



**Georg Christoph**

# **WAGENSEIL**

## **CONCERTO**

*for*

**Trombone and Classical Wind Ensemble**

*transcribed by*

**Paul Bryan**



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## Notes for Wagenseil Concerto for Trombone by Paul R. Bryan, Jr.

My serious interest in the music of eighteenth-century classic-period composers began during the World War II years while I was constantly in and out of New York City. I heard great performances of all types of music, but that by the “Viennese classics,” Mozart, Haydn et al, appealed to me most of all. As an aspiring trombonist I increasingly wondered why Mozart, who had written so many concertos for many instruments as well as so beautifully for trombones in his music for the church, especially the famous solos in his Requiem, had apparently never composed a concerto for the trombone. And apparently neither had other composers, even though it was employed extensively in the music they composed for the many churches in Vienna and was the only brass instrument that was not constricted by the limitations of the overtone series. I was therefore excited when I accidentally stumbled on Wagenseil’s fine work while I was searching for something else.



It appeared before my eyes sometime in 1968 while I was on a sabbatical leave and working in a fascinating archive, in the former summer residence of Bishop Karl Liechtenstein von Castelkorne in Kromeriz,, a little town in Czechoslovakia (now known as the Czech Republic). Information about the concerto and about the history of the trombone in the Viennese milieu can be seen in an excellent series of articles by Ken

Shifrin published in volumes 119 and 120 of the BRASS BULLETIN in 2003. Among other things he mentions that Wagenseil might not have been the composer!

My distinguished colleague, Charles Sherman and I were pursuing our special projects, I photographing and tracing the watermarks and copyist’s handwritings on the symphonies of Johann Wanhel and he the compositions of Michael Haydn which had been reported to be in the archive. During a short break in my working, I scouted around and opened some intriguing-appearing file drawers in the card catalog. Suddenly, there IT was – information that the collection contained a concerto for trombone! As usual with such material, there was no score, so I examined the parts and made appropriate notations about it in my records and he photographed the orchestral material.

Fortunately Dr. Sherman was then producing the important ACADEMIA MVSICALE series for the publisher Universal Edition in Vienna. He too was impressed with Wagenseil’s concerto and believed it merited publication. And after a few weeks back in Vienna he presented me a beautifully-copied score to edit. We agreed that, for practical reasons, it should have appropriate cadenzas which I composed and were printed in the solo trombone part. The place for a cadenza in the second movement was not indicated in the original parts, but it is typical of the time and seemed a useful addition for practical purposes. In 1969 Universal published [UE 25 A 021] the orchestra score and a piano accompaniment. The orchestral material is available on rental from Universal.

The following year, after returning to my job as conductor of the Duke Wind Symphony, I was reminded that there were few substantial works of concerto stature for solo trombone, and that, furthermore, there were few orchestras available to play them. An appropriate transcription for wind band would probably be welcomed by my trombone-playing colleagues. I scored it in a manner that would preserve the flavor of the original: a string choir with a little four-voice wind choir of two flutes and two horns.

The core sound of the strings is replaced with the similarly homogeneously-centered timbre of the clarinet choir. I hope that the alto clarinet part (or basset horn) and Eb contra-alto and/or contra-bass clarinet might be included in the accompanying group. The oboe parts added to the mix adds a piquant flavor of Harmoniemusik typical of the period. The voice leading follows Wagenseil’s although the harmony has been judiciously fattened with the third clarinet part in tutti passages. The upper range of the flute is higher than would have been available when it was composed but will add a bit of brilliance to the timbre. The conductor is invited to use his/her best judgement!

The first performance of this transcription was given by John Marcellus in Duke University’s Page Auditorium. Ken Shifrin’s performance Vienna’s Mozartsaal in 1973 evoked high praise by the important critic Karl Löbl in Der Kurier. Later a manuscript version of not-very-good quality was made available. I am grateful for the chance to revise it and that Gordon Cherry is publishing it!

Paul R. Bryan, Jr. / February 2010

## Introduction

As a musicologist who specializes in the music of the 18th century I have often wondered about how their performances sounded. Wouldn't it be exciting to discover that we could press a button and hear Mozart play one of his piano concertos, such as K. 482 in E flat or K. 491 in C minor with their beautiful orchestration dominated by their harmonically-enriched Harmoniemusik. Surely his performance would have been full of dynamic nuances and espressivity far beyond the primitive notational indications included in his scores.

The history of notation is fascinating. Wagenseil's concerto for trombone was probably composed at least a decade earlier than Mozart's above-mentioned piano concertos, And, as is usually the case with compositions of the time, the original score was apparently discarded after the parts were copied. This transcription (as well as the orchestral score published by Universal Editions) was based on performance parts that fairly accurately reflect what Wagenseil originally wrote. It is hard to believe that performances at the time could be accurately represented by the few dynamic indications (p, poco f, and f [not even a mf!]) used for the entire concerto or the crescendo to the largest climax (suggested by p followed by cresc leading to f) in mm 148 of the second movement. In this spirit I have added a few nuances such as the accents added in both movements, and would encourage extending the dynamic range of the second movement from pp to ff.

