THEOPHONIC TROMBONE:

EXPLORING THE USE OF TROMBONE AS DIVINE PROXY IN MUSICAL SETTINGS

by

JAMES DANIEL ALFORD

(Under the Direction of Joshua Bynum)

ABSTRACT

"Theophonic Trombone" is an exploration of the trombone's representation of the divine in musical settings combined with pedagogical guidance, promoting genuine and informed performance of such works. The terms "theo*phony*" and "theo*phonic*" are introduced as an alteration of the word, "theophany," to indicate a manifestation of God or the divine through sound. The provenance of how the trombone came to be associated with the divine is explored, along with the unique timbral characteristics of the instrument that support its theophonic role. A lecture recital presents the extended metaphor of the trombone as representing the divine through a curated subset of solo, orchestral, operatic, and chamber works. The selected repertoire encompasses a spectrum of affects including warning, judgment, wrath, despair, praise, and hope.

INDEX WORDS: Trombone, Divine, Theophony, Affect, *Don Giovanni*, *Tuba mirum*, *Drei Equali*, *Symphonie Fantastique*, *Hosannah*, Sonata (*Vox Gabrieli)*

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CHAPTER 1

INTRODUCTION AND METHODOLOGY

With a history that dates to the 15th century, the trombone has a profound connection to sacred music and divine representation.[1] Its journey from doubling vocal lines in early sacred works to its poignant role in funeral *equali*[2] and its iconic use in *Dies irae*[3] motifs underscores the trombone's enduring association with the divine. Across centuries, composers have harnessed the trombone as an extended metaphor for God and the divine. The trombone's communicative power ranges from portraying the ominous Judgment Day and wrath of God to embodying the radiant joy, light, and hope of salvation through divine intervention. The instrument's authoritative voice, endowed with vocal qualities and rooted in its historical role in sacred music, has bestowed upon it metaphorical connotations that composers have leveraged to express the divine and channel the voice of God. The terms "theo*phony*" and "theo*phonic*" are introduced in this project as an alteration of the word, "theophany,"[4] to indicate a manifestation of God or the divine through *sound.* This project explores the trombone's role in representing the divine by examining a selection of solo, orchestral, operatic, and chamber works. The overall

[1] David M. Guion, *A History of the Trombone* (Lanham: The Scarecrow Press Inc., 2010), 22.

[2] *Equale* (pl. *equali*) is a term that dates back to the 16th century and referred to vocal works for equal voices. Over the following centuries, *equali* became associated with works of a somber nature played by trombone, often performed in funeral processions and at state funerals in Austria and Germany. Andre Fiedler, "The *Equale," ITA Journal* 19, No 1 (Winter 1991): 40, https://www.trombone.net/wp-content/plugins/trombone-journal/issueviewer.php?iss=51.

[3] *Dies irae* (day of wrath) refers to the Biblical prophecy of the Last Judgment and is a poem that was included in the Requiem Mass from the 14th century. Example 5.5 is notation of the *Dies irae*'s plainsong chant melody. John Caldwell and Malcolm Boyd, "Dies irae," *Grove Music Online.* 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040040.

[4] An example theophany is the manifestation of God in the visible form of a burning bush to Moses in the third chapter of Exodus in the Bible.

purpose of this exploration is to strive for a more holistic understanding of the trombone's theophonic role and to inform more authentic performance of this repertoire.

Rationale

After careful review of the existing literature on the trombone's use to represent the divine, it is evident that this domain is well-documented by scholars. However, there is a scarcity of scholarly works that integrate the historical origins of the theophonic trombone with practical guidance for performing works in which the trombone serves as divine proxy. This project endeavors to address this gap and will be delivered as a paper with an accompanying lecture recital that highlights the use of the trombone as a representation of the divine in musical settings. The focus of the lecture will be given to three areas of consideration:

1. Exploration of the historical background of the trombone symbolizing the divine in musical contexts.
2. Performance of example repertoire that showcases the trombone's representation of the divine from six different genres: solo, requiem mass, *equali*, offertory,[5] symphony, and opera.
3. Pedagogical guidance to assist with proper practice, providing insights and strategies for trombonists to convey a spectrum of emotions—from warning, judgment, wrath, and despair to praise, hope, and jubilation.

[5] Liszt's work for organ and trombone, *Hosannah*, is referred to in this paper as an example "offertory." Liszt, in a letter, refers to the work as a "Sunday trombone piece" in Harvey Grace, "Church and Organ Music. Liszt and the Organ," *The Musical Times* 58, no. 894 (1917): 358, https://doi.org/10.2307/909366.

Purpose

The primary objective of this project is to cultivate increased awareness of the trombone's symbolic representation of the divine in musical contexts. Through demonstration and discussion, this exploration aims to encourage a more holistic understanding and appreciation of how this metaphor was established and perpetuated for centuries and provide strategies for performing exemplary works with an informed stylistic interpretation.

Review of Literature

The foundation of this project draws from a diverse collection of literature including books, theses, and journal articles. This literature prompted further research on the trombone's representation of the divine in the following domains: general history, provenance of the divine association through references in the Bible and literature, use in sacred and secular music as sacred signifier, affect and rhetoric, and specific composers' orchestration.

For a broad history of the trombone**,** David Guion[6] and Trevor Herbert[7] provide a wealth of information on the instrument's history from the early 15th century into modern times. One important original source, Martin Luther's Bible of 1545,[8] reveals Luther's predilection for translating the names of several instruments to *Posaune*[9] (trombone) and establishing a strong German association of the trombone with the divine. Both Sha Towers[10] and Timothy Dueppen[11]

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[6] David M. Guion, *A History of the Trombone*, (Lanham, Maryland: The Scarecrow Press Inc., 2010).

[7] Trevor Herbert, *The Trombone* (New Haven: Yale University Press, 2006), https://archive.org/details/trombone0000herb.

[8] Lutherbibel 1545, BibleGateway, https://www.biblegateway.com. English translations are from the King James Version.

[9] The German language capitalizes nouns, and this paper follows suit.

[10] Sha Towers, "The Trombone as Signifier in Sacred Germanic Works of the Seventeenth and Eighteenth Centuries" (Mster's thesis, Baylor University, Waco,1997), http://hdl.handle.net/2104/10152.

[11] Timothy Dueppen, "The Trombone as Sacred Signifier in the Operas of Wolfgang Amadeus Mozart" (DMA diss., University of Houston, Houston,2012), https://uh-ir.tdl.org/server/api/core/bitstreams/af863b27-f438-4a1f-9c51-6f50de434902/content.

provide several examples of biblical references and 18th-century treatises that perpetuated the trombone's extended metaphor as the divine.

Scholarly literature highlighting the utilization of the trombone in repertoire that is considered sacred has played a crucial role in shaping the trajectory of this project and the selection of repertoire for inclusion in the lecture recital. Bradley Snyder[12] provides insight into the trombone's incorporation into requiem masses. Charlotte Leonard[13] identifies the role of the trombone in Lutheran church music of the 17th century and provides keen insight into the predominantly joyful affect established in works performed during celebratory times. In addition to the trombone's use in church music, its role as a sacred signifier in secular works is examined by several scholars, notably Gwang Hyun Kim,[14] Casey Christopher,[15] David Levy,[16] Sha Towers,[17] and Timothy Dueppen.[18]

The communicative power of musical rhetoric will be one aspect included in the lecture recital for each work performed. Key literature informs a broader understanding of affect and emotive expression in musical performance: Greg Dikmans[19] outlines the parallels between the

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[12] Bradley Snyder, "A Survey of the Use of the Trombone in Select 19th Century Requiem Masses" (DMA diss., Florida State University, Tallahassee, 2021), https://www.proquest.com/dissertations-theses/survey-use-trombone-select-19th-century-requiem/docview/2548454220/se-2.

[13] Charlotte Leonard, "The Role of the Trombone and Its *Affekt* in the Lutheran Church Music of Seventeenth-Century Saxony and Thuringia: The Mid- and Late Seventeenth Century," *Historic Brass Society Journal* 12 (2000): 161–209, https://www.proquest.com/scholarly-journals/role-trombone-affekt-lutheran-church-music/docview/1469586/se-2.

[14] Gwang Hyun Kim, "*Coram Deo:* The Trombone and the Sublime in Works by Beethoven" (DMA diss., University of California, Los Angeles, 2023), https://www.proquest.com/dissertations-theses/coram-deo-trombone-sublime-works-beethoven/docview/2828050773/se-2.

[15] Casey Christopher, "The Trombone's Use as a Sign of the Sacred in Selected Orchestral Music, 1830--1850" (DMA diss., Arizona State University, Tempe, 1996), https://www.proquest.com/dissertations-theses/trombones-use-as-sign-sacred-selected-orchestral/docview/304292512/se-2.

[16] David Levy, "*Vox Dei*: Referential Meaning in Beethoven's Use of the Trombone in His Symphonies," *Historic Brass Society Journal* 29 (December 2017): 1–11, doi:10.2153/0120170011001.

[17] Sha Towers, "The Trombone as Signifier in Sacred Germanic Works."

[18] Dueppen, "The Trombone as Sacred Signifier."

[19] Greg Dikmans, "The Performer as Orator," 2020, https://historicalperformance.dikmans.net/the-performer-as-orator.

art of rhetoric and music, and Danuta Mirka[20] provides a wealth of information on the trombone's use in *ombra*[21] style opera scenes. Paul Peucker[22] discusses the trombone's deep biblical connotations and use in communication and persuasion in the Moravian Church. Allen Winold[23] provides an overview of the relation between music and rhetoric, and how a performance is, in essence, an oration.

Noteworthy scholars whose writings have significantly informed two selections of Mozart repertoire for this project include Timothy Dueppen[24] who provides valuable perspectives on Mozart's use of the trombone to signify the sacred in *Don Giovanni,* and Douglas Yeo[25] who provides a different lens through which to understand Mozart's departure from the wrathful *Dies irae* in his scoring of the *Tuba mirum* solo. Research by multiple scholars has provided a broader understanding of Beethoven's works through the lens of divine representation and has informed inclusion of his *Drei Equali* in the lecture recital. Gwang Hyun Kim[26] provides keen insight into Beethoven's use of the trombone to represent *Coram Deo* (being in the presence of God), and Andrew Glendening[27] and Sebastian Kemner[28] provide

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[20] Danuta Mirka (ed.), *The Oxford Handbook of Topic Theory*, Oxford Handbooks (Oxford: Oxford University Press, 2014).

[21] *Ombra* is Italian for *"*shady," as in the ability to evoke "shades" or ghosts. The trombone was often utilized in ombra-style opera scenes due to its association with the funereal, death, and the afterlife. Richard Rusbridger, "The Internal World of Don Giovanni." *International Journal of Psychoanalysis* 89, no. 1 (02, 2008): 192, 181-94. https://www.proquest.com/scholarly-journals/internal-world-don-giovanni/docview/203970245/se-2.

[22] Paul Peucker, "The Role and Development of Brass Music in the Moravian Church" in *The Music of the Moravian Church in America*, edited by Nola Reed Knouse (Rochester: University of Rochester Press, 2008), 169–88, https://archive.org/details/musicofmoravianc0000unse.

[23] Allen Winold, *Bach Cello Suites Analysis and Exploration Volume I: Text.* (Bloomington: Indiana University Press,2007), https://thecellist.ru/wp-content/uploads/2020/04/t-Winold-A.-Bachs-Cello-Suites.-Analyses-and-Explorations.pdf.

[24] Dueppen, "The Trombone as Sacred Signifier."

[25] Douglas Yeo, "A Fresh Look at Mozart's Tuba Mirum," *ITA Journal*, vol. 50, no. 1 (2022): 20–33, https://www.trombone.net/wp-content/plugins/trombone-journal/issueviewer.php?iss=223.

[26] Kim, "*Coram Deo."*

[27] Andrew Glendening, "Beethoven's Funeral Music," *ITA Journal*, vol. 47, no. 3 (2019): 36–37, https://www.trombone.net/wp-content/plugins/trombone-journal/issueviewer.php?iss=213.

[28] Sebastian Kemner, "The Choral Sublime: A Study of Beethoven's Drei Equale," *Music & Practice*, Vol. 8 (2020), https://www.musicandpractice.org/volume-8/the-choral-sublime-a-study-of-beethovens-drei-equale/#The_voice_of_God.

information on Beethoven's orchestration of the trombone and background on his *Drei Equali.* For inclusion of Hector Berlioz' *Symphonie Fantastique,* Hugh MacDonald[29] provides insights into the composer's approach to orchestration. There is a scarcity of scholarly study on both Šulek's *Sonata (Vox Gabrieli)* and Liszt's *Hosannah!*; however, Christian Lindberg's album, "Sacred Trombone," informed the inclusion of the latter in this study.

Methodology

The methodology employed for this project combines a thorough review of existing literature and a curation of representative works that will inform the subsequent lecture recital. The selected lecture recital repertoire includes one example from each of the following genres: solo, requiem mass, *equali*, offertory, symphony, and opera. Discussion of each work utilizes insights from existing scholarly literature, historical context, and pedagogical guidance. Additionally, the affect(s) expressed through the trombone's representation of the divine of warning, judgment, wrath, despair, praise, hope, and jubilation are discussed. The trombone's theophonic role is substantiated through examination of the work's textual and contextual associations: the narrative of an opera, the text of sung words, the context of the genre, and the title of the work. After each discussion, the piece or excerpt will be performed in a manner that includes pedagogical guidance for delivering the intended emotional experience or affect. The project aims to illuminate the trombone's historical association with divine themes and provide a nuanced understanding of its role as a conduit for the divine in musical expression.

[29] Hugh Macdonald, "Berlioz's Orchestration: Human or Divine?" *The Musical Times* 110, no. 1513 (March 1969): 255–58, https://www.jstor.org/stable/951546.

Program

The curated subset of representative repertoire discussed and performed includes the selections listed in Table 1.1.

Table 1.1: Lecture Recital Repertoire

Genre	**Composer**	**Title**	**Date**
Opera	Wolfgang Amadeus Mozart	*Don Giovanni*	1787
Requiem Mass	Wolfgang Amadeus Mozart	*Tuba mirum*	1791
Funeral *Equali*	Ludwig van Beethoven	*Drei Equali*	1812
Symphony	Hector Berlioz	*Symphonie Fantastique*	1830
Offertory	Franz Liszt	*Hosannah!*	1862
Solo	Stepjan Šulek	*Sonata (Vox Gabrieli)*	1973

Delimitations

The format of a lecture recital requires a focused selection of representative literature to allow for meaningful exploration. With many representative works in each of the previously referenced genres, selection of specific works has been guided by the existing literature and the well-established position of the work within the trombone's repertoire. The project is limited to the theo*phonic* aspect of the trombone and will not extend to include other theo*phanic* aspects such as those found in visual artwork or literature. This project does not extend to instruments other than the trombone.

CHAPTER 2

PROVENANCE OF THE TROMBONE AS DIVINE PROXY

The trombone boasts a rich historical lineage closely intertwined with sacred music, meticulously chronicled by historians and scholars. The trombone's connection with sacred music originated in the 15th century,[30] and its continued metaphorical association with the divine as the voice, presence, and wrath of God has a complex provenance. The lineage of this association through the centuries includes its role in doubling voices in sacred choral works, incorporation into Luther's Bible, references in literature and art, context and use in orchestration, and its inherent timbral characteristics and mimetic capabilities. Composers, recognizing the trombone's unique capacity, perpetuated its connection with the divine, capitalizing on an audience already attuned to its rhetorical association, sustaining the trombone's role as a divine orator for centuries.

Timbral Characteristics

Evolving from the slide trumpet, the trombone can be traced to the mid-15th century and had the unique capability among brass instruments of being fully chromatic, not limited to the partials of the harmonic series.[31] Several centuries passed before this same chromatic capability was extended to other brass instruments when in the early 19th century, instrument makers started applying valve technology of the steam engine (directing air through different length tubes), enabling chromaticism in the trumpet and horn.[32] In addition to the trombone's innate chromatic

[30] Guion, *A History of the Trombone,* 22.
[31] Guion, 13.
[32] Peter Burkholder, Donald Jay Grout, Claude V. Palisca, *A History of Western Music* (New York: WW Norton & Company, 2019), 455.

capabilities, it was also prized for its multiple timbres: it could be played loudly to sound brassy and declamatory or quietly to "blend with other instruments or voices of a soft and restrained tone." [33] In 15th-century paintings and etchings, representations of the trombone (sackbut[34]) reveal a noticeably smaller diameter bell,[35] imparting an inherent quality of subdued volume and enhanced capacity to blend with human voices compared to today's modern bell design and larger bore size.

The trombone was used to double voices in Renaissance sacred music not only for its unique chromaticism and ability to blend with voices but also for its "dynamic and expressive versatility."[36] Its mimetic capability aligned with singers through the ability of the trombonist to "articulate in a manner that was sympathetic to the enunciation of words in vocal music." [37] Its family of homogeneous instruments of alto, tenor, and bass facilitated a wide range of tessituras. When paired with the cornett, the three trombone sizes provided "near-exact matching of vocal parts"[38] in standard choral scoring of early sacred works. Additionally, due to the analog nature of the slide, skilled trombonists could adapt their tuning to the variances in intonation of church organs.[39]

The trombone's distinctive characteristics of chromaticism, diverse timbres, dynamic range, mimetic versatility in articulation and intonation, and alignment with the human voice's

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[33] Herbert, *The Trombone*, 45.

[34] 'Sackbut' is a term used from the late 15th to 18th century for what is now known as the trombone. Keith McGowan, "Sackbut (i)," *Grove Music Online*, 2001; Accessed December 15, 2023, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000024260.

[35] Guion, *A History of the Trombone*, 23-24.

[36] Herbert, 101.

[37] Herbert, 45.

[38] Herbert, 229.

[39] Herbert, 229.

tessituras were all factors that made it ideally suited for doubling vocal lines in Renaissance sacred music. Through its role in early Church music, the instrument became closely associated with the voice of God, death, and the Last Judgment.

Luther's Translation choice: *Posaune*

One significant contributor to the complex provenance of the trombone's metaphorical association with both the voice of God and the presence of God is Martin Luther's translation of the Bible. Luther, whose goal was to render the word of God more accessible, translated the Bible into German in 1534. While Erasmus had previously translated the New Testament books from Greek into Latin in 1516, Luther translated directly from the original Hebrew and Greek. Luther's motivation for translating into German was to empower the laity to read and interpret the scriptures on their own, reducing dependency on the Church and clergy.[40]

After the initial Luther *Bibel* of 1534, Luther continued to refine his translation for another eleven years, resulting in the Luther *Bibel* 1545, within which the German term for trombone, "*Posaune*," appears a notable seventy-two times.[41] In contrast, the 1611 King James Bible prefers the use of the word "trumpet" and contains the old English and French term used for the early trombone, "sackbut," only four times.[42] It is worth noting that the trombone did not exist in biblical times, as there is no evidence of the metallic chromatically-capable slide-instrument that is referred to as the *Posaune*, Sackbut, or trombone until the early 15th century.[43] However, both Martin Luther and the King James' scholars took liberties in their translations– perhaps to make the text more relatable to their audiences. The four occurrences of the term

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[40]Allister McGrath, *In the Beginning -The Story of the King James Bible and How it Changed a Nation, a Language, and a Culture*, (New York: Doubleday, 2001), 51, https://archive.org/details/inbeginningstory00mcgr.

[41] Lutherbibel 1545, BibleGateway, https://www.biblegateway.com. English translations are from the King James Version.

[42] King James Version, BibleGateway, https://www.biblegateway.com.

[43] Guion, *A History of the Trombone*, 8.

"sackbut" in the King James Book of Daniel incorrectly translate the Hebrew term for a stringed instrument, *sabbeka*, to "sackbut," a buzzed aerophone and early term for the trombone.[44] Luther's translation was erroneous as well, as the *Posaune* did not exist in Biblical times.

Examining Luther's translation more closely reveals that he made deliberate contextual choices in his translation to *Posaune* (trombone) versus *Drommete* (trumpet.) Luther preferred the use of trumpet for joyous occasions, and the trombone for sorrow and affliction, establishing an association between *Posaunen* (trombones) and judgment/apocalypse.[45] Luther described his distinction between the two instruments in his lecture on Psalm 98:

> Among the Jews of old there were two kinds of trumpets [*tube*], silver ones [*argentee*] (which we call *ductiles* in Latin) and bronze ones [*comee*] (which blessed Jerome commonly calls *buccinas*). Hence the Hebrew reads, "with trumpets and the sound of the horn." [Jerome's *Psalterium iuxt Hebraeos* reads: *in tubis et clangore buccine.*] And they used the trumpets [*tubis*] on festive and joyous occasions, while they used the horns [*buccinis]* in times of sorrow and affliction.... With the one [we proclaim] the sufferings and cross of Christ; with the other, the resurrection, the glory, and the consolations of Christ. Therefore, in short: To preach what has to do with salvation of the spirit and the new man is to sound the silver trumpet, but to preach what has to do with the humiliation of the flesh and of the old man is to sound the horn.[46]

A closer look at the original Hebrew and Greek terms reveals that the Old Testament refers to two types of trumpet or horn: the *chatsotserah*,[47] crafted from metal, and the *shofar* (שׁוֹפָר), fashioned from a ram's horn. In Luther's Bibel, *shofar* is consistently rendered as *Posaune* (trombone) but never translates *chatsotserah* as *Posaune*.[48] Additionally, Luther opts to

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[44] Guion, *A History of the Trombone*, 8.

[45] Towers, "The Trombone as Signifier," 80.

[46] Martin Luther, *First Lecture on the Psalms* 2, vol.11, *Luther's Works*, ed. Hilton C. Oswald (Saint Louis: Concordia Publishing House, 1976), 273-74; and Martin Luther, *D. Martin Luthers Werke: Kritische Gesammtausgabe (Weimarer Ausgabe),* Bd. 4 (Weimar: Hermann Bohlaus Nachfolger, 1966), 121-22 as quoted in Sha Towers, "The Trombone as Signifier in Sacred Germanic Works of the Seventeenth and Eighteenth Centuries," 81.

[47] Numbers 10:2.

[48] Ruth Smith, "Early Music's Dramatic Significance in Handel's 'Saul,'" *Early Music* 35, no. 2 (2007): 179, http://www.jstor.org/stable/30138017.

translate the Greek term *salpigx* (Σάλπιγξ) as *Posaune*.[49] These translation choices endow the trombone with multifaceted significance depending on its context: serving as the divine voice of God, summoning believers for assembly and worship, and heralding Judgment Day. Conversely, when the instrument is associated with warfare, Luther selects the term "Drommete" (trumpet).[50] Luther's predilection for the trombone might stem from cultural adaptation, given that the German-speaking populace of the mid-1500s was already attuned to associating the trombone with the divine, particularly in Austria and Germany where its role in augmenting vocals in church music was well-defined.

Aiming to make the word of God more accessible to the German-speaking population, and perhaps capitalizing on the trombone's well-established sacred association through Church music, Martin Luther made a deliberate distinction between the Hebrew words *chatsotserah* and *shofar*, rendering the former as *Drommete* (trumpet) and the latter as *Posaune* (trombone), and utilized the context to inform his translation. However, the King James scholars chose a unified translation, rendering all three terms—*chatsotserah*, *shofar* (Hebrew), and *salpigx* (Greek)—as 'trumpet.'[51] This divergence in translation approach distinguishes the English and German traditions. English speakers link the trumpet to the Last Judgment Call, while German speakers associate the trombone with this apocalyptic event.

Through Luther's translation choices, a taxonomy of context for the use of the term *Posaune* emerges indicating: God's wrath and the sound of Judgment Day, the presence of God

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[49] Kemner, "The Choral Sublime."
[50] Dueppen, "The Trombone as Sacred Signifier," 7.
[51] David Guion, *The Trombone: Its History and Music, 1697-1811* (New York, 1988), pp. 48, 55, 151-52, as quoted in Bassano, "A Second Miracle at Cana: Recent Musical Discoveries in Veronese's Wedding Feast." *Historic Brass Society journal* 6 (1994): 14-15, https://www.historicbrass.org/edocman/hbj-1994/HBSJ_1994_JL01_002_Bassano.pdf.

(*Coram Deo*),[52] the voice of God (*Vox Dei*), calling for assembly of God's people in worship, and to praise God. In Luther's Bible, it is the trombone that sounds the "last trump" in the prophecy of the apocalypse and Judgment Day described in I Corinthians 15:52.[53] Additionally, each of the seven angels of Revelations 8:2 possesses a trombone, whose sound cues apocalyptic events.[54] Revelation 1:10 is one example of the trombone representing both *Vox Dei* and *Coram Deo,* hearing the voice of God as a trombone while in his presence.[55] The trombone also called believers to assemble for worship as shown in Joel 2:15,[56] and was used to praise God as found in Psalm 150:3.[57]

Musical Treatises and Encyclopedias

After perusal of the existing literature regarding the provenance of the trombone's association with the presence and voice of God, angelic proclamation, and the last judgment, a predominant focus emerges on the seminal contributions of esteemed musicologist David Guion

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[52] The term "Coram Deo," Latin for "the presence of God," is borrowed from Gwang Hyun Kim's dissertation. The overall taxonomy is evident from studying the seventy-two verses that include the term *Posaune* in the Luther Bibel 1545.

