figure L.3 Fifteenth International Trombone Workshop Faculty 1986. Cramer is in the back row, fourth from the left.

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...ing quality, and a separate composite listing under the heading of "repertoire" could be kept in the student's practice portfolio with dates completed and/or dates of performances in public. Finally, the student could list materials that he is preparing for band, orchestra, or small ensembles. Practicing and hearing the ensemble part separate from the ensemble could add more security and self-satisfaction for the student when his part is eventually added to the group. By dividing the practice period into such smaller units, the student has an opportunity to focus his attention on goals which may be attainable in a relatively short period of time.

International Trombone Competition Prague, Czechoslovakia May 5-10, 1982

by William F. Cramer

The final balloting by the jury on the evening of May 10, 1982 indicated that the clear and decisive first place winner was Carl Lenthe of the United States. Second prizes were awarded to Yves Favre (France) and Stanislav Brada (Czechoslovakia). Third prizes were awarded to Jiri Pribyl and Jan Votava (both Czechoslovakia) and an Honorary Award in the First Degree given to Shoichi Kameya (Japan). Carl Lenthe received his training at the Curtis Institute of Music in Philadelphia, Pennsylvania under the tutelage of Glenn Dodson and M. Dee Stewart, and has been playing solo trombone with the Bavarian State Opera for the last five years.

Thirty one trombonists participated, necessitating a full two days for the jury to hear complete performances of the Bozza *Ballade* and the Dvoracek *Tema con variazioni*. Preservation of anonymity during the first round was so tight this year that

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is for the latter posture and
support my position.

The jury was increased to twelve members this year up from the nine jurors used in 1978. The membership is as follows:

President: Miloslav Hejda, Czechoslovakia
Kostadin Bakardzjev, Bulgaria
Jaroslav Benes, Czechoslovakia
Eduard Bican, Austria
William Cramer, United States
Karl Jacob, East Germany
Zdenek Pulec, Czechoslovakia
Juliusz Pietrachowicz, Poland
Armin Rosin, West Germany
Roland Schnorhk, Switzerland
Josef Stadnik, Czechoslovakia
Ferenc Steiner, Hungary



Prague International Trombone Competition Jury Members (l-r)(front row) Jaroslav Benes, Armin Rosin, Ferenc Steiner, Zdenek Pulec, (second row) Roland Schnorhk, Josef Stadnik, Miloslav Hejda, Karl Jacob, (third row) Juliusz Pietrachowicz, William Cramer, Kostadin Bakardzjev, (missing) Eduard Bican

Statistical studies have shown that a larger jury will produce a more reliable evaluation and this is certainly to the advantage of the contestants. The General Secretary who sat in on all deliberations (without vote) was quick to point out that the trombone jury was certainly the most professional, efficient and collegial of all those with which he had had to deal. There is no doubt in my mind but that the rules were more precise than in

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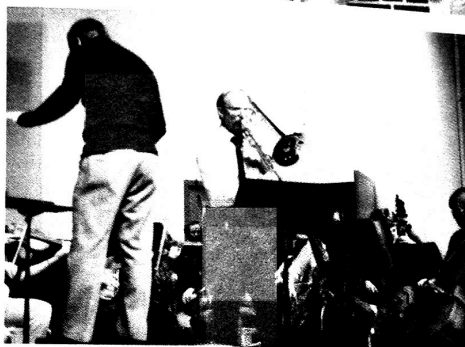
Figure L.5 Cramer ITA Journal article continued. 1982.

EASTERN TROMBONE WORKSHOP

January 29 - February 1, 1981
William F. Cramer, *Director*



Figure L.6 Eastern Trombone Workshop Poster, 1981.



(upper l-r) Don Kneeburg and USF Percussion Ensemble, Reese Dusenbury, John Drew, Phil Jameson

(lower l-r) Memphis State University Trombone Quartet, Dee Stewart, and Jim Pugh

Eastern Trombone Workshop 1982

by William Cramer

Surely trombone workshops have now become so commonplace that a reporter is hard pressed to note anything that has not already been done elsewhere. Nevertheless, in an attempt to provide maximum learning experiences, the Eastern Trombone Workshop held at the Florida State University School of Music in Tallahassee, Florida, January 28-31, 1982 did institute some new events that are worthy of noting.