Performance observations: This concerto contains only two movements and is therefore similar to those included in multi-movement Serenades written in Salzburg by Leopold Mozart and Michael Haydn. The first movement: 1) lacks a tempo indication although its content indicates a very slow tempo – I believe it should be performed Adagio; and 2) the violins are marked con sordino which surely indicates that the alto trombone of the time (for which it was composed) was smaller and less robust than the large trombones preferred by most of today's players. A light and delicate chamber-music style is thereby indicated.



# Concerto for Trombone

and Classical Wind Ensemble

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transcribed by Paul Bryan

## I

Adagio

Musical score for the first system (measures 1-5). The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, Horns 1 & 2 in F, Solo Trombone, Bass Clarinet/Contra Bass Clarinet in Bb, and Bassoon / String Bass / Contra alto Clar. in Eb. The tempo is Adagio. Dynamics include *f*, *p*, and *f*. Performance markings include \*1, \*2, and a2. The Solo Trombone part is mostly silent in this system.

Musical score for the second system (measures 6-10). The score includes parts for Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, Hn., Solo Tbn., B. Cl., Bsn., and St. Bass. The tempo is Adagio. Dynamics include *f*, *p*, and *f*. Performance markings include \*2, a2, and a1. A section marker [A] is present at the beginning of measure 10. The Solo Trombone part begins in measure 10.

For \* please refer to  
the Addenda page

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Wagenseil Concerto - Trombone & Wind Ensemble  
Score

II

Allegro assai

Musical score for measures 1-8 of section II. The score is for a Trombone and Wind Ensemble. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, Hn., Solo Tbn., B. Cl., and Bsn. St. Bass. The tempo is marked 'Allegro assai'. The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score shows dynamics of *f* (forte) and *p* (piano). There are first and second endings marked with \*1 and \*2. The Solo Tbn. part is mostly silent, with some chords in measures 5 and 6. The Bsn. St. Bass part has a *f* dynamic in measure 1 and a  $\emptyset$  (no sound) dynamic in measure 5.

Musical score for measures 9-16 of section II. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Cl. 3, Hn., Solo Tbn., B. Cl., and Bsn. St. Bass. The score shows dynamics of *p* (piano), *f* (forte), and *cresc.* (crescendo). There are trills marked with *tr*. A rehearsal mark 'E' is present above measure 11. The Solo Tbn. part is silent throughout. The Bsn. St. Bass part has a *p* dynamic in measure 9, *f* in measure 10, *p* in measure 11, *cresc.* in measure 12, *f* in measure 13, and *f* in measure 14.

# Concerto for Trombone

and Classical Wind Ensemble

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Solo Trombone (Alto Clef)

## I

Adagio

8

A

\*1 *tr*

\*1



12

*tr* \*2



16

*tr*

*tr*



20

B



24

\*3

C



27

*tr*

*cresc.*



Solo Trombone (Alto Clef)

2

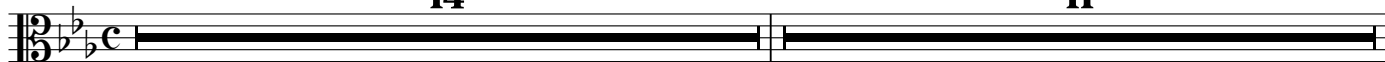
**Allegro assai**

**II**

**14**

**E**

**11**



26

**F**



32

*tr*

**G**



38



44



# Concerto for Trombone

and Classical Wind Ensemble

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Solo Trombone (Tenor Clef)

**I**

**Adagio**

8

**A**

\*1 *tr*

\*1

12

*tr* \*2

16

*tr*

**B**

20

24

\*3

**C**



Solo Trombone (Tenor Clef)

2

**Allegro assai**

**II**

14 E 11

A musical staff in tenor clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). A thick black bar spans the entire staff. A vertical bar line is positioned after 14 measures. Above the bar line, the number '14' is written. Above the vertical bar line is a square box containing the letter 'E'. To the right of the bar line, the number '11' is written, indicating the duration of the second section.

26 F

A musical staff in tenor clef with a key signature of two flats and common time. It begins with a square box containing the letter 'F'. The staff contains a sequence of eighth notes with slurs, followed by a quarter rest, and then continues with eighth notes and slurs.

32 G

A musical staff in tenor clef with a key signature of two flats and common time. It starts with a trill marked 'tr' over a note. A square box containing the letter 'G' is placed above the staff. The staff continues with eighth notes and slurs.

38

A musical staff in tenor clef with a key signature of two flats and common time. It contains eighth notes with slurs and quarter notes.