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(600 florins).⁷² Since salary seems to have been indicative of the performer's playing ability, the choice of performer for whom the work was written can probably be limited to one of the three.

The concerto consists of two movements, both of which are in the key of E-flat major. The notation of the trombone part in the alto clef, and the high tessitura throughout, indicates that Wagenseil probably intended the work to be performed on an alto trombone. Personal experience of the author has revealed that the endurance required of the trombonist for this concerto is equally demanding on either the alto or tenor trombone.

The first movement is in a somewhat slow tempo and offers very few pauses. The minimal amount of rests, together with the high tessitura and slow tempo, seem to indicate that the eighteenth-century court trombonists would have developed and maintained a high degree of embouchure stamina. The following examples are typical of the endurance requirement encountered through the first movement.

Example 15: Georg Christoph Wagenseil, Concerto, measures I: 10-20.

Con discrezione

Example 16: Wagenseil, measures I: 31-42.

Con discrezione

The aspect of endurance in the last movement is as demanding as that encountered in the first. In the final movement, the tessitura is high, and because of the fast tempo the rests are brief. The following example from the recapitulation is typical.

Example 17: Wagenseil, measures II: 113-127.

Allegro assai

A high degree of embouchure flexibility and technical facility are required in this work.⁷³ Although the previous works discussed have shown that the execution of lip trills was not new to the court trombonists, Wagenseil employs a more extensive use of this type of ornamentation. One of the most difficult trill requirements can be found at the close of the first section in the last movement. Here, after extended playing and syncopated arpeggio skips in the upper range, the performer must execute a trill on middle C for an entire measure. (See Example 18)

Example 18: Wagenseil, measures II: 49-55.

Allegro assai

There seems to be little doubt about the slide technique possessed by the court trombonists. The entire concerto requires quick and smooth slide movement, particularly in the last movement which moves at a fast tempo. (See Example 19)

Example 19: Wagenseil, measures II: 130-134.

Allegro assai