With the aid of the University Symphony Orchestra under the direction of Phillip Spurgeon the Concerto program turned out to be one of the outstanding features. Standard concertos for trombone and orchestra, or trombone solos were performed by Vern Kagarice, Tom Ervin, Dee Stewart, Charles Campbell and Robert Phillips. (See programs in this issue for detail.) Because the University was in session, the orchestra was well-prepared and Mr. Spurgeon was ably assisted by his two apprentices, John Moye and Scott Tilley. *Thoughts of Love* with added strings made an effective closing.

The structured ensemble program provided everyone with what should have been ample opportunity for playing during the three days. Specifically, all participants were divided into four equal ensembles to which four different conductors (Phil Jameson, Alvin Rogers, Charles Campbell, Don Kneeburg) rotated with four

different repertoires. Each ensemble played ten minutes of music on the closing concert and then all joined forces in a performance of *Hodie salvator mundi* for four trombone choirs by Massano-Marcellus and conducted by Al Rogers. This was followed by *Alleluia Brassiana* for four trombone choirs and organ by John Boda. The latter was a repeat performance because of its success at ETW—1981.

Robert Phillips of the U.S. Navy Band offered a session on "Difficult Trombone Passages in the Band Literature," using a double trombone section to play a series of excerpts. Taped excerpts from Navy Band performances were played as a follow-up to the live reading of each passage. There is reason to believe that the band literature is quite as difficult as the orchestra and that sight reading proficiency and other technical preparation is just as important in the band field as the orchestral.

Again, because the University was in session, the Jazz Ensemble was also in top form, having spent plenty of time preparing charts for both Jim Pugh and Phil Wilson. And of course, both sessions were doubly exciting because the ensemble clicked, therefore stimulating the soloists to give their best.

Dee Stewart, in addition to his duties as bass trombone soloist, gave a thorough presentation on music careers, giving us all reason to pause and reflect on the trade-off of four years college preparation and the possibilities of job opportunities thereafter.

Vern Kagarice gave us some new light on the use of Bach *Cello Suites* for technical, recital and recreational purposes. Certainly, a bass trombone is not necessary. And we are made

Figure L.7 Cramer ETW article for ITA Journal. 1982.

eminently aware that Bach's music is universal.

Tom Ervin's presentation on alto trombone made us all aware that the instrument has returned to common usage and may even be the new voice in the jazz world. A few choruses on an old Ellington tune with suitable back-up made the point very well.

Bill Pearce, relatively unknown a few years ago, is now showing us that the trombone is only a means to an end, that all of us are trying to find ourselves, and that we may find new ways for using our talents. His presentations of gospel tunes evidenced the best in musical taste and the need for the highest technical proficiency as well as good musical judgement.

John Upchurch's lectures and demonstrations are always a must if one is to exercise any care or preventative maintenance with his instrument. And if you can't do it yourself, John is always ready to make adjustments to your slide that will fill your heart with joy.

Assisting ensembles included the West Virginia University Trombone Ensemble, The North Texas State University Trombone Ensemble, The Memphis State University Trombone Quartet and the Florida State University Seminole Sackbut Society, which altogether in their programs covered the ground in all stylistic periods and in all performance styles. Complete programs appear elsewhere in this issue of *Journal*.

Solo appearances were limited to Halsey Steven's *Sonata for Trombone and Piano* as played by David Gatts of Penn State University, and to William Cahn's *Sonata for Trombone and Percussion* as performed by Don Kneeburg and a Percussion Ensemble from University of South Florida.

It was obvious that the enrollment was up from the previous year, and the general sentiment was that from all viewpoints—organizational, professional, musical and educational—significant progress was being made. Even the weather was a comfortable 65° in spite of snow storms to the north!

Figure L.8 Cramer ETW article for ITA Journal. 1982.

