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THE CONTRIBUTIONS OF AXEL JØRGENSEN TO THE SOLO TROMBONE REPERTOIRE OF DENMARK IN THE TWENTIETH CENTURY

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THE CONTRIBUTIONS OF AXEL JØRGENSEN TO THE SOLO TROMBONE
REPERTOIRE OF DENMARK IN THE TWENTIETH CENTURY

by

Andrew H. Converse

A DOCTORAL DOCUMENT

Presented to the Faculty of

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Major: Music

Under the Supervision of Professor Scott Anderson

Lincoln, Nebraska

April, 2009

THE CONTRIBUTIONS OF AXEL JØRGENSEN TO THE SOLO TROMBONE
REPERTOIRE OF DENMARK IN THE TWENTIETH CENTURY

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University of Nebraska, 2009

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Axel Jørgensen is one of a few Danish composers who have contributed compositions to the solo trombone repertoire that gained an international and lasting reputation in the twentieth century. Jørgensen, like many Danish composers from the first part of the twentieth century, is often overlooked due to the imposing figure of Carl Nielsen. Jørgensen's compositions, while not overly patriotic, give the trombonist a sense of the Danish Nationalistic Romantic style of the late nineteenth and early twentieth century.

Jørgensen was one of the first composers to write for the emerging slide trombone idiom in Denmark at the beginning of the twentieth century. His compositions for slide trombone are in large part due to the influence of his colleague and friend, trombonist Anton Hansen. Hansen played the largest role in the slide trombone's rise over the valve trombone in Denmark.

The two primary compositions by Jørgensen for trombone are the *Romance Op. 21* and the *Suite Op. 22*. Although Jørgensen wrote at least four other compositions for solo trombone, these are no longer published or performed today. Jørgensen's compositional style is consistent throughout his trombone works. The most defining trait is his use of sequence. In addition, the

Romance and *Suite* share melodic material originating from Jørgensen's composition professor, Otto Malling.

The first chapter of this document discusses the related research and purpose of this paper. In addition, the first chapter includes a discussion of the Danish Golden Age of Music and Danish solo trombone works prior to Jørgensen. Chapter two covers the biography of Axel Jørgensen. A biography of Anton Hansen is included in chapter three. Chapter four examines the melodic material and circumstances surrounding the composition of the *Romance*. The *Suite* is discussed similarly in chapter five. Chapter six looks at the melodic similarities between the *Romance*, the *Suite*, and Otto Malling's *Piano Concerto Op. 43*. The concluding chapter provides a summary.

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CONTENTS

STATEMENT OF PERMISSION.....	viii
LIST OF EXAMPLES.....	ix
CHAPTER I: INTRODUCTION.....	1
THE DANISH GOLDEN AGE OF MUSIC AND NATIONAL ROMANTIC STYLE.....	5
DANISH SOLO TROMBONE LITERATURE BEFORE JØRGENSEN.....	18
CHAPTER II: AXEL JØRGENSEN – A BRIEF BIOGRAPHY.....	20
CHAPTER III: ANTON HANSEN – A BRIEF BIOGRAPHY.....	24
CHAPTER IV: <i>ROMANCE FOR TROMBONE AND PIANO, OP. 21</i>	31
CHAPTER V: <i>SUITE FOR TROMBONE AND ORCHESTRA, OP. 22</i>	39
MOVEMENT ONE: <i>TRIOMPHALE</i>	40
MOVEMENT TWO: <i>MENUET GIOCO</i>	48
MOVEMENT THREE: <i>BALLADE ET POLONAISE</i>	53
CHAPTER VI: MELODIC SIMILARITIES.....	60
SIMILARITIES BETWEEN THE <i>ROMANCE</i> AND THE <i>SUITE</i>	60
SIMILARITIES BETWEEN JØRGENSEN AND MALLING.....	62
CHAPTER VII: CONCLUSION AND SUMMARY.....	70
APPENDIX.....	72
BIBLIOGRAPHY.....	73

STATEMENT OF PERMISSION

ROMANCE POUR TROMBONE, OP. 21

Music by Axel Jørgensen

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SUITE POUR TROMBONE AVEC PIANO, OP. 22

Music by Axel Jørgensen

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LIST OF EXAMPLES

EX. 1.1: Jørgensen. <i>Romance</i> , Measures 1-3.....	33
EX. 1.2: Jørgensen. <i>Romance</i> , Measures 5-8.....	33
EX. 1.3: Jørgensen. <i>Romance</i> , Measures 18-19.....	34
EX. 1.4: Jørgensen. <i>Romance</i> , Measures 22-25.....	34
EX. 1.5: Jørgensen. <i>Romance</i> , Measures 34-42.....	35
EX. 1.6: Jørgensen. <i>Romance</i> , Measures 42-46.....	35
EX. 1.7: Jørgensen. <i>Romance</i> , Measures 68-75.....	36
EX. 1.8: Jørgensen. <i>Romance</i> , Measures 76-79.....	37
EX. 2.1: Jørgensen. <i>Suite Movement One</i> , Measures 10-15.....	41
EX. 2.2: Jørgensen. <i>Suite Movement One</i> , Measures 17-23.....	42
EX. 2.3: Jørgensen. <i>Suite Movement One</i> , Measures 35-37.....	43
EX. 2.4: Jørgensen. <i>Suite Movement One</i> , Measures 79-81.....	44
EX. 2.5: Jørgensen. <i>Suite Movement One</i> , Measures 31-34.....	45
EX. 2.6: Jørgensen. <i>Suite Movement One</i> , Measures 41-42.....	45
EX. 2.7: Jørgensen. <i>Suite Movement One</i> , Measures 83-84.....	47
EX. 2.8: Jørgensen. <i>Suite Movement One</i> , Measures 85-88.....	47
EX. 2.9: Jørgensen. <i>Suite Movement Two</i> , Measures 2-8.....	49
EX. 2.10: Jørgensen. <i>Suite Movement Two</i> , Measures 17-19.....	49
EX. 2.11: Jørgensen. <i>Suite Movement Two</i> , Measures 21-24.....	50
EX. 2.12: Jørgensen. <i>Suite Movement Two</i> , Measures 53-56.....	51
EX. 2.13: Jørgensen. <i>Suite Movement Two</i> , Measures 57-60.....	52

EX. 2.14: Jørgensen. <i>Suite Movement Two</i> , Measures 80-83.....	52
EX. 2.15: Jørgensen. <i>Suite Movement Three</i> , Measures 8-10.....	53
EX. 2.16: Jørgensen. <i>Suite Movement Three</i> , Measures 20-24.....	54
EX. 2.17: Jørgensen. <i>Suite Movement Three</i> , Measures 24-26.....	55
EX. 2.18: Jørgensen. <i>Suite Movement Three</i> , Measures 86-88.....	55
EX. 2.19: Jørgensen. <i>Suite Movement Three</i> , Measures 70-72.....	56
EX. 2.20: Jørgensen. <i>Suite Movement Three</i> , Measures 82-86.....	57
EX. 2.21: Jørgensen. <i>Suite Movement Three</i> , Measures 106-108.....	58
EX. 2.22: Jørgensen. <i>Suite Movement Three</i> , Measures 151-154.....	58
EX. 3.1: Jørgensen. <i>Romance</i> , Measures 76-79.....	61
EX. 3.2: Jørgensen. <i>Suite Movement One</i> , Measures 83-84.....	62
EX. 3.3: Malling. <i>Piano Concerto Movement Three</i> , Measures 141-144.....	64
EX. 3.4: Malling. <i>Piano Concerto Movement Three</i> , Measures 163-170.....	65
EX. 3.5: Malling. <i>Piano Concerto Movement Three</i> , Measures 357-360.....	66
EX. 3.6: Malling. <i>Piano Concerto Movement Three</i> , Measures 381-388.....	68
EX. 3.7: Comparison of Malling's <i>Concerto</i> with Jørgensen's <i>Romance</i> and <i>Suite</i>	69

CHAPTER ONE

INTRODUCTION

Axel Jørgensen was a successful musician during his lifetime (1881 to 1947) in Denmark. Today he is relatively unknown except to trombonists. The first reason for this is that he was primarily known as a performer who composed in his spare time. The second reason is that while he had success with some of his compositions, his nationalistic romantic style came towards the end of the Romantic period in music and was not particularly innovative. The last reason for Jørgensen's obscurity is that Carl Nielsen's legacy makes it difficult for any Danish composer from the first half of the twentieth century to gain recognition.

Axel Jørgensen was a Danish musician who composed two pieces for solo trombone that are still published today and a part of the international repertoire. The *Romance for Trombone and Piano Opus 21* and *Suite for Trombone and Orchestra Opus 22* can be found on many student recital programs and professional recordings today. These pieces offer insight for the trombonist into the nationalistic romantic style of Denmark in the late nineteenth and early twentieth century. Jørgensen's contributions to the trombone repertoire are distinctive because of the small number of Danish composers to write solo works for the trombone.