[53] I Corinthians 15:52 "*und dasselbe plötzlich, in einem Augenblick, zur Zeit der letzten **Posaune**. Denn es wird die **Posaune** schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden."* ("In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.") Also, I Thessalonians 4:16 "*denn er selbst, der HERR, wird mit einem Feldgeschrei und der Stimme des Erzengels und mit der Posaune Gottes herniederkommen vom Himmel, und die Toten in Christo werden auferstehen zuerst.*" ("For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God: and the dead in Christ shall rise first." Note the King James Version translates the instrument as "trumpet." Bible text is from https://www.biblegateway.com. German from Luther Bibel 1545; English from King James Version.

[54] Revelation 8:2 "*Und ich sah die sieben Engel, die da stehen vor Gott, und ihnen wurden sieben Posaunen gegeben*." ("And I saw the seven angels which stood before God; and to them were given seven trumpets.") Note the King James Version translates the instrument as "trumpet." Bible text is from https://www.biblegateway.com. German from Luther Bibel 1545; English from King James Version.

[55] Revelation 1:10 "*Ichwar im Geist an des Herrn Tag und hörte hinter mir eine große Stimme wie einer Posaune*" ("I was in the Spirit on the Lord's Day, and heard behind me a great voice, as of a trumpet.") German from Luther Bibel 1545; English from King James Version.

[56] Joel 2:15 "*Blaset mit Posaunen zu Zion, heiliget ein Fasten, rufet die Gemeinde zusammen!" (*Blow the trombone in Zion, sanctify a fast, call a solemn assembly!") German from Luther Bibel 1545; English from King James Version with the word 'trumpet' replaced with the word 'trombone.'

[57] Psalm 150:3, "*Lobet ihn mit Posaunen; lobet ihn mit Psalter und Harfen.*" ("Praise him with the sound of the trombone: praise him with the psaltry and harp.") German from Luther Bibel 1545; English from King James Version with the word 'trumpet' replaced with the word 'trombone.'

and the distinguished trombonist and professor at the Royal College of Music, Trevor Herbert. Both Guion and Herbert describe the impact of Luther's translation choice and the cascading folklore effect perpetuated through subsequent 18th-century German music handbooks, treatises, and encyclopedias, strengthening the rhetorical symbolism of the trombone with the sacred that continued for centuries.

Although Luther's translation preference for *Posaune* had a profound effect on the rhetorical associations of the trombone, the 1611 King James Bible also contributed to a perpetuation of this association, in which the Book of Daniel contains an incorrect translation of a stringed instrument, the Hebrew *sabbeka*, into the old English term for trombone, "*sackbut*."[58] This error in translation of *sabbeka* to *sackbut* was reflected in William Tans'ur's *The Elements of Musick Display'd* (1772), giving credence to the trombone's supposed roots in antiquity, stating, "The *sackbut*, or *Trumpet harmonious*, is mentioned in the Book of Daniel…." [59] The trombone's roots in antiquity were further purported in Filippo Buonanni's 1722 *Gabinetto armonico (*"Harmonic Cabinet"), incorporating a translation error by Fortunato Scacchi a hundred years prior that "made it appear that the ancient Roman author Apuleus had described the trombone."[60] Another reference purporting the trombone's existence in Biblical times was Johann Phillip Eisel's 1738 treatise *Musicus autdidactos, oder der sich selbst informirende Musicus* ("A Guide to Teach Oneself Music, or the Self-Informed Musician"). In this treatise, Eisel perpetuated the strongly held belief by the German population of the trombone's association with Christianity, stating that "According to the testimony of Philo, the trombone is

[58] Guion, *A History of the Trombone*, 8.
[59] William Tans'ur, *The Elements of Musick Display'd* (London: Stanley Crowder, 1772), 100-01; cited in Guion, 69, as quoted in Sha Towers, "The Trombone as Signifier," 92.
[60] Guion, *A History of the Trombone*, 8.

believed to have been invented by God's cherished prophet Moses around the year 2400 [B.C.]."[61]

Other treatises and encyclopedias of the 18th century perpetuated and reinforced the religious association of the instrument. Johann Mattheson's *Das neueroffnete Orchestre* ("The Newly Opened Orchestra") of 1713 describes the trombone's role in the orchestra as being "rarely used in anything other than church or solemn music." [62] Johann Zedler's encyclopedia *Grosses vollstdndiges Universal-Lexicon* (1732-50) includes four articles on the trombone, describing its roles based on the biblical text of Luther's translation.[63] These included calling an assembly of people, especially on the Day of Atonement, marching into battle, winning a victory, announcing at the coronation of Kings, warning of danger, and sounding the Last Judgement.[64] The trombone's role was so strongly associated with the church that using it in the opera was seen as a defilement, reflected in Christian Friedrich Schubart's description of the trombone's expanding role beyond the Church walls, stating in his 1785 essay *Ideen zu einer Aesthetik der Tonkunst* ("Ideas for an Aesthetic of Music"), "in our days, however, they [trombones] have been defiled for the service of opera, and the trombone is no longer the property of God's worship. It is now used with abundant effect in the choruses of large operas."[65]

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[61] "Auch dem Zeugnisse Philonis soll die Posaune von dem grossin Gottbeliebten Propheten Mose um das Jahr der Welt 2400." Johann Phillip Eisel, Musicus autodidactos, oder der sich selbst informirende Musicus (Leipzig:Zentralantiquariat der DDR, 1976), p.70 as quoted in Dueppen, "The Trombone as Sacred Signifier," 5-6.

[62] "aber ausser in Kirchen-Sachen und Solennitäten sehr wenig gebraucht werden." Johann Mattheson, *Das neueröffnete Orchestre* (Hildesheim: G. Olms, 1993), 266-67) as quoted in Dueppen, "The Trombone as Sacred Signifier," 4.

[63] Towers, "The Trombone as Signifier," 89.

[64] Towers, 90-91.

[65] "Aber in unsern Tagen hat man sie zum Operndienste entweiht; und die Posaune ist nicht mehr rein Eigenthum des Gottesdienstes. —Man gebraucht sie nun auch mit großem Effect bey den Chören großer Opern." Christian Friedrich Daniel Schubart and Ludwig Albrecht Schubart, Ideen zu einer Ästhetik der Tonkunst (Hildesheim: G. Olms, 1969), 316 as quoted in Dueppen, "The Trombone as Sacred Signifier," 5.

These literary works, associating the trombone with the divine, in conjunction with Martin Luther's predominant translation of *Posaune,* perpetuated the trombone's theophonic role. These factors informed how composers continued to orchestrate the instrument through the 19th century, using it as a powerful rhetorical tool to depict the voice (*Vox Dei*), presence (*Coram Deo*), wrath, judgment, and praise of God. The next chapter delves into the convergence of rhetoric and music, providing a contextual framework for further exploration of how the trombone serves as a conduit for expressing the divine in musical settings. Drawing upon examples from the Moravian Church's use of the trombone choir and examining writings from composers and musicologists who acknowledge the trombone's capacity to evoke a wide array of emotions from jubilation to lamentation, the chapter illuminates the rhetorical capacity of the instrument in representing the divine.

CHAPTER 3

AFFECT AND RHETORIC

The human voice, arguably the first instrument, provides us with the ability to communicate. There are many reasons to communicate – to inform, express one's views, ask questions, share a common experience, and persuade. Music is one form of communication, and throughout recorded history has been used to share a common experience or belief system, as well as to persuade. One compelling illustration of music's power of communication and persuasion is the 18th-century Moravian Church's unique use of the trombone. Their use of the *Posaunenchor* (trombone choir) to announce a death not only expressed grief but also communicated a profound spiritual message to the community. Their *Posaunenchor* was also perceived as persuasive with its seeming ability to deter a potential attack on the community in Bethlehem, Pennsylvania in 1755. This chapter further explores the trombone's use in the Moravian Church, its rhetorical value as a theophonic instrument, and the range of emotions it evokes, setting a backdrop for further discussion of the trombone's use as proxy for the divine.

Rhetoric in Music

The ability to persuade is the goal of rhetoric, defined by the Oxford English Dictionary as "the art of using language effectively so as to persuade or influence others."[66] The principles of rhetoric originate in ancient Greece and Rome from the philosophies and writings of Aristotle, Cicero, and Quintilian.[67] The connection between music, oration, and rhetoric was understood in

[66] *Oxford English Dictionary*, s.v. "rhetoric (*n.1*)," https://doi.org/10.1093/OED/4532640983.

[67] Blake Wilson, George J. Buelow, and Peter A. Hoyt, "Rhetoric and music," *Grove Music Online*, 2001, accessed December 15, 2023, https://doi.org/10.1093/gmo/9781561592630.article.43166.

the first century. Marcus Fabius Quintilianus, otherwise known as Quintilian (b. 35 AD) was a writer, teacher, and rhetorician. In his *Institutio Oratio*, Quintilian argues that "music is a necessary element in the education of an orator"[68] and also recognizes the persuasive nature of music, noting "Give me the knowledge of the principles of music, which have power to excite or assuage the emotions of mankind."[69] The ability of music to persuade was also known to Martin Luther who extolled the virtues of music and its ability to persuade emotions, writing:

> For whether you wish to comfort the sad, to terrify the happy, to encourage the despairing, to humble the proud, to calm the passionate, or to appease those full of hate – and who could number all these masters of the human heart, namely, the emotions, inclinations, and affections that impel men to evil or good? – what more effective means than music could you find?[70]

When instrumentation was added to vocal music, the associated texts imbued the instrumentation with meaning. Through its long association with sacred music, the trombone developed into a cultural symbol and became a rhetorical metaphor for the divine. Composers leveraged the trombone's rhetorical significance and its inherent connection to the divine, functioning as a theophonic instrument not only in liturgical but also secular music. This broadened the trombone's metaphorical utilization and influence, extending into genres of opera and the symphony. The trombone's rhetorical value, rooted in early biblical and later funereal associations, became so pronounced that it essentially became typecast in the minds of composers and listeners. Serving as a divine proxy, representing the embodiment of God's voice, the Last Judgment, death, and the supernatural became its defining roles. Despite this

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[68] Quintilian, *The Institutio Oratoria of Quintilian*, trans. Harold Edgeworth Butler (Cambridge, Mass.: Harvard University Press, 1939), 177, http://hdl.handle.net/2027/uc1.31175029325761.

[69] Quintilian, *The Institutio Oratoria*,175.

[70] Martin Luther, preface to Georg Rhau's *Symphonie iucundae 1548*, in *Luther's Works - Liturgy and Hymns, Volume 53*, trans. Ulrich S. Leupold (Philadelphia: Fortress Press,1965), 323, https://sites.duke.edu/conversions/files/2014/09/Luther-Preface-to-Symphoniae-iucundae.

stereotypical use, the trombone's versatility also allowed it to be utilized as an instrument of praise, joy, and heraldry.

The Moravian Church

One compelling illustration of music's power of communication and persuasion is the 18th-century Moravian Church's unique use of the trombone. Their use of the *Posaunenchor* (trombone choir) to announce a death not only expressed grief but also communicated a profound spiritual message to the community. Their *Posaunenchor* was also perceived as persuasive with its seeming ability to deter a potential attack on the community in Bethlehem Pennsylvania in 1755. Such prolific and prominent use of the trombone choir warrants further exploration.

The early protestant group now known as the Moravian Church can be traced to followers of reformist Czech priest, Jan Hus, who in 1415 was executed, leading to protest and the Hussite wars of the 1420s. In 1457 Hus's followers formed the *Unitas Fratrum (*Unity of the Brethren), "devoted to simplicity of life, strict piety, and congregational participation in worship." [71] The Unity of Brethren existed mainly in Bohemia, Poland, and Moravia for about two hundred years then expanded throughout Europe and America.[72]

Music played an integral role in Moravian community and religious rituals.[73] Hymns and particular chorales played by the trombone choir had special meaning and were used "as signals to communicate messages to the community at large."[74] Paul Peucker notes that for half a millennium, both vocal and instrumental music was used to express "spiritual sentiments that, to

[71] Nola Reed Knouse, ed. *The Music of the Moravian Church in America* (Rochester: University of Rochester Press, 2008), 7, https://archive.org/details/musicofmoravianc0000unse.

[72] Knouse, 7.

[73] Herbert, *The Trombone,* 233.

[74] Herbert, 233.

Moravians, transcend words alone, allowing communication plainly and directly from the heart."[75] Record of the trombone's inclusion in Moravian Church services dates to 1731, originating in the German town of Herrnhut.[76] With roots established in Germany, the Moravians would have been familiar with Martin Luther's use of the word *Posaune* (trombone) in the Bible, and as a result of the sacred qualities imparted to the trombone through biblical text, the instrument had a deep religious connotation for the Moravians.[77]

The 18th-century understanding of the trombone's representation of the divine might have informed the Moravians' preference for the instrument. Referring to Johann Heinrich Zedler's classification of verses in Luther's Bible where *Posaune/ Posaunen* are used, Peucker lists the many roles the trombone plays in biblical contexts.[78] The trombone (*Posaune*) of the Old Testament calls the people of God to assemble, announces important news, calls the battle-cry, accompanies the voice of God, symbolizes God's power and judgment, and is played to please and praise God. From the New Testament, the trombone is the instrument that angels play to "announce the Resurrection, the end of times, Judgement Day, and the Second Coming of Christ," and has the sound of God's voice.[79] These biblical connotations also established the trombone as the instrument to announce a death in the Moravian community.

In the 18th century, seeking religious freedom, the Moravians established communities in North America in the Carolinas and Pennsylvania.[80] The first recorded use of a trombone choir was in Bethlehem, Pennsylvania in the year 1754 where trombones played at the funeral of a

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[75] Knouse, *The Music of the Moravian Church*, xi.
[76] Herbert, *The Trombone*,230-231.
[77] Knouse, 172.
[78] Peucker refers to Johann Heinrich Zedler's G*rosses vollstandings Universal-Lexicon aller Wissenschaften und Kunste,* vol 28 (Leipzig-Halle, 1741) and its classification of the uses of the trombone as based on the Old and New Testament use of the word *Posaune*. Paul Peucker in Nola Reed Knouse, ed. *The Music of the Moravian Church in America,* 172.
[79] Knouse, 172.
[80] Herbert, 231.

child.[81] By the year 1757, proclaiming a death to the community by performing certain chorales from the church tower was delegated to the trombone choir. At sunset, the *Posaunenchor* (trombone choir) first played Hans Leo Hassler's "O Haupt voll Blut und Wunden" ("O Sacred Head Now Wounded")[82] to announce the death, followed by a second chorale that indicated the 'choir'[83] of the decedent, closing with a return to the first chorale which "reminds the hearer that the Death Angel will some day come to him."[84] Use of the *Posaunenchor* continues even today as a popular tradition in Protestant churches in Germany, and often includes other brass instruments.[85]

In addition to announcing a death, the trombone choir also performed at burials as noted in text from 1764 where "the Synod of the Moravian church implied some official status for the trombone choir when it agreed that: "where there is a trombone choir, one can make use of it at burials. This makes a lovely impression of our hope on the hearts of the people."[86] Although the association of the trombone with death was strong in the Moravian Church, imparting a solemnity during burials, Herbert writes that the Moravian *Posaunenchor* was also used to summon the congregation to assemble for worship and to "impart the majesty of sound" during festivals such as Christmas and Easter, and at Holy Communion.[87]

In the Moravian Church, the trombone's theophonic role is supported in a story Herbert recounts from the heritage of the Moravians of Bethlehem. Early on Christmas morning of 1755, having been warned of a potential Indian attack, instead of hostilities, the Moravians "resorted to

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[81] Herbert, *The Trombone*, 231.
[82] Guion, *A History of the Trombone*, 141.
[83] The term 'choir' was used to refer to the status of the member of the Moravian Church and was based on their marital status (unmarried, married, widow, widower) and their age.
[84] Herbert, 233-234.
[85] "Moravian Trombone Choir," Moravian Music Foundation, last modified 9/15/2015, https://moravianmusic.org/topics-of-interest/the-moravian-trombone-choir/.
[86] Herbert, 231.
[87] Herbert, 232.

prayer and the power of music" and the trombone group played from the church towers.[88] Herbert writes "The sound of a trombone chorale mystified the Indians, who took it to be a sign of the Moravians' spiritual protection, and fled. The Bethlehem community saw the event in somewhat similar terms and regarded it as a divine intervention."[89]

Emotional Spectrum of the Trombone

The trombone has elicited descriptions from composers, musicologists, historians, and pedagogues, spanning a spectrum of emotional and thematic extremes. Used in eschatological contexts, the trombone has been characterized as an instrument capable of conveying wrath and alarm, its bold, penetrating sound serving as a harbinger of impending doom. In celebratory settings, the trombone's rich, resonant timbre uplifts and enhances notions of nobility, joy, and glory. Hector Berlioz skillfully articulated the trombone's dichotomy in his *Treatise on Instrumentation*, eloquently portraying the instrument as capable of expressing both sublime musical poetry and dead-awakening terror.

> In my opinion the trombone is the true head of that family of wind instruments which I have named the *epic* one. It possesses nobility and grandeur to the highest degree; it has all the serious and powerful tones of sublime musical poetry, from religious, calm and imposing accents to savage, orgiastic outbursts. Directed by the will of a master, the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament or a bright hymn of glory, they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices.[90]

Beyond Berlioz's astute description, other literature on orchestration reveals the trombone's prevailing duality of character and perception. In celebrations and joyous occasions, the trombone exudes dignity, solemnity, triumph, and dazzle. Conversely, in contexts of threat,

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[88] Herbert, *The Trombone*, 232.
[89] Herbert, 232.
[90] Hector Berlioz & Richard Strauss, *Grand traite' d'instrumentation et d'orchestration modernes*, in *Treatise on Instrumentation*, trans. Theodore Front (New York: Dover Publications, Inc, 1991), 302, https://archive.org/details/treatiseoninstru0000berl/.

warning, or dread, it asserts itself with command, evoking tension, urgency, and a sense of foreboding. Walter Piston notes in his *Orchestration,* "The most suitable melodies for the trombones are those having a kind of deliberate dignity and solemnity, or those of a choral type that would be sung by more than one voice."[91] Gordon Jacob, in *The Elements of Orchestration,* writes, "...the real character of the trombone is shown when it is used in a manner which shows appreciation of its inherent nobility and dignity."[92] Nikolai Rimsky-Korsakov, in his *Principles of Orchestration,* describes the trombone as "brilliant and triumphant in the high compass,"[93] and "Dark and threatening in the deepest register…."[94] Bernard Rogers, in *The Art of Orchestration: Principles of Tone Color in Modern Scoring,* writes, "In the top octave the trombone's tone is clear and dazzling. High chords, in close position have a fiery glow. This is the region in which the trombone excels in bold proclamation and vivid color,"[95] and also "United trombones lend immense impact to passages of stern nature."[96] Berlioz describes the trombone's duality, writing, "In three-part harmony and particularly in their medium range, the trombones have in *forte* an expression of heroic splendor, full of majesty and pride…,"[97] but also described the trombone's sound as somber, lugubrious and hideous in minor keys, writing, "The *pianissimo* of the trombones, employed in minor chords is gloomy, mournful - I might also say, horrible.

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[91] Walter Piston, *Orchestration* (New York: Norton,1955), 278, https://archive.org/details/orchestration0000pist_u2l4.

[92] Gordon Jacob, *The Elements of Orchestration* (Westport, Conn: Greenwood Press, 1976), 60, https://archive.org/details/elementsoforches0000jaco/.

[93] Nikolai Rimsky-Korsakov, *Principles of Orchestration, with Musical Examples Drawn From his Own Works* (New York: E.F. Kalmus orchestra scores, Inc,1933), 24, https://archive.org/details/principlesoforch0000unse.

[94] Rimsky-Korsakov, 24.

[95] Bernard Rogers, *The Art of Orchestration: Principles of Tone Color in Modern Scoring* (New York: Appleton-Century-Crofts, 1951), 63, https://archive.org/details/artoforchestrati0000roge.

[96] Rogers, 63.

[97] Berlioz, *Grand traite' d'instrumentation,* 314.

Especially if the chords are short and interrupted by rests, one can imagine strange monsters uttering groans of repressed rage from a gruesome darkness."[98]

These diverse perceptions of the trombone by esteemed composers, historians, and musicologists, ranging from its association with triumph and joy to its capacity for conveying wrath and despair, underscore its ability to evoke a broad spectrum of emotions. This versatility positions the trombone as a dynamic force in musical expression, particularly well-suited for its role as divine proxy, portraying both extremes of emotion associated with Christianity: joy and exultation of salvation in contrast with fear and dread associated with the wrath of God. The early operatic use of the trombone leaned heavily towards the latter, perhaps informed by the strong association established in Luther's Bible between *Posaunen* (trombones), judgment, and the apocalypse.[99] This association was strengthened through the trombone's orchestration in the *Dies irae* (day of wrath) of requiem masses, its *ombra*-style utilization in opera, and the *Sturm und Drang* style during the classical era. The following chapters provide substantial evidence of the trombone's theophonic prowess, drawing from exemplary works spanning the 17th through 20th Centuries across diverse musical genres.

[98] Berlioz, *Grand traite' d'instrumentation,* 548.
[99] Towers, "The Trombone as Signifier," 80.

CHAPTER 4

DIVINE REPRESENTATION IN MUSIC

Recalling back to Chapter 2, the strong rhetorical association of the trombone with the divine was established through its timbral characteristics, Martin Luther's Bible translation, and Biblical references in musical treatises and encyclopedias of the 18th century. This association was pervasive in the Austro-German world of the 17th and 18th centuries, and both Lutherans and Catholics shared a theophonic perception of the instrument.[100] The trombone's role in manifesting God and the divine through music was further developed and perpetuated through its incorporation in liturgical music, funeral processions, *equali*, *ombra*-style scenes in opera, and even extended into the 19th-century symphony.

Its association with the funereal, such as its inclusion in *equali* and requiem masses, contributed to solidifying its somber reputation. Despite these death-centric connotations, the trombone was also utilized in contexts of praise and worship, called believers to prayer, and was featured in "joyful and exuberant" music of the mid to late 17th century during the Lutheran Church celebrations of Trinity, Easter, Christmas, Pentecost, and Epiphany.[101] The following pages in this chapter touch briefly on different genres where the trombone has been utilized in its theophonic capacity. A comprehensive catalog of repertoire where the trombone represents the divine is beyond the scope of this project; however, a few exemplary works are provided for each genre described.

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[100] Dueppen, "The Trombone as Sacred Signifier," 7.
[101] Guion, *A History of the Trombone*, 140.

Liturgical music: Cantatas and Oratorios

One genre of music that utilizes the trombone's theophonic role is liturgical music, including sacred cantatas and oratorios spanning from the mid-17th century to the early 19th century. The trombone's strong funereal, mournful, and apocalyptic associations heavily influenced its use in these works, leaning more towards the role of "awakening the dead and dooming the living" than to performing a "bright hymn of glory." Analysis of J.S. Bach's use of the trombone reveals that the instrument doubles vocal lines whose texts are predominantly associated with themes of judgment and apocalypse which Luther seems to have established:

> Upon careful examination of the cantatas, it becomes clear that Bach uses the trombone as a rhetorical signifier of particular themes. The texts accompanied by trombone (or the scriptures to which the texts allude) are predominantly concerned with themes of judgment and apocalyptic imagery. These include the sub-themes of sinfulness, wrath, earthly suffering, death, eternal damnation, resurrection, salvation; and the juxtaposition of evil/ good, earthly/other-worldly, death/resurrection, damnation/salvation.[102]

Guion notes a similar use in sacred dramatic works in 17th-century Viennese music, stating that "In both oratorios and sepolcri, the trombone arias were reserved for moments of dramatic intensity and often specifically associated either with the word of God or his wrath and judgement."[103]

One exemplary oratorio is Antonio Draghi's (c. 1635-1700) *Il libro con sette sigilli scritto dentro efuori* (1694), in which three trombones "represent a storm scene during the Apocalypse" and represent God's judgment and the underworld "as the antagonist's blasphemy and rejection of Christ's sacrifice results in the earth swallowing him up."[104] Another oratorio that exhibits the trombone's theophonic role is Ludwig van Beethoven's *Christus am Olberg*

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[102] Towers, "The Trombone as Signifier," 117-118.

[103] Guion, *A History of the Trombone*, 146.

[104] David Ross Manson, "Trombone Obbligatos with Voice in the Austrian Sacred Music of the Seventeenth and Eighteenth Centuries: Representative Excerpts with Historical Introduction and Commentary" (DMA diss., University of Cincinnati, Cincinnati,1997), 26-27.