THE EIGHTH POSITION

READER'S FORUM

Sir:

A few weeks ago I watched a concert by the Glenn Miller Orchestra on TV. It was a reunion concert, and some of the original members of the band were playing. One of the trombone players was Jim Priddy. They interviewed him, and he said he had Glenn Miller's trombone. He talked briefly about it, but he didn't say what kind it was or what model. I hope you can give me some information about the horn. Thank you for your help.

—Joe Janus
Upper Darby, PA

I have seen one of Glenn Miller's trombones on display in the Wright Air Force Museum in Dayton, Ohio. It was a Bach Model 6.
—Ed.

Sir:

Hardly an issue goes by without a scathing reference to the despised "peashooter" small bore trombone. May I point out that the world's truly great trombonists such as Arthur Pryor, Miff Mole, Jack Teagarden, Jack Jenney, Tommy Dorsey and Abe Lincoln, just to name a few, all played smaller bore trombones. All of them displayed a much better tone quality and technique than most of the large bore blatters that infest the music scene today.

Many high school and college level teachers have passed on to young trombonists the false impression that a large bore trombone and large mouthpiece adds up to a big sound. What it usually adds up to is the loud blatty sound that much of the symphonic trombone world is guilty of.

I found an old trombone from the Pryor era, I believe. It is largely unplayable because of the condition of the slide, but the response is something that I have never found in a contemporary trombone. Let us hope that the New Age will bring about a return of the "tenor" trombone.

—Jim Beebe
Warrenville, IL

Sir:

When William F. Cramer wrote me that he was coming to Florence, trombonists, teachers, and students alike already knew his name, but we didn't realize how much benefit we could get from this absolutely miraculous pedagogue. When he phoned to say that he had arrived in Florence, I prepared a lot of music to play for him. But after playing the Bach *Second Cello Suite*, for him, he stopped me and asked the question that he asks every student, "What can I do for you?" My answer was that I wanted to extend my range—both high and low, to improve my sound, and to get "more miles per gallon." I can absolutely say now, after our lessons with him, that my students, my colleagues and I have improved tremendously during this period and we got all that we asked for.

What he really does is teach one lesson which is repeated every session. The first thing that he worked on with us was to get a full resonant sound. Using his daily warm-up sheet, he told us to start the sound with no tongue, and make the most resonant sound possible. As he explained, most students start from the beginning of the first lesson using too much tongue; they force the tongue against the teeth and choke themselves. Then they cannot produce a resonant sound.

He put us on this diet for all our lessons, plus inhaling *silently* and *to the belt*. The results were absolutely incredible. Our trombone section of the Maggio Musicale Fiorentino (Zubin Mehta, music director) studied with Mr. Cramer for two months before the performance of the Mahler *Ninth Symphony*. Mehta was the conductor for the performance and was very happy with the improvement in the trombone section.

During one of our last lessons, we worked on Ravel's *Bolero*. This was the easiest time I had had with this difficult solo; there was minimum effort. And then Mr. Cramer, who hadn't touched

the trombone for months, picked up one of our trombones and played the piece smoothly and flawlessly. We were shocked! This just shows that when one is playing physically correctly, you can do anything and everything.

Mr. Cramer, along with his superb pedagogical ability, is one of the nicest human beings I've met in my entire life. He gives you the warmth of a father, which may be one of his secrets.

In the few months that he was here, Mr. Cramer has made a tremendous difference. His method and miracles have already spread all over Italy. We all talk about "the Cramer beautiful resonant sound method." God bless this great pedagogue who has changed the entire face of trombone playing in Italy.

—Eitan Bezalel
Firenze, Italy

Sir:

In May and September of this year, two international trombone competitions are taking place in Toulon, France and Munich, West Germany, respectively. However, these competitions are only for tenor trombone! As a matter of fact, upon examining literature from the Secretariat of International Music Competitions in Geneva, which lists all past competitions and their laureates as far back as the '60s, and which also lists all future competitions well into the '90s, I found that bass trombonists never have been, and, by the looks of it, never will be included in these important events. Of course I realize our repertoire is somewhat more limited, but it's far from being nonexistent. Inclusion of the bass trombone in national and international competitions would probably also foster more composition for the instrument.