Besides Jørgensen, two other Danish composers have contributed significant works to the international trombone repertoire: Launy Grøndahl (1886-1960) and Vagn Holmboe (1909-1996). Each of these composers wrote a

Concerto for Trombone and Orchestra. Grondahl's *Concerto*, composed in 1924, is the most popular Danish trombone piece today.¹ A survey of the *International Trombone Association Journal's* recital programs and track listing of recordings displays the popularity of Grondahl's *Concerto*. There has been a great deal of research done on Grondahl's career and his trombone *Concerto*. Grondahl's place in Danish music history is well documented at this time; it is Jørgensen's contributions that need to be documented. Grondahl's *Concerto* is just one piece in the emerging slide trombone tradition that was appearing in early twentieth century Denmark. Although Vagn Holmboe's trombone *Concerto* is still performed today, Jørgensen's *Romance* and *Suite* are more popular today than Holmboe's *Concerto*. Holmboe's *Concerto for Trombone and Orchestra Op. 52* was the twelfth concerto in a series of chamber concertos and was completed in 1950.² For Jørgensen, Grondahl, and Holmboe to achieve success with their trombone works in the early twentieth century is even more remarkable due to immense popularity of Carl Nielsen. The legacy of Nielsen in Danish music made it difficult for any of his contemporaries to rise above his imposing figure in the twentieth century.

Jørgensen wrote four other compositions for the trombone. These include the solos *Fantasy*, *Fantasy Legende*, *Melodi le Soir*, and the clef studies 24

¹Martin Granau, "Launy Grondahl's Trombone Concerto: Written for Vilhelm Aarkrog and the Orchestra at the Copenhagen Zoo," *International Trombone Association Journal* Vol. 26, No.2 (1998): 48.

² Paul Rapoport, "Holmboe, Vagn," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/13238>>, (accessed December 8, 2008).

Improvisations. The three solo works for trombone are no longer performed today or published. Professor Niels-Ole Bo Johansen of the Royal Academy of Music at Aarhus, Denmark is currently re-editing the *24 Improvisations* for future publication by Edition Wilhelm Hansen. These *24 Improvisations* originally appeared in Danish trombonist and teacher Anton Hansen's method book *Trombone Skole*. Hansen is regarded as the "Father of Trombone Playing" in Denmark.³ This is the result of Hansen being the first widely recognized Danish trombonist to switch from the valve trombone to the German style slide trombone. As a colleague of Jørgensen's in the Royal Danish Orchestra, Hansen inspired the composition of and gave the premiere performances of the *Romance* and *Suite*. In 1942, towards the end of his career, Jørgensen wrote the *Quintet for Brass Instruments*. The *Quintet* is not a widely popular brass quintet, but it does get performed and recorded by professionals today. The *Quintet* shares the same nationalistic romantic style with the *Romance* and *Suite*, but the scope of this document will be limited to discussing the *Romance* and *Suite*. Jørgensen is perhaps one of the first Danish composers to write pieces for the slide trombone. His contributions to this early idiom in Denmark deserve investigation so that they may be preserved and published for future reference and scholarship.

There is little published on Jørgensen's career and compositions. There are no books or dissertations devoted to his life or music. The biography by Per Gade published in the *International Trombone Association (ITA) Journal* from 1983 offers the most information about Jørgensen's career in a published

³Per Gade, "Anton Hansen (1877-1947): Father of Trombone Playing in Scandinavia," *Brass Bulletin* No. 28, IV (1979): 13.

format.⁴ Per Gade is the Danish trombonist and editor of Jørgensen's *Romance* published by Edition Wilhelm Hansen of Copenhagen. Gade offers some biographical information in the jacket notes of this piece, but not much beyond performance dates that is not already included in the *ITA Journal* article. For information on Jørgensen I relied on correspondence with Per Gade, Danish trombone professor Niels-Ole Bo Johansen, the head librarian at the Danish Royal Academy of Music Library, Musse Magnussen Svare, and trombonists Rolf Sandmark and Carsten Svansberg. These individuals were helpful in providing insight and documents about Jørgensen's birthplace, baptism, school records, teachers, manuscripts, work records, and acquaintances.

This document contains a melodic analysis of the *Romance* and *Suite* that demonstrates the shared compositional characteristics and techniques. Jørgensen uses sequencing as the primary compositional device in his works. The melodic analysis also discusses the shared melodic figures between the two compositions. The accompaniment parts also display Jørgensen's inclination towards sequence. However, the choice to only include a melodic analysis was made because it readily displays the tendency towards sequence as well as the shared material between compositions. In addition, the accompaniment parts often mirror the melodic line's sequences and including them in the discussion is redundant. It is enough for the reader to know that the accompaniment parts generally parallel the compositional devices in the melody. Finally, a comparison

⁴ Per Gade, "Axel Jørgensen (1881-1947) A Biographical Profile," *International Trombone Association Journal* Vol. 11, Issue 1 (1983): 6.

of the shared melodic figures is made with the work of Otto Valdemar Malling. Jørgensen studied composition with Malling at the Danish Royal Academy of Music in Copenhagen. The comparison of their work shows that several of the melodic figures that Jørgensen uses multiple times are in fact from Malling's own *Piano Concerto in C minor Op. 43*.

The Danish Golden Age of Music and National Romantic Style

The period in Denmark's history prior to Jørgensen's birth was one of immense change. At the start of the nineteenth century Denmark occupied a relatively large amount of land in Northern Europe, was prosperous, and possessed a reasonable amount of political power for a nation of its size. At that time, Denmark encompassed present-day Denmark, Norway, sections of Northern Germany, the Faroe Islands, the North Atlantic Islands, Iceland, Greenland, and some minor colonies in Guinea and Tranquebar in India.⁵ However, in the first half of the century Denmark saw political upheaval, war, and financial hardship threaten the nation's stability. During the Napoleonic Wars, and following a devastating defeat by English forces in 1807, the Danes were crippled and the royal city of Copenhagen was in ruins. Loss of colonies to the British, dismantling of the trade fleet, and the blockade of trade lines over the subsequent years left Denmark on the edge of bankruptcy. Most humiliating was the Danish crown being forced to cede Norway, a union that had lasted for

⁵ Anna Harwell Celenza, *The Early Works of Niels W. Gade: In Search of the Poetic*, (Burlington, VT: Ashgate Publishing, 2001), 180.

439 years, to Sweden in 1814 under the Treaty of Kiel.⁶ The next few decades continued to see economic decline and damaged morale. But a period of artistic and cultural growth was beginning take place that remains unparalleled in Denmark's history.

Danish culture did not suffer at the same time as the economy. In 1814, at the end of the Napoleonic Wars, the passing of the unprecedented act that made elementary education available to all Danish children fostered an increase in interest of national history and culture for the Danish people. This legislation began the creation of public schools known as *folkeskole*, or "folk schools." Music training was an integral part of the folk school system. The folk schools had a positive impact on the country's literacy and allowed for a wider disbursement of knowledge. The folk schools were directly influenced by the firm foundation laid by the German, Johann Abraham Peter Schulz (1747-1800), who worked in Copenhagen from 1787 to 1795. Schulz's influence helped to carry music in Denmark through the dark days at the beginning of the century so that it might flourish during the years 1820 to 1850. In particular, his essay "Thoughts Concerning the Influence of Music Upon the Culture of a Nation," was influential to the Danes. In his essay, published in 1790, Schulz introduced the idea that music is essential to education and emphasized the importance that folk songs play in the development of a popular culture.⁷ Schulz wrote the essay in

⁶ Palle Lauring, *A History of Denmark*, Translated by David Hohnen (New York: Dorset Press, 1960), 203.

⁷ John D. White, ed., *New Music of the Nordic Countries* (Hillsdale, NY: Pendragon Press, 2002), 10.

response to the plans that were being discussed for the future development of the folk schools.

A revival of national dignity was necessary to restore a measure of pride and self-confidence to the Danish people, especially after the abolition of the absolute monarchy and creation of a free constitution in 1849. A revival of interest in ancient sagas and medieval ballads, as encouraged by Schulz in his essay, began the movement that saw Danish pride shifting from “Political Patriotism to Cultural Nationalism.”⁸ Before the decline of Denmark politically, the Danish sense of national identity was secure in political patriotism so long as Denmark remained prosperous. With the decline of Denmark politically, a new sense of identity was needed for the Danish people to feel secure in their culture.

As Denmark declined politically in the early ninetieth century, Nikolaj Frederik Severin Grundtvig (1782-1873) offered the Danish people a view of national identity through historical and cultural roots. Grundtvig described the Danish people as unified through a common language, a common land, a common history in the Vikings, and common culture made up of Norse mythology and folk songs.⁹ A Lutheran pastor, philosopher, and poet, Grundtvig was one of the first Danes to push for continuing education and the development of the free folk schools. He emphasized the importance of combining singing with learning as a central part of education and socialization.¹⁰ At this time in Denmark, singing was an important political tool that helped shift the public’s

⁸Celenza, 179.

⁹Celenza, 180.

¹⁰White, 11.

view of Denmark's national identity. Grundtvig wrote more than 1400 texts for songs that were intended for use in education, many of which are still known and sung today in Denmark. The influence of Grundtvig on the cultural character of the Danish people allowed for the group singing of nationalistic songs to become a way for communities to raise their social spirits. Grundtvig is often regarded as the most outstanding figure in nineteenth century Danish culture.

Grundtvig's belief that Denmark's cultural character came from its history, land, and language meant that he believed in revitalizing ancient folklore. He did this by invoking images of ancient Nordic culture in the texts of his songs. These songs were gathered into songbooks for use in the folk schools. The songbooks of Denmark from the nineteenth century show the changing view of national identity in Denmark's people. The early songbooks from the beginning of the century reflected Denmark's belief in identification through the monarchy's representation of national unity. As the nineteenth century moved forward, the songbooks pointed toward the shift to distinctiveness found in the shared history, land, and language of Denmark.¹¹ In his work, Grundtvig inspired two other writers that became Denmark's most prominent Golden Age poets: Adam Oehlenschläger and Bernhard Severin Ingemann. The Danish Romantic movement began with the publication of Oehlenschläger's famous poem *Guldhornene*, or the "Golden Horns," in 1802. The story of the Golden Horns is a recollection of past folklore inspired by the discovery and subsequent loss of two

¹¹Celenza, 180-182.

golden horns that were thought to be from the “lur” family, an ancient Nordic horn.¹²

The full shift from political patriotism to cultural nationalism took place from 1843 to 1848 as conflict grew between Danish and German communities with the outbreak of the Schleswig-Holstein War. For music this meant a revival of and outpouring of art songs, like the romance, that were primarily performed in private homes at first and slowly made their way to the concert stage during the nineteenth century. In Denmark, as elsewhere in Europe, nationalism as an ideology was combined with the Romantic aesthetic that music was a language of emotions, imagination, introspection, and freedom.¹³ The thirty years from 1820 to 1850, known as the Danish Golden Age, saw incredible growth in all areas of the arts, not just music. The Golden Age coincided with the Danish Romantic Movement. Other areas of Danish culture saw developments in the nineteenth century outside of the arts and education that included cooperative farming and political democracy.

The two most outstanding and influential Danish composers during the Golden Age were Christoph Ernst Friedrich Weyse (1774-1842) and Daniel Friedrich Kuhlau (1786-1832). Weyse is often misrepresented as German, but was in fact a Danish citizen by birth. The confusion comes from the changing political claim to his city of birth, Altona, part of present day Hamburg. During Weyse’s lifetime, Altona was under Danish control, but in the second half of the

¹²John Horton, *Scandinavian Music: A Short History* (London: Faber and Faber, 1963), 87.

¹³Frederick Key Smith, *Nordic Art Music: From the Middle Ages to the Third Millennium*, (Westport, CT: Praeger Publishers, 2002), 32.

nineteenth century Denmark was forced to cede Altona to the Prussian Empire. While Weyse was a Danish citizen by birth, his cultural heritage was most definitely German because of his geographical location. He migrated to Copenhagen in 1789 to study music with Schulz and remained there for the rest of his life. Weyse was the first Danish composer to forge the link between Danish romantic poetry and music. This is the idea that Schulz promoted and that Grundtvig advocated during his lifetime. Weyse provided many of the musical settings for Grundtvig's texts, many in the form of hymns for religious use. He also set many of Oehlenschläger's texts to music. For his songs, Weyse often adapted traditional folk tunes to the text and this in turn helped them become an integral part of Danish popular culture at that time. In fact, Weyse found and adapted so many folk tunes that he published a number of folk song collections that he had gathered over the years.

While Weyse is considered a prominent composer of the Danish Golden Age, it is important to note that the majority of his music is not considered romantic. Weyse was a conservative composer firmly rooted in eighteenth century conservative style. His symphonies display the influence of Haydn and his vocal music reflects the chorale and fugal inspiration of Bach. He did not follow the emerging romantic trend that Beethoven was setting throughout Europe. It was not until the end of his life, the first part of the Danish Golden Age, that Weyse began to produce romantically styled music and even then it was primarily in his keyboard works. He is most admired as composer of romances, giving them their classic Danish profile as a strophic song distilled from Schulz's

folk idiom.¹⁴ Although Nordic songs are often called Lieder, it is important to note that Danish romances rarely reach the level of intensity that German Lieder often does. Danish romances instead model the ancient Nordic ballad tradition by remaining more carefree than their German counterparts. John Yoell best describes the difference between lieder and romances, "By and large the aim of the *romanse* is the evocation of poetic mood; true Lieder covers a broader emotional range and comes to grips with poetic meaning."¹⁵ Weyse's major contributions are his part in the formation of the Danish national musical idiom, in particular strophic songs like the romance, which served as models for many Romantic Era Danish composers.¹⁶ His most popular song collection, *Morgensange og Aftensange (Morning Songs and Evening Songs)*, with texts by Ingemann, rapidly became the most popular music in nineteenth century Denmark when they were published posthumously.¹⁷ Jørgensen's *Romance for Trombone and Piano* is modeled after the romantic romances, songs without words that are instrumental pieces. Weyse's vocal romances are the precursors to the instrumental romances that appeared in the second half of the nineteenth century.

Daniel Friedrich Kuhlau is primarily remembered today for his works composed for the stage and his chamber music for flute. Unlike Weyse, Kuhlau was a German by birth that escaped to and then worked in Denmark. After some

¹⁴John H. Yoell, *The Nordic Sound*, (Boston: Crescendo Publishing Company, 1974), 18.

¹⁵Yoell, 18.

¹⁶White, 11.

¹⁷Jens Peter Larsen and Gorm Busk, "Weyse, Christoph Ernst Friedrich," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/30191>>, (accessed December 19, 2008).

early success in Germany, Kuhlau fled to Denmark in 1810 after Napoleon's invasion. Originally running from recruitment into Napoleon's army, he remained in the Scandinavian region for the rest of his life. After settling in Copenhagen he became a leading teacher, pianist, and composer in Denmark.¹⁸

Kuhlau's most enduring work is *Elverhøj (Elf Hill)*, a festive play commissioned for a royal wedding for which he wrote the incidental music in 1828.¹⁹ Arranged for soloist, chorus, and orchestra, *Elverhøj* marked the creation of the Danish national musical drama. *Elverhøj* is often recognized, even still today, as the national opera of Denmark.²⁰ This rich nationalistic work incorporates Danish and Swedish folksong melodies to fit the dramatic situations. The overture to this work contains several of these melodies and culminates with what has become one of the Danish national anthems for the royal family, *Kong Christian stod ved højen Mast (King Christian Stood by the Lofty Mast)*. This theatrical song by Kuhlau brought the emerging romantic ideals to the Danish romance. Most notable of these ideals were the fusion of music and poetry, incorporation of folklore and use of nationalistic themes, and use of native language.

Unlike the conservative Weyse, Kuhlau embraced the emerging romantic trend of Beethoven. In fact, Kuhlau met and forged a lasting friendship with Beethoven during a trip to Vienna in 1825. It is remarked that he was one of a

¹⁸Gorm Busk, "Kuhlau, Friedrich." *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/41007>>, (Accessed December 19, 2008).

¹⁹Smith, 35.

²⁰Smith, 34.

few people who could meet Beethoven “on terms of easy friendship.”²¹ The two exchanged impromptu canons and Beethoven called him “*Der Grosse Canonier*” in reference to his supreme skill.²² Kuhlau’s success is directly linked to the success of *Elverhøj*, which garnered him respect not only in Denmark, but also in his homeland Germany. In Denmark he was given the honorary titles of *Kammermusikus* (Chamber Musician) and Professor. Kuhlau’s work extended a profound influence on Danish music for the rest of the nineteenth century.

The two composers who took over for Weyse and Kuhlau in the Middle Romantic period of Denmark are Johan Peter Emilius Hartmann (1805-1900) and Niels Wilhelm Gade (1817-1890). They both were part of the revival of instrumental music in Denmark that took place around 1850. Hartmann’s music is regarded as the first full expression of Danish Romanticism that is independent of Germanic influence, since Kuhlau was German and Weyse came from a predominantly German culture. While he was an active composer, performer, conductor, and teacher, Hartmann was a student of law and held a position with the Danish government for most of his life.²³ Music was a pleasant distraction for him and one to which he devoted the majority of his personal life. He drew from Nordic folk and medieval traditions in his music, in particular in his works for the stage and ballet. Hartmann, along with Gade, satisfied the Danish desire for nationalistic music, an achievement that assumed special importance after Denmark’s losses to Germany in the war of 1864, often referred

²¹Horton, 117.

²²Dan Fog, ed., *Samfundet Til Udgivelse Af Dansk Musik 1871-1971*, (Copenhagen: Dan Fog Musikforlag, 1972), 29.

²³Smith, 40.

to as the Second Schleswig War.²⁴ In particular his stage works, many with music written to texts by Oehlenschläger, and his many hymns, biblical and national songs, many written to texts by Grundtvig, illustrate Danish Romantic music and filled the desire for nationalistic music in Denmark. Hartmann's Nordic Romanticism appears in his music as early 1832 in the stage work *Guldhornene*, Op. 11. The dark, old Norse personality and rich sound of Hartmann's romanticism is apparent in the accompaniment composed to Oehlenschläger's poem, *Guldhornene*.²⁵

Hartmann composed the first Danish symphony of the romantic period in 1835. The opera *Liden Kirsten* (*Little Kirsten*) from 1846 was Hartmann's most important and popular work during his lifetime. *Liden Kirsten* was another of his works that painted an image from ancient Norse folklore, in particular through his use of medieval Danish ballad melodies. At its premiere the opera received praise from critics and went on to become a significant piece in Danish operatic repertoire. Inger Sorensen, a scholar of Hartmann, wrote, "Hartmann's music for *Liden Kirsten* was simply the key to the Danish national character."²⁶ The opera attracted some international attention from outside Denmark to Hartmann and his country's music. But, Denmark would have to wait for Carl Nielsen to have a composer rise to a truly international figure in the music world. Hartmann's

²⁴Yoell, 19.