(Christ on the Mount of Olives) (1803-1811.) Guion describes the trombone's symbolic role in this work, representing the voice of God and angels:

> In common with most German-speaking composers, Beethoven uses trombones to represent the voice of God. They appear in the introduction, Jesus's [sic] opening Recitative (his prayer for deliverance), an angel chorus, and the Seraph's announcement of God's will.[105]

Other significant liturgical works that utilized the trombone's metaphoric value in representing the divine, death, or the underworld are Heinrich Schütz's *Fili mi Absolon*[106] whose scoring for four trombones provided even more gravitas to King David's mournful lament of the death of his son Absalon, and Handel's oratorio *Saul*, which utilized the trombone for the funeral scene.[107]

Charlotte Leonard provides insight into the use of the trombone in central German sacred music repertoire of the mid- to late-17th century. Her classification of the use of the trombone examines 199 examples of Lutheran Church Music composed in the mid- and late-17th century whose score includes the trombone, revealing a strong association of the trombone with the divine. Of particular interest to this study are her findings on the role that the trombone plays in establishing affect and depicting the text when the text refers to God. Of the 199 works examined, Leonard classifies the affect as jubilation in 74, noting that joy was established most often in trombone motets, which aligned with the joyous and festive celebrations of the church year in which these works were often played.[108] Of the 22 mid 17th-century trombone motets in Leonard's study, nine have a "joyful, jubilant, or happy" affect, "three combine joy or jubilation

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[105] David Guion, *The Trombone: Its History and Music*, 1697-1811, 223 as quoted in Daniel R. Cloutier "Ludwig Van Beethoven's Orchestration of the Trombone" DMA dissertation, Morgantown, West Virginia University, 2009, 22, https://www.proquest.com/dissertations-theses/trombone-obbligatos-with-voice-austrian-sacred/docview/304336923/se-2.

[106] Bassano, "A Second Miracle at Cana," 15.

[107] Guion, *A History of the Trombone*, 151.

[108] Leonard, "The Role of the Trombone," 164.

with positive moods like confidence and majesty," two combine joy with remorse and seriousness, and only six "maintain sorrowful, serious, or remorseful moods throughout."[109] Some specific examples Leonard provides highlight the trombone's theophonic role in manifesting God through sound, representing God's power and his deep masculine voice. Other examples employ the trombone's association with grief and death. One example highlights the trombone as an angelic messenger, bearing good tidings, instead of the last trump, from Gabriel.

The trombones represent God's power in J. R. Ahle's trombone motet *Höre, Gott* (1665), in which the "combative trombones against the voices highlight the might of God's power as a 'strong tower against the enemy.'" [110] The trombones represent the voice of Christ in Andreas Hammerschmidt's *Jüngling ich sage dir* (1656) based on Luke, Chapter 7. Leonard describes that in this work the timbre of the trombones "suggests the male voice, adding a masculine accompaniment to the bass and highlighting the words of Christ."[111] The trombone's strong typecast towards death and despair is demonstrated in Johann Kuhnau's cantata *Es steh Gott auf*, a setting of Psalm 68:2. Leonard notes that "The trombones were selected because the despair and death in the text brought their timbre to mind."[112] Another example Leonard provides is J. R. Ahle's *Erschienen ist der herrliche Tag* (1658), referring to dissonances in the trombones to "emphasize death and despair" where the trombones can be heard with the voice on the text "on all that grieved."[113] Leonard provides one example where the trombone seems to escape its earthly graveside connotations and sings with the voice of the angel Gabriel good tidings. Schelle's *Actus musicus*, a duet for alto trombone and soprano, is set to the angel Gabriel's

[109] Leonard, "The Role of the Trombone," 170-171.
[110] Leonard, 177.
[111] Leonard, 177.
[112] Leonard, 179.
[113] Leonard, 182.

announcement, “Be not afraid; for behold, I bring you good news” (Luke 2: 10-12) Leonard notes that the alto’s brightness of sound helped draw attention to the words of the angel’s soprano voice.[114]

Requiem Mass and Funeral Processions

The trombone’s connection to death was solidified through its incorporation into the Requiem Mass, funeral processions, and funeral *equali.* In addition to the solemnity of such occasions, these musical genres also share a profound link with the Church, serving as expressive mediums through which Christianity grapples with the mysteries of mortality and the afterlife. The Requiem Mass, also known as the Mass for the Dead, or Funeral Mass in the Roman Catholic Church, is sung on All Soul’s Day, November 2, and at the burial and subsequent internment anniversaries of the deceased.[115]

The trombone’s use in a requiem mass dates to as early as the mid-18th century, when it was included in the *Tuba mirum* movement of the mass of George Reutter the Younger (1708-1772.) Reutter’s Requiem in C Minor (1753) has the inscription under the title of *con tromboni soli*, calling attention to the incorporation of the trombone.[116] Mozart’s Requiem in D Minor stands out in trombone repertoire based on the solo in the Tuba mirum which will be explored in detail in Chapter 5. In contrast to Mozart’s Requiem, where the solo instrument does not correspond with the Latin text *tuba mirum spargens sonum* (the trumpet spreading its wondrous sound), Johannes Brahms’ Ein Deutsches Requiem of 1868 is set to German text, drawing from

[114] Leonard, “The Role of the Trombone,” 183-184.

[115] Theodore Karp, Fabrice Fitch, and Basil Smallman, "Requiem Mass," *Grove Music Online.* 2001; https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000043221.

[116] Dueppen, “The Trombone as Sacred Signifier,” 24.

Martin Luther's translation of 1 Corinthians 15:52, and utilizes the *Posaune* for the call of Judgment Day.[117]

In addition to its inclusion in Requiem Masses, the trombone was also utilized in funeral processions and chorales, and *equali*, further developing the trombone's association with death. One example funeral march is found in Gaspare Spontini's *La Vestale* (1807).[118] *Equali* also had a strong association with being performed for funerals and burials. The first use of the term *equale* dates back to the 16th century and referred to vocal works for equal voices.[119] Over the following centuries, *equali* became associated with works of a somber nature played by trombone, often performed in funeral processions and at state funerals in Austria and Germany.[120] One example of a trombone *equale* is Anton Bruckner's 1847 *Two Aequale* WAB 114 and 119. Bruckner composed these short chorale-style pieces for alto, tenor, and bass trombones in response to the passing of his godmother.[121] Beethoven's *Drei Equali* is another example of the trombone's use in funeral *equali* and is explored in detail in Chapter 5.

Tower Music and The Call to Prayer

In Germany during the late 15th and 16th centuries, the trombone was used (along with the cornetto) to perform chorales from church towers three times a day, serving as reminders for people to pray. This use of the trombone stemmed from a tradition of *Turmmusik* (tower-music) performed by *Turmer* (tower-musicians) and later *Stadtpfeifer* (town-piper) to "sound signals, the hours of the day, and various other fanfares on wind instruments from specially constructed

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[117] Christopher, "The Trombone's Use as a Sign of the Sacred," 9.
[118] Herbert, *The Trombone*, 175.
[119] Andre Fiedler, "The *Equale," ITA Journal* 19, No 1 (Winter 1991): 40, https://www.trombone.net/wp-content/plugins/trombone-journal/issueviewer.php?iss=51.
[120] Fiedler, 40.
[121] Snyder, "A Survey of the Use of the Trombone," 25.

towers or church steeples." [122] This tradition of performing chorales on trombones from church towers extended to the 18th century as the Moravian Church utilized the *Posaunenchor* in this manner in lieu of a church bell to summon the congregation to worship services.[123]

The Opera

The trombone's use in sacred cantatas, oratorios, requiem masses, and funeral *equali* set the stage for the instrument's use to imbue extra layers of referential meaning through allusion, implication, and metaphor. The instrument's traditional "sacredotal affiliation" served as a rhetorical device in opera and secular music to "enhance elements of the divine within their works."[124] The trombone was frequently cast to symbolize death and the underworld in 18th and 19th-century operas. One early use of the trombone representing death and the divine in opera is Christoph Willibald Gluck's *Orphée ed Euridice* (1762).[125] Gluck employed the trombone in only two scenes of this opera –the funeral of Eurydice, and Orpheus' encounter with the Furies.[126] In the funeral scene of Act I, Scene I, the alto, tenor, and bass trombones double the same vocal parts, reminiscent of the early use of the trombone to double the vocals in church music, helping reinforce the sacred significance of this scene.[127] In Act II, Scene I, when the Furies turn Orpheus away at the gates of Hades in his attempt to rescue Eurydice, the trombones are again included, emphasizing the Furies' supernatural status, and the association with judgment and the afterlife.[128] Gluck also incorporated the trombone in his opera, *Alceste* (1776),

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[122] Jay Dee Schaefer, "The Trombone: Its History and Application in the Musical Literature During the Eighteenth Century," (Master's dissertation, University of Wyoming, 1966), 9-12, https://www.proquest.com/dissertations-theses/trombone-history-application-musical-literature/docview/302218670/se-2.

[123] Herbert, *The Trombone*,232.

[124] Dueppen, "The Trombone as Sacred Signifier," 2.

[125] Guion, *A History of the Trombone*, 151.

[126] Dueppen, 50.

[127] Dueppen, 51.

[128] Dueppen, 51-52.

enhancing the sacred significance of scenes in which the characters Apollo, the High Priest, the Oracle, and the Infernal Deities appeared.[129]

Mozart also utilized the trombone in his operas to reinforce supernatural and religious themes as can be found in *Idomeneo* (1781), *Don Giovanni* (1787), and *Die Zauberflöte* (1791).[130] The trombone is included in only one scene from the third act of *Idomeneo,* in which Neptune changes from vengeful wrath to forgiveness.[131] Perhaps an allusion to the old and new covenants of the Bible, Neptune originally required a blood sacrifice to be appeased, but was moved by love, and forgave Idomeneo, singing, "He has won love…The old promise will be dismissed." Dueppen summarizes the undertones to Christianity in Mozart's use of the trombone in *Idomeneo,* writing:

> This idea of a divinity showing compassion over his people is a deeply spiritual interaction, and is one of the many themes of love within the opera. Using the trombone section to stir up the mighty image of a god who moves from anger to supreme forgiveness is a testament to its understood position as a sacred instrument.[132]

This idea of "redemption through love" is also present in Mozart's treatment of the *Tuba mirum* trombone solo of his Requiem in D minor – representing a less wrathful, more forgiving God. Mozart's *Don Giovanni* is another example of the trombone representing the divine and will be discussed in more detail in Chapter 5. Mozart's use of the trombone in his operas and Requiem Mass helped forge a path for the instrument's later inclusion in symphonic works.[133]

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[129] Dueppen, "The Trombone as Sacred Signifier," 56.
[130] Guion, *A History of the Trombone*, 152.
[131] Dueppen, 60.
[132] Dueppen, 63.
[133] Herbert, *The Trombone*, 174.

The Symphony

The strong Austro-German cultural significance of the trombone and the associated implications and allusion to a divine narrative perpetuated and extended beyond liturgical and theatrical genres. Beethoven is the first composer whose works are regularly performed today who scored for the trombone in a symphony, introducing it in his Fifth Symphony (op. 67, 1807-08), and also using it in his Sixth Symphony (op. 68, 1808), and Ninth Symphony (op. 125, 1822-24.)[134] David Levy proposes that the trombone represents the voice of God (*Vox Dei*) in each of these works, writing:

> Beethoven's inclusion of the trombones in Symphonies Five and Six, and later the Ninth Symphony, holds cultural and narrative signification. Composing with an understanding of the specific role that the trombone played in the church and theater in Vienna and elsewhere, Beethoven the symphonist was transferring those significations into instrumental music. For Beethoven the symphonist, the trombone represented the voice of divine intervention—as it were, the voice of the Divinity (*Gottheit*) itself. The trombone was quite literally, the *vox dei*.[135]

However, the proposed association is most apparent in the choral finale of the Ninth Symphony where the alto, tenor, and bass trombone return to their roots of doubling vocal lines, enhancing the underlying sacred message of Schiller's 1785 poem *An die Freude* ("Ode to Joy"), emphasizing the "sacred ideas of the spark of joy from heaven and the need for brotherly unity."[136]

In similar symphony-cantata form[137] is Mendelssohn's Symphony No. 2, "Lobgesang" (Hymn of Praise) of 1840 which is an example of the trombone's use as a sacred signifier.[138] Mendelssohn composed the work for Leipzig's Gutenbergfest in 1840 to celebrate the 400th

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[134] Guion, *A History of the Trombone*, 153.
[135] Levy, "Vox Dei," 3.
[136] Dueppen, "The Trombone as Sacred Signifier," 140.
[137] Symphony-cantata form is described as "three instrumental movements preceding an extended choral Finale" in Christopher, "The Trombone's use as a Sign of the Sacred," 64.
[138] Christopher, 6.

anniversary of Johann Gutenberg's invention of the printing press and also to celebrate Martin Luther's role in Germany's Protestant Heritage.[139] The three trombones open the symphony in a unison soli with the recurring theme whose text in the choral finale translates to "All that has life and breath, sing to the Lord."[140]

These two examples from German composers illustrate that perhaps the trombone had broken free of its mold representing death, God's wrath, and judgment and found a new voice with Beethoven and Mendelssohn with which to sing praise and rejoice. However, the trombone's idiomatic use in the Austro-German world made its way to France where Berlioz used it to represent the hellish scene of the "Dream of a Witches' Sabbath" in his *Symphonie Fantastique.* In the next chapter, this work and five others in which the trombone's theophonic role is evident are discussed in more detail.

[139] Christopher, "The Trombone's use as a Sign of the Sacred," 63.
[140] Christopher, 66.

CHAPTER 5

A PERFORMER'S ANALYSIS OF SELECTED REPERTOIRE

Previous chapters provided insight into how the trombone's theophonic role was established and developed through its unique timbral characteristics, its use in early Church music to double vocal lines and was further perpetuated through Martin Luther's Bible. In support of the claim of the trombone's theophonic role, examples of liturgical music, requiem masses, funeral *equali*, operas and symphonies were provided in which composers leveraged the divine connotations and allusions implicit with use of the trombone section. The intersection of rhetoric and music was explored, drawing upon examples from the Moravian Church. Writings from composers and musicologists were examined, demonstrating their acknowledgement of the trombone's capacity to convey and persuade in the listener a variety of emotions from fear to praise. In this chapter, six different works, each from a different genre, will be examined in more detail from the perspective of the trombone's use as divine proxy, representing *Coram Deo* (presence of God), *Vox Dei* (voice of God), the call to assemble/praise/worship, and the call to Judgment Day. Each work includes discussion of the trombone's rhetorical value, the affect achieved, and suggested performance practice.

Wolfgang Amadeus Mozart - *Don Giovanni*, K. 527, 1787

Table 5.1: Mozart, *Don Giovanni*: Selection Criteria, Role, and Affect

Title	***Don Giovanni,* Act II Scene 11, and Act II Scene 15**
Composer	Wolfgang Amadeus Mozart (1756- 1791)
Date	1787
Genre	Opera
Selection Criteria / Trombone's Role	The trombone is reserved for scenes where the dead Commendatore's statue, serving as God's ghostly messenger, speaks. The trombone symbolizes God's voice *(vox Dei)* in the statue's offer to Don Giovanni to repent and God's judgment when Don Giovanni refuses and is dragged to hell.
Affect	Through the *ombra*-style use of the trombone, fear and dread are instilled in scenes where the Commendatore's statue speaks, and Don Giovanni is dragged into the fires of hell.
Excerpts	Act II Scene 11, mm 51-54, and Act II Scene 15, mm 535-554

Recalling back to Chapter four, the pattern of utilizing the trombone to enhance the sacred aspects of certain scenes in opera had been established by Gluck in his *Orphée ed Euridice* (1762) and continued with *Alceste* (1776.) Mozart continued this pattern, perpetuating the trombone's extended metaphor as the voice, presence, and Judgment of God in his *Idomeneo* (1781), *Don Giovanni* (1787), and *Die Zauberflöte* (1791).[141]

Don Giovanni's character traits, combined with the narrative, are key to understanding Mozart's use of the trombone's role as divine proxy. Despite its classification as opera buffa, *Don Giovanni* serves as a morality play, portraying sins of the flesh, abuse of aristocratic power, and the consequences of an unrepentant sinner. The opera opens with Don Giovanni's attempted rape of Donna Anna, and his murder of her father, the Commendatore. In Act II, Scene 11, Don Giovanni is pursued and escapes to a graveyard where the statue of the dead Commendatore

[141] Guion, *A History of the Trombone*, 152.

comes to life. Don Giovanni and his servant Leporello invite the statue to dinner, and the statue agrees. While at Don Giovanni's estate, the statue reciprocates with an invitation to join him for dinner. When Don Giovanni accepts and takes the statue's hand, the statue tells Don Giovanni he must repent for his sins, but the unrepentant sinner refuses and is dragged to hell.[142]

The significance of Mozart's orchestration for the section of alto, tenor, and bass trombone in this opera is that "...the trombones only play when the graveyard or the enlivened statue (elements of the supernatural) participate in the plot."[143] This targeted use of the trombone to scenes where the Commendatore's statue, God's ghostly messenger, speaks, highlights the association to the voice of God (v*ox Dei*) and his judgment. The instrument's understood sacred significance was used as an aural aid for the audience to recognize the spiritual significance of these scenes.[144]

The trombone section (alto, tenor, and bass) is tacet except for two scenes: the graveyard scene where the Commendatore's statue comes to life (Act II, Scene 11), and the finale (Act II, Scene 15) when the statue epically announces his presence to dine with Don Giovanni, reciprocates the invitation, offers repentance which Don Giovanni rejects, and sentences him to hell. At the end of this scene the trombones double the choral lines of the demon-chorus, intensifying the drama and adding sonority.[145] Mozart utilized the 18th-century Austro-German perception of the trombone as proxy for the divine in these scenes to enhance "the

[142] Synopsis of the narrative based on my having seen and performed the opera and also Julian Rushton, "Don Giovanni (ii)." *Grove Music Online.* 2002; https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000901351.

[143] Christopher, "The Trombone's Use as a Sign of the Sacred," 17.

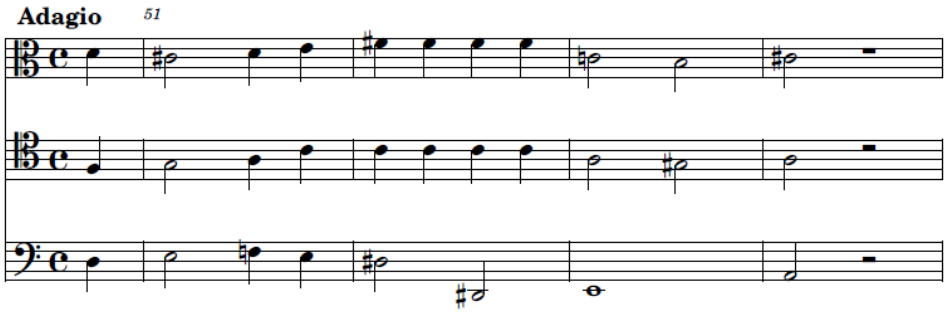
[144] Dueppen, "The Trombone as Sacred Signifier," iv.

[145] Terry Pierce, "The Trombone in the Eighteenth Century," *ITA Journal*, Vol 8, March 1980, 8.

Commendatore's ghostly spirit through sudden harmonic shifts, dynamic coloration, and the heightening and resolving of tension throughout."[146]

Act II, Scene 11 is set in a graveyard where the statue of the dead Commendatore mysteriously comes to life. This pivotal moment marks the debut of the trombones in the opera, having been tacet prior. The first excerpt to be performed in the lecture recital is the very first four bars of the trombones' entrance, measures 51 through 54 as shown in Example 5.1. The sound of the trombone chords in these measures is reminiscent of resonant church organ chords, setting an eerie and religious tone. These lead into the Commendatore's ghostly statue telling Don Giovanni, *Di rider finirai pria dell'aurora* ("Your laughing will cease at dawn") foreshadowing Don Giovanni's demise.[147] After some confusion about where the voice comes from, Don Giovanni invites the Commendatore's statue to supper and he accepts.

Example 5.1: *Don Giovanni,* Act II, Scene 11, mm 51-54[148]



In Act II, Scene 15, the Commendatore's statue reciprocates the invitation to dinner and invites Don Giovanni to join him. The musical style of this scene is known as *ombra* – music that is unsettling, accompanying scenes of horror, terror, portent, or threat, often depicting the

[146] Dueppen, "The Trombone as Sacred Signifier," 77-78.
[147] Dueppen, 86.
[148] Wolfgang Amadeus Mozart, *Don Giovanni,* Act II, Scene 11, trombone parts prepared with MuseScore from *Don Giovanni*, K. 527, Neue Mozart-Ausgabe, Serie II, Werkgruppe 5, Band 17, ed. Wolfgang Plath and Wolgang Rehm (Kassel: Bärenreiter, 1968), 369.

sacred or supernatural.[149] The music in both Scene 11 and Scene 15 of Act II with the Commendatore's ghostly statue has a spectral ambiance. These scenes have characteristics that are prominent in *ombra* style music: "dark and brooding tonality, angular lines, prominent dotted rhythms and syncopations, unexpected dissonances and chromaticism, and awe-inspiring timbres provided by unusual orchestration, especially in the use of trombones."[150] The word *ombra* is Italian for *"*shady,*"* as in the ability to evoke "shades" or ghosts, and the trombone's associations with the funereal, death, and the afterlife make it a fitting instrument to convey this ambiance. [151] Mozart strategically employed the trombone for its symbolic connection to both death and the divine, harnessing the instrument's evocative power to summon the spirit of the Commendatore in both scene 11 and scene 15 of Act II.

Sudden changes in dynamics are another characteristic of *ombra* style music. This is employed when the Commendatore's statue admonishes Don Giovanni and tells him to repent, as shown in Example 5.2. The trombones are quiet at *piano* when the statue quietly first asks Don Giovanni to repent, to which Don Giovanni, now accompanied by the trombones, replies with a loud and defiant "No." At measures 542 and 544, the statue replies 'Yes', each time more urgently, accompanied by the trombones at *forte-piano.* In this scene, Mozart has utilized the trombone's theophonic role, serving as a proxy for God. The Commendatore's statue, and by extension, the trombones, offer the opportunity for repentance and enforce God's punishment when Don Giovanni rejects it.

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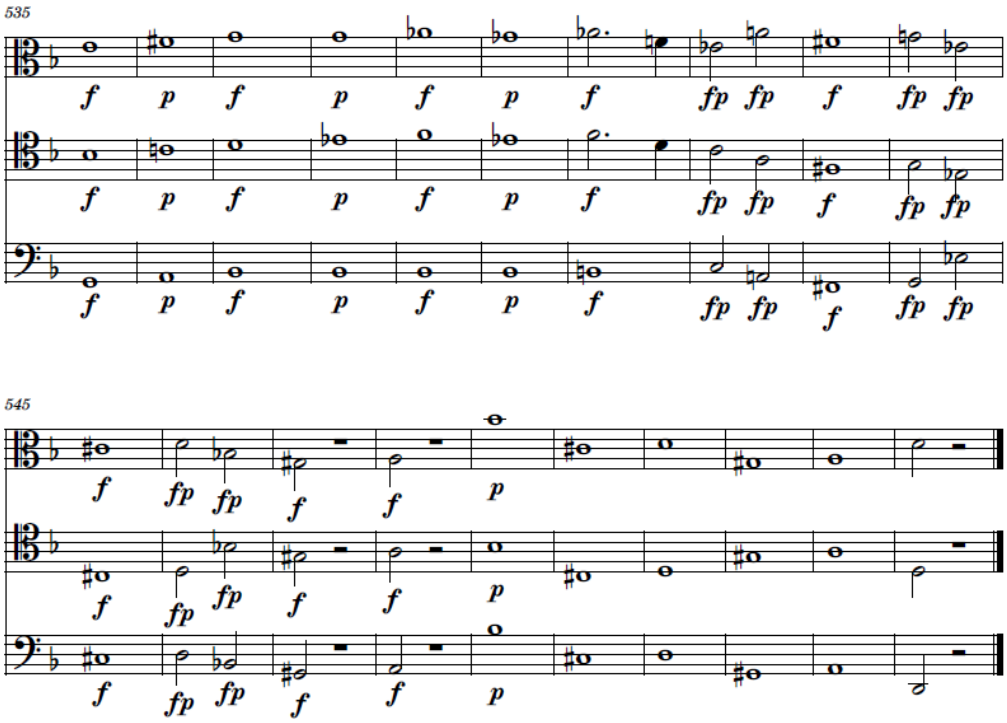
[149] Danuta Mirka (ed.). *The Oxford Handbook of Topic Theory*, Oxford Handbooks. (Oxford: Oxford University Press, 2014), 279-282.

[150] Clive McClelland, *Ombra: supernatural music in the eighteenth century,* Lanham, Md. : Lexington Books, 2012, vii, https://archive.org/details/ombrasupernatura0000mccl.

[151] Richard Rusbridger, "The Internal World of Don Giovanni." *International Journal of Psychoanalysis* 89, no. 1 (02, 2008): 192, 181-94. https://www.proquest.com/scholarly-journals/internal-world-don-giovanni/docview/203970245/se-2.

