GRADUATE RECITAL

DAN LIVESAY, Trombone
Betty Livesay, Accompanist

Symphony for Trombone and Piano
Maestoso
Agitato
Allegro Deciso

Sonata for Trumpet and Piano
Pomposo
Adagio
Presto

Marvin Nelson, Trumpet
Janice Wright, Piano

Ricercare

D. Gabrielli
1650-1690

Sonata for Trumpet and Piano
Allegro Moderato
Adagio Tenero
Allegro

Marvin Nelson, Trumpet
Janice Wright, Piano

Ballade for Trombone and Piano

F. Martin
1890-

Sunday, May 25, 1969
3:00 p.m.

This recital is presented in partial fulfillment of the requirements for the degree of Master of Arts with major in Music.
BLOCH SYMPHONY FOR TROMBONE AND ORCHESTRA

An Analysis of a Major Work Performed
in a Graduate Recital
May 25, 1969
California State College at Hayward

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts in Music

by
Dan B. Livesay
June, 1970
BLOCH SYMPHONY FOR TROMBONE AND ORCHESTRA

by

Dan B. Livesay

Approved by

Date 8-12-70

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Date 8-12-70

Committee in Charge
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CHAPTER I

INTRODUCTION

The purpose of this study is to present an analysis of style and form that relates to the problems of interpretation encountered in the preparation of the Ernest Bloch Symphony for Trombone for public performance. This composition was selected on the basis of its musical value and importance in the stream of literature for the trombone.

The ensuing discussions in Chapters II and III will be concerned respectively with an analysis of the usage of melodic elements and a performers guide. The latter is based upon the author’s experience as a professional musician and teacher. Illustrations of primary and secondary motives appear in the appendix. The study, therefore, is intended as an informative document that will be of assistance to students and teachers alike.

All musical examples have been taken from the Symphony for Trombone and Orchestra by Ernest Bloch, transcribed for Trombone and Piano by the composer and published by Broude Brothers, 1956, 1961.
CHAPTER II

MELODY: ELEMENTS AND USAGE

The Symphony for Trombone is a three movement composition based on the cyclic principle of compositional procedure. Bloch utilizes this method by extracting the thematic ideas from the first movement and presenting them in various forms and combinations in the second and third movements.

The entire piece, which is contrapuntal in texture and asymmetrical in phrase structure, is based upon the following rhythmic cells.

Example 1. Maestoso
Bloch develops the four trombone statements by employing these three units in tonally transposed or mutated forms and in varied metric juxtapositions. The initial statement of rhythmic units one and two in A minor are transposed to C minor in the second statement as shown in examples two and three.

Example 2. Maestoso (measures 5-7)

Example 3. Maestoso (measures 18-20)

The third statement illustrated in example four utilizes a portion of the third rhythmic cell which is
realized as a secondary motive driving the tonality to B minor in measure thirty.

Example 4. Maestoso (measures 28-30)

A reiteration of the primary theme in the accompaniment returns to A minor. This is followed with a final statement by the trombone with an exact repetition of the introduction. The closing section (Ex. 5) presents a secondary theme marked Calmo that ends in A major. This phrase gains in importance in the second and third movements and serves as a link between primary sections.
The second movement contrasts with the first both in tempo and character by using the second rhythmic cell (See Ex. 1 number 2, page 1) as a basis for its driving accompaniment figure. The antiphonal interplay of melody between the trombone and this accompanying style consists essentially of the primary and secondary subjects of the first movement and two new melodic ideas.

The first of the two new themes is a fanfare figure that is stated by the trumpets in measure three. (Example 6)
Example 6. Agitato (measures 3-4)

It is interesting to note that this motive appears only twice in the trombone line (measures 51 and 96) but is presented six times in the accompaniment. Reference to the score clearly shows that this is a secondary theme which serves as a contrasting link between other important solo statements.

The second new theme dominates the first due to its treatment in the solo line. It is introduced in the accompaniment on the fourth beat of measure eighteen and proceeds to measure 21. The trombone presents a more developed version in measure 23 (Ex. 7). The first rhythmic cell (Ex. 1 page 1) is used as the impetus for this downward chromatic line.
Example 7. Agitato (measures 23-24)

The Calmo theme occurs two times and appears first in an extended form serving as a contrasting middle section (measures 76-97) and again as an extended closing section (measures 179-200) ending the movement in C major.