²⁵John Bergsagel, "Hartmann," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/12476pg2>>, (accessed December 22, 2008).

²⁶Smith, 41.

contributions to the nationalistic pride of Denmark through music were felt in other Scandinavian countries and summed up best by Edvard Grieg.

What composer in Scandinavia with genuine feeling for the spirit of Scandinavia does not remember today what he owes to Hartmann! The best, the most profound thoughts that a whole posterity of more or less consequential spirits has lived on have been first expressed by him, have been made to resound in us by him.²⁷

Along with Niels Wilhelm Gade, Hartmann became joint director of the new music conservatory in Copenhagen in 1866. The music conservatory later became known as the Royal Danish Academy of Music. At the Academy, Hartmann was director and counterpoint professor until his death in 1900. From 1867 to 1869 he was professor of organ.²⁸ When the Academy was still called the Copenhagen Conservatory, Hartmann was the instructor to Jørgensen's composition professor, Otto Valdemar Malling from 1869 to 1871.²⁹ It is likely that Axel Jørgensen passed under Hartmann's tutelage, more than likely in a counterpoint class, when he studied at the Academy in the last decade of the nineteenth century.

Niels Wilhelm Gade was the first Danish composer to achieve international fame and recognition as a leading representative of Scandinavian music. He is recognized as the most important figure in eighteenth century Danish music due to his compositional contributions during the Golden Age and

²⁷Bergsagel.

²⁸Gustav Hetsch, *Det Kongelige Danske Musik Konservatorium 1867-1917*, (Copenhagen: København Gyldendal in Komm, 1917), 95.

²⁹Niels Martin Jensen, "Malling, Otto," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/17563>>, (accessed December 27, 2008).

the Middle to Late Romantic period. In addition, his part in the founding of the Music Conservatory in 1866 and the establishment of the Society for the Publication of Danish Music in 1871 assured his legacy in the music culture of Denmark.³⁰

Although he achieved international recognition for Danish music, Gade's fame was limited when compared to his continental counterparts, such as Mendelssohn and Schumann. His orchestral works, mainly concert overtures and symphonies, were his chief form of expression. In addition to his popular symphonic compositions, Gade also composed chamber pieces and piano works. His combination of Romanticism and native folk music made his orchestral works the keystone of Danish nationalism in the second half of the 19th century. Gade's *First Symphony in C minor* is considered the most folk influenced of his eight symphonies. When his *First Symphony* was not accepted for performance in Copenhagen, Gade sent it to Mendelssohn in Leipzig. Mendelssohn was acquainted with Gade's work from when he judged, through correspondence, the Copenhagen Music Society's composition contest in 1840 at which Gade won first prize.³¹ Mendelssohn performed Gade's *First Symphony* in Leipzig in 1843 with great success and started Gade's rise to international recognition.³² Following the success of his *First Symphony* Gade went to Leipzig to study further with Mendelssohn. In Leipzig he became assistant conductor of the

³⁰White, 12.

³¹Bo Marschner and Finn Egeland Hansen, "Gade, Niels W.," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/10464>>, (accessed January 5, 2009).

³²Knud Ketting ed., *Music in Denmark*, trans. Michael Chesnutt (Copenhagen: Det Danske Selskab, 1987), 30.

Gewandhaus Orchestra under Mendelssohn and a teacher at the Leipzig Academy of Music. When Mendelssohn died in 1847, Gade was appointed as head conductor of the Gewandhaus Orchestra. However, he did not remain in Leipzig long as war broke out between Prussia and Denmark in 1848.

Gade returned to Copenhagen where he continued his successful career, holding leading positions in nearly all areas of musical life in the city. He was conductor of The Music Society, organist at Holmens Church, helped found and direct the Conservatory, and toured as a guest conductor across Europe.³³ Due to his placement in the musical life of Copenhagen, two generations of Nordic composers came under Gade's tutelage and influence. Both Edvard Grieg and Carl Nielsen had encounters with Gade when they were promising young composers. As mentioned earlier, along with Hartmann, Gade was joint director of the Copenhagen Conservatory until his death in 1890. He was instructor of composition, instrumentation, and history when Otto Malling came under his instruction. Unlike his friend and colleague Hartmann, Gade was no longer alive when Jørgensen came to study at the now called Royal Danish Academy of Music. However, his influence as a nationalistic and romantic composer through both Hartmann and Malling was still very strong as a young Jørgensen began to study music.

Gade composed a total of eight symphonies during his lifetime, but none are as nationalistic in their influence as his first. Gade himself described his *First*

³³Fog, 24.

Symphony as “based on old Danish heroic ballads.”³⁴ With the outbreak of the war between Prussia and Denmark in 1848, Gade’s *First Symphony* led to his identification as Denmark’s first nationalist composer.³⁵ Interestingly, Danish composers and musicians originally rejected Gade’s *First Symphony* for being too German. These Danish composers and musicians regarded the *First Symphony* as modeled after Beethoven, Mendelssohn, and Schubert.³⁶ It was not until his return from Germany in 1848 that the Danish public began to associate the primary theme of the symphony with cultural nationalism.³⁷ Gade was regarded as the most influential Danish symphonist of the time until Nielsen revived the symphony in the late nineteenth century.

Danish Solo Trombone Literature Before Jørgensen

During the first half of the nineteenth century vocal music dominated the music scene in Denmark. Instrumental music was revived in Denmark beginning around 1850. Earlier trombone compositions had little, if any, influence on Jørgensen’s compositional style. Compositions for solo trombone prior to Jørgensen in Denmark are few and relatively insignificant. In addition, during most of the nineteenth century the valve trombone was the primary instrument in use in Denmark. Jørgensen wrote his trombone compositions for the slide trombone. Anton Hansen revived the slide trombone in Denmark during the first decade of the twentieth century, before the time Jørgensen was composing for

³⁴Smith, 42-43.

³⁵Celenza, 179.

³⁶Celenza, 170.

³⁷Celenza, 189-190.

the trombone. Due to the insignificance of the early trombone compositions and the use of the valve trombone for the century before Jørgensen these works will not be discussed in this document.

CHAPTER TWO

AXEL JØRGENSEN – A BRIEF BIOGRAPHY

Axel Jørgensen was born in Skiveholme Terp, in the western portion of Denmark known as Jutland in 1881. Skiveholme Terp is northwest of Aarhus, one of the larger cities in Jutland. His family lived in an area that was occupied by land workers and consisted of two to three farms and a watermill.³⁸ Jørgensen was baptized Jørgen Axel Jørgensen at Skivholme Kirke, the local church.³⁹ Early in his childhood, his family moved southwest of Aarhus to the nearby town of Skanderborg. Jørgensen's father, who was a fiddler, was hired in Skanderborg as the Director of Music. As a boy, Jørgensen played the tenor horn and violin. His father was most likely the first person to give young Jørgensen music instruction.

When he was sixteen years old, Jørgensen was accepted at the Royal Danish Academy of Music in Copenhagen. At the Royal Academy, he received a scholarship to study free due to his outstanding talent for music.⁴⁰ While studying at the Royal Academy, Jørgensen focused primarily on violin and composition. The tenor horn was no longer a professional pursuit of Jørgensen once he began study at the Royal Academy. While at the Royal Academy he studied violin with either Valdemar Tofte or Axel Gade, son of Niels W. Gade,

³⁸Rolf Sandmark, <ROSA@musik-kons.dk>, "SV: Jørgensen Research," Private email message to Andrew Converse, February 8, 2008.

³⁹Skivholme Church Record Book (Skiveholme, Denmark: The Evangelical Lutheran Church of Denmark, 1881), 30.

⁴⁰Per Gade, "Axel Jørgensen (1881-1947) A Biographical Profile," *International Trombone Association Journal* Vol. 11, Issue 1 (1983): 6.

whom were both teaching there at the time.⁴¹ The composition professor at the Royal Academy during Jørgensen's time as a student was Otto Valdemar Malling.⁴² As mentioned in the previous chapter, J.P.E. Hartmann taught counterpoint at the Royal Academy until his death in 1900. It is probable that Jørgensen had some exposure to Hartmann as a student. What Jørgensen did in the decade following his study at the Royal Academy and the first record of his employment as an orchestral musician is unknown. There is some evidence that he was already busy as a composer, unfortunately this evidence is not verifiable.

In 1916 Jørgensen became a violinist in the Tivoli Concert Hall Orchestra, the orchestra associated with the amusement park of the same name. Here he gave concerts in the park during the summer months, as was the tradition. What the orchestra did in the winter during Jørgensen's time is unclear, but most evidence points towards the winter being an off-season.⁴³ A year later he moved to Paris to work as an orchestral violinist. Jørgensen's stay in Paris was short and the orchestra or orchestras he worked with are unknown. He returned to Denmark in 1919 to play viola in the Royal Danish Orchestra in Copenhagen where he performed at the Royal Opera and Ballet House. His successful switch to viola led to him becoming principal viola, or solo violist as many European orchestras refer to it, of the Royal Danish Orchestra in 1932. In addition to his

⁴¹There is no record of whom Jørgensen studied with at the Academy, but Tofte and Gade were the only two violin professors there during the approximate years of his study.