Bass trombonists today, thanks to some inspired and hardworking individuals of the not too distant past and present, are playing probably better than ever and shouldn't be denied the opportunities to prove it.

Figure L.9 Letter from Italy praising Cramer's teaching. International Trombone Association Journal. 17 (3). 1989. Print.

APPENDIX M
SAMPLE OF INFORMED CONSENT LETTER

*Florida State University
College of Music*

STATEMENT OF CONSENT TO PARTICIPATE IN RESEARCH

My name is *Michael Hudson* and I am a PhD student in Music Education at The Florida State University College of Music. I am conducting a research study with the goal of establishing a cumulative historical document that chronicles the career and pedagogical techniques of **William F. Cramer**, former professor of trombone at The Florida State University.

In an effort to learn more about Dr. Cramer's pedagogical techniques and career, I would like to ask you to take part in this research study. The amount of time needed to complete your participation in this study is purposefully not predetermined to allow for the maximum amount of flexibility regarding each subject's participation and availability. Information provided by you for this research study may be obtained through in person or phone interviews, or by email. All interviews will be digitally recorded for transcription purposes and securely stored. As a participant in this study, direct identifying quotes from your interview may be used in the final document. In the case of publication, please clearly indicate your wishes by checking all appropriate items below.

Your participation is strictly voluntary, and you can stop the interview at any time without any penalty to you. You will receive no payment/compensation for your participation.

Following the transcription of the interview, all digital audio recordings will remain in my personal library and will not be used outside of this investigation. All personal information will be protected and kept confidential.

If you have any questions or concerns about the research, please contact you may reach my faculty advisors Dr. Clifford Madsen by phone at (850) 644-3554 or email at cmadsen@fsu.edu, and Dr. John Drew by phone at (850) 644-3521 or email at rdrew@fsu.edu. If you have questions regarding your rights as a research subject, contact the FSU IRB at (850) 644-8633 or humansubjects@magnet.fsu.edu.

I have read the above information and I consent to participate in the interview.

Name (printed) _____

Title _____ Telephone _____

E-Mail _____

Relationship/Association to Dr. William F. Cramer _____

Signature _____ Date _____

Please check all appropriate items:

- _____ I am not willing to participate in this study.
- _____ I am willing to participate in this study.
- _____ I am willing to correspond with you through physical and electronic mail.
- _____ I am willing to do a live interview with you either in person or via telephone.
- _____ I am willing to be digitally recorded in an interview.
- _____ In the case that the audio from my interview is digitally recorded, please feel free to retain such recordings for future posterity and documentation.
- _____ In the case that I am digitally recorded, please erase or destroy such recordings.
- _____ You may use my name when quoting me in your document.
- _____ You may use the information that I provide to you, but please do not use my name.
- _____ You may, however, identify me as _____

APPENDIX N
INSTITUTIONAL REVIEW BOARD APPROVAL

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Michael William Hudson

Project Title: William F. Cramer: His Pedagogical Techniques and Career at Florida State University

HSC Number: 2011.6488

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.

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BIOGRAPHICAL SKETCH

Michael Hudson was born and raised in Orlando, Florida. The son of William and Emily Hudson, he was the youngest of four children. Michael began his musical studies in the sixth-grade playing trombone in his middle school band. His band director and private teacher Dr. Bob Conger encouraged Michael to continue with music into high school and from 1994 – 1998 he attended Dr. Phillips High School participating in all aspects of the music program including performing in the wind ensemble, symphony orchestra and even singing in the men's choir. After graduating from high school, Michael attended Florida State University where he studied with Dr. John Drew earning a BM in Trombone Performance. In 2004 he returned to FSU and earned a MA in Arts Administration. Michael has previously taught secondary instrumental music education in Brevard County Public Schools from 2006-2009 and in 2009 he returned to FSU for a third time to begin doctoral course work for a Ph.D. in Music Education under the direction of Major Professors Clifford Madsen and John Drew. In August of 2012 Michael and his wife Michelle will be moving to Lexington, Kentucky where will be serving as assistant professor of Music Education at the University of Kentucky.