

## Spring 2021 - Orchestral Repertoire Class | Mondays | 4 – 6pm | SOM 210

These weekly meetings will focus on the preparation and execution of orchestral repertoire - both in an audition and section setting. We will focus on the top 12 orchestral excerpts for both tenor and bass trombone. In addition to discussing practice strategies and appropriate style, each student will be expected to participate in mock auditions. Each set of repertoire will require plenty of time for students to sufficiently listen, score-study, and practice the material. It would be beneficial for everyone to own a copy of The 100 (Tenor - Megumi Kanda; Bass - Douglas Yeo), and a student subscription to the Alessi Music Studios - which gives access to the Orchestra Machine.

Students will be asked to perform in orchestral sections on specified weeks. These sessions are intended to not only cover repertoire from a section perspective, but to illustrate proper techniques and etiquette when working together on ensemble repertoire. These sections will be given the music well in advance - and are expected to have rehearsed on at least two occasions. These meetings will only be beneficial if everyone is bringing their very best to the table.

There will also be a heavy emphasis on listening and score study. Recommended recordings should be purchased or checked out from the library. Students will be expected to be familiar with the music (not simply the passage in question) before each weekly session. Familiarize yourselves with the great orchestras and conductors - both current and historical. Here are a few to check out:

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NY Philharmonic | Philadelphia Orchestra | Chicago Symphony Orchestra | SF Symphony Orchestra | Berlin Philharmonic | Vienna Phil | Royal Scottish National Orchestra | Royal Concertgebouw – Amsterdam | Munich Philharmonic | London Symphony Orchestra

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Leonard Bernstein | Simon Rattle | Neeme Järvi | Giuseppe Sinopoli | Riccardo Muti | Georg Solti | Wolfgang Sawallisch | Zubin Mehta | Charles Dutoit | Lorin Maazel | Herbert Blomstedt | Mariss Jansons | Fritz Reiner | Arturo Toscanini | Claudio Abbado | Valery Gergiev

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### **1/25: INDIVIDUAL FESTIVAL EXCERPTS:**

- STS Orchestral Excerpts | **RECORDINGS DUE BY FEB 10**

#### TENOR TROMBONE:

- Mozart: Requiem, Second Trombone, Tuba Mirum (mm. 1 to 18)
- Berlioz: Hungarian March, 2nd Trombone, (6 before 4 to 3rd bar after 5)
- Ravel: Bolero, 1st Trombone (3rd bar of rehearsal 10 through first beat of rehearsal 11)
- Wagner: Ride of the Valkyries, 1st Trombone (pickup to 6 through 3rd bar of 7)
- Saint Sæns: Symphony 3, 1st Trombone (letter Q through second bar of letter S)

#### BASS TROMBONE

- Beethoven: Symphony No. 9, Mvt. 4 (mm. 595 to 626)
  - Haydn: The Creation, No. 26 (Beginning to letter C)
  - Wagner: Das Rheingold (last 15 measures of the opera)
  - Berlioz: Hungarian March (6 before rehearsal 4 to 2 after rehearsal 5)
  - Wagner: Ride of the Valkyries (pickup to rehearsal 11 to 5 measures after 12)
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### **2/1: INDIVIDUAL STS EXCERPTS: EVERYONE PLAYS**

- ASSATA BELLEGARDE: DAS RHEINGOLD & CREATION
  - LAWSON & FINDLEY: RIDE OF THE VALKYRIES
  - BLAKE LAWSON: BOLERO
  - OWEN & FINDLEY: HUNGARIAN MARCH
  - CULLEN FINDLEY: BEETHOVEN 9
  - CREWS OWEN: TUBA MIRUM
  - KEVIN SCHOELLER: ORGAN SYMPHONY
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**2/8: STS RECORDINGS BROUGHT INTO CLASS FOR REVIEW**

- EVERYONE PARTICIPATES – EVEN IF AGED OUT OF COMPETITION
  - FULL RUN – ONE TAKE | AUDIO & VIDEO
  - RESERVE A LARGER SPACE | CHORAL SUITE – EDGE HALL – ORCHESTRA ROOM – BAND HALL
  - UPLOADED TO YOUTUBE (PRIVATE VIDEO) FOR CLASS REVIEW
  - SEND LINK TO ME BY SUNDAY 2/7
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**2/15: INDIVIDUAL EXCERPTS**

- MAHLER – SYMPHONY NO. 3
  - SOLO 1: CREWS OWEN
  - SOLO 2: KEVIN SCHOELLER
  - SOLO 3: BLAKE LAWSON
- RESPIGHI – FOUNTAINS OF ROME
  - CULLEN FINDLEY

**SECTION PLAYING**

- BRAHMS – SYMPHONY NO. 1
  - SCHOELLER | LAWSON | BELLEGARDE

[LETTER B – END OF CHORALE | PIU ALLEGRO – END]

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**2/22: INDIVIDUAL EXCERPTS**

- ROSSINI – LA GAZZA LADRA
  - CREWS OWEN
- KODÁLY – HÁRY JÁNOS
  - ASSATA BELLEGARDE

**SECTION PLAYING**

- STRAUSS – EIN HELDENLEBEN
  - SCHOELLER | LAWSON | FINDLEY

[REHEARSAL 45 - 74]

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**3/1: INDIVIDUAL EXCERPTS**

- ROSSINI – WILLIAM TELL OVERTURE
  - KEVIN SCHOELLER
- STRAUSS – EIN HELDENLEBEN
  - CULLEN FINDLEY

**SECTION PLAYING**

- BERLIOZ – SYMPHONIE FANTASTIQUE
  - LAWSON | OWEN | MOORE

[MVT. IV: REH. 56 – END]

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**3/15: INDIVIDUAL EXCERPTS**

- BERLIOZ – SYMPHONIE FANTASTIQUE
  - BLAKE LAWSON
- WAGNER – LOHENGRIN
  - KYLE MOORE

**SECTION PLAYING**

- HINDEMITH – SYMPHONIC METAMORPHOSIS
  - SCHOELLER | OWEN | BELLEGARDE

[TURANDOT & MARCH]

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**3/22: INDIVIDUAL EXCERPTS**

- SAINT-SÄENS – ORGAN SYMPHONY
  - CREWS OWEN
- SCHUMANN – SYMPHONY NO. 3 “RHENISH”
  - ASSATA BELLEGARDE

**SECTION PLAYING**

- BRUCKNER – SYMPHONY NO. 7
  - LAWSON | SCHOELLER | FINDLEY

[MVT. I: F – W | MVT. II | MVT. IV: F – S]

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**3/29: INDIVIDUAL EXCERPTS**

- MOZART - REQUIEM | KYRIE
  - KEVIN SCHOELLER
  - EXPLORE: REX TREMENDAE & LACRIOMOSA
- WAGNER - TANNHÄUSER
  - CULLEN FINDLEY

**SECTION PLAYING**

- RESPIGHI - PINES OF ROME
    - LAWSON | OWEN | MOORE
- [CATACOMBS & APPIAN WAY]

**4/5: INDIVIDUAL EXCERPTS**

- STRAUSS - ALSO SPRACH ZARATHUSTRA
  - BLAKE LAWSON
- HINDEMITH - SYMPHONIC METAMORPHOSIS
  - KYLE MOORE

**SECTION PLAYING**

- LISZT - LES PRELUDES
  - SCHOELLER | OWEN | FINDLEY
- RIMSKY KORSAKOV - RUSSIAN EASTER
  - OWEN | SCHOELLER | BELLEGARDE

**4/19: INDIVIDUAL EXCERPTS**

- WAGNER - RIDE (MINOR/MAJOR)
  - CREWS OWEN
- ROSSINI - LA GAZZA LADRA
  - ASSATA BELLEGARDE

**SECTION PLAYING**

- STRAUSS - TILL EULENSPIEGEL
  - SCHOELLER | LAWSON | FINDLEY

**4/26: LATER ROUND EXCERPTS**

- OWEN:
  - STRAVINSKY - FIREBIRD
- LAWSON:
  - BERG - THREE PIECES
- SCHOELLER:
  - RAVEL - L'ENFANT ET LES SORTILEGES

**SECTION PLAYING**

- BERLIOZ - ROMEO & JULIET
- HINDEMITH - MATHIS DER MALER
- HOLST - THE PLANETS
- SCHUBERT - SYMPHONY NO. 9
- TCHAIKOVSKY - SYMPHONY NO. 6

- BELLEGARDE:
  - NIELSEN - FLUTE CONCERTO
- FINDLEY:
  - HINDEMITH - KONZERTMUSIK FOR STRINGS & BRASS
- MOORE:
  - REVUELTAS - SENSEMAYA

## **ORCHESTRAL REPERTOIRE - GUIDELINES**

### **Importance of Orchestral Study:**

- Fundamental Perfection - should be improved BEFOREHAND
- Focuses the mind on a small pocket of music - PERFECTION
- Challenges one's ability to switch styles - AWARENESS

### **Helpful Advice:**

- Study your parts with a musical score - IMSLP
- Listen to the entire piece - Understand your role
  - Multiple recordings - begin to develop an ear for interpretation
  - Recordings should exemplify the best playing of the passage in question
- Compile a list of the excerpts - and collect a sample list of preferred recordings
- Determine WHY this excerpt is revealing - ADDRESS THIS ASPECT
- Use the TUNER, METRONOME, and VIDEO/AUDIO recorder
- **DO NOT** simply repeat the excerpt over and over
  - Focus on your issues within a certain excerpt
  - Go slow and use intelligent practice strategies

### **Helpful Resources:**

- Orchestral Excerpt Advice & Practice Strategies:
  - Alessi Music Studios (\$50 student subscription per year)
  - Tenor Trombone - Ralph Sauer (LA Philharmonic, retired)
  - Bass Trombone - Jim Markey (Boston Symphony Orchestra)
  - Bass Trombone (Opera) - Paul Pollard (Metropolitan Opera Orch.)
  - Chicago Symphony Section Recordings vol. 1 & 2
  - Pittsburgh Symphony Section Recordings
  - Iceland Symphony Section Recordings
  - STS Videos - Members of ASO, NY Phil, and guests (YouTube)
  - Megumi Kanda: The 100
- Trombone Excerpts Website: [www.tromboneexcerpts.org](http://www.tromboneexcerpts.org)
  - Multiple clips of prominent excerpt repertoire
  - Compiled as a Doctoral project by Seth Vatt
  - Can reinforce bad habits - NOT listening to complete piece
- International Trombone Association Journal
  - Currently in every journal - ORCHESTRAL SECTIONAL
    - Advice and perspective on prominent repertoire from prominent players
  - Past Journals - ORCHESTRA SHOWCASE
    - Interviews with Section Members, including:
      - Philadelphia - Dodson, Alessi, Vernon
      - Boston - Barron, Bolter, Yeo