⁴²Hetsch, 95-96.

⁴³Currently in the winter months the Tivoli Concert Hall Orchestra changes their name to the Copenhagen Philharmonic and gives a series of subscription concerts in addition to touring the region. From "About the Tivoli Symphony Orchestra," <<http://www.tivoli.dk/composite-5899.htm>>, (Accessed January 17, 2009).

orchestral work, Jørgensen was also a successful chamber musician in Copenhagen, performing with various chamber music ensembles. The most notable of these chamber ensembles was the Breuning-Bache String Quartet, which was comprised of members of the Royal Orchestra.⁴⁴ He worked in Copenhagen as a viola player both with the Royal Orchestra and as an active chamber musician until his death in 1947.

There is limited evidence that Jørgensen was a music teacher in Copenhagen. The only verifiable evidence that he was a teacher comes from a New Grove article about Icelandic musician Karl Ottó Rúnólfsson. In the article it states that Rúnólfsson studied both trumpet and violin while in Copenhagen from 1925 to 1927. Axel Jørgensen is listed as Rúnólfsson's violin teacher.⁴⁵ If Jørgensen did teach music, it is probable that he is the same Axel Jørgensen that taught Rúnólfsson due to his rising stature as a string performer in Copenhagen.

Jørgensen made his living as a performer, but composition was always a hobby for him. Many of the compositions that he wrote were for colleagues from various orchestras. His two published trombone works, the *Romance* and *Suite*, are written for and dedicated to the Danish trombonist Anton Hansen. Jørgensen and Hansen played together first in the Tivoli Concert Hall Orchestra and later in

⁴⁴Pia Bentzen, <pb@cph-phil.dk>, "SV: Axel Jørgensen Research," Private email message to Andrew Converse, 12 February 2008.

⁴⁵Árni Heimir Ingólfsson, "Rúnólfsson, Karl Ottó," *Grove Music Online* and *Oxford Music Online* <<http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/24140>>, (accessed January 13, 2009).

the Royal Orchestra in Copenhagen.⁴⁶ Hansen and Jørgensen became good friends throughout their careers together. Hansen's virtuosic trombone playing and his revival of the slide trombone in Denmark inspired Jørgensen to write for the trombone.

⁴⁶Gade, 6.

CHAPTER THREE

ANTON HANSEN – A BRIEF BIOGRAPHY

There is limited biographical information available on Anton Hansen. The majority of information comes from Danish trombonist Per Gade who wrote a three-part article for the *Brass Bulletin* that appeared in 1979 and 1980. After further research, Gade published a book about Anton Hansen in 1996.⁴⁷ An article on “Danish Trombone Traditions” by Carsten Svanberg that appeared in a 1992 *International Trombone Association Journal* discusses Hansen briefly, but offers little and sometimes contradicting information than that given by Per Gade.⁴⁸ I was able to contact Per Gade and correspond with him via email to gain a better understanding of Hansen. A large majority of the biographical information included here about Anton Hansen is in large part because of the scholarship of Per Gade. For complete biographical information on Anton Hansen the articles in the *Brass Bulletin* and the book *En Kgl. Kapelmusikers Erindringer* should be consulted.

Anton Christoffer Rasmus Hansen was born in the working class district of Copenhagen on November 19, 1877. Although he came from a poor family, Hansen had exposure to music as a child. His father sang in an amateur vocal quartet that often practiced at his house. When the military bands, especially the Royal Life Guards’ band, marched in the streets, Hansen followed them around the city until they finished performing for the day. As a boy he obtained and

⁴⁷Per Gade, *Anton Hansen: En Kgl. Kapelmusikers Erindringer* (Copenhagen: Quality Music Press, 1996).

⁴⁸Carsten Svanberg, “Danish Trombone Traditions,” *International Trombone Association Journal* Vol. 20, No. 2 (1992).

played an ocarina, an ancient flute-like instrument, the mouth-organ, the drum, and the accordion. When he was older, his father gave him a bugle that soon occupied all of his practice time.⁴⁹

Hansen's growth as a musician attracted the attention of Fritz Nehm, a teacher who offered him free violin lessons. Borrowing the violin of the local baker's son, he was able to accept the offer of lessons. At the age of ten, Hansen began taking piano lessons from his cousin. Because he did not have a piano of his own, he walked to his cousin's house every day to practice.⁵⁰ At fourteen years old, Hansen was accepted into The Boys Orchestra and a valve trombone was given to him to learn. When he became too old for The Boys Orchestra, Hansen wanted to go study music at a college. Unfortunately, money was too short in his family and he was unable to go to college.

At the age of seventeen, Hansen received his first employment as a pianist at a restaurant. The money from his job allowed him to study piano with Ludvig Hegner of the Hegner College of Music. Hansen continued to practice the violin and valve trombone during this time in his life. On the recommendation of a music dealer he began taking valve trombone lessons with August Petersen, solo valve trombonist of the Royal Danish Orchestra.⁵¹ After a few months of study, Petersen told Hansen that he could not teach him anymore.⁵² Hansen spent a few years in Sweden working as a valve trombonist in the orchestra at Gothenburg.

⁴⁹Per Gade, "Anton Hansen (1877-1947): Father of Trombone Playing in Scandinavia," *Brass Bulletin* No. 27, III (1979): 29-30.

⁵⁰Gade, "Anton Hansen," *Brass Bulletin* No. 27, 30.

⁵¹Gade, *Anton Hansen: En Kgl. Kapelmusikers Erindringer*, 17-18.

⁵²Gade, "Anton Hansen," *Brass Bulletin* No. 27, 33.

It was here that a German colleague recommended that Hansen learn the slide trombone. He told Hansen, "With your talent, you have a great future on that instrument."⁵³ Hansen acquired a used slide trombone and began practicing immediately.

Hansen returned to Copenhagen when August Petersen, his former teacher, recommended him for a position in the Tivoli Concert Hall Orchestra. The new conductor, Joakim Andersen, had spent much of his life outside of Denmark where the slide trombone was the preferred instrument. Upon his return to Denmark, Andersen requested that the trombone section play slide trombones. Only two of the three current trombonists were familiar with the slide trombone and that is when Petersen recommended Hansen for the job.⁵⁴ In 1898, Hansen became solo trombone, or principal trombone, in the Tivoli Concert Hall Orchestra. The following year, he began appearing as a soloist as part of Copenhagen's summer wind band concerts in the Royal Garden.⁵⁵ After spending two years playing in the Royal Danish Orchestra as a deputy, Hansen won a position there in 1905.

In 1910, after further studying the slide trombone on his own, Hansen requested a grant from the Royal Orchestra and Theatre to study abroad. Up to this point in his career, Hansen had not yet studied with a true slide trombone teacher. His request was granted and he was given nine months salary to cover his expenses for studying abroad. Hansen went to Berlin for two months in 1911

⁵³Gade, "Anton Hansen," *Brass Bulletin* No. 27, 33.

⁵⁴Svanberg, 32.

⁵⁵Gade, "Anton Hansen," *Brass Bulletin* No. 27, 35.

to study with Paul Weschke, the principal trombone of the Berlin Opera and professor at the Royal College of Music in Berlin.⁵⁶ Weschke's reputation as a teacher and performer was known throughout most of Europe at this time and his success as a teacher led to his being the first German trombonist to receive the title of "Professor."⁵⁷

After his study with Weschke, Hansen filled his spare time with learning French so he could correspond with French trombonists. Upon gaining an understanding for the language, he wrote to Professor Louis Allard at the Paris Conservatoire asking for a list of French repertoire for the trombone.⁵⁸ When he learned of the large number of solo pieces that were composed each year for the annual examinations at the Paris Conservatoire, Hansen made plans to travel and study in Paris. During this period, Hansen retired from the Tivoli Concert Hall Orchestra in 1920. Through Allard, Hansen began correspondence with Emile Lauga of the Paris Opera and Johannes Rochut who later would be principal trombone in the Boston Symphony. In the summer of 1921, Hansen went to Paris and studied with Allard, Lauga, and Rochut. He returned to Paris in 1922 and remained there for the following year to study further.⁵⁹

At this point in his career, Hansen was already making a reputation for himself as a teacher. In 1916, he was appointed professor of trombone at the

⁵⁶Gade, "Anton Hansen," *Brass Bulletin* No. 27, 39.

⁵⁷Carl Lenthe, "100 Years of Trombone History – from Paul Weschke to Horst Raasch," *International Trombone Association Journal* Vol. 25, No. 3 (1997).

⁵⁸Trevor Herbert, *The Trombone* (New Haven, Connecticut: Yale University Press, 2006), 135 and 146.

⁵⁹Per Gade, "Anton Hansen (1877-1947): Father of Trombone Playing in Scandinavia Part 3," *Brass Bulletin* No. 29, I (1980): 85-89.

Royal Conservatory of Music in Copenhagen.⁶⁰ Since the Conservatory was started in 1866, the dominance of the valve trombone in that period makes it likely that Hansen was the first slide trombone professor at the Conservatory. The only trombone professor listed before Hansen in Conservatory records is August Petersen, his former valve trombone teacher.⁶¹ In 1941, Hansen wrote the first Danish trombone method book, *Trombone Skole*.⁶² *Trombone Skole* was used to teach in conjunction with solo works. He also intended *Trombone Skole* to be a book that could be for individual study, as illustrated by the large of amount of text for description and explanation he included. Perhaps Hansen intended *Trombone Skole* to be an option for students from a poor family, like himself, that do not have the money to study with a private teacher. *Trombone Skole* is regarded as the foundation of modern trombone playing in Scandinavia today.⁶³ Hansen himself is often regarded as the “Father of Trombone Playing in Denmark” and Scandinavia, as the titles of Gade’s articles in the *Brass Bulletin* illustrate. *Trombone Skole* was edited and reissued by one of Hansen’s students, Palmer Traulsen, in 1957.⁶⁴ Mogens Andresen, the current professor at the Royal Conservatory, reissued the method again in 1977.⁶⁵ Towards the end of his life, Hansen’s students occupied all the positions in the Royal Danish Orchestra,

⁶⁰Hetsch, 98.

⁶¹Hetsch, 98.

⁶²Gade, “Anton Hansen,” *Brass Bulletin* No. 29, 90.

⁶³Per Gade, <per.gade.prof@get2net.dk>, “Re: Axel Jørgensen Research,” Private email message to Andrew Converse, February 22, 2008.

⁶⁴Anton Hansen, *Trombone Skole*, Edited by Palmer Traulsen (Copenhagen: Edition Wilhelm Hansen, 1957)

⁶⁵Mogens Andresen, *Basunskole* (Copenhagen: Edition Wilhelm Hansen, 1977).

Tivoli Concert Hall Orchestra, the Tivoli Wind Band, the Royal Life Guards Band, and the Danish Radio Symphony.⁶⁶

After suffering from severe frostbite in the winter of 1940, Hansen was forced to retire from the Royal Danish Orchestra on November 15, 1941.⁶⁷ After having both of his legs amputated, he retired from teaching at the Royal Conservatory in 1946.⁶⁸ Anton Hansen died on February 16, 1947, the same year as Axel Jørgensen.⁶⁹

As mentioned in the previous chapter, Hansen and Jørgensen were colleagues and friends. They first worked together in the Tivoli Concert Hall Orchestra and later in the Royal Danish Orchestra. It was through their friendship and Hansen's prominent position at the forefront of the slide trombone's emergence in twentieth century Denmark that multiple compositions for trombone were written by Jørgensen. Due to the lack of non-French composition for the trombone, Hansen asked many Danish composers to write for the trombone. There are at least 23 compositions dedicated to Anton Hansen by Danish composers.⁷⁰ Jørgensen was one of the many composers to write and dedicate compositions to Hansen. The *Romance* and *Suite* by Jørgensen are dedicated to Hansen. In his *Trombone Skole*, Hansen included the 24 *Improvisations* by Jørgensen.⁷¹ Without Hansen's championing of the slide

⁶⁶Gade, "Anton Hansen," *Brass Bulletin* No. 29, 90-91.

⁶⁷Gade, "Anton Hansen," *Brass Bulletin* No. 29, 91.

⁶⁸Svanberg, 33.

⁶⁹Gade, "Anton Hansen," *Brass Bulletin* No. 29, 91.

⁷⁰Per Gade, *Anton Hansen: En Kgl. Kapelmusikers Erindringer*, 170-171.

⁷¹Anton Hansen, *Trombone Skole* (Copenhagen: Edition Wilhelm Hansen, 1941): 90-101.

trombone in Denmark, it is unlikely that Jørgensen would have written the number of compositions for trombone that he did.

Because Jørgensen was primarily a performer during his lifetime, he composed in his spare time. This meant that the large majority of the pieces he wrote were for his friends and colleagues. Often times, these pieces were even requested by his colleagues, like Hansen's request for trombone pieces.

Jørgensen's friendship with Hansen gave him direct exposure to the slide trombone idiom. It is not unlikely that Jørgensen would have written for the trombone even without Hansen's influence. But, the level of writing seen in the *Romance* and *Suite* and their popularity today is due in large part to the work and influence of Anton Hansen.

CHAPTER FOUR

ROMANCE FOR TROMBONE AND PIANO, OP. 21

The *Romance for Trombone and Piano Opus 21* is the most popular composition by Axel Jørgensen in the trombone repertoire. The *Romance* appears on at least seven professional recordings and is consistently on recital programs of both students and professionals. In the liner notes to his 2006 recording of the *Romance*, Jesper Juul has this to say, “The piece is the epitome of romantic music - at once lyrical, expressive and narrative.”⁷² Jørgensen originally wrote the *Romance* for trombone and piano, but for the premiere he arranged the accompaniment for orchestra. Anton Hansen and the Royal Danish Orchestra gave the premiere of the *Romance* on June 28, 1916 at the Tivoli Concert Hall in Copenhagen.⁷³ In 1921, Evette & Schaeffer of Paris released the first published version that included trombone and piano.⁷⁴ The arrangement for trombone and orchestra, which was held by the Royal Danish Orchestra, was later lost in a fire at Tivoli Concert Hall during World War II. A new edition of the orchestral version was recently published by Edition Wilhelm Hansen of Copenhagen and recorded for the first time by Danish trombonist Jesper Juul with the Danish National Symphony Orchestra in 2006.⁷⁵ The *Romance* was the required

⁷²Jesper Juul and Valdemar Lonsted, “Axel Jørgensen” in accompanying booklet, *Romantic Trombone Concertos* performed by Jesper Juul, Dacapo Records 6.2200526, 2006, Compact Disc.

⁷³⁷³Per Gade, “Axel Jørgensen” in accompanying notes, *Romance for Trombone and Piano, Op. 21* by Axel Jørgensen (Copenhagen: Edition Wilhelm Hansen, 1982).

⁷⁴Gade, “Axel Jørgensen” in accompanying notes, *Romance for Trombone and Piano, Op. 21* by Axel Jørgensen.

⁷⁵Juul, *Romantic Trombone Concertos*, Dacapo Records 6.2200526, 2006, compact disc.

entrance solo for trombone at the Royal Danish Academy of Music in Copenhagen for several years during the first half of the twentieth century.⁷⁶

Taking a look at the melodic content of the *Romance* some characteristics of Jørgensen's compositional technique are apparent. The most defining characteristic of Jørgensen's melodic composition is his use of sequence throughout the *Romance*. Nearly every melodic idea Jørgensen uses in the piece is sequenced. Looking closer at his use of melodic sequence, it is observed that he repeats each idea only one time with only a few exceptions. That is, the original statement of the melody followed by the sequence. In fact, Jørgensen begins the *Romance* by restating the introductory trombone melody. The introductory melody from the E-flat pickup to measure one through the E-flat on the downbeat of measure three is sequenced tonally three measures later. The intervening measures are rests for the trombone and the piano fills them by beginning a sequence of its own. The tonal sequence answer to measures one through three begins with the eighth note C pickup to measure six and ends on the C of the downbeat of measure eight. In this example of Jørgensen's melodic development the material is sequenced tonally down a minor third (See Examples 1.1 and 1.2).

⁷⁶Gade, "Axel Jorgensen (1881-1947) A Biographical Profile," *International Trombone Association Journal*, 6.



EX. 1.1: Jørgensen, *Romance*, Introductory melody in trombone part mm. 1-3.



EX. 1.2: Jørgensen, *Romance*, Tonal sequence of mm. 1-3 in trombone part at mm.
5-8.

After introducing the main thematic melody in measures fourteen through seventeen, the next instance of sequence occurs. The material from measure eighteen running from D-flat down to G is immediately repeated down a perfect fourth in measure nineteen. The restatement in measure nineteen begins on A flat and ends on an F. This is nearly a real sequence, except for the final interval in measure nineteen. Instead of the perfect fourth as the final interval, as in measure eighteen, Jørgensen alters it to a major second. The alteration here allows Jørgensen to stay within the key signature until the transitional material in the following measures (See Example 1.3).



EX. 1.3: Jørgensen, *Romance*, Tonal sequence in trombone part at mm. 18-19.

At measure twenty-two, the first measure of the main thematic melody returns in basic form and is used as part of a sequence. The first part of the development begins on E-flat in measure twenty-two and runs through the E-flat an octave higher on the last beat of measure twenty-three. The second part of the development begins a major third higher on the G at the beginning of measure twenty-four and goes through the G an octave higher on the last beat of measure twenty-five. Although there are accidentals in the second part of the repetition that may indicate a real sequence, the intervals are not an identical match and it must be labeled a tonal sequence (See Example 1.4).

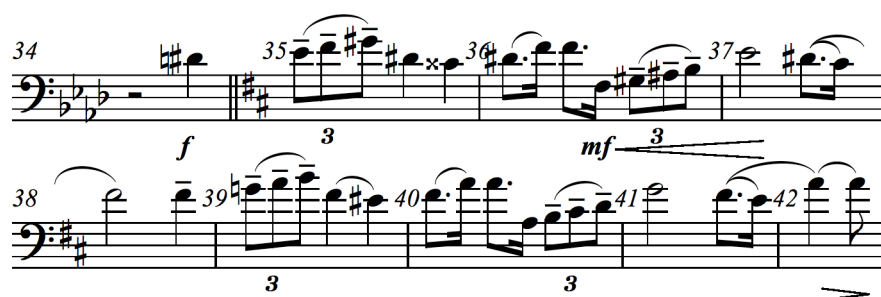


EX. 1.4: Jørgensen, *Romance*, Tonal sequence in trombone part from mm. 22-25.

Jørgensen opens the *Vivo* section of the *Romance* with a sequence. The first part begins with the D-sharp pickup to measure thirty-five and goes through the half note F-sharp on beats one and two of measure thirty-eight. This melodic material is then restated up a minor third to begin on the F-sharp of

beat three in measure thirty-eight and goes through the A of measure forty-two.

This new material in the *Vivo* section is the first completely real sequence that Jørgensen uses in the *Romance* (See Example 1.5).



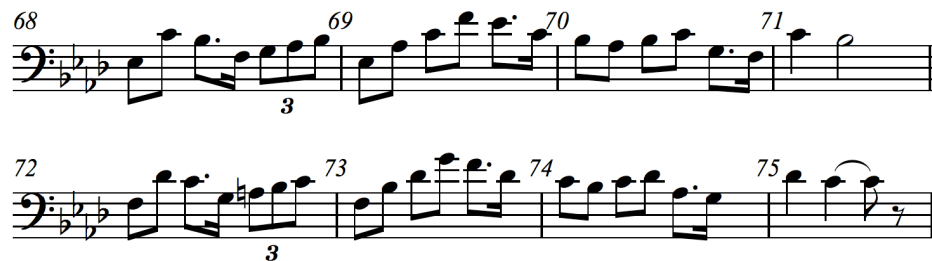
EX. 1.5: Jørgensen, *Romance*, Real sequence in trombone part mm. 34-42.

The *Vivo* section immediately continues with another developmental sequence. The melodic material that is to be repeated begins with the A pickup to measure forty-three and goes through the C-sharp on beat two of measure forty-four. The repetition begins with the pickup A-flat to measure forty-five and goes through the C-natural on beat two of measure forty-six. Jørgensen continues to use real sequences in the *Vivo* section of the *Romance*, this time the real sequence is down a minor second (See Example 1.6).



EX. 1.6: Jørgensen, *Romance*, Real sequence in trombone part mm. 42-46.

After the *Vivo* section, Jørgensen returns to the opening moderate tempo and with an extended piano interlude transitions back to the starting material. The main thematic melody returns at measure sixty-eight and Jørgensen then restates the entire melody. The main thematic melody goes from the E-flat on beat one of measure sixty-eight through the B-flat on beats two and three of measure seventy-one. This is an exact duplication of the melody when it first appeared in measures fourteen through seventeen except for the dynamic level. At the main thematic melody's first appearance the dynamic level was marked *mezzo forte* and at its return here it is indicated *piano*. The melody from measures sixty-eight through seventy-one is then repeated up a major second to run from the F on beat one of measure seventy-two through the C on beats two and three of measure seventy-five. With the return of the main thematic melody Jørgensen returns to using tonal sequences instead of the real sequences he used in the *Vivo* section (See Example 1.7).



EX. 1.7: Jørgensen, *Romance*, Tonal sequence in trombone part mm. 68-75.

The last sequence that appears in the *Romance* is important. The same material will appear in the *Suite* and will be discussed further in the following chapters. The material that is developed begins with the C on beat one of measure seventy-six and goes through the B-flat on beats two and three of measure seventy-seven. This material is then restated down a major second beginning with the B-flat on beat one of measure seventy-eight and goes through the A-flat on beats two and three of measure seventy-nine. The sequence here is real and the material is used in a transition to the closing material of the *Romance*. After the previous sequence in measures seventy-two through seventy-five, Jørgensen ended in the key of F minor. He uses the material and its sequence in seventy-six through seventy-nine to return to the home tonic key of A-flat major (See Example 1.8).



EX. 1.8: Jørgensen, *Romance*, Transitional real sequence in trombone part mm.
76-79.

Looking at the ABA form of the *Romance*, which was common for the vocal and instrumental romances of the nineteenth century and early, Jørgensen limits himself to using real sequences during only the B section and transitions. The *Vivo* section of the *Romance* is the contrasting tonal and thematic B section to the surrounding A material. During the *Vivo* section, Jørgensen is rapidly

changing key areas and the use of real sequences facilitates these rapid modulations (See Examples 1.5 and 1.6). The other time Jørgensen uses a real sequence, measures seventy-six through seventy-nine (See Example 8), he uses it to transition back to A-flat major and to the coda of the *Romance*. Jørgensen's use of tonal sequences in the A sections that surround the *Vivo* allows him to stay in the tonic key area of A-flat major without modulating too soon before the *Vivo*.

Sequence is a prevalent compositional device that Jørgensen uses throughout his *Romance*. Of the seventy-seven measures that the trombone plays in the *Romance*, thirty-nine of those measures use sequence. In the next chapter as the use of sequence in Jørgensen's *Suite for Trombone and Orchestra* is explored, the occurrences of sequence will continue to grow.

CHAPTER FIVE

SUITE FOR TROMBONE AND ORCHESTRA, OP. 22

While not as popular as the *Romance*, the *Suite for Trombone and Orchestra Opus 22* is a standard part of the trombone repertoire. The *Suite* appears on at least three professional recordings and is performed regularly on student and professional recitals. In the liner notes to his 2001 recording of the piece, Christian Lindberg characterizes his views about Jørgensen and the *Suite*, “... one can discern a real talent in the pieces that he wrote for brass quintet, viola, trombone and piano as well as in this suite for trombone and orchestra.”⁷⁷ The *Suite* was completed during the summer of 1926 at Jørgensen’s holiday home in Gilleleje and dedicated to and premiered by Anton Hansen.⁷⁸ The *Suite* was written originally for trombone and full orchestra and Jørgensen later transcribed the accompaniment for piano. In 1982, Carsten Svanberg commissioned a string orchestra arrangement and performed it at Carnegie Hall in New York.⁷⁹

The *Suite* is nationalistic-romantic in style. The first movement begins with the full orchestral sound introducing the trombone. The trombone enters with Jørgensen taking advantage of the power and lyrical potential of the trombone. The orchestra uses vigorous broken chords alternated with lyrical

⁷⁷Christian Lindberg, “Axel Jørgensen” in accompanying booklet, *Mandrake in the Corner* performed by Christian Lindberg, BIS Records CD-1128, 2001, Compact Disc.

⁷⁸Juul, *Romantic Trombone Concertos*, Dacapo Records 6.2200526, 2006, compact disc.

⁷⁹Carsten Svanberg, “Axel Jørgensen” in accompanying booklet, *Danish Romantic Concertos for Trumpet and Trombone* performed by Carsten Svanberg, Rondo Records RCD8359, Compact Disc.

themes to highlight the trombone melody in the first movement. The second movement is in the form of an intermezzo, lyrical and expressive in the Danish romantic song style. The third movement begins with a beautiful ballad.

Jørgensen takes advantage of both the trombone's and the orchestral strings' expressive capabilities in the ballad of the third movement with the trombone floating over the chords in the strings. The ballad is then used as the basis for a series of variations that grow in intensity to the grand conclusion of the piece.

First Movement: *Triumphale*

The *Suite* exhibits the same characteristic use of sequence that was observed in the *Romance*. In the first movement, which is in ABA' ternary form, after an introduction in the orchestral accompaniment, the first melodic sequences appears in the first theme group of the A section at measures ten through fifteen (See Example 2.1). Two sequences take place in these measures. The first sequenced material begins on the A-flat on beat one of measure eleven and goes through the last triplet B-flat on beat four of measure eleven. The repetition of this material begins immediately with the G on beat one of measure twelve and goes through the last triplet A-flat on beat four of measure twelve. This is a tonal sequence that is down a minor second. The next sequence begins with the D-flat on beat one of measure thirteen and goes through the C on beat one of measure fourteen. This material is then repeated beginning with the elided C on beat one of measure fourteen and goes through the B-flat on beat one of measure fifteen. Again, this is a tonal sequence that is down a minor second.

Jørgensen repeats the exact material from measures ten through fifteen at measures fifty-six through sixty-one in the A' section.



EX. 2.1: Jørgensen, *Suite Movement One*, Tonal sequences in trombone part mm.

10-15.

The next occurrence of sequence is in measures seventeen through twenty. The first statement of the material begins with the sixteenth note F in measure seventeen and goes through the B-flat on beat two of measure eighteen. This material is repeated up a minor second beginning with the sixteenth note F-sharp in measure nineteen and goes through the B-natural on beat two of measure twenty (See Example 2.2). The sequence here is real and used, like in the *Romance*, as the first part of a transition to the second theme group of the A section. Jørgensen already used this melodic material in the first two measures of theme group one, measures nine and the first two beats of measure ten, and brings it back here for sequencing and transitioning.



EX. 2.2: Jørgensen, *Suite Movement One*, Real sequences in trombone part mm.
17-23.