THIRD MOVEMENT - ALLEGRO DECISO

Contrasting to the second the third movement has a slightly slower tempo and a less lyrical treatment of melody. Bloch selects a steady eighth note figure that is combined with the triplet rhythm of the second movement as a rhythmic pulse.

The canonic treatment of solo and accompaniment that has been established continues in this movement with
trombone statements that are generally shorter than those in the first two movements. They appear frequently as fragmented shapes of earlier melodic material. A comparison of Examples 8 and 9 illustrates this point.

Example 8. Agitato (measures 43-44)

Example 9. Allegro Deciso (measures 9-10)

The concluding Calmo section results in a recapitulation of fragments from all three movements. Notably, the original Calmo melody does not appear. Examples 10, 11, and 12 serve to illustrate the recapitulation process.
Example 10. Allegro Deciso (measures 74-77)
Agitato (measures 38-39)

Example 11. Allegro Deciso (measures 90-91)
Maestoso (measures 1-4)

Example 12. Allegro Deciso (measure 97)
Allegro Deciso (measures 1-2)
CHAPTER III

PERFORMERS GUIDE

The interpretive ideas presented in this chapter are those of the author and of Mr. Collin Hampton, former cellist with the Griller String Quartet and a close friend of the late Ernest Bloch.

It is assumed that the performer will have had sufficient training and experience before attempting this composition, therefore, comments of a technical nature will be limited to the subject of endurance.

Due to the generally short trombone statements and the many rests that occur between them, endurance is less of a problem than the control of the many difficult interval leaps and of the coordination of the solo line with the accompaniment. However, if endurance is a concern due to the continuous high tessitura, a simplified solo part is included in the publication. Example thirteen illustrates the pitch range of the two versions.

![Example 13](image)

(simplified) (original)

Example 13.
The markings in the score are clearly indicated and if careful attention is given them, most of the inherent musical characteristics will be present in the performance. However, consideration of tempi and nuance will result in a more faithful interpretation of the romantic style of Bloch. The ensuing discussion will be presented in this light.

In order to maintain the *Maestoso* feeling in the first movement it is imperative that the melodic lines in both the solo and accompaniment be played in a sustained manner. (Ex. 14)

Example 14. *Maestoso* (measures 5-7)

It is important that the harmonies in measure 18 be performed more strongly than indicated so that the return of the primary theme in the solo line is properly supported. The solo entrance at measure 28 should be
approached in a very languid manner. This may be accomplished by using a semi-glissando effect combined with a portamento treatment between the pitches of B and E. An interesting contrast is also produced if vibrato is absent from the sustained B flat and A in measures 35 and 36.

The Calmo section in the second movement (measure 76) presents a contrapuntal relationship between the solo and accompaniment. Both voices are written in the same range with the accompaniment line originally scored for bassoon. Care should be taken so that each voice is presented equally. (Ex. 15)

Example 15. Agitato (measures 76-78)
In measures 133 through 136 there is a tendency to diminish too quickly which would reduce the climactic effect at measure 133. This section will be more effective if the fortissimo level is maintained through measure 133.

The Deciso character of the third movement may be enhanced if the eighth note patterns are played in a more staccato style than those of previous movements. However, when the main subject reappears in the Calmo section it is important that the original style be maintained as suggested in Example 14.
CHAPTER IV

CONCLUSION

The scope of this study has been limited to an examination of significant melodic material and to interpretive suggestions for the performer.

The content of the performers guide refers primarily to stylistic aspects that are not necessarily indicated in the score. Reference to trombone pedagogy has been limited to the subject of endurance for the reason stated in Chapter Three.

Rehearsal procedures were not a concern of this discussion, however, it is deemed important to mention that the trombonist and pianist decide upon a common stylistic approach to melodic material. Blochs' use of canonic interplay in this composition is of utmost importance and must necessarily be met with musical agreement.

Further study of this composition might include an analysis of Blochs' orchestration techniques. The piano score contains instrumental cues of a general nature but lacks a specific part description, therefore, an accurate orchestral setting is not revealed.

The information in this discussion is intended to enlighten the performer and thus guide him toward a higher
level of artistic endeavor. Therefore, a polemic attitude and resultant conclusive evidence derived therefrom was not a consideration.
BIBLIOGRAPHY
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BOOKS


APPENDIX

First Movement - Maestoso

Primary:

Secondary:
Second Movement - Agitato

Primary:

Secondary:
Third Movement – Allegro Deciso

Primary:

Secondary: