

379
N81d
No. 3324

THE CADENZA: PERFORMANCE PRACTICE
IN ALTO TROMBONE CONCERTI
OF THE EIGHTEENTH CENTURY

DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

David Bruenger, B.A., M.M.

Denton, Texas

May, 1991

Bruenger, David C., The Cadenza: Performance Practice in Alto Trombone Concerti of the Eighteenth Century. Doctor of Musical Arts, May, 1991, 53 pp., 12 musical examples, bibliography, 35 titles.

In the eighteenth century, soloists' virtuosity and musicality were judged perhaps more by their cadenzas than by any other element of performance. Consequently, much was written about how to design and execute good cadenzas. Many of the concerns expressed by eighteenth-century writers are echoed by modern authors who discuss the performance practices of classical concerti. While there are comparatively few classical concerti written for trombone, several works for the alto instrument have become important in the modern repertoire. This paper is intended to help the modern trombonist learn to create appropriate, original cadenzas for classical trombone concerti. Both historical and modern writing, as well as extant classical cadenzas are used as a guide.

There is a notable consensus among the eighteenth-century sources on the fundamental elements of a good cadenza. The primary concern is that the cadenza be of appropriate length. Most observers of the concert scene in the classical era complained more about excessive length than about any other aspect of cadenza performance. They felt that the cadenza should be clever, and even surprising, without becoming inappropriate to the movement into which it is introduced. This balance of surprise and variety with stylistic unity is an essential element of cadenza design. Specific guidelines for the thematic and harmonic content of cadenzas are also given by many writers.

Both eighteenth-century and contemporary writers agree that the cadenza directly affects the harmonic, thematic, and formal balance of the movement as a whole. They also feel that the relationship between the cadenza and the parent movement must be considered in designing a cadenza.

The author's cadenzas for the Concerto by Georg Christoph Wagenseil and the Larghetto by Michael Haydn are included. They are intended to demonstrate the fundamentals of cadenza design and the balanced relationship between cadenza and concerto movement. Finally, trombonists are encouraged both to read modern and historical sources, and to improvise and design original cadenzas.

TABLE OF CONTENTS

Chapter

I. INTRODUCTION.....	1
II. THE TROMBONE IN VIENNESE CONCERT LIFE.....	5
III. FUNDAMENTALS OF CADENZA DESIGN.....	13
IV. MUSICAL STUCTURE AND FUNCTION.....	32
V. CADENZAS DESIGNED FOR SPECIFIC WORKS.....	37
VI. SUMMARY.....	47
BIBLIOGRAPHY.....	49

CHAPTER I

INTRODUCTION

During the eighteenth century, the cadenza grew from a simple cadential embellishment into an important structural element of the solo concerto. As such, the cadenza became an essential performance practice, and has been discussed at length by performers, composers, teachers, and critics in both the classical and the modern eras. The literature of this discussion is a valuable resource for modern performers who are interested in the performance practices of the eighteenth-century concerto. While there are comparatively few classical concerti written for the trombone, several works for the alto instrument have become important in the modern repertoire. This paper is intended to help trombonists create and perform appropriate, original cadenzas for classical concerti and solos for the alto trombone.

Most of the solo trombone literature of the classical era originated in the city of Vienna. Composers who were associated with the Imperial Chapel were particularly prolific in writing music which included the alto trombone in a prominent role. Most of the non-Viennese composers who wrote soloistic trombone music--notably Michael Haydn, Leopold Mozart, and Franz Ignaz Tůma--had spent time in the city of Vienna and were familiar with its musical traditions. To understand why Vienna proved to be such a fertile source of virtuoso trombone music, one must examine the historical, social, and cultural

forces which shaped the musical character of that Austrian city.

Austria has long been recognized as a particularly musical country. As early as the thirteenth century, Walther von der Vogelweide, the renowned minnesinger remarked, "in Oesterreich lernt ich singen und sagen."¹ While another Austrian city, Salzburg, has a musical tradition of its own, Vienna has always stood prominently among cities known for music. Thus, in the seventeenth century a traveler would remark, "there are so many musicians in Vienna, one would be pressed to meet more of them anywhere else."² But perhaps the best indication of the extent to which music permeated Viennese life is found in the following advertisement from the Wiener Zeitung in 1789: "Wanted by nobleman a servant of good repute who plays the violin well and is able to accompany difficult piano sonatas."³

Much of the credit for the richness and durability of Vienna's musical heritage is due to the patronage of the Hapsburg emperors. Maximilian I (an early successor of Rudolf, the founder of the line) was an avid supporter of the arts. He and his successors began the transformation of Vienna from a walled, medieval city into the brilliant cultural mecca it was to become. Patronage of the arts, and of music in particular, increased with each generation of Hapsburg rulers.

Charles VI was emperor in the first part of the eighteenth century (1711-1740). His musical patronage is well documented and remarkable. He founded the world famous Academy of Music in Vienna, "and was accompanied on his

¹Egon Gartenburg, Vienna: Its Musical Heritage (University Park, PA: Pennsylvania State University Press, (1968), 7.

²Ibid.

³Gartenburg, 13.

travels by his entire orchestra of 140 musicians."⁴ Contemporaries noted that "the poor musicians are required to perform chamber music, *tafel Musik*, oratorios and operas more than 800 times a year, not counting rehearsals."⁵ The reign of Charles' daughter, Maria Theresa, marked the first time in its history that the imperial orchestra was reduced in size. However, her successors, freed from the economic restraints which troubled Maria Theresa's reign, reinstated and eventually enlarged the imperial musical establishment.

The splendor of the imperial court drew artists from all over Europe to Vienna. Italian musicians rose to particular prominence and came to dominate Viennese musical life. In fact it has been said that in the seventeenth century, "Vienna became an Italian city in the musical sense."⁶ The enormous popularity of Italian opera brought composers such as Cesti, Draghi, and Caldara to prominence, and their work continued to influence Viennese musical tastes even in the time of Mozart and Haydn.

The zenith of Italian musical influence in Vienna came between 1640 and 1740. During this period, Vienna grew into a "supranational city musically, and the great artists of Europe vied for the honor of serving at the Austrian court."⁷ The Italian influence led to the acceptance in Vienna, and northern Europe generally, of not only the opera, but also the cantata, certain forms of chamber music and the solo concerto. Such performance practices as virtuoso singing, particularly that which the castrati exemplified, and virtuoso instrumental performance, are also Italian in origin.

⁴Gartenburg, 14.

⁵*Ibid.*

⁶Gartenburg, 8.

⁷Gartenburg, 9.

Vienna's infatuation with Italian music led at times to a cosmopolitan snobbery toward native Austrian music and musicians. Gluck and Mozart found to their dismay that recognition of their talents came more readily elsewhere than in Vienna. However, the Viennese did recognize the importance of some native composers such as Froberger and Schmelzer. Schmelzer, a violinist of international repute, was among the first composers to incorporate Austrian folk melodies into his music, helping to create what has been called the "Vienna style" of Baroque music.⁸

Because Vienna allowed both Italian and native music to flourish, the contrapuntal complexity of Fux was heard as often as the sensuous lyricism of Caldara. But beyond merely appreciating this diversity of style, the musical community in Vienna absorbed and transformed Italian music into something new. This amalgam of northern and southern musical influences was virtually unique to Vienna and had a particular impact on the growth of virtuoso trombone music in that city.

⁸Ibid.

CHAPTER II

THE TROMBONE IN VIENNESE CONCERT LIFE

By 1700, the trombone already had a long history of inclusion in church music, where its role was to double the voices. While it continued to be used in this capacity, the development of new musical forms and practices in the eighteenth century left the trombone outside the mainstream of ensemble music in the classical era. As Friederich Nicolai stated in 1781: "In our region [ie. northern Germany] the trombone has become almost totally uncommon for full voiced music." He continued, however, to say that "in Austria and Bavaria this instrument is still very much in use and well played, especially in the church."⁹ While the importance of the trombone in this traditional, sacred role is recognized today, the trombone is viewed as an oddity in the classical era, and not a vital part of the musical activities of the time.

However, the sacred music of Austria, and of Vienna in particular, has an unusual significance for trombonists. There is a large body of literature written by composers associated with the Imperial Chapel which uses the trombone--particularly the alto--in an unprecedented manner. This new Viennese style combined traditional vocal doubling with an Italianate lyricism and virtuosity. The resulting music uses a single trombone, typically

⁹J. Richard Raum, "Extending the Solo and Chamber Repertoire for the Alto Trombone from the Late Baroque and Early Classical Periods, 1720-1780," International Trombone Association Journal, XVI, 2 (Spring, 1988), 13.

the alto, as a soloistic obbligato accompaniment to the solo voice. This body of music is relatively unfamiliar to trombonists. The trombone's role as a soloistic instrument in the classical era may need to be re-evaluated as more is learned about this literature.

This abundant body of music for solo voice and soloistic trombone accompaniment is remarkably difficult. The technical demands in terms of tessitura and facility can be compared to the level of virtuosity expected of other wind instruments of the time. Thus, the quantity and caliber of music in this style, representing the work of several generations of composers, suggests that talented trombonists were available in Vienna for many years.

Among the first composers to write for the trombone in the soloistic manner was Johann Fux. Today, Fux is known primarily as the author of the counterpoint treatise, *Gradus ad Parnassum*, but his contemporaries admired his performance, composition and teaching. Fux's motet, *Alma Redemptoris Mater*, is a fine example of music for solo voice with alto trombone obbligato.

One of Fux' most prominent pupils was Georg Christoph Wagenseil (1715-1777), who spent most of his life in Vienna as a composer, keyboard performer and teacher. As court composer to Maria Theresa from 1739 to 1777, he achieved widespread recognition and respect. The noted traveller and musical connoisseur, Charles Burney, visited Wagenseil and spoke highly of his stature as a composer and teacher.¹⁰

¹⁰Charles Burney, *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773), reprinted as *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands*, ed. Percy Scholes (London: Oxford University Press, 1959), 124.

Wagenseil's works include operas, oratorios, chamber music, symphonies, and numerous concerti for solo instrument and orchestra--the full range of musical styles popular in Vienna in the first half of the eighteenth century.¹¹ Public performance records in Vienna indicate that Wagenseil's oratorios were perhaps his most popular compositions.

Like many Viennese musicians who were connected to the imperial court, Wagenseil wrote sacred music which included the trombone as a soloistic voice. Unlike most, however, he wrote a solo concerto for alto trombone and orchestra. His Konzert für Posaune is scored for strings, two flutes and two horns. Even though it has only two movements, it is clearly in the pre-classical style in terms of phrase structure and key arrangement. The work was written between 1751 and 1763, and thus may be the earliest of the classical trombone concerti.

Another student of Fux, Johann Georg Albrechtsberger, also composed a concerto for alto trombone. Dated 1769, it is clearly a later work, consisting of three movements and displaying a more fully articulated classical sensibility. Albrechtsberger (1736-1809) was a church organist and composer in Vienna for most of his life. He was known in later years as a teacher of Beethoven (briefly) and as the author of theoretical works. However, his music was greatly admired by his contemporaries, and the trombone concerto is a particularly fine example of that genre.

In addition to these native composers, visitors to Vienna such as Leopold Mozart (1719-1787) and Michael Haydn (1737-1806) produced solo

¹¹Mary Sue Morrow, Concert Life in Haydn's Vienna: Aspects of a Developing Musical Institution (Stuyvestant, NY: Pendragon Press, 1989), 40.

works for alto trombone. The Concerto by Leopold Mozart (a modern edition is drawn from his Serenata of ca. 1762) and the movements from Michael Haydn's Divertimento in D (1764) and Sinfonia No. 4 (ca.1763) were composed in Salzburg but closely reflect the Viennese style.

The Czech composer, Franz Ignaz Tůma (1704-1774), wrote many vocal works with trombone obbligato during his tenure in the Imperial Chapel. Never a part of the mainstream of Viennese concert life, Tůma wrote primarily for the Catholic liturgy in his capacity as Kapellmeister to Elizabeth Christine (1741-1750). Much of his work remains unknown today.

These composers and others produced a sizable body of literature that employed the trombone as a solo instrument or in a soloistic role. Since this body of work was created by composers who had some contact with the Viennese imperial court, it is likely that unusually fine trombonists were available to inspire so much difficult music for the instrument. However, if this is true, why do the sacred works far outnumber the secular, solo concerti? The answer lies in the sociological structure of Vienna's musical community in the eighteenth century.

Outside of the imperial court, music continued to flourish in aristocratic and middle class circles, but it became an increasingly private form of entertainment. In Vienna there was a particular emphasis on amateur musical performance. This led to an unusually active private musical environment and provided exceptionally enlightened audiences as well. Another consequence of the emphasis on private musical performance was an increasing demand for chamber music. While the orchestras of the lesser aristocracy began to decline in size and stature, a class of freelance musicians

arose to perform not only in public concerts, but also to augment the amateur ranks at private functions.¹²

While there were many fine amateurs performing on stringed and keyboard instruments, wind instruments were not popular among dilettantes in eighteenth-century Vienna. Private salons--more important to concert life in Vienna at this time than in any other European city--thus emphasized keyboard and string music. Professionals played the woodwind and horn parts when they were required. The trombone was rarely included in these private salon performances.

Concert programs from this time are relatively rare, so our knowledge of the works performed in public concerts is most certainly incomplete. However, judging by extant programs, it seems that only once did a trombone soloist appear in a public setting in eighteenth-century Vienna. In 1776, Herr Messerer performed a "trombone piece" on April 26th.¹³ Evidently the public concert tradition in Vienna bypassed the trombone almost as completely as did the private salon tradition.

In addition to private salons and public concerts, the theater was also a significant part of musical activity in Vienna. Payroll records indicate that most European theaters did not include trombones in the regular orchestra until late in the century. Vienna was progressive in this practice, but a Viennese theater trombonist's income was far less than that of his colleagues in the Imperial Chapel. For the talented trombonist, Vienna was a place

¹²Morrow, 1.

¹³Morrow, 244.

where a comfortable living could be made in the eighteenth century--but only in the Imperial Chapel.¹⁴

Since the finest trombonists in Vienna did not freelance (and did not need to financially) they were simply not available for private musical performances. This circumstance partially explains why the great eighteenth-century composers included the trombone in their sacred compositions but not in their concert works. The talented trombonists capable of playing virtuoso literature worked only in the Imperial Chapel. Consequently, only a handful of eighteenth century composers who had worked closely with the imperial court wrote for the solo alto trombone. Financial rewards at the imperial court as well as the separation of the court chapel from public concert music combined to exclude the trombone from the music which developed in the public and private sectors.

The composers associated with the imperial court in Vienna certainly composed with the trombonists of the Imperial Chapel in mind. Leopold Christian (for whom Wagenseil wrote his concerto) and his son are of particular note. The Christian family were trombonists to the imperial court for most of the eighteenth century, indicating just how small the fraternity of virtuoso trombonists was in Vienna. Only a handful of trombonists were available to perform virtuoso solo music.

While modern performers are aware of most available classical concerti and concert solos for alto trombone, not all receive an equal amount of performance exposure. The Wagenseil Concerto is particularly popular, while the more difficult Albrechtsberger Concerto is slightly less so. The

¹⁴Raum, 15.

demanding Concerto (taken from the Serenata) by Leopold Mozart is performed even less frequently. The concert movements by Michael Haydn from the Sinfonia No. 4 and the Divertimento in D, considered by some to be the most difficult examples of this genre, are rarely performed today.¹⁵

In terms of technique, modern trombonists cope ever more successfully with the demands of the alto trombone and its literature. The alto trombone is experiencing a rebirth today, used by orchestral players for the classical repertoire as well as by soloists. It is possible that more alto trombones are played today than at any time in the eighteenth century. While modern design has improved the instrument, and contemporary standards of pedagogy and performance have produced players capable of meeting the technical challenge of the eighteenth-century trombone repertoire, the musical demands of the style are less well understood.

Unlike our colleagues in the keyboard, string and woodwind areas, modern trombonists have little experience of performing classical music as soloists. Moreover, much of the pedagogical literature for the trombone emerged in the nineteenth century. As a result, the trombonist often feels uncomfortable playing music in the classical style.

Consequently, the trombone has been generally viewed as inappropriate for most eighteenth-century music. Adam Carse stated flatly, that "trombones had no place in the concert or chamber orchestras of the eighteenth century."¹⁶ But perhaps the following statement, from an edition

¹⁵Robert Wigness, Soloistic Use of the Trombone in Eighteenth-century Vienna (Nashville, TN: The Brass Press, 1978), 25.

¹⁶Adam Carse, The Orchestra in the 18th Century (Cambridge: Heffer, 1940), 43.

of the Albrechtsberger Concerto most clearly indicates the level of disdain to which the alto trombone had fallen as recently as 1966:

"It seems more justified that a horn should perform the solo part: it is more fitting to the compass and technical peculiarities of the instrument. We do not advise [using the trombone], for the positions, the difficulty of the sounding would create a tension causing a deviation from the composer's conception"¹⁷

However, since contemporary players can make a strong case for being equal to the technical demands of this literature, it is more important than ever to approach this music in an enlightened manner. Because there is little performance practice literature written specifically for the trombone, trombonists must look elsewhere for insight. There are numerous modern articles which address performance issues for stringed and keyboard instruments. In addition there is a substantial body of performance practice literature that was written in the eighteenth century. Since, in the classical era, authors tended to consider winds and voice as comparable media in terms of many performance conventions, using this literature for insight into trombone performance is valid. The following chapter, the practice of the cadenza, a topic of great importance to both modern and historical writers, will be examined.

¹⁷Gábor Darvas, preface to his ed. of Concerto by Albrechtsberger (Budapest: Editio Musica, 1966), 6.

CHAPTER III

FUNDAMENTALS OF CADENZA DESIGN

In a recent article, Joseph Swain asked, "how many of us have ever enjoyed hearing a concerto of Mozart or Beethoven stunningly and sensitively played, only to have the experience ruined at the end of a movement by the cadenza?"¹⁸ This criticism, directed at keyboard performances, is valid for other performance media as well, including the trombone. In the classical era, writers concerned with performance practices also considered the cadenza to be an essential performance element, given its power, if badly done, to destroy an otherwise fine effort. In 1789, Daniel Gottlob Turk stated, that in a poor cadenza:

The performer struggles not only to achieve pointless length, but also introduces all sorts of ideas that have not the slightest relation with the preceding composition, so that the good impression which the piece has perhaps made upon the listener for the most part has been *cadenzated* away.¹⁹

Complaining about bad cadenzas does not help performers to create good ones, however. Consequently, much has been written about what does and does not constitute a good cadenza. This chapter summarizes the fundamental principles of cadenza design and performance using historical

¹⁸Joseph S. Swain, "Form and Function of the Classical Cadenza," The Journal of Musicology VI/1 (Winter, 1988), 27.

¹⁹Daniel Gottlob Turk, Klavierschule (1789), trans. with comm. Raymond Hagg as School of Clavier Playing (Lincoln: University of Nebraska Press, 1982), 309.

writings and existing cadenzas as a guide. In addition, modern articles are used to illuminate certain aspects of historical practice. Once the fundamentals are understood, a performer can begin to create original cadenzas that, at the least, do not detract from the overall performance. This is the approach that tutors in the eighteenth century adopted as well, emphasizing the basic rules first, then encouraging more musical considerations as the student advanced.

Before the cadenza reached its status as a pivotal element of solo performance in the eighteenth century, it was a simple cadential ornament. Italian vocal music in the seventeenth century typically included a decoration of the final cadence. As the practice of virtuoso singing developed, more and more elaborate embellishments of the last cadence became the standard practice. This ornamentation gradually grew into the cadenza as it was understood in the eighteenth century: an elaborate, improvisational passage inserted into a concerto movement, intended to showcase the technical brilliance of the soloist. By the end of the seventeenth century, this type of virtuoso cadenza had been internationally accepted as the normal vocal practice. By the end of the first quarter of the eighteenth century, cadenzas by instrumentalists became standard practice as well.

Because cadenzas pleased audiences and elicited ovations, singers (and later instrumentalists) learned to extend them, make them more virtuosic, and include as many as possible in a single performance. While audiences apparently loved this practice, critics were often outraged at what they considered wretched excess in cadenza performances. Many writers blamed the castrati for the most flagrant abuse—even to the extent of including "a

specific aria in every opera, regardless of whether it fitted the action or not, simply because it contained an applause-getting cadenza."²⁰ While writers continued to complain bitterly about cadenza excesses, performers continued to perform more and longer cadenzas throughout the eighteenth century.

Consequently, cadenzas became a favored topic for writers on musical performance of the time. Instrumental (or vocal) performance of cadenzas was discussed by Tosi, Quantz, Leopold Mozart, C.P.E. Bach, Tartini, Türk, Tromlitz, Lorenzoni, Geminiani and Mancini, among others. Typically, instrumental tutors included a section on how to make and play cadenzas.

While each of the writers on cadenzas had his personal concerns and preferences, there was substantial agreement on many issues. Most of all, everyone criticized the excessive length of cadenzas. For example, in 1725, Marcello criticized the "cadenza Lunghissime" of the "virtuoso di violino primo."²¹ Tosi complained that singers often included three cadenzas in every da capo aria, each longer than the preceding one.²²

Most of the earlier authors thought the proper length for a cadenza by a singer or a wind player was only as long as a single breath would allow. Tosi, Quantz, and C.P.E. Bach all endorsed this criterion. According to Quantz, "vocal cadenzas or cadenzas for a wind instrument must be so constituted that they can be performed in one breath."²³ Türk stated that "in singing or

²⁰Gartenburg, 24.

²¹in Eva Badura-Skoda, "Cadenza," The New Grove Dictionary of Music and Musicians, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), III, 590.

²²Pier Francesco Tosi, Observations on the Florid Song (1743), trans. Johann Ernst Galliard, facs. reprint, (London: William Reeves, 1926), 60.

²³Quantz, 185.

on a wind instrument, a cadenza should last only as long as the breath of the performer permits."²⁴

However, even Tosi, the earliest and most conservative of writers on the cadenza, remarked that "in long divisions it is not so rigorously required when they [cadenzas] cannot be sung in one breath." Tosi's primary concern was for singers, and it was his view that a breath in the middle of a word was unacceptable. Therefore, a breath which interrupted the penultimate syllable of text (typically during the cadenza) was not allowed. This view was generally accepted by other writers with regard to wind instruments without noting the textual considerations that inspired Tosi's comments about singers. However, Tosi also observed in reference to stringed instruments specifically, that "enormously long cadenzas which sometimes last several minutes are in no way excusable."²⁵

Later authors tend to echo the notion that cadenzas of a single breath in duration are most desirable for wind players. Tromlitz stated, "the woodwind player and singer cannot do as they please, they are limited by the duration of their breath, because no cadenza should be longer than the breath lasts." However, Tromlitz also observed that "there are exceptions to this under certain circumstances" (discussed below). He continued, observing that "the brass player can hold his breath longer than the flutist, because in flute playing more wind is needed and more is wasted."²⁶ This remark raises some

²⁴Turk, 299.

²⁵Tosi, 60.

²⁶Tromlitz, Johann George, Ausführlicher und gründlicher Unterricht die Flöte zu spielen (Leipzig, 1791), trans. in part by Eileen Hadidian as Johann George Tromlitz's Flute Treatise: Evidences of late Eighteenth-century

interesting questions for modern brass players, and is very suggestive in terms of cadenza length.

Numerous cadenzas for flute from the eighteenth century have been preserved. Since flute cadenzas were to be played in a single breath by flutists, trombonists (as brass players) should have been able to do so as well. However, experimentation on the modern trombone proves this to be challenging, to say the least (see example 1). This may be due to differences between the modern trombone and the eighteenth-century instrument, such as a larger bore size, larger mouthpieces and a louder, more robust concept of sound. Today's trombonist might need to consider smaller equipment and a more delicate sound in order to perform such cadenzas in a single breath.



Example 1.
Cadenza from Michael Haydn, Concerto in D major²⁷

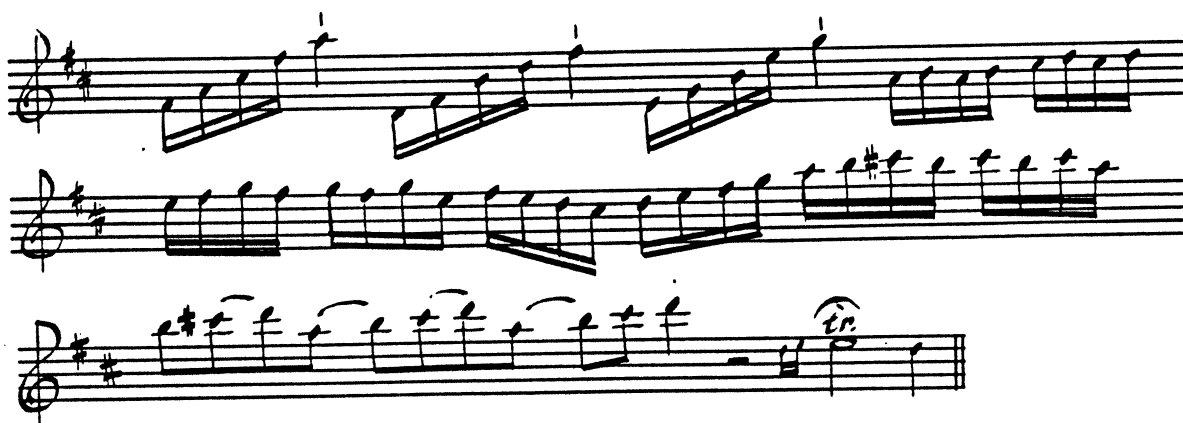
Performance Practice (D.M.A. dissertation, Stanford University, 1974; Ann Arbor, MI: University Microfilms, 8002043), 188.

²⁷David Lasocki and Betty Bang Mather, The Classical Woodwind Cadenza (New York: McGinnis & Marx, 1978), 37.

Obviously, the concept of "single breath" cadenzas is problematic for modern performers. There is evidence to suggest that eighteenth-century performers struggled with the issue as well. Tromlitz stated, "I said that a cadenza on a woodwind instrument must be made in one breath; however you can find opportunities for breathing if you arrange the melody and figures or passage work accordingly. This can be done either at short rests, or after quickly released notes where you can gain enough time to take a breath." He provided a sample cadenza (see Example 2) and remarked, "you have frequent opportunities to take a breath without disrupting the movement." Opportunities for breaths noted by Tromlitz included short rests, short breaths after longer notes (*ie.* quarter notes in sixteenth-note passages), and even "a short breath after each one" of a series of quarter notes, or before the closing trill. Tromlitz concluded, "in this manner the player never lacks breath and at the same time does not disrupt the continuity of the movement."²⁸



²⁸Tromlitz, 195



Example 2.
Cadenza by Johann George Tromlitz²⁹

Thus, Tromlitz articulates what seems to be a primary concern regarding cadenza length: that continuity is paramount and that breathing must not disrupt the unity and flow of the cadenza. Thus, if one breathes skillfully, cadenza length then becomes a question of musical taste.

The frequency with which professional and amateur observers alike complained about excessive cadenza length is in itself suggestive of the standard nature of that practice. Therefore, modern players must take into consideration not only historical advice regarding cadenza length, but also the need to create the proper effect upon the audience. Modern audiences will have different expectations than their eighteenth-century counterparts and performers must be sensitive to this. However, some objective measure of appropriate cadenza length is possible.

In an analysis of cadenzas from the piano concerti of Mozart and Beethoven, Joseph Swain observes, the "constraint on the length of the

²⁹Tromlitz, 194.

cadenza can be easily noticed in a brief survey of the proportions of some of [Mozart's] cadenzas compared to their parent movements."³⁰ His chart indicates that the length of the cadenza compared to the total length of the movement (including the cadenza) is normally from 3.5 per cent to 4.7 per cent, with the maximum being 10 per cent. Thus, as a tenth of the movement at most, the cadenza "becomes an important structural event...but by no means a dominating one."³¹ By Beethoven's time however, cadenzas typically represented from 15 to 20 per cent of the total length of the movement. This increase in cadenza length indicates how quickly and how much performance practice standards can change. Accordingly, the modern performer needs to be aware of the standards of the era from which the performance repertoire is drawn. More discussion of the structural implications of the cadenza is included below.

In practice, eighteenth century performers strove, above all else, to please and even thrill the audience with their cadenzas. They knew that too long a cadenza risked tedium and the loss of audience interest. The length of surviving cadenzas and their relationship to the total length of the parent movement, as well as the recommendations from eighteenth-century writers, suggest that less is more when it comes to cadenzas.

While length is an extremely important aspect of cadenza design, many other issues are also significant. In terms of location, the cadenza was always placed near the end of a vocal piece or at the end of the final solo statement in a concerto movement. Quantz felt that this location was due to the origins of

³⁰Swain,

³¹Swain, 43-44.

the cadenza as a "little passage [at the close of the last concertante section] over a moving bass, to which a good shake was attached; between 1710 and 1716, or thereabouts the cadenzas customary at present, in which the bass must pause," came into common practice.³² This distinction between the formal cadenza and the older and simpler cadential ornamentation became more clearly defined as the eighteenth century progressed. In a letter in 1783, Mozart made a distinction between "cadenzas" and other improvisatory passages called Eingänge.³³ "In contrast to cadenzas, which appear at the end of a movement and are associated with a final cadence, the other improvisatory sections may occur anywhere. The true cadenza has a function of conclusion on a high structural level."³⁴

The cadenza's location near the end of the movement, as the concluding solo statement, became associated with a particular harmonic function as well. The fermata that was typically used to indicate a cadenza almost always appears over the tonic 6/4 harmony. The cadenza itself was of course, unaccompanied, but served to define and extend the dominant harmony leading to the resolution of tonic 6/4 to the dominant and the final return to the tonic in the closing tutti.

According to Türk, the cadenza was originally based entirely on tonic 6/4 and dominant harmonies. However, he further stated that "in our time these harmonic confines are probably too narrow."³⁵ Other harmonies are

³²Quantz, 179-180

³³Mozart in Swain, 30.

³⁴Swain, 30.

³⁵Türk, 300.

indeed present in virtually all surviving cadenzas, and a number of rules for harmonic content are given by various authors.

C.P.E. Bach stated:

Most important is the rule that the prevailing key of the movement must not be undermined in the cadenza. Moreover, the principal key must not be left too quickly at the beginning, nor regained too late at the end. At the start the principal key must prevail for some time so that the listener will be unmistakably oriented. And again before the close it must be well prolonged as a means of preparing the listener for the end of the fantasia and impressing the tonality upon his memory.³⁶

On the same topic, Türk observed:

Modulations into other keys, especially very distant ones, should not occur for example in short cadenzas, or they must be brought about with great insight and likewise only in passing. In no case should one modulate to a key that the composer himself has not modulated to in the composition. This rule is founded, I think, in the laws of unity, which must be consciously followed in all works of the fine arts.³⁷

Thus, in the body of the cadenza, other keys than the dominant may be touched upon, but as Quantz warns,

you must not roam into keys that are too remote, or touch upon keys which have no relationship with the principal one. A short cadenza must not modulate out of its key at all. A somewhat longer one modulates most naturally to the subdominant, and a still longer one to the dominant of the dominant.³⁸

Quantz continues, "modulation to the relative minor is permitted if done briefly and with great circumspection."³⁹ The accepted method for

³⁶C.P.E. Bach, 431.

³⁷Türk, 311.

³⁸Quantz, 184.

³⁹Ibid.

modulation to the subdominant was the use of the lowered seventh scale step (see Example 3).



Example 3.
Johann Joachim Quantz, Modulation to the Subdominant

The dominant was typically approached via the raised fourth scale step (see Example 4).



Example 4
Johann Joachim Quantz, Modulation to the Dominant

Tromlitz discussed the treatment of the lowered seventh and raised fourth as well as other chromatically altered tones. "The intervals in the cadenza should also be handled correctly and according to the rules of composition, and in modulation only allude to the altered notes. I say modulation but as you do not really modulate to the altered key, the

procedure is actually called referring or alluding to the new key."⁴⁰ He proceeded, giving examples:

B-flat in the key of C must resolve down to A, "alluding" to the subdominant. It thus functions as the seventh of a dominant chord on C, the V of V. F-sharp in C is the third of the V of V and resolves up to G, the root of the dominant. "When you want to get back to the main key," Tromlitz continued, "you can always do it by means of the seventh chord on the fifth...which resolves into the third of [the main] key."⁴¹ (That is, the seventh of the V chord is the fourth scale degree, which resolves downward to the third scale degree.)

In addition to specific comments of this kind, authors relied upon sample cadenzas to indicate both desirable and undesirable features. Extant cadenzas by composers and/or contemporary performers are a valuable source for cadenza specifics as well. However, most authors warned that a cadenza could be used with only one piece of music. The belief that a good cadenza was an immediate and personal response to a given performance was universal. Quantz stated of his sample cadenzas, "they are simply models from which you can, to a certain extent, learn to grasp the...characteristics of cadenzas in general," and so "learn how to make good cadenzas."⁴²

The character of a cadenza was much discussed as well. Above all, a cadenza was to have spontaneity and wit. In Quantz' opinion, it was to be "short and fresh, and surprise the listeners, like a bon mot."⁴³ At the same

⁴⁰Tromlitz, 192.

⁴¹Ibid.

⁴²Quantz, 185.

⁴³Quantz, 182.

time, a cadenza had to be appropriate to the work into which it was inserted. Quantz explained, "cadenzas must stem from the principal sentiment of the piece...." ⁴⁴ Tromlitz stated that "cadenzas must be adapted to the affect of the piece; therefore do not use a merry cadenza in a sad movement and a sad one in a happy movement. The feeling must arise from the main passion of the piece."⁴⁵

How does the modern performer determine the "main passion" of the piece in order to design an appropriate cadenza? According to Türk, long, slow, and low cadenzas are most suitable for sad pieces, while high pitches, consonant skips, and rapid passage work are best in a cadenza for livelier compositions.⁴⁶ This gives a crude approximation of the characteristic cadenza, but little more. The early eighteenth century was a complex time in terms of expression in music. Considering the number of times performers were censured for inappropriate cadenzas, it was obviously difficult for some to determine the prevailing feeling of a given movement. In part, this may be due to the declining (but at that time still well-known) principles of the doctrine of affections. Even in the Baroque era, the affections were a hotly debated topic. Nonetheless, there is a consensus of opinion that the character of the cadenza match the character of the movement, however difficult to determine that may be.

One solution to the dilemma of the appropriateness of cadenzas also sheds light on whether thematic material from the concerto movement should be used in the cadenza. Türk stated that a cadenza should present the

⁴⁴Ibid.

⁴⁵Tromlitz, 191.

⁴⁶Türk, 300.

"most important parts of the whole composition in an extremely concise arrangement."⁴⁷ Some thirty-seven years earlier, Quantz made the same suggestion in slightly different terms, suggesting that use of motivic material in cadenzas developed as the century advanced:

Cadenzas must stem from the principle sentiment of the piece, and include a short repetition or imitation of the most pleasing phrases contained in it. At times, if your thoughts are distracted, it is not immediately possible to invent something new. The best expedient is then to chose one of the most pleasing of the preceding phrases and fashion the cadenza from it. In this manner you can not only make up for any lack of inventiveness, but can always confirm the prevailing passion of the piece as well. This is an advantage that is not too well known which I would like to recommend to every one.⁴⁸

Tromlitz later states:

To discover [the main passion of the piece] more reliably you can assist yourself by taking an appropriate idea from the preceding movement and deriving a cadenza therefrom. This technique is an old and well-known one, and useful in case of need, especially if you have not studied cadenzas or else have not reached a certain level of proficiency. However, if you have a good supply ideas at your disposal, you do not need this technique."⁴⁹

Apparently, the idea of thematic reference in cadenzas gained popularity and spread throughout the eighteenth century. Early Mozart cadenzas, for example, are non-thematic, while later ones are often based on figures from the parent movement. Michael Haydn provided a rare, early example of a woodwind cadenza that uses material from a concerto movement.⁵⁰ Ultimately, to borrow material from the concerto or not is a

⁴⁷Turk, 298.

⁴⁸Quantz, 181-182.

⁴⁹Tromlitz, 191.

⁵⁰Lasocki, 36.

problem each performer must solve in developing an appropriate cadenza. The question of how much of the solution should occur improvisationally during the performance, and how much should be planned in advance was also of considerable interest to classical authorities. This aspect of cadenza design will be discussed in the next chapter.

Two additional, specific elements of cadenza construction are worth noting. Some authors recommend beginning the cadenza with a sustained note, or else a melodic passage. Virtually all modern, published, wind cadenzas choose the former option. "According to Lorenzoni's flute tutor (1779), the soloist holds the opening note and slightly increases and then decreases 'the loudness of the tone.'"⁵¹ This effect was well known in the eighteenth century as the messa di voce, an ornamental device popularized by vocalists in the seventeenth century. The messa di voce is an interesting opening gesture and emphasizes the tone color of the solo instrument.

The other specific element of cadenza design--one mentioned by all authors--is that the cadenza should always conclude with a trill on the penultimate note. Lorenzoni stated that the trill was to begin pianissimo and then crescendo until its conclusion to prepare for the entrance of the final tutti.⁵² Also according to Lorenzoni, partway through the trill the accompaniment always enters on the dominant seventh chord. This practice was so standard in the eighteenth century that the trill and the orchestral entrance during it were rarely indicated. As a result, many modern editions also fail to indicate them. Consequently, the essential concluding trill and the

⁵¹Lorenzoni, cited in Lasocki, 16.

⁵²Lasocki, 16.

correctly timed accompaniment entrance are often omitted in modern practice. The final note of the cadenza is always prepared with a two note close at the end of the trill (upper neighbor).⁵³

Even considering the specific criteria above, a wide range of possibilities for designing cadenzas remains. Late in the eighteenth century, when the cadenza had achieved the status of an integral part of every concerto performance, the cadenzas of Mozart and Beethoven show great diversity.⁵⁴ As noted, surprise and variety were always considered highly desirable features in a cadenza.

The pursuit of variety was tempered by concern for the cadenza's relationship to the parent movement. Quantz spoke for all classical authorities when he stated that regardless of the free or surprising nature of the cadenza, it must "always confirm the prevailing passion of the piece."⁵⁵

On the same topic Tromlitz elaborated: "Although unity demands a well ordered whole, just as necessary is variety, so that the listener will be kept attentive. That is why in cadenzas one does many unexpected and surprising things as is possible."⁵⁶ This sense of spontaneous variety did not necessarily arise from actual improvisation. Tromlitz explained that, "cadenzas should be short, and where possible, unexpected. Even when they are studied, they must be so played as if they were making their appearance for the first time, spontaneously."⁵⁷

⁵³Ibid.

⁵⁴Swain, 31.

⁵⁵Quantz, in Swain, 31.

⁵⁶Ibid.

⁵⁷Tromlitz, 192.

Lack of regular meter was an essential element used to create this impression of spontaneity in a cadenza. "Variety and alternation of figures are very important, as long as they do not adhere too closely to a given beat, an unmeasured quality being characteristic of the cadenza."⁵⁸

"Regular meter is seldom observed, and indeed should not be observed, in cadenzas. They should consist of detached ideas rather than a sustained melody, as long as they conform to the preceding expression of the passions."⁵⁹

"The same tempo and meter should never be maintained throughout the cadenza; in addition, broken-off measures (not completely played through) must be adapted to go with one another. For the whole should seem more like a fantasy originating from overflowing sentiment than a strictly worked out piece. [Sometimes employing] a songful idea, sometimes a long sustained tone, on which one can ponder what is going to come next, then a passage corresponding to the general character of the composition. [Such variety] even an apparent disorder is engaging and appropriate."⁶⁰

This ideal--the cadenza as a freely improvised fantasy--accounts for Tromlitz' feelings that sample cadenzas are of little value. "As these cadenzas are composed of all kinds of figures and motifs, free fantasy, and most often unmeasured, you cannot really decide their movement and melody or write them for somebody else's use...The actual speed of the cadenza cannot really be determined." He provided a sample cadenza and suggested that one should begin in the same tempo as the preceding movement, but then vary the pace as the cadenza develops. Tromlitz concluded, "it is impossible to determine everything exactly."⁶¹

⁵⁸Ibid.

⁵⁹Quantz, in Swain, 31.

⁶⁰Türk, 300.

⁶¹Tromlitz, 189-190.

In reference to metric freedom in cadenzas, Swain observes:

"The absence of meter adds to the improvised, surprising effects of cadenzas and conforms to modern theoretical views about meter. Meter supplies...continuity to musical structure...allowing the human mind to organize easily the incoming rhythmic fragments and to proceed to higher level perceptions. When that continuity is missing, the rhythmic patterns presented to the listener seem disjointed, unexpected, and surprising."⁶²

The ideals of spontaneity and surprise as well as the cadenza's relationship with the parent movement, present a challenging conundrum for the performer. The difficulty of balancing the elements of surprise and appropriateness was addressed by Türk in this way:

"It follows...that a cadenza that has been learned by heart with some effort perhaps, or one that has been written down, must be played, rather than having random and unexceptional ideas thrown out, whatever the player happens to think of first."⁶³

In summary, there are many fundamental elements that are necessary for a good cadenza and there must be a proper balance among them. Eighteenth-century writers agreed that a good cadenza was essential to a good solo performance and a bad cadenza could destroy an otherwise fine effort. There was a notable consensus on many fundamental ideals of cadenza design. Excessive length was to be avoided, using a single breath, or at most a few well-concealed ones as the standard for wind players and singers. Appropriateness to the parent movement was essential and thematic materials could be borrowed from the movement to facilitate this goal. Harmonic content must not undermine the key of the parent movement, or

⁶²Swain, 32.

⁶³Türk, in Swain, 32.

diverge too far from the dominant function of the cadenza. Finally, while observing these restrictions, the cadenza must be surprising to the listener and appear to be, however well crafted, a spontaneous outburst of feeling by the performer. With these fundamental principles in mind, the next step is to examine the cadenza's design and function within the overall structure of the concerto movement.

CHAPTER IV

MUSICAL STRUCTURE AND FUNCTION

The guidelines proposed by writers, theorists, and pedagogues, summarized in the previous chapter, were designed to teach students the fundamentals of cadenza design and practice. However, the accomplished performer needed to be able to do much more than follow basic rules in the construction of cadenzas. A performer's musical sensitivity was judged as much or more by the cadenza than by any other aspect of a given performance. Mere technical brilliance in a cadenza was not sufficient to insure success. The cadenza needed to be not only appropriate to the style and character of the movement, but also to provide insight into the performer's understanding of the composition as a whole.

As the cadenza expanded, in terms of duration, harmonic content, and technical brilliance, it began to assume a more important structural function within the composition as well. In its original form as an embellishment of the final cadence, the early cadenza was intended to surprise and (briefly) divert the listener before reinforcing the return to the tonic key. As cadenza practice evolved, it became more and more divorced from this original function. As cadenzas became more and more lengthy displays of technical pyrotechnics, the connection of the dominant to tonic final cadence grew ever more tenuous.

The evolution of the cadenza into a formal element paralleled the development of formal ideas about music in the eighteenth century. One such idea was the relationship of key areas to thematic ideas. This relationship grew more important to musical structure as the eighteenth century progressed. Balance between key areas and themes became a vital component of the emergin sonata form.

The concerto absorbed these structural principles and incorporated another aspect of formal balance as well. The possibilities of contrast between solo and tutti sections had already been explored in the baroque concerto grosso. In the classical concerto, which incorporated the sonata principles of harmonic and thematic balance, such textural contrast became yet another axis of symmetry.

The performer's task--to introduce a cadenza into this complex matrix of balanced elements--is formidable. It is no wonder that so many cadenzas in the eighteenth century were judged inappropriate. All of the suggestions listed in the preceding chapter on fundamentals do not really help the performer to determine how a cadenza is to work in the context of the movement as a whole. However, Leonard Ratner provides a concise summary of the various functions of the cadenza as follows:

(1) "To set up the final return to the tonic by means of an emphatic dominant gesture." (2) "To allow the soloist some scope for the display of his technical skill and invention. In the course of drawing out the dominant, the

harmony may introduce parentheses, digressions that serve as larger scale ornamentations of dominant harmony."⁶⁶

This may seem a bit much to accomplish in a cadenza that is to be the length of a breath or two, but Ratner's points are significant. Harmonies which obscure the dominant function of the cadenza, defuse its power to reinforce the final cadence. Any loss of momentum so near the end of the piece will damage the listener's perception, not only of the conclusion of the cadenza, but also of the significance of what has come before, much as Türk and others warned.

In this harmonic context, the use of the principal theme in a cadenza becomes problematic. If the theme is used in the original, tonic key, a loss of the dominant orientation of the cadenza will result. If the primary theme or fragment thereof is transposed to the dominant, it will affect the listener's sense of the relationship between themes and keys. Further, the necessary return to the tonic at the conclusion of the cadenza will be cast into doubt by any juxtaposition of the principle theme with the dominant key area. If ideas from the opening, tonic section of the movement are used, care must be taken that these quickly lead from the tonic to the dominant.

In addition to its location near the end of the movement, its thematic content, and its function as an extension of the dominant harmony, the cadenza has another structural implication. The length of the cadenza is significant because its duration actually alters the formal proportions of the movement.

⁶⁶Ratner, 293.

Mozart composed at least sixty-four cadenzas for his concerti. Why Mozart, an accomplished improviser to say the least, took the trouble to notate them is unclear. Swain observes that some believe Mozart wrote the cadenzas for less accomplished players. Others feel that (particularly in the case of the later cadenzas) he used them himself. In either case, it is apparent that "Mozart had a definite idea of what a cadenza should be from the completion of the 'Jeunhomme' Piano Concerto, I. 271 (1775) to the end of his life."⁶⁷ Mozart's cadenzas are highly developed examples of the practice, and deserve consideration as models for cadenza design.

Swain notes, "the first observation we can make about Mozart's cadenzas is that they follow the guidelines of our theorists quite strictly."⁶⁸ That they are appropriate to the character of the parent movement may be taken as a given, but other aspects noted by Swain are striking. They are full of thematic references but move among them with abruptness. Harmonically rich, they do not move to distant keys, but in fact create a harmonic feeling of "significant tension."⁶⁹ Swain suggests that "the most concise way to describe a Mozart cadenza would be to say that is an improvisation on a prolonged dominant chord."⁷⁰

In terms of length, the Mozart cadenzas are all strikingly short by modern standards. Swain observes also, that "the proportion of the cadenza [length] to the rest of the movement is quite consistent" among Mozart's

⁶⁷Swain, 35.

⁶⁸*Ibid.*

⁶⁹*Ibid.*

⁷⁰*Ibid.*

cadenzas.⁷¹ Swain provides a chart of relative percentage of cadenza length to the length of the parent movement. His figures indicate that the cadenzas of Mozart are rarely above 10% of the total length of the movement and quite often, 8% or less.

To Swain, this constraint on length, and the consistency with which Mozart observed it,

...indicates both the limits of the dominant function of the cadenza and the structural level to which the cadenza would belong. If it occupies one tenth of the movement, it becomes an important structural event, as well it should be, but by no means a dominating one, comparable to an exposition or recapitulation. Indeed, Mozart clearly intends that the cadenza elaborate and amplify the next-to-last tonal statement of the recapitulation, one in which the soloist confirms the tonic key and participates thereby in the process of harmonic resolution. All that is left is for the orchestra to concur with the very last cadential event.⁷²

Mozart's mastery of the mature classical style is beyond dispute, so the use of his cadenzas to verify the theoretical views of his contemporaries on cadenzas is easily justified. As a result, it is safe to say that the principles outlined above can and should be applied to cadenza design and performance for the eighteenth century solo literature for alto trombone. The next chapter undertakes a brief analysis of two movements from classical works for solo trombone, and suggests possible cadenzas for them.

⁷¹Swain, 42.

⁷²Swain, 43-44.

CHAPTER V

CADENZAS DESIGNED FOR SPECIFIC WORKS

Georg Christoph Wagenseil's work stands at the end of the Baroque tradition and at the beginning of the emerging classical style. The Concerto for Trombone in E-flat is quite possibly the first concerto for the instrument, although its date is uncertain. While it is, at least, a very early example of this genre, there are indications that it was created in the spirit of the classical era rather than the Baroque. One such indication is the way the thematic materials are clearly defined, unlike the spun-out patterns of the baroque era. The melodic materials consist of short figures that are combined in various ways to achieve both variety and unity. This combination of variety and contrast, of connection and surprise, epitomizes the ideal characteristics of melody in the classic era.

Leonard Ratner compares classical melodic design to classical rhetoric, as did eighteenth-century writers. "Felicity of invention and connection, of unbroken rhetorical trajectory, was felt by Rousseau to be the distinguishing mark of genius."⁷³ Of compositions with this quality, Rousseau stated, "the pieces, di prima intenzione, are such uncommon strokes of genius, whose ideas are so narrowly united, they form....only one alone, that cannot be presented to the mind without the other."⁷⁴

⁷³Ratner, 106.

⁷⁴Rousseau, 325.

While these elements are found in the Wagenseil concerto in less than mature form, the melodic materials clearly reflect this kind of logic. The tutti opening motive is as follows (measure numbers refer to the Kurt Janetzky edition, published by Mueller):



Example 5.
Georg Christoph Wagenseil, Konzert für Posaune, mm. 1-2

Beginning in the tonic, the opening motive connects with the dominant by the conclusion of the third beat of the measure. The orchestral statement continues with a variant of the motive at the subdominant level which moves quickly back to the tonic by beat three of measure two.



Example 6
Georg Christoph Wagenseil, Konzert für Posaune, mm. 10-11

The solo entrance varies the second figure and moves on to introduce new material that leads to the dominant by measure 13. A section of transition leads to a restatement of the opening theme in measure 26 in the relative minor (having passed through f minor first). Another transitional section with new melodic material follows, leading eventually to a return to

the original tonic by measure 41. However, the opening theme is not restated here, but instead, an extension of another motivic idea leads to a fermata on the tonic 6/4 in measure 44, and the cadenza. (The author's cadenza for this movement is shown in Example 7.)



Example 7.
Cadenza for Wagenseil Concerto

It begins with the opening motive of the movement, a decision resulting from the author's improvisation of a number of cadenzas. In a performance context, it became apparent at this point in the movement that a restatement of the principal theme was appropriate.

While the use of material from the principal tonic theme can be problematic in a cadenza, as noted above, in this case it can be made to work. Prior to the cadenza, a number of other keys have been touched upon, and the tonic has not yet been firmly re-established. The restatement of the opening motive (which outlines the tonic 6/4) serves to preview the tonic. Additionally, since this figure leads quickly from the tonic to the dominant, it works well within the harmonic frame of the cadenza. After the first

statement of the motive, the figure is repeated a step higher, much like the pattern in the tutti opening. The figure is continued, ascending stepwise, but compressed and elided. The cadenza's high point is the high E-flat" (the highest pitch of the performance), which is followed by a quick descent to the concluding trill.

The use of thematic materials and harmonic relationships from the movement makes this a stylistically appropriate cadenza in the author's opinion. Moreover, the elision and juxtaposition of these ideas and keys are intended to pleasantly surprise the listener in the sense of Quantz' "bon mot" simile. As noted, this cadenza developed from improvised ideas in a performance context, with accompaniment. This approach is highly recommended to others developing cadenzas for performance.

The length of the cadenza requires the performer to take several breaths, but they may be taken quickly in certain natural "lifts" in the pattern of the cadenza. The breaths are indicated with an apostrophe in the example above, and an attempt to conceal them as much as possible should be made in performance. The impression on the listener is intended to be one of continuity.

Harmonically, the cadenza is quite simple. Beginning on the tonic 6/4, it moves quickly to the dominant, as does the figure on which it is based. The first chromatic alteration, A-natural, leads to the dominant and the high E-flat implies the tonic 6/4 in relation to it. The descent passes quickly through the subdominant, with D-flat sounding as the seventh of that key, as Tromlitz recommends. The subdominant is a slight surprise harmonically, but the

cadenza melody quickly reascends to the tonic, reiterating the 6/4 sonority prior to the concluding trill on the second scale degree.

One final comment should be made with regard to length. The movement itself is fifty-four measures long, including the cadenza. The cadenza comprises approximately four measures, making it about 7 to 8 per cent of the total length. This percentage falls well within the parameters suggested by Mozart's cadenzas. It is even a bit conservative, as is appropriate for a wind instrument cadenza in a relatively early classical work such as this.

The Larghetto by Michael Haydn, written around 1763-64 was probably written later than the Wagenseil Concerto and provides a contrast to it. Composed after Haydn's residence in Vienna, the Larghetto was undoubtedly written for Thomas Gschlatt of the Salzburg orchestra. The work is the third movement of an incomplete sinfonia whose first two movements are a solo for "Clarino." The fourth movement has been lost. Accordingly, whether or not both instruments would have participated (as in an actual sinfonia concertante) is unknown.⁷⁵

The Larghetto movement is marked "adagio," and is in triple meter. Thus it is slower and more solemn in character than the Wagenseil composition. Though Haydn's composition is the later of the two, his melodic materials employ the kind of linear extension of patterns characteristic of the Baroque style. Even though Haydn includes distinct melodic figures which are reinterpreted in various ways (showing the influence of classical thinking), extended patterns emerge from these motive

⁷⁵Charles H. Sherman, in foreword to his ed. of Larghetto by Michael Haydn (Vienna: Doblinger, 1981), 2.

statements and account for a great deal of the melodic content of the composition.



Example 8.
Michael Haydn, Larghetto, mm. 1-8

The opening figure leads to one such extension (Example 8, beginning in measure 6) that continues until measure 16, where a new melodic idea enters (measure numbers refer to the Charles Sherman edition, published by Doblinger).



Example 9
Michael Haydn, Larghetto, mm. 16-17

Harmonically, the piece is still in F major at this point, even though a new theme has been introduced. This is typical of eighteenth-century concerto design. The soloist enters on a tonic pedal and accompanies the orchestral re-statement of the opening theme. In measure 30 the soloist takes over the melodic movement of the extension figure, and it is not until measure 34 that the soloist states the theme. In measure 45 the soloist states the second theme, this time in the dominant, again following eighteenth-century formal principles precisely. In measures 53 through 56 there are a series of cadences, the first two of which are interrupted--a noteworthy feature of the piece (see Example 10).



Example 10
Michael Haydn, *Larghetto*, mm. 48-56

The subsequent orchestral interlude leads back to the tonic using repeated figures. Measure 70 marks a restatement of the principal theme in the tonic by the soloist. This statement leads quickly to g minor. But just as quickly, via a beautiful melodic passage, the solo line leads back to the tonic.

A true recapitulation of the soloist's opening tonic pedal appears in measure 84. A new transition leads to the second theme, in the tonic this time (as expected) in measure 103 (compare with measure 45). A section comparable to the initial statement by the soloist follows, complete with a similar series of incomplete cadences. A shortened orchestral interlude leads to a cadence on the dominant, rather than the tonic 6/4, and then to the cadenza.

Clearly, the Larghetto is structurally much more in the mature classical style than is Wagenseil's Concerto. The relationship of key areas to thematic ideas, the recapitulation of the first section without modulating to the dominant, and the complete statement of themes in the tutti introduction without modulation are all elements of the mature classical concerto. By contrast, thematically, the use of repeated patterns that constitute melodic extensions is conservative. Wagenseil's use of motivic connections--elisions and extensions--is, by comparison, much more progressive.

Cadenza design for the Haydn should of course involve all of the general principles examined above. In terms of proportional length, since the movement is 129 measures long, the cadenza could be from 5 to 12 measures in length and fit the parameters exemplified by Mozart's cadenzas.

Thematically, there are two motives which seem most likely for use in the cadenza. Specifically these are:



Example 11a & b
Michael Haydn, Larghetto, motives

However, the passages which are extensions of these thematic ideas also provide numerous patterns that could be used in the cadenza. The use of these patterns or portions of them serves to maintain the character of the movement as a whole within the cadenza. Also the great number of chromatic alterations in these patterns, both in passing and as neighboring tones, suggests that these elements of harmonic coloration can and should be used in the cadenza as well.

Harmonically, the movement itself emphasizes the tonic and the dominant, of course. The most intriguing harmonic element, however, is the brief exploration of g minor, the supertonic, in measures 72-80. This is an aspect that could also be used to good effect in the cadenza.

Since the orchestral preparation of the cadenza harmonically suggests the dominant rather than the tonic 6/4, this affects the opening of the cadenza. Clearly, use of themes from the tonic area is precluded.

Consequently, the author elected to begin the cadenza on the fifth scale degree, the root of the dominant. This decision resulted more from

improvising cadenzas in context than from planned composition. The scalar ascent that follows is drawn from the accompaniment--the bassoon part--in measures 67-69, the dominant section of the movement. This opening figure is connected with an idea drawn from the solo part that briefly introduces the g minor tonality . Then quickly, the dominant is reintroduced. The descent from the dominant is based on the figure that in the movement proper, culminates in the series of interrupted cadences. Since only one such cadence is included in the cadenza, it serves not only to echo the movement, but also to introduce an unexpected element.

Example 12.
Cadenza for Michael Haydn, Larghetto

These cadenzas by the author are not intended to be definitive. They have evolved and changed a number of times in the process of development. Trombonists are urged to design their own cadenzas and to use those included in this chapter as, at most, a point of departure.

CHAPTER VI

SUMMARY

Learning how to design and perform original cadenzas for eighteenth-century solo music is a substantial but rewarding task. While there are few, if any performance practice sources specifically intended for trombonists, there are many guidelines written by classical musicians that are pertinent to the trombone and essential to understanding cadenzas. Moreover, there is a remarkable consensus among such authors about what constitutes good cadenza design and execution, regardless of the performance medium.

Examination of extant cadenzas from the eighteenth century is of great value. Woodwind cadenzas in particular can give the trombonist insight into what was considered appropriate in the cadenzas of the time. Study of the cadenzas of an acknowledged master of the classical style, W.A. Mozart is also enormously worthwhile. An examination of these cadenzas is obviously beyond the scope of this paper, but Robert Swain's observations about them are extremely useful. The consistency of design principals in Mozart's mature cadenzas--thematic reference, harmonic content and length--supports the fundamentals prescribed by most classical writers and illuminates the structural role of the cadenza.

The cadenza's role within the balanced structure of the classical concerto movement is of paramount importance. As the composition as a whole is learned, and an understanding of its melodic, harmonic and other structural elements deepens, a sense of what the cadenza should be will emerge and develop. Scholarship alone does not indicate everything one

needs to know to create a good cadenza. Improvisation of many cadenzas, particularly in the context of an accompanied performance, yields worthwhile results.

After reading what eighteenth-century writers had to say about the cadenza, and after performing extant classical cadenzas, the author found that cadenzas created in performance began to change. The resulting cadenzas are (in the author's opinion) better--more original and interesting, and also more suitable to the character of a given performance. Moreover, the practice of creating cadenzas in this personal way is far more gratifying than performing published examples.

Every trombonist who performs eighteenth-century solo music for trombone should try creating original cadenzas for use in performance. Study, analysis, and improvised performance will ultimately yield a cadenza that has more value to the performer than any published cadenza. In that sense, the performer's efforts will grow closer to the spirit of the era which engendered the music.

A remark from an eighteenth-century author is worth noting in conclusion. On performing the ideal cadenza, Quantz stated that one must "simply surprise the listener unexpectedly once more at the end of the piece, and leave behind a special impression in his heart."⁷⁶

⁷⁶Quantz, 180-181.

BIBLIOGRAPHY

- Albrechtsberger, Johann Georg, Georg Christoph Wagenseil, and Michael Haydn. Concertos, perf. by Armin Rosin with the Philharmonia Hungarica, cond. by Herman Bauman. Telefunken, 6.42419 AW, 1979.
- _____. Concerto. ed. Gábor Darvas. Budapest: Editio Musica, 1966.
- Bach, Carl Philipp Emanuel. Versuch über die wahre Art das Clavier zu spielen (1753/1762), trans. with comm. by William J. Mitchell as Essay on the True Art of Playing Keyboard Instruments. New York: W.W. Norton 1949.
- Badura-Skoda, Eva. "Cadenza," in The New Grove Dictionary of Music and Musicians, 20 vols. ed. by Stanley Sadie. Vol. II, 586-593. London: Macmillan, 1980.
- Burney, Charles. The Present State of Music in Germany, the Netherlands, and the United Provinces (London, 1773), reprinted as An Eighteenth-Century Musical Tour in Central Europe and the Netherlands, ed. by Percy Scholes. London: Oxford University Press, 1959.
- Carse, Adam. Musical Wind Instruments. New York: Da Capo Press, 1965.
- _____. The Orchestra in the 18th Century. Cambridge: Heffer, 1940.
- Gartenburg, Egon. Vienna: Its Musical Heritage. University Park, PA: Pennsylvania State University Press, 1989.
- Geminiani, Francesco. A Treatise of Good Taste in the Art of Musick (1749). facs. ed. by Robert Donington. New York: Da Capo. 1969.
- _____. The Art of Playing on the Violin (1751). facs. ed. by David Boyden. London: Oxford University Press, 1952.

- Graf, Max. Legend of a Musical City: The Story of Vienna. New York: Philosophical Library, 1945.
- Haydn, Michael. Larghetto. ed. Charles Sherman. Munich: Ludwig Doblinger, 1981.
- Lasocki, David, and Betty Bang Mather. The Classical Woodwind Cadenza. New York: McGinnis & Marx, 1978.
- Mancini, Giambattista. Pensieri e riflessioni pratiche sopra il canto figurato (1774), trans. and ed. by E. Foreman as Practical Reflections of Figured Singing. Champaign: Pro Musica, 1967.
- Marcello, Benedetto. I teatro alla moda (1725), trans by R. G. Pauly in Musical Quarterly XXXIV (1948), 371-403 and XXV (1949), 85-105.
- Morrow, Mary Sue. Concert Life in Haydn's Vienna: Aspects of a Developing Musical Institution. Stuyvestant, NY: Pendragon Press, 1989.
- Mozart, Leopold. Concerto für Trombone oder Viola und Orchester. ed. by Alexander Weinmann. Zurich: Edition Eulenberg, 1977.
- _____. Versuch einer gründlichen Violinschule (1756), trans. and ed. by Editha Klocker as A Treatise on the Fundamental Principles of Violin Playing. London: Oxford University Press, 1948.
- Mozart, Wolfgang Amadeus. The Letters of Mozart & His Family, trans. and ed. by Emily Anderson. Vol. III. London: Macmillan, 1939.
- Quantz, Johann Joachim. Versuch einer Anweisung die Flöte traversiere zu spielen (1752), trans. and ed. by E. R. Reilly as On Playing the Flute. New York: Free Press, 1966.
- Ratner, Leonard G. Classic Music: Expression, Form, and Style. New York: Macmillan, 1980.
- Raum, J. Richard. "Extending the Solo and Chamber Repertoire for the Alto Trombone from the Late Baroque and Early Classical Periods, 1720-1780," International Trombone Association Journal, XVI, 2 (Spring, 1988).

- Rousseau, Jean Jacques. Dictionnaire de Musique (1756), trans. by William Waring as A Complete Dictionary of Music. London: J. Murray, 1779.
- Schering, Arnold. Introduction to "Instrumental konzerte deutscher Meister," in Denkmäler Deutscher Tonkunst, XXIX/XXX. Barenreiter: Leipzig, 1907.
- Schmitz, Hans-Peter. Querflöte und Querflötenspiel in Deutschland während des Barock-zeitalers. Kassel: Barenreiter, 1952.
- Scholz-Michelitsch, Helga. Das Orchester- und Kammermusikwerk von Georg Christoph Wagenseil: Thematischer Katalog (mit Noten). Vienna: Bohlau in Komm., 1972.
- Smar, Benedict J. Jr., "Georg Christoph Wagenseil's Concerto for Trombone and Orchestra: An Analysis--First Movement," International Trombone Association Journal, VI (Fall,1978), 2-3.
- Swain, Joseph S. "Form and Function of the Classical Cadenza," The Journal of Musicology, VI/1 (Winter,1988).
- Tartini, Giuseppe. Traité des Agréments de la Musique (1771), trans. S. Babitz as "Treatise on the Ornamentation," in Journal of Research in Music Education, IV (1956), 75-162.
- Tosi, Pier Francesco. Opinioni de cantori antichi e moderni (1723), trans. by Johann Ernst Galliard as Observations on the Florid Song (1743), facs. reprint. London: William Reeves, 1926.
- Tromlitz, Johann George. Ausführlicher und gründlicher Unterricht die Flöte zu spielen (1791), trans. in part by Eileen Hadidian as Johann George Tromlitz's Flute Treatise: Evidences of Late Eighteenth-century Performance Practice. (DMA dissertation, Stanford University, 1974). Ann Arbor, MI: University Microfilms, 8002043.
- Türk, Daniel Gottlob. Klavierschule (1789), trans. with comm. Raymond Haggh as School of Clavier Playing. Lincoln: University of Nebraska Press, 1982.
- Vinquist, Mary and Neal Zaslaw. Performance Practice: A Bibliography. New York: W. W. Norton, 1970.

Wagenseil, Georg Christoph. Konzert für Posaune, ed. Kurt Janetzky.
Heidelberg: Willy Muller, Suddeutscher Musikverlag, 1963.

Wigness, Robert. Soloistic Use of the Trombone in Eighteenth-century
Vienna. Nashville, TN: The Brass Press, 1978.