Example 5.2: *Don Giovanni*, Act II, Scene 15, mm. 535-554[152]



Performance Practice

Being tacet for more than forty-five minutes after coming to the stage for Act II, it is important to be mentally and physically prepared for the entrance in the graveyard scene. Performers are encouraged to practice by listening to recordings with the score to become familiar with the measures leading up to the trombone's entrance. Around ten to fifteen minutes prior to the entrance, the trombone section should blow warm air through their horns. When feasible, warming up the lips with inaudible buzzes (away from the horn) is also recommended in the minutes preceding the entrance in Act II, Scene 11. At around twenty measures prior to the entrance at measure 51, focus on your breathing, taking deep slow breaths to center the mind.

[152] Wolfgang Amadeus Mozart, *Don Giovanni*, Act II, Scene 15, mm. 535-554, trombone parts prepared with MuseScore from *Don Giovanni*, K. 527, Neue Mozart-Ausgabe, Serie II, Werkgruppe 5, Band 17, ed. Wolfgang Plath and Wolgang Rehm (Kassel: Bärenreiter, 1968), 442-443.

Use a mellow tone color to evoke a chorale-like sound in the block chords of the section entrance, establishing the association to the divine through God's ghostly messenger, the Commendatore's statue.

Section rehearsals are encouraged for consistency in note articulation, attack, and dynamics, paying special attention to key moments and dynamic markings in Act II, Scene 15 such as the *forte-pianos* found in measures 542, 544, and 546. Beginning with measure 538, keep in mind the text and narrative of this scene in which the section assumes the theophonic role of both God's voice (*vox Dei*) and God's judgment: God's ghostly messenger quietly asks Don Giovanni to repent and Don Giovanni vehemently rejects the offer with a loud "No." The offer is repeated and rejected again, with the Commendatore's statue emphatically demanding repentance with a 'Yes!' in measures 542 and 544 with *forte-piano* dynamic markings. In rehearsals, strive for uniform delivery of this dynamic and discuss the gravity of the scene being portrayed to ensure emotional engagement during the performance. A brighter and edgier timbre can be used in this scene to depict the multiple offers for Don Giovanni to repent and his arrogant rejection of it. These nuances help convey the finality of the repercussions of Don Giovanni's rejection.

Wolfgang Amadeus Mozart – *Tuba mirum* from the Requiem in D minor, K. 626, 1791

Table 5.2: Mozart, *Tuba mirum* Selection Criteria, Role, and Affect

Title	***Tuba mirum* from the Requiem in D minor, K. 626**
Composer	Wolfgang Amadeus Mozart (1756- 1791)
Date	1791
Genre	Requiem Mass
Selection Criteria / Trombone's Role	The German scripture on which the text of the *Tuba mirum* is based specifies the trombone as the instrument to call the last trump of Judgment Day, calling the dead from all regions to rise and stand before God to be judged and assigned their eternal destiny of heaven or hell. In light of Mozart's view on death, the solo is more representative of God's offer of salvation, with the trombone offering a friendly invitation for the dead to rise for a homecoming.
Affect	The mellifluous trombone solo dissipates all previous tension of the *Dies irae* evoking a sense of calm, peace, and hopefulness.
Excerpt	Solo in the first eighteen measures of the *Tuba mirum*

When considering the trombone's theophonic role, the tenor trombone solo in Mozart's setting of the *Tuba mirum* stands as a notable example for trombonists. Mozart's use of the trombone to play the last trump on Judgment Day followed by the melodic obbligato is in stark contrast to the preceding frenetic *Dies irae.* A compelling question arises when studying Mozart's *Tuba mirum* from his Requiem in D minor, K. 626: does the trombone solo aptly mirror the accompanying text? Does the mellifluous trombone obbligato align with the textual portrayal of humanity being summoned to the throne for the Last Judgement, where their eternal destiny of heaven or hell is determined? Douglas Yeo poses some insightful theories on this question which have significantly informed research on this example of the trombone's manifestation of the divine in music.

Mozart, facing his own mortality in the last two months he worked on the Requiem before his death, imbued this masterpiece with a depth of emotion and contemplation of life, death, and the hereafter that resonates far beyond its initial context. The Requiem in D Minor is much more than a liturgical work for the Catholic burial service. It is, for many, as Johann Adam Hiller boldly wrote in the copied score of 1800, "*Opus summum, viri summi*" (the greatest of all works by the greatest of all masters.)[153]

The story behind Mozart's composition of the Requiem is well-documented by historians but includes some speculation as to whether Mozart believed he was composing his own Requiem as he was gravely ill while composing the work and died leaving it unfinished.[154] The work was commissioned anonymously by Count Franz von Walsegg in memory of his wife, who died in February of 1791. When Mozart died on December 5, 1791, it was left unfinished, and Constanze, his wife, enlisted Joseph Eybler (1765–1846) to complete the work, with Franz Xaver Süssmayr (1766–1803) completing the requiem in February of 1792.[155]

It has been performed in symphony halls and as a funeral mass, notably for Mozart on December 10, 1791,[156] as a memorial for Walsegg's wife, and nearly two centuries later on January 19, 1964 for John F. Kennedy.[157] One apt description of the work is found in the preface to the Eulenburg edition: "The music seems to manifest profound awe of the world to come – the world transcending creed and dogma where man is released from the narrowness of earthly existence."[158]

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[153] William Pole, "The Story of Mozart's Requiem," *The Musical Times and Singing Class Circular* 14, no. 314 (1869): 39, https://doi.org/10.2307/3353988.

[154] Keefe, *Mozart's Requiem*, 8.

[155] Keefe, 2.

[156] Keefe, 3.

[157] Douglas Yeo, "A Fresh Look at Mozart's Tuba Mirum," 28.

[158] Freidrich Blume wrote in the preface to the Eulenburg printing of Mozart, Wolfgang Amadeus. *Requiem: I. Introitus: Requiem Aeternam*. London, England: Ernst Eulenburg & Co. GmbH. iii. https://search.alexanderstreet.com/view/work/bibliographic_entity%7Cscore_movement%7C3338970, iii.

Back to the question, does the trombone solo reflect the message of the text? From a literal standpoint, the answer is no. The glaring discrepancy is that the instrument in Mozart's *Tuba mirum,* which calls forth the dead to rise from their graves at the Last Judgment is the trombone, whereas the Latin text refers to the trumpet. It is widely accepted that the Franciscan monk, Thomas of Celano (c. 1185–c. 1265) wrote the text of the Dies irae,[159] inspired by the book of Zephaniah's prophecy of a future "day of wrath." Luther's Bible (and therefore the German tradition) specifies the trombone (*Posaune*) will call humanity to be judged; however, the King James Version refers to the trumpet:

> The great day of the LORD is near, it is near, and hasteth greatly, even the voice of the day of the LORD: the mighty man shall cry there bitterly. That day is a day of wrath, a day of trouble and distress, a day of wasteness and desolation, a day of darkness and gloominess, a day of clouds and thick darkness, A day of the trumpet and alarm against the fenced cities, and against the high towers.[160]

This prophecy of the Apocalypse and Judgment Day being sounded by the trumpet (in the King James Bible) is further described in I Corinthians 15:51-52, "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."

As a matter of practicality, Mozart's choice to score the *Tuba mirum* solo for trombone was driven by the instrument's chromaticism – the keyed trumpet did not exist for another two years[161] and valves would not be introduced to the trumpet or horn for another two decades after Mozart's death. Additionally, the strong Austro-German perception of the trombone as the

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[159] John Caldwell and Malcolm Boyd, "Dies irae," *Grove Music Online.* 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000040040.

[160] Zephaniah 1: 14-16, King James Version, https://www.biblegateway.com/passage/?search=Zephaniah%201&version=KJV.

[161] Rein Dahlqvist, "Weidinger, Anton," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000030023.

instrument to play the "last trump" of Judgment Day based on Martin Luther's Bible more than two centuries prior cannot be ignored. Mozart's selection of the trombone to call all before the throne to be judged demonstrates an understanding of the instrument's rhetorical theophonic value. Mozart "displays an appreciation far and above that of most of his contemporaries of both the symbolic and affective qualities of the trombone."[162]

The Requiem Mass, *Missa pro defunctis,* or Mass for the Dead commemorates the memory of the faithful departed on All Soul's Day (November 2) and can be performed "on the day or anniversary of the death or burial of a Christian, and also on the third, seventh, or thirteenth day after the burial."[163] The *Dies irae* Sequence was included in the Requiem Mass in Italy from the 14th century and became a part of the Roman Missal in 1570 under Pope Pius V.[164] In order to give appropriate context before and after the trombone's solo in *Tuba mirum*, the text of the *Dies irae* is provided below in Example 5.3 with English translation. The bass solo's text is highlighted which corresponds to the 18-measure trombone solo shown in Example 5.4.

[162] Don L. Smithers, "Mozart's Orchestral Brass," *Early Music* 20, no. 2 (1992): 255–56, http://www.jstor.org/stable/3127882.

[163] Ron Jeffers, *Translations and Annotations of Choral Repertoire* (Corvallis, Or.: Earthsongs, 1988), 62, https://archive.org/details/translationsanno0001jeff.

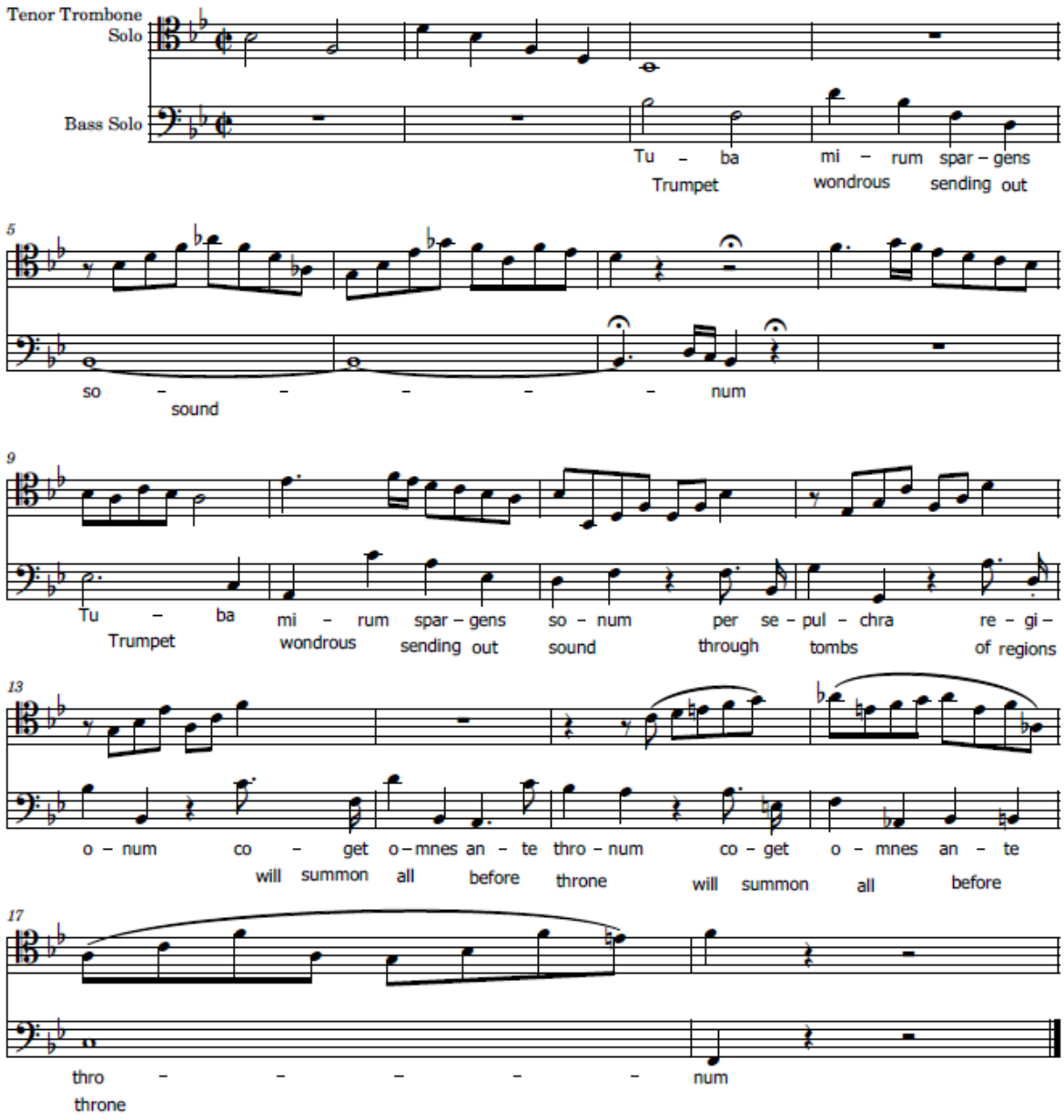
[164] Jeffers, 74.

Example 5.3: Text of the *Dies irae*[165]

Dies irae, dies illa,	Day of wrath, that day
Solvet saeclum in favilla,	shall dissolve the world into embers,
Teste David cum Sibylla.	as David prophesied with the Sibyl.
Quantus tremor est futurus,	How great the trembling will be,
Quando judex est venturus,	when the Judge shall come,
Cuncta stricte discussurus!	the rigorous investigator of all things!
Tuba mirum spargens sonum	The trumpet, spreading its wondrous sound
Per sepulchra regionum	through the tombs of every land,
Coget omnes ante thronum.	will summon all before the throne.
Mors stupebit, et natura,	Death will be stunned, likewise nature,
Cum resurget creatura,	when all creation shall rise again
Judicanti responsura.	to answer the One judging.
Liber scriptus proferetur,	A written book will be brought forth,
In quo totum continetur,	in which all shall be contained,
Unde mundus judicetur.	and from which the world shall be judged.
Judex ergo cum sedebit,	When therefore the Judge is seated,
Quid-quid latet, apparebit:	whatever lies hidden shall be revealed,
Nil inultum remanebit.	no wrong shall remain unpunished.
Quid sum miser, tunc dicturus?	What then am I, a poor wretch, going to say?
Quem patronum rogaturus,	Which protector shall I ask for,
Cum vix justus sit securus?	when even the just are scarcely secure?

[165] Ron Jeffers, *Translations and Annotations,* 67-68.

Example 5.4: *Tuba mirum* from Mozart's Requiem, mm. 1-18[166]



[166] Wolfgang Amadeus Mozart, Requiem, bass solo and trombone solo prepared with MuseScore from *Requiem*, K. 626. (London, England: Ernst Eulenburg & Co. GmbH.), 42-43, with English text literal translations from Ron Jeffers, *Translations and Annotations*, 67. A literal translation of each Latin word into English is provided under the Latin text.

Critics of Mozart's *Tuba mirum* are not offended by Mozart's choice of instrument, being driven from the German tradition of the trombone calling the Dead before God's throne to be judged; however, they do question its style, lack of shock and awe, and what they perceive to be a misalignment with the text, yearning instead for a more dreadful sound to wake the dead to be judged. Douglas Yeo provides a compendium of such statements from critics, a sampling of which follows. Mozart biographer, Alfred Einstein wrote in 1945 that the trombone solo is "...a painful matter—one cannot shake off the impression that the heavenly player is exhibiting his prowess instead of announcing terribly the terrible moment of the Last Judgment."[167] Feste, an author in the *Musical Times,* wrote in 1926 that the trombone solo in the *Tuba mirum* was "complacent" and the music failed to "rise to the height of its tremendous text."[168]And Berlioz, who employed four brass orchestras in his own *Tuba mirum* took offense at the "weak orchestration" and Mozart's seeming lack of alignment of the music with the text, writing "The terrible call meant to resonate throughout the world and wake the dead from their deep slumber is sounded by a single trombone. Why only one, when thirty, even three hundred would not be too many?"[169] Somewhat ironically, in what was meant to be "pointed criticism,"[170] Alec Robertson seems to provide a glimpse into Mozart's true intention behind the gentle mellifluous friendly call of the melody in the trombone solo, writing in 1967 that "The tension so far established is completely dissipated in *Tuba mirum* by the notorious trombone solo, unaccompanied, succeeded by gentle phrases on the solo instrument after the second bar of the

[167] Alfred Einstein, *Mozart: His Character, His Work* (London: Oxford University Press, 1945), 354 as quoted in Douglas Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[168] Feste, "Ad Libitum," *Musical Times,* Vol. 67, no. 998 (April 1, 1926), 315 as quoted in Douglas Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[169] Hector Berlioz, ed, Katherine Kolb, trans. Samuel N.Rosenberg, *Berlioz on Music: Selected Criticism 1824–1837* (Oxford: Oxford University Press, 2015), 88, 170–171 as quoted in Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[170] Yeo, 25.

entry for the solo bass."[171] Robertson's description of the solo having dissipated the previous tension with gentle phrases may be reflective of the faith and hope of a gentle and just judgment, more in alignment with Mozart's view on death: that a life lived in accordance with the word of God means a call to judgment that is not tense, anxious, or fearful, but is welcomed as a homecoming for the believer.

Robertson and the other critics of Mozart's trombone solo in the *Tuba mirum* may not have been aware of Mozart's view on death.[172] Viewed through a different lens, with insight into Mozart's view of death as not something to be dreaded, but something to be welcomed as a friend, the beautiful rising trombone solo in fact does make sense. This insight is gained partially through a letter that Mozart wrote on April 4, 1787, from Vienna to his father in Salzburg, shortly before his passing. Mozart, distressed to learn his father was ill, shared his thoughts on death:

> Death, if we think about it soberly, is the true and ultimate purpose of our life, I have over the last several years formed such a knowing relationship with this true and best friend of humankind that his image holds nothing terrifying for me anymore; instead it holds much that is soothing and consoling! And I thank my God that he has blessed me with the insight, you know what I mean[173], which makes it possible for me to perceive death as the key to our ultimate happiness.[174]

Mozart's belief that for someone who lived according to God's word, death was not something to be feared may have influenced the affect he was trying to achieve through the

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[171] Alec Robertson, Requiem, 71–72, as quoted in Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[172] Yeo points out that these critics may not have been aware of Mozart's view on death in Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[173] As noted by Robert Spaethling, the phrase, "you know what I mean" is a "reference to Mozart's Freemasonic thinking about death, views he assumes his father is familiar with, since Leopold had also joined Mozart's lodge in Vienna," in Robert Spaethling, *Mozart's Letters, Mozart's Life - Selected Letters edited and newly translated by Robert Spaethling* (London: W. W. Norton & Company, Inc., 2000), 389, https://archive.org/details/mozartslettersmo0000moza_j5w7.

[174] Wolfgang Amadeus Mozart, Letter to his father, April 4, 1787 as found in Robert Spaethling, *Mozart's Letters, Mozart's Life,* 389.

trombone solo in his *Tuba mirum.* He ingeniously juxtaposes the beautiful trombone solo against the dreadful text of calling down into the sepulchres for the dead to rise from their graves and stand before the throne of God to be judged. The bass solo is a profound example of Mozart's skill at text painting, deliberately conveying the meaning of the words in the music - going down by octaves, calling down to the graves. However, the trombone solo, at "sepulchra regionum" (down to the graves of all the earth) is incrementally rising. This juxtaposition at first glance may seem illogical, yet the proposal is that Mozart's scoring for the trombone solo here was intentional and deliberate, using the trombone as the voice of God, reflecting his belief in a less wrathful, more lenient judge. The trombone's ascending lines evoke in the imagination the souls of the departed rising in joyful anticipation of their heavenly reward.

Performance Practice

Although the trombone solo continues for some measures beyond what was scored by Mozart himself, this discussion focuses only on the first 18 measures which were composed by Mozart before his death. This excerpt is perhaps the most commonly called for in the trombone audition. Although Mozart's original tempo is *Andante,* marked in cut time, scores today have changed the cut time to common time, and modern recordings convey a wide range of tempos, many of which would not be described as having a walking pace. Another difference between Mozart's original score and modern scores and interpretations is the articulations of the trombone solo. The slur markings found in measures 15-17 are the only ones Mozart specifically indicated, yet some editions and many trombonists today mark additional slurs in the phrase from measures 5-7 and the phrase from measures 8-13.

In today's world, with so many talented and learned trombonists taking auditions for professional orchestras, most of which will require applicants to play the *Tuba mirum*, there is a

standard performance practice, established by long-standing traditions put forth by leading conductors and orchestras. Although tempo and style will ultimately be dictated by the conductor in performances, from a standpoint of historically informed performance, there is merit in encouraging the trombone community to examine Mozart's original marking of tempo and articulation in the *Tuba mirum* solo. Douglas Yeo offers valuable insights into this matter, highlighting the loss of Mozart's original tempo markings in the first printed edition (changing from cut time to common time), the perpetuation of the common time error in orchestral excerpt books, and the addition of slurs in measures 5-7 and 8-13 in later editions.[175] For auditions, the *Tuba mirum* excerpt should be performed with tempo and articulation that aligns with the "mainstream" trend. However, for performance with an ensemble, the recommendation is that, as this is a choral work, where possible, the trombonist should discuss with the conductor their preference for tempo and articulation prior to rehearsal and use the legato or detached style as appropriate that aligns with the conductor's preference.

With insight into Mozart's view on death, his more pastoral setting of the trombone solo makes sense. Unlike Berlioz's statement that the call to raise the dead must be "terrible," Mozart scores a promising invitation for the dead to rise. His more delicate view of death, one of hope and peace, less so of the terrible dread of Judgment Day and fear of God, permeates the trombone solo. The solo opens with a stately arpeggio where the trombone is playing the role of divine orator and calling forth the dead to rise. Trombonists should focus on clarity and deliberateness of articulation, purity and consistency of tone, and resonance of their sound into the space in which they are performing, taking care not to clip the ends of notes, especially the last held low B-flat. The tone color for the opening should be full and bright like a fanfare. After

[175] Yeo, "A Fresh Look at Mozart's Tuba Mirum," 24.

this opening arpeggio, the bass vocalist takes over this stately role while the trombone turns to a more comforting and hopeful sound. Use of a round, warm tone color and natural slurs will help convey the ideas of a bucolic heavenly landscape, and redemption through love. Matching the vocal inflection of the bass singer is another point of consideration – in both the arpeggiated call for the dead to rise and the melodic lines.

Care should be taken regarding spatial considerations and the positioning of the trombone in relation to the bass soloist. A trombonist positioned in the back of the orchestra, with the bass soloist at the front, will want to ensure clarity and volume. Lengthening notes to their fullest will provide a sense of volume and more projection, and the opening arpeggio will need a strong and deliberate front articulation to separate each note while maintaining a broad sound.

Ludwig van Beethoven - *Drei Equali* WoO 30 for four trombones, 1812

Table 5.3: Beethoven, *Drei Equali*, Selection Criteria, Role, and Affect

Title	***Drei Equali* WoO 30 for four trombones**
Composer	Ludwig van Beethoven (1770-1827)
Date	1812
Genre	*Equale*
Selection Criteria / Trombone's Role	The historical use of the trombone to allude to death, the afterlife, the voice and presence of God, and the Last Judgment were still understood into the 19th century, especially in the Austro-German world.[176] These metaphorical connotations of the trombone suited it to *equali* performed at funerals and All Souls' Day. The trombone represents the voice and presence of God in the hymn-like *equali* as a comfort to those remembering the deceased while also reminding the listener of their own mortality.
Affect	Solemn, mournful, cathartic, and contemplative

The first use of the term *equale* (plural *equali*) dates back to the 16th century and referred to vocal works for equal voices (similar instrumentation or voices.) Over the following centuries, *equale* became associated with works of a somber nature played by trombone, often performed in funeral processions; specifically at state funerals in Austria and Germany.[177] Ludwig van Beethoven's *Drei Equali* WoO 30 is a collection of three short *equali* scored for trombone quartet. It is an important work in the trombone chamber repertoire, having been composed by the first notable composer to have included the trombone in a symphony.[178] Chronologically, the *Drei Equali* was composed after Beethoven's inclusion of the trombone in his Fifth and Sixth symphonies, and before his Ninth symphony.

[176] Kemner, "The Choral Sublime."

[177] Andre Fiedler, "The *Equale*," *ITA Journal* 19, No 1 (Winter 1991): 40 and Thomas Scherman, *The Beethoven Companion* Edited by Thomas K. Scherman and Louis Biancolli (Garden City: Doubleday, 1972), 746-747, https://archive.org/details/beethovencompani00thom.

[178] Guion, *A History of the Trombone*, 153.

From the mid-18th century, the understanding of the emblematic nature of the trombone had been well established through text in the church and narrative in the theater and had deeply rooted itself into the Austro-German consciousness as a sign of the divine, the voice of God, associated with worship, the afterlife, and the dead. For Beethoven, who spent most of his life in Vienna, "the trombone represented the voice of divine intervention – as it were, the voice of the Divinity (*Gottheit*) itself. The trombone was quite literally, the *vox dei.*"[179] Beethoven understood the trombone's use as metaphor for the divine and made deliberate choices in his instrumentation of the trombone in his Fifth, Sixth, and Ninth Symphonies, transferring the cultural associations with the trombone into his secular, instrumental music.[180] He also utilized the trombone to symbolize divine power and God's judgment in the setting of the word "judicare" (judge) of the Credo in his *Missa Solemnis*.[181] The power of the trombone's metaphor was also employed in his chamber work for four trombones, *Drei Equali* WoO 30.

In the case of the *Drei Equali,* Beethoven did not choose the instrumentation, but the commission for a work of this genre (*equale*) dictated the use of trombones. According to an account by Franz Glöggl, the son of the *Kapellmeister* at the Linz Cathedral, while Beethoven was visiting with his brother Johann in Linz, he also visited with the *Kapellmeister* daily. Glöggl asked Beethoven to compose an *equale* for trombones to be used on All Souls' Day (November 2) to which Beethoven requested to hear one performed in the style that Linz was accustomed. The *Kapellmeister* brought three trombonists to the house who played an *equale* for Beethoven, who then wrote the three *equali* which Glöggl's trombonists performed.[182] There is some

[179] Levy, "*Vox Dei*," 3.
[180] Levy, 3.
[181] Warren Kirkendale, "New Roads to Old Ideas in Beethoven's 'Missa Solemnis'," *The Musical Quarterly* 56, no. 4 (1970): 669, http://www.jstor.org/stable/740932.
[182] Scherman, *The Beethoven Companion*, 747.

speculation on whether there was a fourth *equale* composed by Beethoven that was scored for six trombones; however, the current state of research does not support that this is anything other than Glöggl's errant memory nearly sixty years after the original composition of the three *equali* in 1812.[183]

Beethoven's *equali* are brief, each shorter than the preceding. The three *equali* are "slow and solemn" and "are written mostly in block chords, like four-voice hymns."[184] The first *equale* is in D minor, the second in D major, and the third in B flat major. There is a recurring rhythmic motif of a dotted half note followed by quarter note in all three *equali.* The significance of the three-to-one rhythmic motif and its alignment with the number of *equali* as potentially symbolic of the Christian trinity cannot be determined, but it is an interesting question to pose.

Upon Beethoven's death, his confidant, Ignaz van Seyfried, set Latin words from the text of the *Miserere mei Deus* to the first *equale* and the *Amplius lave me* to the third *equale.* On March 29, 1827, a multitude of twenty thousand mourners gathered to proceed to Beethoven's funeral, led by a procession of four trombones and sixteen singers who alternately sang and played the *Miserere mei Deus*, "whose melody had been composed by the deceased Master himself."[185] Beethoven's *Drei Equali* were also performed in 1898 at the funeral of William Gladstone, the prime minister of England. The organist of Westminster Abbey, Frederick Bridge, described the performance of the *equali* as falling "upon the ears of the great congregation in tones of weird solemnity and exquisite pathos."[186]

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[183] Howard Weiner, "Beethoven's Equali (WoO 30): A New Perspective," *Historic Brass Society Journal,* 14 (2002): 215, https://www.proquest.com/scholarly-journals/beethovens-equali-woo-30-new-perspective/docview/1473905/se-2.

[184] Scherman, *The Beethoven Companion*, 747.

[185] Scherman, 1101-1103.

[186] Herbert, *The Trombone*, 162.

Performance Practice

Beethoven's original score did not specify the trombone voicing for each of the four parts of his *equali.* The score is notated in alto clef for trombone parts 1 and 2, tenor clef for trombone part 3, and bass clef for part 4. However, this notation does not necessarily imply the traditional use of alto, tenor, and bass trombones. We cannot know whether Beethoven considered "equal voices" to mean each voice was performed by a member of the trombone family, or whether his vision of equivalently voiced instruments meant all tenor trombones. Beethoven's notation could have implied alto, tenor, and bass trombone instrumentation, especially if his goal was to "create a chorale-type sound in which the trombones blend well – a reference to the traditional, vocally inclined trombone parts."[187] Although the range of each of the four parts is achievable on tenor, performance on a family of "equal voiced" instruments with alto, tenor and bass represented has a more pleasing sonority than that of all tenor trombones. Additionally, the first trombone part is more taxing on the performer when played on tenor trombone than with the higher tessitura of the alto trombone. Trevor Herbert's inclusion of the first twenty-five measures of the *Equale 1* in his book *The Trombone* assigns the four parts to alto, tenor, tenor, and bass which is the instrumentation that is presented in this lecture recital.[188] Another example to examine when considering the question of instrumentation for an *equale* is Anton Bruckner's *Zwei Equali für drei Posaunen.* Although composed thirty-five years after Beethoven's, Bruckner's *equali* specify parts for alto, tenor, and bass trombone.[189] This helps establish a possible trend of best performance practice.

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[187] Kemner, "The Choral Sublime."
[188] Herbert, *The Trombone,* 164.
[189] Karl Hinterbichler, "Zwei Aequale Für Drei Posaunen," *ITA Journal,* 04 (2020): 75, https://www.proquest.com/magazines/zwei-aequale-für-drei-posaunen/docview/2408554875/se-2.

Trombonists should aim for the goals of solemnity and exquisite pathos in their performance of Beethoven's *Drei Equali,* treating the performance with respect due at a funeral or somber occasion. A round and resonant tone color helps to convey solemnity. With the *sforzandos* resist the urge to brighten the tone, articulate considerably harder, or play considerably louder. Instead, think of the weight of sorrow at a funeral, and convey this through the trombone as a weight pressing down. The trombone, when utilized in a theophonic role such as this, reminds the listener –in similar fashion to the Moravian's death announcement with a trombone chorale – that death comes to us all. The performance of the *Drei Equali* should be seen as a potential cathartic experience for the audience, validating grief associated with the death of a loved one.

Hector Berlioz - Symphonie Fantastique, 1830

Table 5.4: Berlioz, *Symphonie Fantastique*, Selection Criteria, Role, and Affect

Title	***Symphonie Fantastique***
Composer	Hector Berlioz (1803-1869)
Date	1830
Genre	Symphony
Selection Criteria / Trombone's Role	The trombone plays the *Dies irae* melody. Although as Berlioz states, the theme is used "in a parody," it still evokes the funereal, imagery of God's wrath, the Last Judgment, and the soul's destiny. The trombone's association with the divine enhances the significance of Berlioz's reference to Judgment Day.
Affect	This excerpt evokes fear and shock at the imagery of wickedness, madness, hell, and the apocalypse.
Excerpt	*Dies irae* quotation in the last movement, *Hexensabbath -Song d'une nuit du Sabbat*

Continuing a chronological exploration of the theophonic trombone and its representation of the divine leads to an examination of Hector Berlioz's *Symphonie Fantastique*, in particular the *Dies irae* quote in the fifth and final movement, *Hexensabbath - Song d'une nuit du Sabbat.*

Berlioz wrote a detailed program for the symphony to be distributed to the audience for their consideration "in the same way as the spoken words of an opera, serving to introduce the pieces of music, whose character and expression it motivates."[190] The programmatic *Symphonie Fantastique* is autobiographical, inspired by Berlioz's infatuation with the actress Harriet Smithson, whom he later married.[191] His program notes describe the events and emotions of a

[190] Peter J. Burkholder and Claude V. Palisca, *Norton Anthology of Western Music*,8th ed., (New York: W.W. Norton and Company, 2019), 617.

[191] Hugh Macdonald, "Berlioz, (Louis-)Hector," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000051424.

young musician who falls in love. Every time his beloved comes to mind a musical idea also comes to mind as a "double *idée fixe*." The emotions described in the program notes of the first three movements are varied including joy, passion, rage, jealousy, confusion, and hope.[192] The program for the fourth movement, "March to the Scaffold," describes how the artist, believing that his love will not be returned, attempts suicide with opium, but is instead plunged into a hallucinatory nightmare where he dreams he killed his beloved, is marched to a scaffold, and is executed. The program notes for the fifth and final movement, "Dream of a Witches' Sabbath" are included in their entirety below:

> He sees himself at the witches' sabbath, in the midst of a ghastly crowd of spirits, sorcerers, and monsters of every kind, assembled for his funeral. Strange noises, groans, bursts of laughter, far-off shouts to which other shouts seem to reply. The beloved tune appears once more, but it has lost its character of refinement and diffidence; it has become nothing but a common dance tune, trivial and grotesque; it is she who has come to the sabbath…A roar of joy greets her arrival…She mingles with the devilish orgy…Funeral knell, ludicrous parody of the *Dies irae,* sabbath dance. The sabbath dance and the *Dies irae* in combination.[193]

The *Dies irae* melody, shown in Example 5.5, has been used by composers as either part of their setting of the Requiem Mass or to create an atmosphere of wickedness, madness, nightmares, and the supernatural, all subjects of keen interest in the Romantic period.[194] Berlioz employs the *Dies irae* melody in a secular context to evoke the apocalyptic imagery of Judgment Day, the day of wrath, where "the world shall dissolve in ashes" and "the trumpet, scattering a wondrous sound through the tombs of all lands, shall drive all unto the Throne."[195] The minor key of the medieval chant's melody, its lower tessitura, and its descending phrases all support an

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[192] Nicholas Temperley, "The 'Symphonie Fantastique' and Its Program," *The Musical Quarterly* 57, no. 4 (1971): 597, http://www.jstor.org/stable/741260.

[193] Hector Berlioz, Symphonie Fantastique Program Notes, as quoted in Nicholas Temperley, "The 'Symphonie Fantastique' and Its Program," 598.

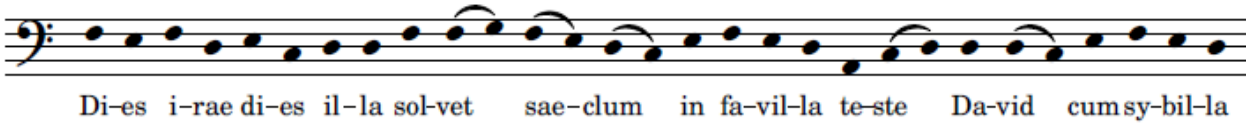
[194] Robin Gregory, "Dies Irae," *Music & Letters* 34, no. 2 (1953):134, http://www.jstor.org/stable/730837.

[195] The instrument calling forth the dead from their tombs is the trumpet in the Anglo-Saxon tradition but is the trombone in the Austro-German tradition. Robin Gregory, "Dies Irae," 135.

affect of dread and anxiety. This melody was familiar enough to 19th-century audiences to evoke the words of Thomas Celano's portrayal of Judgment Day and the Biblical verses on which it was based. This transference of association into secular music is described by Malcolm Boyd as follows:

> For more than 750 years Thomas a Celano's magnificent poem, a graphic portrayal of the Day of Judgment, has struck fear into the mind of the believer and wrung repentance from the heart of the sinner. By a process of gradual assimilation in secular music the terror of Celano's last judgment has become more generalized, and the melody has acquired connotations of malevolence, devilry and witchcraft which have no place in the original text.[196]

Example 5.5: *Dies irae* chant melody[197]



Example 5.6: Text of the first stanza of the *Dies irae*[198]

Dies irae, dies illa,	Day of wrath, that day
Solvet saeclum in favilla,	shall dissolve the world into embers,
Teste David cum Sibylla.	as David prophesied with the Sibyl.

The trombone is tacet in the first three movements of the *Symphonie Fantastique,* enhancing its significance and sacred associations in the "March to the Scaffold," and "Dream of a Witches' Sabbath." In the latter, the trombone's theophonic essence amplifies the imagery of the *Dies irae* motif, evoking the imagery of the text shown in Example 5.6. Berlioz's strategic integration of the trombone in this capacity not only enriches the funereal atmosphere, owing to

[196] Malcolm Boyd, "'Dies Irae': Some Recent Manifestations," *Music & Letters* 49, no. 4 (1968): 348, http://www.jstor.org/stable/732291.

[197] *Dies Irae* chant melody with Latin text entered in MuseScore based on John Caldwell and Malcolm Boyd, "Dies irae."

[198] Ron Jeffers, *Translations and Annotations,* 67-68.

the instrument's historic use, but also evokes themes of the Last Judgment and divine retribution, accentuating the sacrilegious nature of defiling the sacred ritual of the Mass for the Dead. The message Berlioz intended in his setting of the *Dies irae* in the Witches' Sabbath is not one of hope of eternal life and forgiveness of sins that Mozart alludes to in his *Tuba mirum* but is of terror and dread with the grotesque juxtaposition of the witches' celebratory round dance seemingly mocking the eschatological imagery of the *Dies irae* motif.

Although Berlioz did not have the Austro-German background of Mozart, Beethoven, or Liszt, his orchestration of the trombone along with his *Traite d'instrumentation,* published in 1843, reveal his understanding of the instrument's rhetorical significance and representation of the divine. Berlioz perpetuated the trombone's theophonic role and used it as an extended metaphor in his own works, notably his *Symphonie Fantastique* (1830), his Requiem (*Grande Messe des Morts*, 1837), and as a solo orator in his Grand Funeral and Triumphal Symphony (*Grande Symphonie Funèbre et Triomphale*, 1840.)[199]

Recalling insights from Chapter two, a key element in shaping the trombone's theophonic significance lies in its timbre, characterized by Berlioz in his treatise as "religious," capable of "savage orgiastic outbursts," and having the ability to "chant like a choir of priests," while also possessing the power to "awaken the dead or doom the living with their fearful voices."[200] Although Berlioz does not explicitly cite the "Dream of a Witches' Sabbath" as an illustration in his treatise, his observations regarding the trombone's tone and function effectively encapsulate its role within the finale of the *Symphonie Fantastique.*

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[199] William Tracy Collins, "Berlioz and the Trombone," (DMA diss., University of Texas at Austin, Austin, 1985), 100, https://www.proquest.com/dissertations-theses/berlioz-trombone/docview/303402475/se-2.

[200] All of these descriptions of the trombone and its tone are found in Berlioz's treatise, Hector Berlioz & Richard Strauss, *Grand traite' d'instrumentation et d'orchestration modernes*, in *Treatise on Instrumentation*, 302.

Performance Practice

To achieve the desired impact and evoke fear, shock, and imagery of the hellish scene, the trombone section should take into consideration note shape, dynamics, section balance, and prominence of articulation. Leading up to the *Dies irae* motif in the Finale, church funeral bells are heard, followed by the slow *Dies irae* theme introduced by the tubas and bassoons on whole notes. This is later repeated in condensed rhythmic form as *forte* half notes on the trombones fifteen measures prior to rehearsal 67. The trombones play the motif again, seven measures after rehearsal 81 as *marcato* whole notes at *fortissimo*. The *fortissimo* here should be "menacing and terrifying,"[201] evoking images of wrath and power. The trombone section should pay close attention to the *marcato* marking, emphasizing the beginning of the note followed by a quick decay. Strive for a bright tone color, imitating funeral bells, to support the association with death and emotional response to the debauchery and parody of the Mass for the Dead.

Section rehearsal is important to ensure the proper blend and balance of *Dies irae* motif, being aware of unison moments as well as when the section breaks out into harmony. During unison moments, focus primarily on being in tune, and resist the urge to outplay each other. Being in tune will help project these moments in and of itself. The principal trombone should take care not to overpower the orchestra, much less the section. In moments of harmony, the second trombone should play louder than in unison moments to support the principal player but also to bring forward the inner voice. The inner voice is important for the quality of chords to be heard, as they are typically the part that gets assigned the color tones (thirds and sevenths.) Each time the *Dies irae* melody is played, there should be no vibrato, but a dark, resonant sound to

[201] Berlioz writes in his treatise that "In fortissimo [the trombone] is menacing and terrifying, especially if the three trombones are in unison or if at least two are in unison and the third takes the octave of the same tone." Berlioz, *Treatise,* 305.

emphasize the fear of the Last Judgment. Although the half and whole notes of the *Dies irae* motif are not technically challenging, the trombone section plays a key role in the juxtaposition of the divine and demonic throughout the final movement of the piece. Keep in mind the dramatic intent and rhetorical value of the trombone performing this centuries-old Gregorian chant which carries the weight of the trombone's theophonic role in the Austro-German tradition as the instrument to call forth the dead from all regions to rise and stand before God to be judged.

Franz Liszt – *Hosannah! Choral für Bassposaune und Orgel*, 1867

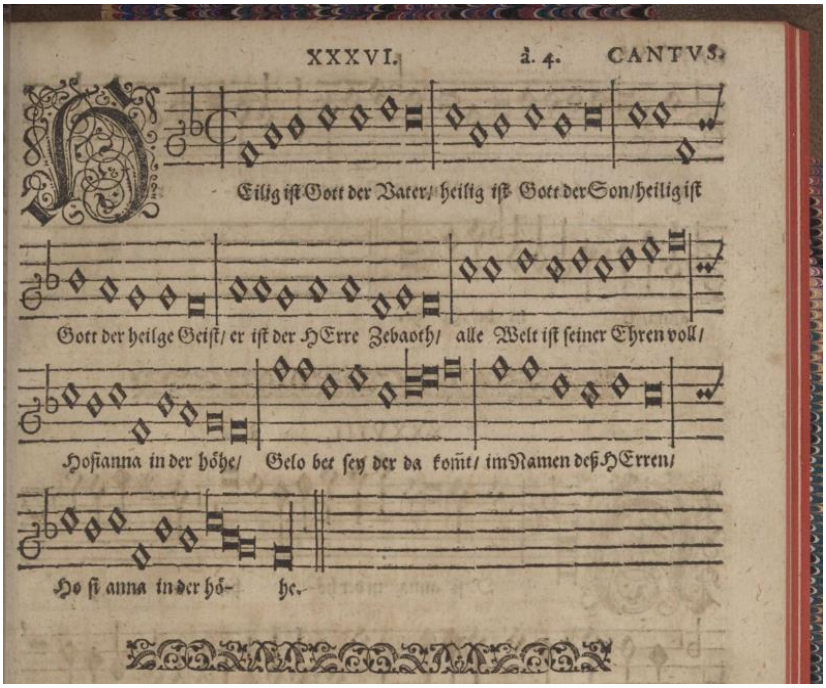
Table 5.5: Liszt, *Hosannah!* Selection Criteria, Role, and Affect

Title	***Hosannah! Choral für Bassposaune und Posaune***
Composer	Franz Liszt (1811-1886)
Date	1862- 1867
Genre	Offertory, or *Sontags-Posaunenstuck* (Sunday Trombone Piece)
Selection Criteria / Trombone's Role	Based on the words of Michael Praetorius' chorale, *Helig ist Gott der Vater* (Holy is God the Father), the trombone is used to praise God.
Affect	Joy, exaltation, praise

Use of the organ in church settings predates that of the trombone, and both instruments have been associated with the church since at least the 15th century. When combined in a song of praise, the organ and trombone resonate with centuries of divine symbolism and rhetorical significance. Liszt's *Hosannah* is referred to in the literature under several names: *Hosannah; Eine Concertant für Posaune und Orgel;* and *Hosannah! Choral für Bassposaune und Orgel (ad libitum.)*[202] The work is a call to rejoice and is slow and majestic. The character of the piece reflects the text of the chorale on which it was based, *Heilig ist Gott der Vater* (Holy is God the Father.) The chorale is number 36 in the fifth volume of Michael Praetorius' 1607 nine-part collection *Musae Sioniae*, shown in Figure 5.1, with original German text and English translation shown in Example 5.7.

[202] Donald Pinson, "History and Current State of Performance of the Literature for Solo Trombone and Organ," (DMA diss., University of North Texas, Denton, 2008),9-10, https://www.proquest.com/dissertations-theses/history-current-state-performance-literature-solo/docview/304539786/se-2, 9-10.

Figure 5.1- *Heilig ist Gott der Vater* from Michael Praetorius' 1607 *Musae Sioniae*[203]



Example 5.7: Lyrics to the chorale, *Heilig ist Gott der Vater*[204]

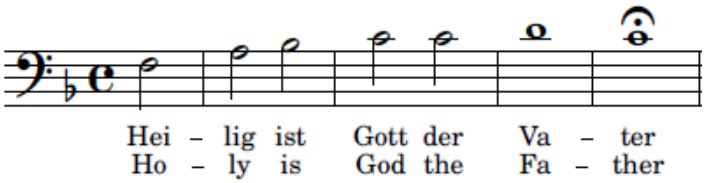
Heilig ist Gott der Vater	Holy is God the Father
Helig ist Gott der Sohn	Holy is God the Son
Heilig is Gott der helig Geist	Holy is God the Holy Ghost
Er ist der Herr Zebaoth	He is the Lord of the sabbath
Alle Land sihn seiner Ehren voll	All lands are full of his honor
Hosiana in der Hohe	Hosanna in the highest

[203] Michael Praetorius, *Musae Sioniae, Geistlicher Deutscher in der Christlicher Kirchen ublicher, Lieder und Psalmen mit II. III. IV. V. VI. VII. VIII. Stimmen, Fünffter Theil,* Volume 5, Helmstedt,1607, XXXVI (36), facsimile scan at Royal Library of Belgium, https://uurl.kbr.be/1562101.

[204] Praetorius, XXXVI (36).

For a work of interest by a major composer in both the organ repertoire and trombone repertoire,[205] there is a surprising scarcity of scholarly study on Liszt's *Hosannah.* However, Pinson describes the work as being modeled on the chorale fantasia, where fragments of the chorale melody are inserted, sometimes altered and transposed, with a middle section that is hymn-like.[206] The chorale melody of the first stanza of the first verse is shown in Example 5.8. Liszt dedicated the work to Eduard Grosse, his friend, and the trombonist in the Weimar Court Orchestra.[207] It is referred to as a "Sontags-Posaunenstück" (Sunday trombone piece)[208], as it was "subsequently often played in churches."[209]

Example 5.8: Melody of first stanza of first verse of *Heilig ist Gott der Vater*[210]



Born in Hungary, Liszt was a piano virtuoso and prodigy. He was a devout Catholic, had a strong interest in church music, and was drawn to the organ for its religious associations.[211] After a successful career as a piano virtuoso, he retired in 1849 to Weimar and turned to composing, conducting and teaching.[212] While we cannot definitively ascertain Liszt's reasons for selecting the trombone for *Hosannah!,* other than his dedication to friend and trombonist Eduard Grosse, it is worth noting that by the early 19th century, trumpets and horns had valves

[205] Donald Lynn Pinson, Jr. notes that as evidenced by organ discography and trombone discography that the work is of interest to both organists and trombonists in Donald Pinson, "History and Current State of Performance of the Literature for Solo Trombone and Organ," 36.

[206] Pinson, 10.

[207] Pinson, 10.

[208] Pinson, 10.

[209] "Hosannah, Liszt, Franz," 2 on Christian Lindberg, *The Sacred Trombone,* BIS-CD-488, 1991,discography notes, 4.

[210] Praetorius, *Musae Sioniae,* XXXVI (36).

[211] Harvey Grace, "Church and Organ Music. Liszt and the Organ," 357.

[212] "Franz Liszt," 516.

and could have been considered for this chromatic work. Liszt, with his strong associations with the Catholic church and being a native German speaker, would have recognized the Austro-German perception of the trombone's rhetorical connection to God and the afterlife.

Performance Practice

Historically informed performance ideals such as performing works on original instrumentation or at least modern-day replicas of the instruments during the time of composition are commendable in that it allows for a deeper appreciation of the composition, hearing the work as the composer would have had in mind at the time of the premiere. Although scored for bass trombone, the modern tenor trombone more closely resembles what Liszt referred to as a bass trombone in 1862. If played on a modern bass trombone, a more full-sounding *fortissimo* can be achieved in the lower register than on a tenor;[213] however the range is well-suited to the modern tenor trombone. When it comes to tempo, the marking on the score is *Largo maestoso;* however, care should be taken to not turn this hymn of praise into a funeral dirge, and to reflect, as much as possible, the statements of praise and adoration, reflecting the words of the original chorale on which it is based.

In addition to being mindful of the tempo, performers should strive for a vibrant and rich tone color reflecting God's majesty. This will enhance the emotional impact and reflect the joy, exaltation, and praise represented in the text of the chorale on which it is based: "Holy is God the Father… All lands are full of his honor. Hosanna in the highest."

A survey of available recordings suggests that this work is prefaced with the traditional chorale, *Helig ist Gott der Vater,* being sung. Burghard Schloemann, editor of the Schoff edition of the *Hosannah* suggests this method of performance in his preface to the work. In settings

[213] Pinson, "History and Current State of Performance," 9.

where singers are available, or the trombonist is comfortable doing so, the recommendation is to sing the chorale with program notes of its translation prior to performing the *Hossanah.*

Stepjan Šulek -*Sonata (Vox Gabrieli)*, 1973

Table 5.6: Šulek, *Sonata* (*Vox Gabrieli),* Selection Criteria, Role, and Affect

Title	*Sonata (Vox Gabrieli)*
Composer	Stepjan Šulek (1914-1986)
Date	1973
Genre	Trombone Solo with piano accompaniment
Selection Criteria / Trombone's Role	With no extant program notes from the composer himself, selection of the work for inclusion in this project is guided by the widely accepted interpretation that the title alludes to the angel Gabriel playing the horn of Judgment Day.
Affect	Introspective, hopeful, desperate, apocalyptic

Stepjan Šulek (1914-1986) was a Croatian violinist, composer, educator, and conductor.[214] Šulek's expressive compositional style contrasts "dramatic tension" with "sincere lyrical" phrases, both of which are heavily employed in his work, *Sonata Vox Gabrieli* (Voice of Gabriel).[215] This piece was commissioned by the International Trombone Association in 1973, and is "one of the most performed sonatas and cornerstones of the solo trombone repertoire."[216] This Neoclassical work is Šulek's vision of the end of the world, with Gabriel announcing Judgment Day.

