

## PERFORMANCE GUIDE

COMMENTARY BY KEITH BROWN

### PORRET

#### Esquisse No. 1 and No. 2

You will find these pieces by Julien Porret very acceptable. They are fine legato studies and you should make an effort to play as long a phrase as possible. There is a great tendency to want to breathe every time there's a chance, but unfortunately, this tends to chop up the line.

Play these pieces freely but within the tempo. The *Allargando* in number 2 should be observed, but only to a limited extent. It tends to be overdone. The dynamic changes are good; they should be observed literally!

### GALLIARD

#### Sonata No. 1

This music must be clean and light in texture. If you wait until the end of the second bar for a breath, you will avoid any choppiness that could arise. Overall, try to keep it as legato as possible. The appoggiaturas in measures 5 and 12 should begin on the beat in music of this period.



Try to think in terms of phrasing with the line. For example, in the eighth measure, you probably should not breathe, even though there is an eighth rest. You should maintain a slight separation, but not as much as would be involved if you took a breath.

The second movement, *Spiritoso*, should move along. Take into consideration the sixteenth notes which occur in measures 7 and 9. Take a slight ritard in the end, and observe the marked dynamic variation.

The *Largo* movement is effective if you play the first part of every bar strongly, and then taper off. The appoggiatura in measure 15 is also played on the beat. I do not like a ritard at the end of this movement, though there might be a slight broadening.

The Hornpipe, *Allegro e staccato*, should be kept as light as possible. If you approach it lyrically, it is a very effective movement. You might make just a tiny



ritard in the last bar of the piece.

The last movement should be taken in a deliberate two. If you push it too fast, it tends to run together. The tempo feeling is strongly deliberate.

It is a good idea to observe the first repeat but not the last, and to follow the *Da capo* directive.

### WATSON

#### Sonatina

The Watson Sonatina is short, but very well written. There is a lot of lyricism which is not necessarily indicated in the part, but which can be detected when you actually hear a performance. It is more or less a matter of phrasing within the line. There is a tendency to breathe a little sharply. Try not to breathe any more than necessary. Your approach to this piece should be very sustained. Try to get some contrast between the very legato and the staccato. A compromise may be the key. It should be almost legato, yet everything should be tongued.

The first movement is only about a minute and a half long. If you keep it in tempo, there shouldn't be any big problems. Keep the dynamics down. You will have to articulate the eighth notes in legato passages more than you normally would, in order to make the notes sound and respond well. The staccato notes have to be articulated very sharply.

The second movement is a very lyrical movement, almost like a folk song. There is really no freedom involved. Make it very *legato*. It should probably be played out a little bit, because there is a tendency to lose the sound when you play too softly in something like this. The *Allargando*, one bar before 10, should be held back. Again, the *forte* dynamics should not be taken at face value. A *tempo*, at No. 16, should move forward a little. The *Agitato*, No. 25, can move a little faster yet. At the end of measure 33 there is a double line which indicates a complete cut-off. This should be observed. The segment in bar 34 should be played almost *forte* and very broadly, but don't get carried away and overblow!

By the time you get to No. 36, the dynamic level should be back to about a *mezzoforte* in order to get a good lyrical line. At No. 38, play *piano* as opposed to the *mezzoforte* that's marked. If you begin the phrase at 40 about *piano*, crescendo up to the D-flat *mezzoforte*, and then decrescendo to a *piano*, you will counteract any tendency to lose the sound.

**GUILMANT****Concert Piece Op. 88**

This concert piece is one of the trombone's solo classics. It is difficult because of the extremely low dynamic levels, and because of the lip slurs necessary in the legato passages. Try to play the longest phrases possible in order to keep a continuity of line. Don't overplay the *fortes* or the *fortissimos*. Keep them down so that there will be no edge in the tone quality.

Approach this music in as song-like a manner as possible. Try to contrast dynamics, and don't hit the accents too hard. Think in terms of a breath accent.

The cadenza must be fairly free, so that it doesn't sound like a collection of fast notes followed by slower ones. Keep it a little bit flexible.

If you have a problem with the pedal note in measure 38, it might be played up an octave.

Be very careful that the *Allegro moderato* doesn't go too fast. If it is too fast, the sixteenth notes will run together and there will be no clarity.

Your pianist might hold the tempo back slightly in measure 81, *Con calma*. Here again, be sure that the dynamic level is only *pianissimo*.

The *Andante sostenuto* should be a recapitulation of the original tempo. There is generally a tendency to pick the tempo up in measure 114. This gives a little more excitement, and may help if you choose to play the optional high C-sharp. Be sure to keep your dynamics up so that the low notes in measures 115, 116, and 117 don't get too airy.

The last *Allegro moderato* should correspond to the earlier one in tempo. The *Piu mosso* can be observed, but should not be rushed too much. Don't accept the dynamics as gospel, especially the loud ones, because you may overblow the instrument, particularly when fast notes are involved. Try phrasing with the line. For instance, you might decrescendo with the triplets in bars 133 and 134. Then, in bar 135, when the line climbs again, play a little crescendo.



The trill in measure 153 is not practical on a trombone unless you have an instrument with an F attachment. Even then, it may sound contrived. If you have any doubts about it, leave it out!

The problem with the last two chords of the piece is to actually coordinate the sixteenths with the piano. Sometimes this can be helped by playing the sixteenth on the beat. This is not necessarily the best solution, but at least it is an alternative.

*Leopold Brown*



## ESQUISSE NO. 1

JULIEN PORRET

Andantino  
Piano

5 Solo *mf*

9

13 2 *p*

18 *mf* *rit.* *a tempo* *p*

23 *mf* *mf*

27 *f* *mf* *mf*

32 *mf*

37 *p*