The angel Gabriel, mentioned in both the Old and New Testaments, serves as a divine messenger, conveying messages of both solemn forewarnings and joyous announcements. From interpreting Daniel's visions in the Book of Daniel (Daniel 8:16) to heralding the births of significant figures like John the Baptist (Luke 1:19) and foretelling the coming of the Messiah to

[214] Eva Sedak, "Šulek, Stjepan," *Grove Music Online.* 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027097.

[215] Editions BIM, "Stepjan Šulek," https://www.editions-bim.com/composers/stepjan-sulek.

[216] Michael W. Hudson, "The Life and Career of William F. Cramer: Pedagogue, Scholar, and Performer," *Journal of Historical Research in Music Education* 41, no. 1 (2019): 88-89, https://www.jstor.org/stable/26776566.

the Virgin Mary (Luke 1:26-36), Gabriel embodies a duality in his messages that mirrors the multifaceted role of the trombone in representing the divine.[217]

Šulek's choice of title, *Vox Gabrieli*, and the resulting rhetorical imagery evoked through this work, might have been informed by the large presence of the Serbian Orthodox Church in his home country, Yugoslavia, which revered the angel Gabriel as a significant celestial being in the Christian narrative.[218] Some Serbian Orthodox Churches are dedicated to and named for Gabriel,[219] with celebrations on March 26 and July 13.[220] There is no specific verse in the Bible naming Gabriel as the angel responsible for sounding the horn of Judgment Day. However, Gabriel is generally recognized as the one who tells of the resurrection of believers in the second coming and sounds the last horn (Luke 1:32-33, 1 Thessalonians 4:16).

Although this theological belief is popular, it is non-biblical: there are five examples from the New Testament of how the dead are to be raised from their sleep, none of which name Gabriel as the voice or trumpeter.[221] The prevailing notion that Gabriel is indeed the one to blow the last trump shares an almost parallel etymological connection with the trombone's association with the sacred: originating from biblical references, from which human assumptions emerged which were perpetuated through art and literature over the centuries, reinforcing a folkloric association. Vernon McCasland identifies two non-biblical sources where Gabriel is named as

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[217] The author is referring to the trombone's duality in representing the wrath and judgment of God but also representing a more lenient God of redemption through love.

[218] Note that demographic data on religion in Yugoslavia from the 1970s is not readily available. However, in 2002, sixty-five percent of the Yugoslavian population identified as members of the Serbian Orthodox Church based on data from the US Department of State Archive, "International Religious Freedom Report 2002 for the Federal Republic of Yugoslavia," irf/2002/13991.htm.

[219] John R. Hinnells, *The Blackwell Dictionary of Eastern Christianity* (Oxford: John Wiley and Sons, Inc,1999), 29-31,https://archive.org/details/blackwelldiction0000unse_d0l0.

[220] Serbian Orthodox Church, "Holy Archangel Gabriel," http://arhiva.spc.rs/eng/holy_archangel_gabriel.html

[221] Vernon McCasland, "Gabriel's Trumpet," *Journal of Bible and Religion* 9, no. 3 (1941): 159–161,http://www.jstor.org/stable/1456405. (McCasland lists Matthew 24:31, John 5:25-29, I Cor. 15:52, I Thess. 4:16, and Revelation 8-11 as New Testament verses on how the dead are to be raised.)

the one to sound the last trump: an Armenian illuminated manuscript from 1455 depicting Gabriel sounding his trumpet as the dead climb out of their graves,[222] and John Milton's *Paradise Lost* of 1667.[223] Further research identified a third source for this popular, yet non-biblical theological belief where Gabriel is named as sounding the last trump: John Wycliffe's 1382 tract, *De Ecclesiae Domino.*[224]

Šulek utilizes various styles throughout the sonata to reflect the multiple messages that Gabriel delivers: ominous and foreboding, joyful and optimistic, and finally apocalyptic, sounding the last calls for the end of the world. The piece opens in B-flat minor with "dense harmonic texture"[225] provided by an active and widely reaching piano part while the trombone sings overtop with a rich melody centered around the dominant (F3). The tonic, B-flat, is not achieved until rehearsal A, but even then, is just a glimpse, a fleeting moment that fades away into a fourths progression leading back to the dominant. All the tonic arrivals are deliberately undermined, creating a sense of unrest that permeates the rest of the piece, until the very end with the "Taps"-like motive providing the final perfect authentic cadence.

The end of the world is foreshadowed with a rhythmic allusion to the military "Taps" bugle call, played as a tritone, foretelling the end of a day, or perhaps in this case, the death of an age. This motif is first introduced five measures before rehearsal A as shown in Example 5.9.

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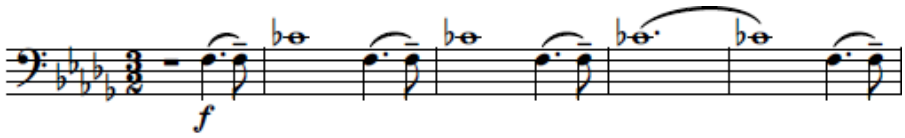
[222] McCasland, "Gabriel's Trumpet," 159-161.

[223] Reference to *Paradise Lost* as a source for the popular belief that Gabriel sounds the Last Judgment Call is found in McCasland, and Douglas Yeo in his commentary on "The Story of a Trombone" by Mrs. Frank M'Carthy published in the April 21 International Trombone Association Journal, Volume 49, Number 2. https://www.yeodoug.com/articles/Yeo_MCarthy_ITAJ_April_2021_Story_of_a_Trombone.pdf

[224] John Wycliffe, *Tracts and treatises of John de Wycliffe : with selections and translations from his manuscripts, and Latin works* (London : Printed for the Society by Blackburn and Pardon,1845), 79, https://archive.org/details/tractstreatiseso00wycl/page/78/mode/2up?q=gabriel.

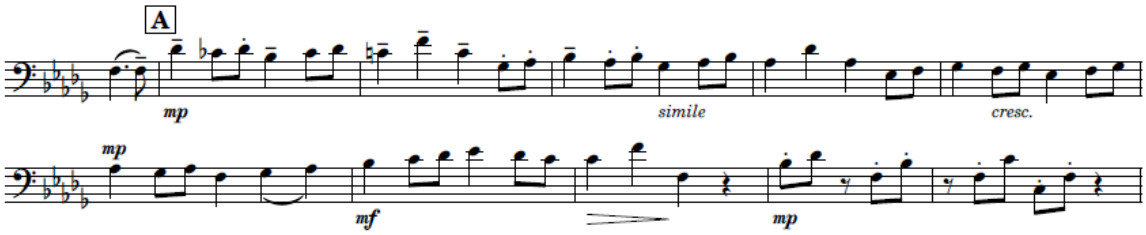
[225] Rebecca Haines, "Tenor Trombone Recital," 2014, https://scholarworks.wmich.edu/cgi/viewcontent.cgi?article=3610&context=honors_theses.

Example 5.9: *Vox Gabrieli*, "Taps" rhythmic motif, five measures before rehearsal A[226]



Directly following the first occurrence of this motif, the piece transitions to an almost nostalgic melody at rehearsal A, shown in Example 5.10, with imitation between the piano and trombone and continued foreshadowing of Judgment Day.

Example 5.10: *Vox Gabrieli,* "Nostalgic theme" leading into imitative section[227]



While the melodies at rehearsal B exude heartfelt beauty, a lingering sense of longing and sadness pervades much of the piece with the recurring use of tritones. The mood turns to desperation at rehearsal K as the melodies in the trombone become more technical and accented – signifying the day of wrath and eternal damnation for those who did not repent. At the very end of the sonata, the final "Taps" are played on Judgement Day.

Performance Practice

Considering Šulek's origins in the former Yugoslavia where the Serbian Orthodox Church reveres Gabriel, and the tradition ascribing to Gabriel the task of sounding the horn heralding Judgment Day, the performer should embody the role of a skilled and compelling orator, imploring humanity to repent.

[226] Stepjan Šulek, *Sonata (Vox Gabrieli),* (Vuarmarens, Switzerland: The Brass Press/Editions Bim (Jean-Pierre Mathez), 1975.

[227] Šulek, *Sonata (Vox Gabrieli).*

All of the notes in the first section of the sonata are marked *tenuto* and should be played as long as possible, continuing the sound through each note to the next with no breaks. Allow the sound to ring out through the hall at the end of a phrase rather than abruptly cutting off the sound at the end of the note to represent the declamatory nature of Gabriel speaking a message of such importance. The yearning and waiting established through the *tenuto* markings quickly turn into a foreboding warning with the pickups to 4 measures before rehearsal A, shown in Example 5.9. This is subtly reminiscent of the "Taps" bugle call, with the same rhythmic pattern and recurring use of fourths; however, Šulek uses the interval of a tritone (often referred to as the Devil's interval)[228] rather than a perfect fourth; instead of honoring the dead, it sounds a question, and serves as a warning for all who will die on Judgement Day without redemption. Each time a performer plays the "Taps" motive in this Sonata, they should pay close attention to their articulation regarding the repeated note before the perfect fourth or tritone: for instance, in its first occurrence before rehearsal A, don't be confused by the slur marking going over the second F natural which is marked *tenuto*. This indicates that the sound should not stop, but there should be a clear and deliberate articulation on the second F before moving to the C-flat.

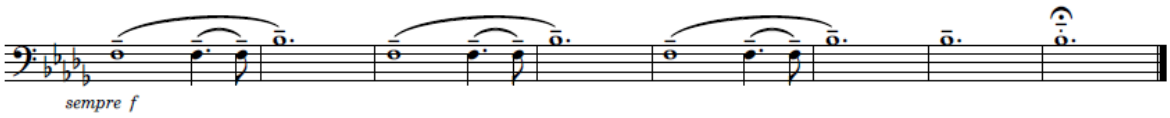
Following this warning, at rehearsal A, shown in Example 5.10, a contrasting theme emerges – one that exudes a lighter, more playful and nostalgic essence, showcasing the instrument's duality: threatening, yet whimsical. It is crucial to pay close attention to the articulation markings that Šulek adds to each individual note, and refrain from taking artistic liberties in this regard; adhering to these will sell the desired affect, then it is up to the performer to add their own emotional input to the performance to convey the sense of mystery and

[228] A tritone is regarded as an unstable interval and nicknamed as "*diabolus in musica*" in William Drabkin, "Tritone," *Grove Music Online*, 2001, https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028403.

foreboding that should be portrayed. Although Gabriel's message conveys hope and the chance for redemption, an underlying sense of foreboding persists, hinting at the impending Apocalypse.

The Sonata continues to go back and forth between lighter, sweet, comforting melodies to ominous "bugle" calls. Finally, at K the momentum is solely towards the Apocalypse with wild driving chromatic motives in the piano followed by accented chromatic lines in the trombone with the indication, "*disperatamente*," perhaps signifying the desperation of the lost who did not heed the call and are now too late for redemption. Shown in Example 5.11, the piece ends with the "Taps" rhythmic motif repeated three times, this time as a perfect fourth, marked *sempre forte* with the final held B-flat in the trombone being met by a minor B-flat chord in the piano, representing the tragic nature of the end of days. While there are no dynamic indications differentiating these three repetitions, becoming more and more deliberate and declamatory with each one can add to the sense of finality.

Example 5.11: *Vox Gabrieli*, last eight measures[229]



[229] Stepjan Šulek, *Sonata (Vox Gabrieli)*.

CHAPTER 6

CONCLUSION

As shown in Chapter 2, the trombone's role as proxy for the divine and manifesting God through its sound has an interesting provenance. Originating with its unique timbral characteristics and chromaticism, it was ideal for doubling voices in early church music, and absorbed the textual associations embedded within the sung words, establishing a profound connection with the voice of God, death, and the Last Judgement. Martin Luther, capitalizing on the familiarity of the instrument through church settings, introduced the trombone as an anachronism in his Bible translation in 1534, translating various Greek and Hebrew instruments to "*Posaune*" seventy-two times, implying the trombone's existence in ancient times. The instrument's Biblical association was then perpetuated with 18th-century German treatises and encyclopedias, reinforcing the Austro-German perception that the trombone represented the divine.

In Chapter 3, the rhetorical value of the trombone and its capacity for conveying a wide spectrum of emotions was examined. Statements from esteemed musicologists, historians, and composers on the orchestration of the trombone were examined through the lens of the trombone's rhetorical value in driving various affects in listeners. This versatility positions the trombone as particularly well-suited for its theophonic role as divine proxy, portraying both extremes of emotion associated with Christianity: joy and exultation of salvation in contrast with fear and dread associated with the wrath of God.

After the trombone's identity became intertwined with choral texts, solidified by Luther's Bible translation, and reinforced by references in encyclopedias and treatises, its symbolic representation of the divine—manifesting the voice, presence, and wrath of God through music—was refined through its integration into liturgical compositions, *equali, ombra*-style opera, and symphonic works.

In Chapter 4, sample works were analyzed from liturgical and secular genres where the trombone represents the voice, (*vox Dei),* presence (*coram Deo*), and wrath of God, the Last Judgment, and death. Although the use of the trombone was heavily skewed towards depicting God's wrath and judgment, the chapter also includes a few representational works where the trombone provides a joyous affect or represents divine forgiveness.

In Chapter 5, six different works, representing different genres and spanning a period from the 18th through the 20th century, are examined in more detail. From opera, Mozart's *Don Giovanni* reserves the trombones for only those scenes where the dead Commendatore's statue, God's ghostly messenger, speaks. Mozart utilized the trombone's inherent rhetorical value to enhance the statue's offer of repentance, Don Giovanni's rejection, and his eternal punishment: hell. From Mozart's Requiem in D minor, the 18 measure *Tuba Mirum* solo juxtaposes wrath and the Last Judgment with a beautiful trombone obbligato that when examined through Mozart's view of death as a welcome homecoming, is seen as a promising, hopeful invitation for the dead to rise for their heavenly reward. Beethoven's *Drei Equali,* fitting for All Soul's Day, funerals, and solemn occasions, remind us of our mortality, and invite introspection into the state of one's soul. Berlioz's orchestration of the trombones in the *Dies irae* motif of his *Symphonie Fantastique,* although used as a parody, serves its purpose to conjure images of the day of wrath, prophesied in Zephaniah 1: 14-16. Liszt's *Hosannah* presents the other side of the trombone's

theophonic role, using the instrument as a vehicle to praise God. The last work performed in the lecture recital, Stepjan Šulek's *Sonata (Vox Gabrieli),* exemplifies the trombone as the voice of God (through Gabriel) conveying messages that evoke a myriad of emotions intertwined with Christianity and the eschatological realm. These range from hopeful yearning for heavenly realms, to the solemn consideration or rejection of warnings to repent, to the heart-wrenching despair evoked by the echoes of "Taps," signaling the conclusion of an era and the impending end of the world.

The topic of study for this project—employing the trombone as a divine proxy within musical compositions—warrants deeper investigation. Suggested future research avenues might involve categorizing works where the trombone assumes its theophonic role, with a specific focus on distinguishing between those where it manifests mythological gods and those depicting the Christian God. Furthermore, delving into the trombone's function as a theophonic rhetorical device, juxtaposing themes of judgment with those of redemption, offers a captivating prospect for advancing both musical and compositional analysis.

In closing, the intention in coining the term "theopony" and "theophonic" with an "o" as an alteration of the word "theophany" is to highlight the trombone's phonic value as a rhetorical manifestation of the voice, presence, wrath, and praise of God for more than five centuries. This project underscores the trombone's theophonic role in both sacred and secular music, elucidating the underlying rhetorical messages conveyed and the diverse range of emotions evoked in the listener that span from despair and fear of eternal damnation to the joy and hope of salvation through divine intervention. The insights explored in this project serve as pedagogical resources, intended to benefit both aspiring trombonists aiming to master their craft and composers seeking to harness the trombone's potential as a powerful rhetorical device.

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APPENDIX A

LECTURE RECITAL SCRIPT

Introduction (Chapter 1)

<display slide 1>

Hello everyone and thank you for attending or tuning in to my lecture recital. First, I'd like to thank Dr. Bynum and my advisory committee for their guidance and feedback on this project, and my family for their continued encouragement. The purpose of this project is to explore the trombone's representation of the divine in music in order to gain a more holistic and informed understanding of authentic performance practice.

First, some background on the title of my project. I am introducing the terms "theo*phony*" (and "theo*phonic*") as an alteration of the word, "theophany." Whereas 'theophany' with an 'a' is defined as a *visual* manifestation of God (such as the Burning Bush which appeared to Moses in the book of Exodus),[230] theophony with an 'o' is the term I am coining for the manifestation of God through sound.

I will begin with a discussion of how the trombone's theophonic role originated and developed, and its rhetorical value in musical works. Then I will discuss and perform selections from the repertoire where the trombone manifests the voice, presence, wrath, and praise of God through sound.

[230] An example theophany (with an 'a') is the manifestation of God in the visible form of a burning bush to Moses in the third chapter of Exodus in the Bible.

Provenance of the Trombone as Divine Proxy (Chapter 2)

<display slide 2>

The trombone's connection with sacred music originated in the 15th century,[231] and its use as a metaphor for the voice, presence, and wrath of God has a complex origin. Starting at the bottom of the diagram, the trombone's association with the divine first stems from its inherent timbral characteristics, its chromaticism, and its vocal mimetic capabilities. This made it ideal for doubling voices in sacred choral works which established a connection to the divine through choral texts. Martin Luther capitalized on the trombone's role in sacred music when he translated the Bible into German in 1534, choosing to use the word *Posaune* (German for trombone) instead of the trumpet for most references to horn-like instruments, making the text more relatable. Eighteenth-century music treatises and encyclopedias then reinforced the connection between the trombone and the divine. And lastly, composers, recognizing the trombone's unique rhetorical value, perpetuated its connection with the divine, capitalizing on an audience already attuned to its representation of the presence, voice, and wrath of God.

Chromaticism and Timbral Characteristics

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There are multiple reasons for the trombone's use in doubling vocals in early church music: it was fully chromatic, not limited to the partials of the harmonic series like the early trumpet or horn, it has diverse timbres, and it has a wide range of dynamics. It can be loud and declamatory as well as quiet to blend with voices. It has vocal mimetic qualities and can be played with an articulation that aligns with the enunciation of vocal parts. It also aligns with the

[231] David M. Guion, *A History of the Trombone*, 22.

human voice's tessituras with its family of alto, tenor, and bass instruments. All of these factors made it ideally suited for doubling vocal lines in early church music.

Martin Luther's translation of the Bible into German

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In his translation of the Bible into German, Luther translated the word *'shofar*' (a ram's horn) and the word *salpigx [salpinx]* to *Posaune*[232] and made translation choices according to context as well: utilizing the trumpet to reflect joyous occasions and the trombone to reflect sorrow and affliction – establishing an association between the trombone and judgment/apocalypse.[233] Luther's predilection for using the term *Posaune* is evident in that the term appears in Luther's Bible seventy-two times.

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Whereas Luther primarily translated various horns to trombone, the King James scholars preferred the use of the word trumpet. The only reference to the trombone in the King James Bible is found in the Book of Daniel, using the old English term, "sackbut," as a mistranslation of the term "sabbeka," a stringed instrument used to praise God.[234] It is important to note that references to the trombone in both King James' and Luther's Bibles are erroneous as the instrument did not exist in biblical times and only emerged in the early 15th century.[235]

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Based on the context of the use of the term *Posaune* in Luther's Bible, the Austro-German perception from the 16th through the early 19th century was that the trombone had

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[232] Kemner, "The Choral Sublime."
[233] Towers, "The Trombone as Signifier," 80.
[234] Guion, *A History of the Trombone*, 8.
[235] Guion, 8.

several roles: to praise God, to represent the presence of God (*Coram Deo*)[236] and the voice of God (*Vox Dei*), to call for the assembly to worship, and to represent God's wrath and the sound of Judgment Day. Here you can see example verses that highlight the various roles.

Musical Treatises and Encyclopedias

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This strong Biblical association, established with Luther's translation, was later perpetuated through 18th-century German treatises and encyclopedias that reinforced the trombone's role as an instrument to be played in the church and used for solemn music. These documents also inaccurately described the trombone as existing in ancient Biblical times, further strengthening the trombone's link with Christianity.

Rhetorical Value of the Trombone in Music (Chapter 3)

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The trombone absorbed these textual associations and became a conduit for the sacred, a metaphor for God's voice and presence, and served as the proclaimer of death, and the Last Judgment. This inherent rhetorical value was then utilized by composers through their orchestration of the trombone to heighten divine, liturgical, and eschatological messages in their works. This segues to the topic of rhetoric and the use of the trombone as a vehicle for communication and persuading emotions.

The trombone was essentially typecast by composers to represent the embodiment of God's voice and wrath, the Last Judgment, death, and the supernatural. The early operatic use of the trombone leaned heavily towards these darker and more apocalyptic themes.

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[236] The term "Coram Deo," Latin for "the presence of God," is borrowed from Gwang Hyun Kim's dissertation. The overall taxonomy is evident from studying the seventy-two verses that include the term *Posaune* in the Luther Bibel 1545.

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Despite this strong typecast, the trombone's versatility in musical expression was recognized as being capable of portraying both extremes of emotion associated with Christianity – the fear and dread associated with the wrath of God, and the joy and exultation of salvation. Hector Berlioz described the trombone's dichotomy in his 1833 *Treatise on Instrumentation*, portraying the instrument as capable of expressing both sublime musical poetry and dead-awakening terror. Berlioz writes about the trombone:

> …it has all the serious and powerful tones of sublime musical poetry, from religious, calm and imposing accents to savage, orgiastic outbursts…the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament or a bright hymn of glory, they can break forth into awe-inspiring cries and awaken the dead or doom the living with their fearful voices.[237]

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One excellent example of the trombone's use as a theophonic rhetorical device is its use in the Moravian Church. Originating in the 15th century, there is evidence that the Moravian Church integrated the trombone into their services from 1731 onward, drawing parallels to biblical contexts where the trombone symbolizes God's voice, power, and judgment, and is used to praise God.[238] By 1757, Moravian communities in North America utilized trombone choirs to announce deaths, playing a trio of chorales that announced the death of a member as well as serving as a solemn reminder that death comes to us all.[239] Despite its association with death, the trombone also summoned congregations for worship and was used in songs of praise to glorify God during festivities like Christmas and Easter. Use of the *Posaunenchor* (trombone choir)

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[237] Hector Berlioz & Richard Strauss, *Grand traite' d'instrumentation*, 302.
[238] Herbert, *The Trombone*, 230-231.
[239] Guion, *A History of the Trombone*, 141.

continues even today as a popular tradition in Protestant churches in Germany, and often includes other brass instruments.[240]

The persuasive power of the trombone in its role as divine proxy in the Moravian community was evident on Christmas morning, in the year 1755. The community had been warned of a potential attack from Native Americans, and instead of readying for a battle, the trombone choir played a chorale from the church towers.[241] The sound mystified the would-be attackers, who took it as a sign of the Moravians' spiritual protection and fled, and the event was regarded within the Moravian community as divine intervention.[242]

Divine Representation in Music (Chapter 4)

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Utilizing the trombone's rhetorical value as proxy for the divine became a tool for composers to heighten sacred aspects of works and to impart a sense of warning, doom, and dread, or hope, joy, and praise. A number of these works are discussed further in my paper, and I have selected six specific examples from the repertoire to discuss in more detail and perform.

A Performer's Analysis of Selected Repertoire (Chapter 5)

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Wolfgang Amadeus Mozart - *Don Giovanni*, 1787

Moving chronologically through the curated list of examples, the first example I will discuss is Mozart's opera, *Don Giovanni,* which premiered in 1787. As an undergraduate student, I had the opportunity to perform in a production of this opera in the Estates Theater in

[240] "Moravian Trombone Choir," Moravian Music Foundation,https://moravianmusic.org/topics-of-interest/the-moravian-trombone-choir/, last modified 9/15/2015.
[241] Herbert, *The Trombone,* 232.
[242] Herbert, 232.

Prague, where Mozart premiered it. I remember it was a lot of sitting tacet as Mozart does not introduce the trombones until near the end of the final act.

Don Giovanni's character traits, combined with the narrative, are key to understanding Mozart's utilization of the trombone's role as divine proxy. Despite its classification as opera buffa, *Don Giovanni* serves as a morality play, portraying sins of the flesh, abuse of aristocratic power, and the consequences of an unrepentant sinner. The opera opens with Don Giovanni's attempted rape of Donna Anna, and his murder of her father, the Commendatore. In Act II, Scene 11, Don Giovanni is pursued and escapes to a graveyard where the statue of the dead Commendatore comes to life. Don Giovanni and his servant Leporello invite the statue to dinner, and the statue agrees. While at Don Giovanni's estate, the statue reciprocates with an invitation to join him for dinner. When Don Giovanni accepts and takes the statue's hand, the statue tells Don Giovanni he must repent for his sins, but the unrepentant sinner refuses and is dragged to hell.[243]

<display slide 13>

The significance of Mozart's orchestration is that he utilizes the trombone only during the graveyard scene, when the Commendatore's statue speaks, and when the unrepentant Giovanni is dragged to hell.[244] This targeted use of the trombone in scenes where the statue, God's ghostly messenger, speaks, highlights the trombone's association to God's voice and his judgment. In essence, the instrument's understood sacred significance was used as an aural aid for the audience to recognize the spiritual implications of these scenes.[245]

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[243] Synopsis of the narrative based on my having seen and performed the opera and also Julian Rushton, "Don Giovanni (ii)." *Grove Music Online.* 2002; https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000901351.

[244] Christopher, "The Trombone's Use as a Sign of the Sacred," 17.

[245] Dueppen, "The Trombone as Sacred Signifier," iv.

Performance Practice

First, I'd like to thank my colleagues who will be performing excerpts with me today: Dalton Hooper and Eli Boudreaux on tenor trombone, Cullen Findley on bass trombone, and Greg Hankins on keyboard. We will perform key sections from the opera, starting with measures 51-54 of Act II, scene 11 which is the first entrance of the trombones, where the statue comes to life. Being tacet for more than forty-five minutes after coming to the stage for Act II, it is important to be mentally and physically prepared for the entrance. Performers are encouraged to rehearse with recordings to become familiar with the lead-in to the section's entrance at measure 51. Around ten to fifteen minutes prior to the entrance, the trombone section should blow warm air through their horns. When feasible, in the minutes preceding this entrance, warm up the lips with inaudible buzzes (away from the horn) and focus on your breathing, taking deep slow breaths to center the mind. Focus on a mellow tone color for a chorale-like sound, signifying the sacred aspect of God's ghostly messenger, the Commendatore's statue speaking in the graveyard scene.

<display slide 14 -first excerpt>

<Perform Act II, Scene 11, measures 51-54>

<display slide 15 -second excerpt>

Next, we will perform measures 535 to 554 from Act II, scene 15. In this scene, the statue urges Don Giovanni to repent for his sins, and Don Giovanni refuses. The inclusion of the trombones amplifies the importance of this scene, manifesting God's voice and serving out his justice when Don Giovanni refuses to repent and is dragged to hell.[246] In rehearsals and performance, keep in mind the text and narrative of this scene: God's ghostly messenger quietly

[246] Synopsis of the narrative based on my having seen and performed the opera and also Julian Rushton, "Don Giovanni (ii)."

asks Don Giovanni to repent and Don Giovanni vehemently rejects the offer with a loud "No." The offer is repeated and rejected again, with the Commendatore's statue emphatically demanding repentance with a 'Yes!' in measures 542 and 544 with *forte-piano* dynamic markings. In rehearsals, strive for uniform delivery of this dynamic and discuss the gravity of the scene to ensure emotional engagement during the performance. A brighter and edgier timbre can be used in this scene to depict the multiple offers for Don Giovanni to repent and his arrogant rejection of it. These nuances help convey the finality of the repercussions of Don Giovanni's rejection.

<Perform ACT II, scene 15, measures 535-554>

Wolfgang Amadeus Mozart – *Tuba mirum* from the Requiem in D minor, K. 626, 1791

<display slide 16>

Another work by Mozart, his Requiem in D minor, composed during Mozart's final months in 1791, is an example of the trombone's theophonic use in a Requiem Mass. Mozart died before its completion, but the first eighteen measures of the *Tuba mirum* were written by Mozart's own hand, and these measures are the focus of my discussion. This excerpt is the most commonly called-for excerpt in auditions and is the epitome of utilizing the trombone's inherent rhetorical association with the divine. The trombone's theophonic role in this excerpt is evident through its calling the last trump of Judgment Day – calling the dead from all regions to rise and stand before God to be judged and assigned their eternal destiny of heaven or hell.

<display slide 17>

The text of the *Tuba mirum* is based on a poem attributed to the 13th-century Franciscan Monk, Thomas of Celano,[247] whose inspiration is verses from Zephaniah and First Corinthians.

[247] John Caldwell and Malcolm Boyd, "Dies irae."

These verses prophesy the end of the world as a day of wrath, trouble, distress, and desolation, where (in the German translation) the trombone shall sound the last trump and the dead shall rise. First Corinthians 15:51 reads,

> "In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed."[248]

Critics have questioned whether the mellifluous trombone solo aligns with the text portraying humanity being summoned to the throne for the Last Judgment, describing the solo as "complacent," and lacking the hell-fire-and-damnation style one might expect. The gentle melody in the trombone solo completely dissipates the tension that was established prior in the *Dies irae.*[249] This dissipation of tension and perception of the trombone's friendly call for the dead to rise may in fact reflect Mozart's view on death: that the call to judgment need not be dire but is instead a welcome homecoming for the believer.

<display slide 18>

In support of this assertion, we have insight into Mozart's view on death in a letter he wrote to his father on April 4, 1787:

> Death… is the true and ultimate purpose of our life… his image holds nothing terrifying for me anymore; instead it holds much that is soothing and consoling!...death as the key to our ultimate happiness.[250]

The proposal is that Mozart's juxtaposition of the pleasant trombone solo against the intensity of the *Dies irae* was deliberate, using the trombone as the sound of the last trump of

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[248] I Corinthians 15:51-52, King James Version.

[249] Alec Robertson, Requiem, 71–72, as quoted in Douglas Yeo, "A Fresh Look at Mozart's Tuba Mirum," 25.

[250] Wolfgang Amadeus Mozart, Letter to his father, April 4, 1787, as found in Robert Spaethling, *Mozart's Letters*, 389.

Judgment Day, but reflecting a peaceful call for the souls of the departed to rise in joyful anticipation of their heavenly reward.

Performance Practice

<display slide 19>

The solo opens with a stately arpeggio where the trombone is playing the role of divine orator and calling forth the dead to rise. Trombonists should focus on clarity and deliberateness of articulation, purity and consistency of tone, and resonance of their sound into the space in which they are performing, taking care not to clip the ends of notes, especially the last held low B-flat. The tone color for the opening should be full and bright like a fanfare. After this opening arpeggio, the bass vocalist takes over this stately role while the trombone turns to a more comforting and hopeful sound. Use of a round, warm tone color and natural slurs will help convey the ideas of a bucolic heavenly landscape, and redemption through love. Matching the vocal inflection of the bass singer is another point of consideration – in both the arpeggiated call for the dead to rise and the melodic lines.

Care should be taken with regard to spatial considerations and the positioning of the trombone in relation to the bass soloist. A trombonist positioned in the back of the orchestra, with the bass soloist at the front, will want to ensure clarity and volume. Lengthening notes to their fullest will provide a sense of volume and more projection, and the opening arpeggio will need a strong and deliberate front articulation to separate each note while maintaining a broad sound.

<Perform Tuba mirum excerpt>

Ludwig van Beethoven - *Drei Equali* WoO 30 for four trombones, 1812

<display slide 20>

Moving on to the next example, Beethoven's *Drei Equali* for four trombones, composed in 1812, highlights the funereal association of the trombone. The term *equale* dates back to the 16th century and referred to vocal works for equal voices. Over the following centuries, *equale* became associated with works of a somber nature played by trombone, often performed in funeral processions; specifically at state funerals in Austria and Germany.[251]

<display slide 21>

Beethoven understood the trombone's rhetorical value and made deliberate choices in its instrumentation in Symphonies No. 5, 6, and 9, transferring its cultural associations to God, worship, death, and the afterlife into his secular instrumental music.[252] The work was commissioned by Franz Glöggl the Kapellmeister at the Linz Cathedral, to be played on All Souls' Day. Beethoven did not choose the instrumentation, but the commission for a work of this genre (*equale*) dictated the use of trombones.[253] Beethoven's *equali* are brief, each shorter than the preceding. The three *equali* are "slow and solemn" and "are written mostly in block-chords, like four-voice hymns."[254] The metaphorical connotations of the trombone to death, the afterlife, and the divine suited it to *equali* performed at funerals and All Souls' Day. The trombone represents the voice and presence of God in the hymn-like *equali* as a comfort to those remembering the deceased while also reminding the listener of their own mortality. The work

[251] Andre Fiedler, "The *Equale," 40.*
[252] David B. Levy, "*Vox dei,"* 3.
[253] The Beethoven Companion, 747.
[254] The Beethoven Companion, 747.

was performed at Beethoven's funeral on March 29, 1827 to a multitude of more than twenty thousand mourners.[255]

Performance Practice

<display slide 22>

Beethoven's original score did not specify the trombone voicing for each of the four parts of his *equali.* My opinion is that the work is more authentic when performed on the family of instruments (alto, two tenors, and bass trombone) as it alludes to the trombone's history doubling the parts of the choir in church music.

Strive for a tone color that is warm, round, resonant, and chorale-like to convey solemnity and potential for introspection to the listener. On the *sforzandos,* resist the urge to brighten the tone, articulate considerably harder, or play considerably louder. Instead, think of the weight of sorrow at a funeral, and convey this through the trombone as a weight pressing down.

This work serves as a poignant reminder of the universal inevitability of death, prompting the listener to contemplate the state of their soul. Performers should strive for solemnity and pathos, evoking the emotions associated with a somber occasion. The trombone should remind the listener that death comes to us all, in similar fashion to the Moravian Church's use of the trombone choir to proclaim a death with a chorale. In funeral settings, this work is cathartic, validating grief associated with the death of a loved one.

We will perform the first *equale,* marked *Andante*.

<perform Drei Equali>

[255] The Beethoven Companion, 1101-1103.

Hector Berlioz *Symphonie Fantastique*, 1830

<display slide 23>

Hector Berlioz's *Symphonie Fantastique,* which premiered in 1830, utilizes the trombone in only the final two movements. My discussion will focus on the *Dies irae* motif in the finale, "Dream of a Witches' Sabbath." Berlioz wrote a program to go along with this Symphony which has been described as autobiographical, depicting Berlioz's infatuation and obsession with the actress Harriet Smithson, whom he later married. In the narrative of Berlioz's program, the main character, an *artiste,* falls in love with a woman and feels rejected, but an *idée fixe,* a recurring musical theme paired with the thought of his beloved, pursues him. He tries to go about his life. However, he feels rejected, attempts suicide with opium, but instead has a hallucinatory dream. During the fourth movement, he dreams that he killed his beloved, is marched to a scaffold, and is executed. The trombone section is introduced in this movement.

In the fifth and final movement, "Dream of a Witches' Sabbath," he witnesses his own funeral, and we hear church bells and the melody of the *Dies irae.* It is first played by the bassoons and tubas as slow whole notes, then played by the trombones in condensed time as half notes. The witches are also celebrating their sabbath with a dance.

<display slide 24>

Berlioz uses the *Dies irae* melody in a secular context to evoke apocalyptic imagery of Judgment Day, highlighting themes of wickedness, madness, and nightmares, themes commonly explored in the Romantic period.[256] The melody was recognizable to 19th-century audiences, and its minor key, lower tessitura, and descending phrases create a sense of dread and anxiety. Although for the performer this is an exhilarating moment. Berlioz's use of the *Dies irae* in

[256] Robin Gregory. "Dies Irae," 134.

grotesque juxtaposition with the witches' celebratory round dance mocks the eschatological imagery and evokes a sense of terror, dread, and the uneasy awareness of sacrilege.

Performance Practice

<display slide 25>

The trombones play the *Dies irae* theme several times, once as *forte* half notes, then again as *marcato* whole notes at *fortissimo*. The *fortissimo* should be "menacing and terrifying,"[257] evoking images of wrath and power. The trombone section should pay close attention to the *marcato* marking, emphasizing the beginning of the note followed by a quick decay. On each *marcato* note's attack and release, envision the sound of a bell as it is struck with a hammer with the sound quickly dissipating, alluding to funeral bells.

Section rehearsal is important to ensure the proper blend and balance of these key moments of the symphony, being aware of unison moments versus when the section breaks out into harmony. When playing in unison, focus on playing in tune, and resist the urge to outplay each other. In harmonies, the second trombone should always play full to support the principal and bring forward the inner voice of the chord. The principal trombone should take care not to overpower the section, much less the orchestra. Each time the *Dies irae* melody is played, there should be no vibrato, but a dark, resonant sound to emphasize the fear of the Last Judgment. Although the half and whole notes of the *Dies irae* motif are not technically challenging, the trombone plays a key role in the juxtaposition of the divine and demonic throughout the final movement of the piece. Keep in mind the rhetorical value of the trombone performing this

[257] Berlioz writes in his treatise that "In fortissimo [the trombone] is menacing and terrifying, especially if the three trombones are in unison or if at least two are in unison and the third takes the octave of the same tone." Berlioz, *Treatise,* 305.

centuries-old Gregorian chant and the Austro-German tradition of the trombone being the instrument to call forth the dead from all regions to stand before God to be judged.

<perform Dies irae motif >

Franz Liszt - *Hosannah*,1867

<display slide 26>

The next work I will discuss is Franz Liszt's *Hosannah*, composed in 1867. This work is classified as a *Sontags-Posaunenstuck* (Sunday Trombone Piece). Both the organ and trombone share a long history with the church, and when combined in a song of praise, they resonate with centuries of divine symbolism and rhetorical significance. *Hosannah* is a call to rejoice, and is slow and majestic, reflecting the words of the early 17th-century chorale on which it was based, *Heilig ist Gott der Vater* (Holy is God the Father.)

<display slide 27>

The work uses the model of the chorale fantasia, where the chorale melody is in fragments, sometimes altered and transposed.[258]

Liszt, being a devout Catholic, and fond of church music, shared the Austro-German understanding of the trombone's rhetorical connection to God.[259] While we cannot definitively ascertain Liszt's reasons for selecting the trombone for this song of praise, other than his dedication of the work to trombonist Eduard Grosse,[260] it is worth noting that by the early 19th century, trumpets and horns had valves and could have been considered for this chromatic work.

[258] Pinson, "History and Current State of Performance," 10.
[259] Harvey Grace, "Church and Organ Music. Liszt and the Organ," 357.
[260] Pinson, 10.

Performance Practice

<display slide 28>

Although scored for bass trombone, the modern tenor trombone more closely resembles what Liszt referred to as a bass trombone in 1862. If played on a modern bass trombone, a more full-sounding *fortissimo* can be achieved in the lower register than on a tenor; however, the range is attainable with the modern tenor trombone.

When it comes to tempo, the marking on the score is *Largo maestoso;* however, care should be taken to not turn this hymn of praise into a funeral dirge. Rather, it should reflect the statements of praise, and adoration, reflecting the words of the original chorale on which it is based. Tone color should be vibrant and rich to reflect God's majesty and to offer praise.

<perform Hosannah>

Stepjan Šulek - *Sonata (Vox Gabrieli)*,1973

<display slide 29>

The last piece in the program is Stepjan Šulek's *Sonata (Vox Gabrieli)* (the Voice of Gabriel), commissioned by the International Trombone Association in 1973. It portrays Šulek's vision of the end of the world, with the angel Gabriel announcing Judgment Day. Šulek is from the former Yugoslavia, a region influenced by the Serbian Orthodox Church which reveres the angel, Gabriel. Interestingly, while the prevailing belief is that Gabriel will announce Judgment Day with his voice or by blowing a horn, this is a non-biblical notion, perpetuated through art and literature dating back to 1382.

<display slide 30>

The messages delivered by the trombone in this work cover a wide range of emotions: ominous and foreboding, nostalgic and optimistic, and finally desperate and apocalyptic, sounding the last calls for the end of the world.

<display slide 31>

While the nostalgic melodies exude heartfelt beauty, possibly alluding to an eternal afterlife in Heaven, a lingering sense of longing and sadness pervades much of the piece, achieved through the use of recurring tritones. Listen for the rhythmic motif reminiscent of the "Taps" bugle call, in a tritone, introduced five measures before rehearsal A, foreshadowing the end of time. The mood turns to desperation as the melodies in the trombone become more technical and accented – signifying the day of wrath and eternal damnation for those who did not repent. At the very end of the sonata, the final "Taps" are played on Judgment Day, now as a perfect-fourth, indicating the finality and tragedy for those who did not heed the warning call.

Performance Practice

<display slide 32>

To convey Gabriel's warning, the performer should embody the role of a skilled and compelling orator, imploring humanity to repent. The opening notes of the sonata are all marked *tenuto* and should be played as long as possible, continuing the sound through each note to the next with no breaks. Allow the sound to ring out through the hall at the end of a phrase to represent the declamatory nature of Gabriel speaking a message of such importance.

As a performer, each time the "Taps" motive is played, pay close attention to the articulation regarding the repeated note before the perfect fourth or tritone: for instance, in its first occurrence before rehearsal A, don't be confused by the slur marking going over the second F natural marked *tenuto*. This indicates that the sound should not stop, but there should be a clear and deliberate articulation on the second F before moving to the C-flat.

Following this warning at rehearsal A, a much lighter and playful theme is stated. It is crucial to pay close attention to the articulation markings that Šulek adds to each individual note,

and refrain from taking artistic liberties in this regard; adhering to these will sell the desired affect, then it is up to the performer to add their own emotional input to the performance. Although Gabriel's message conveys a sense of hope and forgiveness with the nostalgic playful melodies, an underlying sense of foreboding persists, hinting at the impending aApocalypse.

The piece continues to alternate between lighter, nostalgic melodies and ominous calls. Finally, at K the momentum is solely towards the apocalypse with wild driving chromatic motives in the piano followed by accented chromatic lines in the trombone with the indication, "*disperatamente.*" perhaps signifying the desperation of the lost who did not heed the call and are now too late for redemption. The piece ends with the "Taps" rhythmic motif repeated three times at a *sempre forte* dynamic level with the final held B-flat in the trombone being met by a B-flat minor chord in the piano, representing the tragic nature of the end of days. While there are no dynamic indications differentiating these three repetitions, becoming more and more deliberate and declamatory with each one can add to the sense of finality.

<perform Sonata (Vox Gabrieli)>

Conclusion

<display slide 33>

In closing, my intention in coining the terms "theophony" and "theophonic" is to highlight the trombone's role as a rhetorical device used to manifest the voice, presence, wrath, and praise of God for more than five centuries. This project made me more aware of the origination, development, and perpetuation of the trombone's association with the divine, and the many rhetorical messages the trombone embodies which derive from Luther's Bible translation. From fear, despair, and lamentation of God's wrath to the joy and hope of salvation through divine intervention, composers have utilized the trombone as a tool to layer additional meaning

in their works. With this awareness, my hope is for aspiring trombonists and composers to fully embrace the responsibility of portraying the theophonic trombone in relevant works. Thank you for attending my lecture recital and I hope that you now have greater insight into the trombone's unique history and role as proxy for the divine in music.

APPENDIX B

LECTURE RECITAL SLIDES

Theophonic Trombone:
Exploring the use of Trombone as Divine Proxy in Musical Settings

Theophony: manifestation of God through *sound*.*

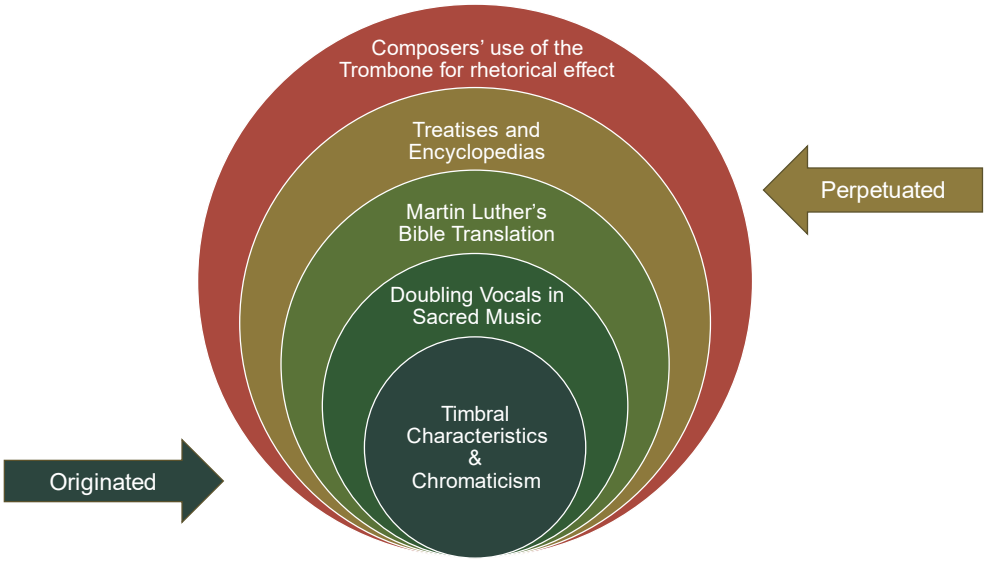
Outline:

1. Provenance of the trombone's association with the divine
2. The rhetorical value of the trombone in music
3. Performance and discussion of selected repertoire demonstrating the trombone's theophonic role

* This project introduces the terms, "theophony", and 'theophonic' as an alteration of the word "theophany/ theophanic."

1

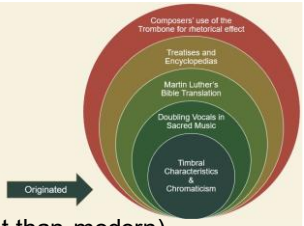
Trombone as Divine Proxy – Provenance



2

Timbral Characteristics & Chromaticism

Chromaticism
- fully chromatic, not limited to the partials of the harmonic series
- adaptive tuning to variances in intonation of church organs



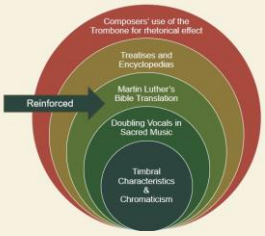
Multiple timbres and dynamics
- loud and declamatory
- quiet to blend with voices (smaller bore and bell size in early instrument than modern)

Vocal Mimetic Qualities
- dynamic and expressive versatility
- tessituras match standard choral scoring with alto, tenor, and bass trombone
- articulation aligns with enunciation of vocal parts

3

Martin Luther's Bible Translation - *Posaune*

Luther's translation from Greek and Hebrew to German (1534 -1545)
- Empowered laity to interpret the scripture
- Luther made the text more relatable → *Posaune* (trombone)
  - capitalizing on its familiarity through use in Church music



Translations: *Posaune* appears 72 times in Luther's Bible
- *shofar* (an instrument made from a ram's horn) → *Posaune* (trombone) [1]
- *salpigx* (a trumpet-like instrument)→ *Posaune* (trombone)[2]
- *chatsotserah* (a buzzed aerophone made of silver) → trumpet [3]
- used the trumpet for joyous occasions; trombone for affliction and judgment

* See Reference Page for slide 4 citations.

4

1611 King James Bible Translation

➢ All references to horns were translated in English to the word “trumpet.”

➢ Only one reference to the trombone
- incorrect translation of a stringed instrument, *sabbeka,* into the old English term for trombone, “sackbut.” [1]

➢ Both Luther’s and the King James Bible incorrectly refer to the “trombone”
- the instrument only emerged in the 15th century. [2]

1 David M. Guion, *A History of the Trombone* (Lanham: The Scarecrow Press Inc., 2010), 8.
2 Guion, *A History of the Trombone*, 22.

5

Taxonomy of the Trombone’s roles in Luther’s Bible*

Praising God	Presence and Voice of God	Calling for assembly to worship	Judgment Day	
Psalm 150:3 *“Lobet ihn mit **Posaunen**; lobet ihn mit Psalter und Harfe!”*	**Revelation 1:10** “*Ichwar im Geist an des Herrn Tag und hörte hinter mir eine große Stimme wie einer **Posaune**”*	**Joel 2:15** “*Blaset mit **Posaunen** zu Zion, heiliget ein Fasten, rufet die Gemeinde zusammen!*““	**I Corinthians 15:52** “*Denn es wird die **Posaune** schallen, und die Toten werden auferstehen unverweslich, und wir werden verwandelt werden.”*	**Revelations 8:2** “*Und ich sah die sieben Engel, die da stehen vor Gott, und ihnen wurden sieben **Posaunen** gegeben.*”
“Praise him with the sound of the ‘trombone’: praise him with the psaltery and harp.”	“I was in the Spirit on the Lord’s Day, and heard behind me a great voice, as of a ‘trombone.’ "	“Blow the ‘trombone’ in Zion, sanctify a fast, call a solemn assembly!”	“for the ‘trombone’ shall sound, and the dead shall be raised incorruptible, and we shall be changed.”	Each of the seven angels in **Revelations** possess a trombone (*Posaune)* whose sound cues apocalyptic events.

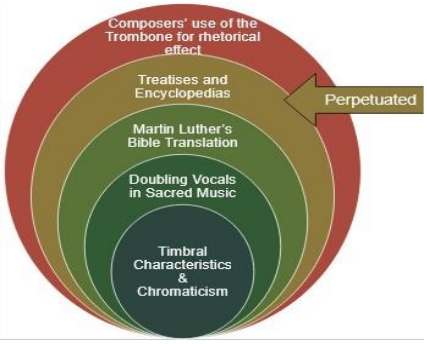
* Bible text is from https://www.biblegateway.com German from Luther Bibel 1545; English from King James Version, where ‘trumpet’ has been replaced with the word ‘trombone’ to match Luther’s translation for demonstration purposes.

6

Musical Treatises and Encyclopedias *

- 1713, Johann Mattheson - the trombone was "rarely used in anything other than church or solemn music." [1]
- 1722, Filippo Buonanni's "Harmonic Cabinet" treatise implied the trombone had existed in ancient Roman times. [2]
- 1741, Johann Zedler's encyclopedia described the role of the trombone based on Biblical context of Luther's use of the word *Posaune* - describing that it called people to assemble, especially on the Day of Atonement, that it warned of danger, and sounded the Last Judgment. [3]
- 1738, Johann Phillip Eisel's "A Guide to Teach Oneself Music" purported the trombone was invented by Moses. [4]
- 1772, William Tans'ur's *The Elements of Musick Display'd* mentions the Book of Daniel's "sackbut." [5]

* See Reference page for slide 7 citations.



7

The Rhetorical value of the Trombone

Used by composers to represent:

- God's voice
- God's presence
- God's wrath
- The Last Judgment
- Death
- Praise of God

Rhetorical value established through:

- absorbing meaning from vocal texts it doubled
- contextual roles established in Luther's Bible
- reinforcement of divine association through 18th - century German treatises and encyclopedias

This led to the trombone being typecast, usually to represent the darker, more apocalyptic themes.

8

Trombone's versatility representing Emotions:
Fear and Dread vs. Joy and Exultation

- Despite the strong typecast, the trombone is *also* used to convey joy and praise.
- Hector Berlioz described the trombone's dichotomy:

> In my opinion the trombone is the true head of that family of wind instruments which I have named the *epic* one. It possesses nobility and grandeur to the highest degree; **it has all the serious and powerful tones of sublime musical poetry**, **from religious, calm and imposing accents to savage, orgiastic outbursts.** Directed by the will of a master, **the trombones can chant like a choir of priests, threaten, utter gloomy sighs, a mournful lament or a bright hymn of glory, they can break forth into awe -inspiring cries and awaken the dead or doom the living with their fearful voices.** *

*Hector Berlioz & Richard Strauss, *Grand traite' d'instrumentation et d'orchestration modernes*, in *Treatise on Instrumentation,* trans. Theodore Front (New York: Dover Publications, Inc, 1991), https://archive.org/details/treatiseoninstru0000berl/,302.

9

Example of the Trombone's Rhetorical value:
Moravian Church / Posaunenchor

History of P*osaunenchor* (Trombone choir) in Moravian Church [1]

- 1457 - Church founded in Poland/Moravia, later expanded throughout Europe and America
- 1731 - trombone was integrated into Moravian church services in Herrnhut, Germany
- 1757 - trombone choir played chorales from the tower to announce a death
- The trombone choir also summoned the congregation to assemble for worship and played chorales to praise God.

Persuasive power of the Trombone Choir

- 1755 - Bethlehem, Pennsylvania
  - the trombone choir played from the church tower, thwarting a would -be attack by native Americans.
  - The sound mystified the would-be attackers, who took the sound as a sign of the Moravian's spiritual protection and fled.[2]

1 Herbert, *The Trombone,*230-231
2 Herbert, *The Trombone,* 232.

10

Theophonic Trombone – Selected Repertoire

Genre	Composer	Title	Date
Opera	Wolfgang Amadeus Mozart	*Don Giovanni*	1787
Requiem Mass	Wolfgang Amadeus Mozart	*Tuba Mirum*	1791
Funeral *Equali*	Ludwig van Beethoven	*Drei Equali*	1812
Symphony	Hector Berlioz	*Symphonie Fantastique*	1830
Offertory	Franz Liszt	*Hosannah!*	1862
Solo	Stepjan Šulek	Sonata *Vox Gabrieli*	1973

11

Mozart – *Don Giovanni, K.527,* 1787

Title	***Don Giovanni,* Act II Scene 11, and Act II Scene 15**
Composer	Wolfgang Amadeus Mozart (1756-1791)
Date	1787
Genre	Opera
Selection Criteria / Trombone's Role	• The trombone symbolizes God's voice *(vox Dei) and Judgment.* • The trombone is reserved for scenes where the dead Commendatore's statue, God's ghostly messenger, speaks, and when Don Giovanni is dragged to hell.
Affect	Fear and dread
Excerpts	Act II Scene 11, mm 51 -54 and Act II Scene 15, mm 535 -554

12

Mozart – *Don Giovanni, K.527,* 1787
Performance Practice

Trombone as orator and proxy for God's voice and judgment:

- Representing God's voice and judgment
  - graveyard scene when the Commendatore's statue comes to life
  - statue speaks, and offers Don Giovanni the chance to repent
  - Don Giovanni rejects the offer to repent and is dragged to hell

Prepare for the entrance in Act II Scene 11 after being tacet prior

- Practice with recordings to recognize the lead-in to the section's entrance
- Physically prepare
  - blow warm air in the horn
  - quietly buzz lips (away from the horn)
  - focus on slow deep breathing to center the mind

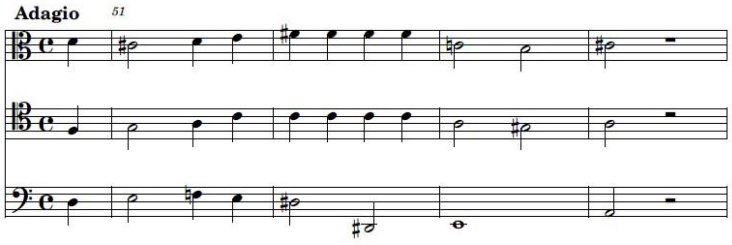
Tone Color

- Mellow tone color, chorale-like sound for the entrance in Act II, Scene 11
- Brighter, edgier timbre in Scene 15 along with the forte-pianos depict intensity and finality of the repercussions of Don Giovanni's rejection

13

Mozart – *Don Giovanni, K.527,* 1787
Excerpt – Act II, Scene 11, mm 51-54

Act II, Scene 11, mm. 51-54, Trombone section entrance*

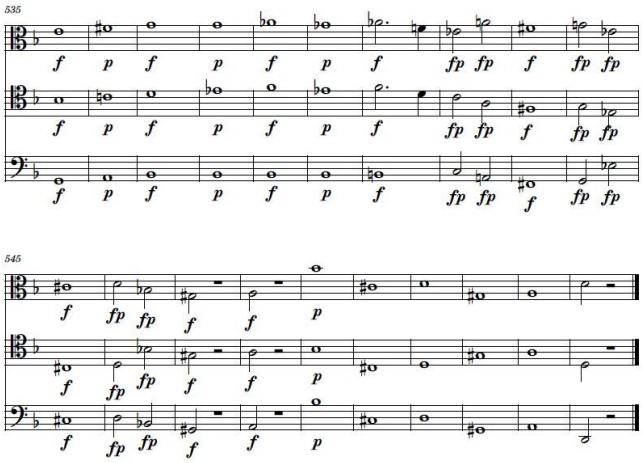


* Wolfgang Amadeus Mozart, *Don Giovanni,* Act II, Scene 11, trombone parts prepared with MuseScore from *Don Giovanni*, K. 527, Neue Mozart-Ausgabe, Serie II, Werkgruppe 5, Band 17, ed. Wolfgang Plath and Wolgang Rehm (Kassel: Bärenreiter, 1968), 369.

14

Mozart – *Don Giovanni, K.527,* 1787
Excerpt – Act II, Scene 15, mm 535-554

Act II, Scene 15, mm. 535 -554, Offer of repentance and Don Giovanni's rejection*



*Wolfgang Amadeus Mozart, *Don Giovanni,* Act II, Scene 15, trombone parts prepared with MuseScore from *Don Giovanni*, K. 527, Neue Mozart -Ausgabe, Serie II, Werkgruppe 5, Band 17, ed. Wolfgang Plath and Wolgang Rehm (Kassel: Bärenreiter, 1968), 442-443.

15

Mozart –*Tuba mirum,* 1791

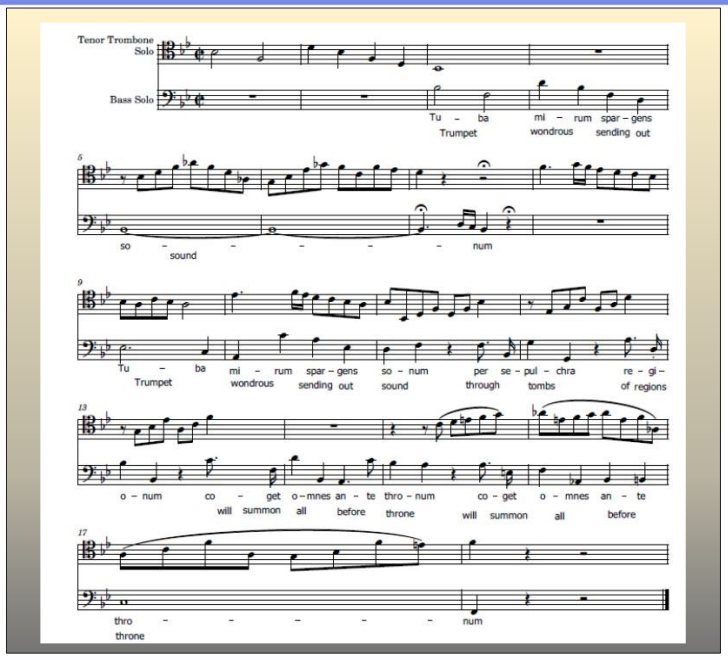
Title	***"Tuba mirum"* from the Requiem in D minor, K. 626**
Composer	Wolfgang Amadeus Mozart (1756-1791)
Date	1791
Genre	Requiem Mass

Selection Criteria / Trombone's Role	• German scripture/ tradition, trombone calls the last trump of Judgment Day
	• Mozart's view on death
	  • more forgiving/ lenient God
	  • trombone solo is a friendly invitation for the dead to rise for a homecoming

Affect	• tension of *Dies irae* dissipates • calm, peace, hopefulness, redemption through love
Excerpt	Solo in the first eighteen measures of the " *Tuba mirum*"

16

Mozart's *Tuba mirum* from Requiem in D Minor K 626, 1791 - First 18 measures *



*Wolfgang Amadeus Mozart, *Tuba Mirum*, bass solo and trombone solo prepared with MuseScore from *Requiem*, K. 626. (London, England.: Ernst Eulenburg & Co. GmbH.),42-43, with English text literal translations from Ron Jeffers, *Translations and Annotations of Choral Repertoire,* Corvallis, Or. : Earthsongs, 1988, https://archive.org/details/translationsanno0001jeff, 67.

17

Mozart's View on Death, 1787

Death, if we think about it soberly, ***is the true and ultimate purpose of our life***, I have over the last several years formed such a knowing relationship with this true and best friend of humankind that ***his image holds nothing terrifying for me anymore; instead it holds much that is soothing and consoling!*** And I thank my god that he has blessed me with the insight, you know what I mean, which makes it possible for me to perceive ***death as the key to our ultimate happiness.***

–Mozart in a letter to his father, April 4, 1787 *

* Wolfgang Amadeus Mozart, letter to his father, April 4,1787 as found in Robert Spaethling, *Mozart's Letters, Mozart's Life - Selected Letters edited and newly translated by Robert Spaethling*, London, W. W. Norton & Company, Inc., 2000, 389.

18

Mozart – *Tuba mirum,* 1791
Performance Practice

Dynamics, tone color, balance
- clarity
- deliberateness of articulation
- purity and consistency of projecting the sound into the space
- spatial considerations (in relation to bass vocalist)

Theophonic Role / Affect
- trombone as divine orator
- opening arpeggio - boldly awaken the dead
- solo melody - transition to a round, warm tone color to reflect redemption through love
- match vocal inflection of bass singer in arpeggiated call and melodic lines
- spatial considerations – if at back of orchestra, lengthen notes for more projection

19

Beethoven – *Drei Equali,* 1812

Equale (plural *equali*)
- 16th century term for vocal works for equal voices
- later became associated with somber works/ funeral processions played on trombone

Drei Equali - three short *equali* scored for trombone quartet
- commissioned by Franz Glöggl, the Kapellmeister at the Linz Cathedral
- performed on All Souls' Day (November 2)
- slow, solemn, block chords like four-voice hymns
- performed at Beethoven's funeral

20

Beethoven – *Drei Equali,* 1812

Title	***Drei Equali* WoO 30 for four trombones**
Composer	Ludwig van Beethoven (1770-1827)
Date	1812
Genre	*Equale*

Selection Criteria / Trombone's Role	• 19th century Austro-German association of trombone to death and God
	• *Equali* were performed at funerals and All Souls' Day, commemorating dead
	• Trombone's Role
	  • Represents voice and presence of God
	  • Comforts mourners and reminds them of their mortality

Affect	Solemn, mournful, cathartic, contemplative
Performance	The first *Equale,* marked *Andante* will be performed.

21

Beethoven – *Drei Equali,* 1812
Performance Practice

Instrumentation
- voicing (alto, tenor, bass) is not dictated
- preference is to perform as a choir (alto, 2 tenors, bass)
  - alludes to the trombone's early use in church music doubling vocal parts

Tone Color
- warm, round, resonant, chorale -like
- on *sforzandos*, resist the urge to brighten, instead think of weight pressing down

Affect
- solemnity, pathos
- respectful, somber
- "announcing death" (i.e. Moravian Church use)
- introspective – remind the listener of mortality
- cathartic, reflecting mourners' grief

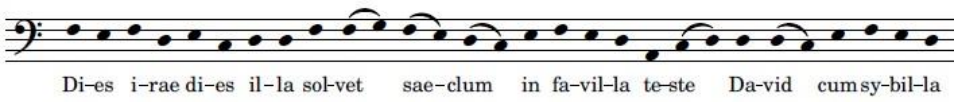
22

Berlioz – *Symphonie Fantastique,* 1830

Title	***Symphonie Fantastique***
Composer	Hector Berlioz (1756-1791)
Date	1830
Genre	Symphony
Selection Criteria	The trombone plays the *Dies irae* melody • evokes funereal, God's wrath, and the Last Judgment (but in parody) • reference to Judgment Day is enhanced through use of trombone and its use as proxy for the divine
Affect	Fear and shock • imagery of wickedness, madness, hell, the demonic, and the apocalypse.
Excerpt	*Dies irae* quotation in the last movement, *Hexensabbath -Song d'une nuit du Sabbat*

23

Symphonie Fantastique - Dies Irae motif



1

Text of the first stanza of the *Dies Irae* [2]	
Dies irae, dies illa, *Solvet saeclum in favilla,* *Teste David cum Sibylla*	Day of wrath, that day shall dissolve the world into embers, as David prophesied with the Sibyl.

1 *Dies Irae* chant melody with Latin text entered in MuseScore based on John Caldwell and Malcolm Boyd, "Dies irae."
2 Ron Jeffers, *Translations and Annotations,*67-68.

24

Symphonie Fantastique - Dies irae motif Performance Practice

Dynamics, style and articulation

- *fortissimo* - menacing and terrifying, evoking images of wrath/power
- *marcato* - emphasize the beginning of the note followed by a quick decay, like a hammered bell sound
- no vibrato in the *Dies irae* motif
- dark, resonant sound → fear of the Last Judgment

Section rehearsal

- pay attention to blend and balance
- principal, take care to not overpower the section
- in unison focus on playing in tune
- in harmonies, second trombone should play louder than in unison moments to bring forward the inner voice of the chord

25

Franz Liszt (1811-1886) – *Hosannah,* 1862

Title	***Hosannah; Choral für Bassposaune und Orgel***
Composer	Franz Liszt (1811-1886)
Date	1862-1867
Genre	Offertory, or *Sontags-Posaunenstuck* (Sunday Trombone Piece)

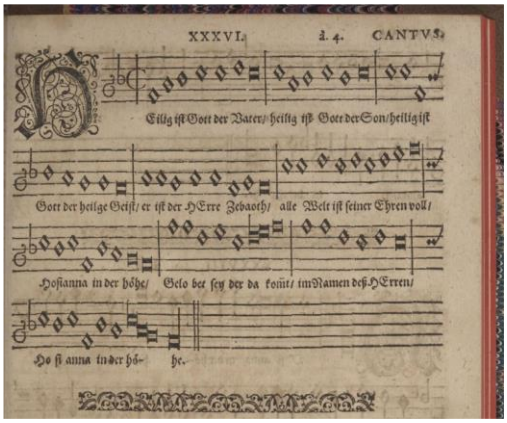
Selection Criteria / Trombone's Role	• Based on Micahael Praetorius' chorale, a song of praise
	  • *Heilig ist Gott der Vater* (Holy is God the Father)
	  • Trombone is used to praise God

Affect	Joy, exultation, praise

26

Hosannah - melody based on 1607 hymn Heilig ist Gott der Vater

Based on the Lutheran Hymn, *Heilig ist Gott der Vater* (Holy is God the Father), from Michael Praetorius' 1607 *Musae Sioniae*[*]



Heilig ist Gott der Vater
Helig ist Gott der Sohn
Heilig is Gott derhelig Geist

Er ist der Herr Zebaoth
Alle Land sihn seiner Ehren voll
Hosiana in der Hohe

Holy is God the Father
Holy is God the Son
Holy is God the Holy Ghost

He is the Lord of the sabbath
All lands are full of his honor
Hosanna in the highest

* Michael Praetorius, *Musae Sioniae, Geistlicher Deutscher in der Christlicher Kirchen ublicher, Lieder und Psalmen mit II. III. IV. V. VI. VII. VIII. Stimmen, Fünffter Theil,* Volume 5, Helmstedt,1607, XXXVI (36), facsimile scan at Royal Library of Belgium, https://uurl.kbr.be/1562101

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Hosannah - Performance Practice

Voicing
- scored for bass trombone
- modern tenor more closely resembles the bass trombone of 1862
- either bass or tenor can be utilized

Tempo
- *Largo maestosso* –take care to not make this song of praise a funeral dirge

Tone Color
- vibrant, rich tone color to reflect God's majesty, and reflect praise

Precede with the chorale being sung
- suggested to precede performance by singing the chorale
- display translated text for audience appreciation

28

Šulek – Sonata *(Vox Gabrieli), 1973*

Stepjan Šulek (1914-1986) Croatian violinist, composer, conductor, and educator

Sonata *Vox Gabrieli:* commissioned by the International Trom bone Association in 1973

The Angel Gabriel
- The Serbian Orthodox Church reveres and celebrates Gabriel
- Strong presence of this church in Croatia (the former Yugoslavia)

Gabriel blowing the horn of Judgment Day
- Popular, yet non-biblical belief - Gabriel is not named as the horn blower
- German tradition – the trombone sounds the call to the Last Judgment (Luther)
- English tradition – the trumpet sounds the call to the Last Judgment (King James)

29

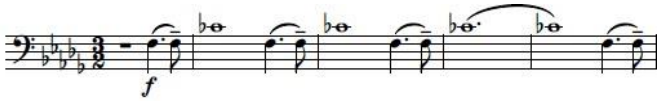
Šulek – Sonata *(Vox Gabrieli), 1973*

Title	Sonata *(Vox Gabrieli)*
Composer	Stepjan Šulek (1914-1986)
Date	1973
Genre	Trombone Solo with piano accompaniment
Selection Criteria / Trombone's Role	Title alludes to the angel Gabriel prophesying Judgment Day and calling the dead to rise for Judgment Day
Affect	foreboding, nostalgic, hopeful/optimistic, desperate, apocalyptic

30

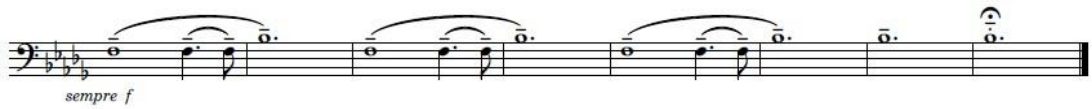
Šulek – Sonata *(Vox Gabrieli), 1973*
Tritone motif

5 measures before rehearsal A, "Taps" rhythmic motif as a Tritone *



- Tritones give a sense of yearning, waiting, questioning
- What will humanity do with the warning?

Final eight measures of the piece, "Taps" rhythmic motif now as a perfect fourth *



- Sense of finality and tragedy for those who did not heed the warning call

* Stepjan Šulek, *Sonata (Vox Gabrieli),* (Vuarmarens, Switzerland: The Brass Press/Editions Bim (Jean -Pierre Mathez), 1975.

31

Šulek – Sonata *(Vox Gabrieli), 1973*
Performance Practice

Theophonic Role

- trombone is the instrument of Judgment Day in the Austro -German tradition

Articulation and Style

- performer is orator — sounding a warning
- *tenuto* markings — play as long as possible to ring out into the hall
- "taps" rhythmic motif — pay attention to articulation
- convey the sense of mystery, uncertainty, warning, and desperation
- be more and more deliberate and declamatory with each of the three repetitions of the "taps" rhythmic motif at the end — adding to the sense of finality

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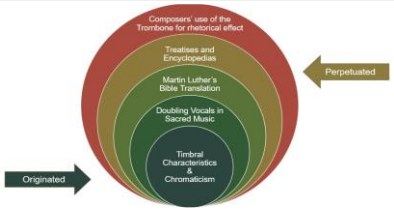
Theophonic Trombone - Conclusion

Provenance of the Trombone's role as divine proxy

- Chromaticism, doubling vocals in early church music, Martin Luther's incorporation of the *Posaune* (trombone) in his Bible translation, 18th century treatises and encyclopedias reinforcing the Biblical association, and composers' use of the trombone for rhetorical effect



Taxonomy of roles for the theophonic trombone in music:

- the voice, presence, wrath, and praise of God, death, and the Last Judgment

Examples of the trombone's theophonic role

- serving as a rhetorical device to manifest God through its use in both sacred and secular music.

Genre	Composer	Title	Date
Opera	Wolfgang Amadeus Mozart	*Don Giovanni*	1787
Requiem Mass	Wolfgang Amadeus Mozart	*Tuba Mirum*	1791
Funeral *Equali*	Ludwig van Beethoven	*Drei Equali*	1812
Symphony	Hector Berlioz	*Symphonie Fantastique*	1830
Offertory	Franz Liszt	*Hosannah!*	1862
Solo	Stepjan Šulek	Sonata *Vox Gabrieli*	1973

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Additional References

Slide 4

1 Ruth Smith, "Early Music's Dramatic Significance in Handel's 'Saul,'" *Early Music* 35, no. 2 (2007): 179, http://www.jstor.org/stable/30138017.

2 Sebastian Kemner, "The Choral Sublime: A Study of Beethoven's Drei Equale," *Music & Practice*, Vol. 8 (2020), https://www.musicandpractice.org/volume-8/the-choral-sublime-a-study-of-beethovens-drei-equale/#The_voice_of_God.

3 Ruth Smith, "Early Music's Dramatic Significance in Handel's 'Saul,'" ,179.

Slide 7

1 Johann Mattheson, *Das neueröffnete Orchestre* (Hildesheim: G. Olms, 1993), 266-67) as quoted in Dueppen, "The Trombone as Sacred Signifier," 4.

2 Guion, *A History of the Trombone*, 8.

3 Towers, "The Trombone as Signifier," 89.

4 Johann Phillip Eisel, Musicus autodidactos, oder der sich selbst informirende Musicus (Leipzig:Zentralantiquariat der DDR, 1976), p.70 as quoted in Dueppen, "The Trombone as Sacred Signifier," 5-6.

5 William Tans'ur, *The Elements of Musick Display'd* (London: Stanley Crowder, 1772), 100-01; cited in Guion, 69, as quoted in Sha Towers, "The Trombone as Signifier," 92.

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APPENDIX C

VITA

James Daniel (Danny) Alford, a Lexington, Kentucky native, began his study of music at age six, taking vocal lessons and singing in a community children's choir. He started piano lessons at age seven and later began learning trombone on his father's Yamaha student model at age twelve. His passion for music and performing led him to pursue music education and performance degrees. Alford received his BMME degree in 2018 from the University of Kentucky, studying under Brad Kerns, and earned his Master of Music in trombone performance from Yale University in 2020, studying under Scott Hartman. Alford completed his Doctor of Musical Arts degree from the University of Georgia in 2024, studying under Dr. Josh Bynum. Alford's performance experience covers a wide range of orchestral, wind band, chamber, and solo music that spans three continents and four countries. He has performed with various festival ensembles in Greece, the Czech Republic, Inner Mongolia, China, and the United States. He was principal with the Athens Symphony Orchestra and has performed as a substitute with the Atlanta Symphony Orchestra, Columbus (Georgia) Symphony Orchestra, Charleston Symphony Orchestra, Spartanburg Philharmonic, New Haven Symphony Orchestra, and New Haven Chamber Orchestra. In addition to his performance experience, Alford teaches private trombone lessons to students of various ages and capabilities, ranging from middle school to undergraduate students.