The five notes from beats three and four of measure ten (See Example 2.1), while not part of the sequences in measures ten through fifteen, are used by Jørgensen as the second part of the transition to the second theme group in the A section. This is a real sequence that is in a minor second relationship appearing in measures twenty-one through twenty-three (See Example 2.2). The first statement begins with the G-flat in measure twenty-one and goes through the A-natural on beat one of measure twenty-two. This material is repeated beginning on the F in measure twenty-two and goes through the G-sharp on beat one of measure twenty-three.

The melodic material from measures seventeen through twenty appears three additional times in the first movement of the *Suite*. The first reappearance is in measures thirty-five through thirty-seven during the transition to the B section. Jørgensen removes the first two notes, a sixteenth note and quarter note, from the melodic figure and only uses the second part here (See Example 2.3). The material in measure thirty-five is repeated down a minor second in

measure thirty-seven. Like before in measures seventeen through twenty, this is a real sequence used in a transition. Measures sixty-three through sixty-six restate the entire melodic figure from measures seventeen through twenty. This takes place within the A' section and is again acting as a transition between the first theme group and the second theme group. This is an exact note for note repetition of measures seventeen through twenty, a real sequence moving up a minor second.



EX. 2.3: Jørgensen, *Suite Movement One*, Real sequence using material from mm.

17-20 in trombone part mm. 35-37.

The last appearance of the material from measures seventeen through twenty is different than the previous sequences. The measures seventy-nine through eighty-one are part of the transition between the A' section and the coda of the first movement. In these three measures, Jørgensen takes the material from measures seventeen through twenty and sequences it twice. This is the first time that Jørgensen has sequenced a melodic idea more than once. It is also the first transitional sequence that does not have a real relationship between the first statement and subsequent repetitions. Although accidentals appear in the music, which may lead the observer to think it is a real sequence, the statement and repetitions are related tonally. The first sequence moves up a minor second

and the second sequence moves up a minor third from the second sequence or a major third from the original material. Jørgensen needed to use the additional sequence and following sections of the transition (to be discussed further on) to bring the coda of the first movement to the closing key of F major (See Example 2.4).



EX. 2.4: Jørgensen, *Suite Movement One*, Tonal sequences in trombone part mm.

79-81. First time melodic material is sequenced more than once.

Theme group two of the A section contains the next occurrence where Jørgensen uses sequence. This is not a transitional nor developmental section and Jørgensen continues his use of tonal sequence away from these contexts. The opening material of the sequence begins with the C on beat one of measure thirty-one and goes through the G on beat four of measure thirty-two. This material is tonally sequenced up a minor third beginning on the E-flat of beat one measure thirty-three and going through the B-flat on beat four of measure thirty-four (See Example 2.5).

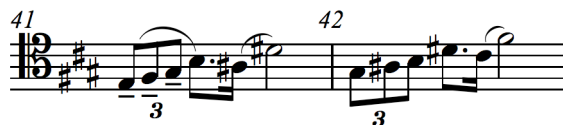


EX. 2.5: Jørgensen, *Suite Movement One*, Tonal sequence in trombone part mm.

31-34.

Jørgensen brings back the material from measures thirty-one through thirty-four during the A' section. The second theme group is restated in measures seventy-five through seventy-eight. The first statement of the material goes from measure seventy-five through seventy-six. The sequence is up a minor third and goes from measure seventy-seven through seventy-eight.

The next sequence that involves new material occurs in the B section of the first movement. The first statement occurs in measure forty-one beginning on the E and goes through the D-sharp in the same measure. Jørgensen then restates this up a major third beginning with the G-sharp in measure forty-two and ending with the F-sharp in the same measure (See Example 2.6). Although this is in the B section of the first movement, Jørgensen does not use a real sequence like he did in the same section of the *Romance*. Instead, he uses the abrupt shift to B major and the tempo change to create the contrast without rapidly changing key areas.



EX. 2.6: Jørgensen, *Suite Movement One*, Tonal sequence in trombone part mm.

41-42.

Measures eighty-three through eighty-four contain the next section of developing new material. Beginning with the C on beat one of measure eighty-three and ending with the C on the second half of beat two in measure eighty-three is the material that is sequenced. This is then repeated down a minor second beginning with the C-flat on beat three of measure eighty-three and goes through the B-flat on the second half of beat one in measure eighty-four. Jørgensen then sequences it a second time, this time down a minor third from the first statement beginning with the A on beat two of measure eighty-four and ending with the A-flat on the second half of beat three in the same measure (See Example 2.7). This is the next phrase of the transition from the A' section to the coda, linking with the other double sequence from measures seventy-nine through eighty-one (See Example 2.4). Like the phrase before it, although Jørgensen uses accidentals, this is a tonal sequence. The first interval is a perfect fourth and the first sequence interval is a major third, meaning that technically the intervals do not array themselves in a sequential pattern. However, the pattern of the motion along with the intervals gives the listener the impression of a sequence. This is the same pattern and sequence that Jørgensen used in measures seventy-six through seventy-nine of the *Romance* (See Example 1.8). The similarities between these two sections will be discussed in further detail in the next chapter.



EX. 2.7: Jørgensen, *Suite Movement One*, Tonal sequence in trombone part mm.

83-84.

The last two examples of sequence in the first movement are the last section of the transition between the A' section and the coda. The first sequence begins with the G-flat on beat one measure eighty-five and goes through the G on beat two of measure eighty-six. Measure eighty-six is a real sequence of measure eighty-five. The material in measures eighty-five and eighty-six appeared twice early in imitation during the first movement, measures fifteen through sixteen and sixty-one through sixty-two. But, measures eighty-five and eighty-six are the first adjacent repetition of the material. The second sequence begins with the A-flat on beat one of measure eighty-seven and ends with the F on the second half of beat two in measure eighty-eight. Measure eighty-eight is a real sequence of measure eighty-seven (See Example 2.8).



EX. 2.8: Jørgensen, *Suite Movement One*, Real sequences in trombone part mm.

85-88.

These two real sequences finish the transition that started in measure seventy-nine to bring the key to F major for the coda. During the A' section,

Jørgensen altered the key area in his restatement of the second theme group and he needed an extended transition to reach F major. The sequencing of an idea more than once for the first time in his writing during this transition allowed Jørgensen to reach F major quickly while incorporating material from earlier in the movement.

Second Movement: *Menuet giocoso*

Jørgensen continues his use of sequence in the second movement minuet. Measures two through eight have two separate sequences. The material beginning with the G-flat on beat two of measure two through the C on beat one of measure three is the first material to be developed. This material is tonally sequenced up a major third beginning on the B-flat of beat two measure three and goes through the E-flat on beat one of measure four (See Example 2.9). The next material to be sequenced begins with the B-flat on beat one of measure five and goes through the A-flat in measure six. The real sequence of this material follows immediately with the G-natural on beat one of measure seven and goes through the F in measure eight. The relationship between the material being sequenced and the repetition in measures five through eight is down a minor third (See Example 2.9).



EX. 2.9: Jørgensen, *Suite Movement Two*, Tonal and real sequences in trombone part mm. 2-8.

Both sequences from measures two through eight are used later in the second movement. The tonal sequence from measures two through four appears again as an exact repetition in measures thirty-four through thirty-six. The real sequence from measures five through eight also reappears as an exact repetition in measures thirty-seven through forty.

The next material to be sequenced begins with the B-flat on beat one of measure seventeen and goes through the A-flat on beat one of measure eighteen. This material is then tonally repeated beginning with the elided A-flat on beat one of measure eighteen and goes through the G-flat on beat one of measure nineteen. The material from measures seventeen through eighteen is tonally sequenced down a major second in measures eighteen through nineteen (See Example 2.10).



EX. 2.10: Jørgensen, *Suite Movement Two*, Tonal sequence in trombone part mm. 17-19.

The sequence from measures seventeen through nineteen is used again in measures twenty-five through twenty-seven. The pattern is the same, but this time it begins on E-flat and is repeated twice. There is the elided note as before and the relationship between the opening material and its repetitions is a descending major second. The two tonal sequences that follow the first statement begin with D-flat on beat one of measure twenty-six and the next with C-flat on beat one of measure twenty-seven.

Measures twenty-one through twenty-four contain the next new material that is developed sequentially. The first statement of the material begins with the G-sharp on beat one of measure twenty-one and goes through the B-natural on beats two and three of measure twenty-two. Next it is immediately repeated up a diminished fourth to begin on the C of beat one in measure twenty-three and goes through the E-flat on beats two and three of measure twenty-four. As the use of accidentals may indicate, this is a real sequence (See Example 2.11).



EX. 2.11: Jørgensen, *Suite Movement Two*, Real sequence in trombone part mm.

21-24.

The sequenced material from measures twenty-one through twenty-four appears again in measures twenty-nine through thirty-two. The first statement begins on a C-sharp in measure twenty-nine. However, instead of a diminished

fourth relationship like before, the repetition is up a minor third this time. The restatement begins on an E-natural in measure thirty-one. Although this sequence uses accidentals, like the sequence from measures twenty-one through twenty-four, the relationship here is tonal.

The second movement continues until measure fifty-three before new developed material appears. The first statement begins with the G-flat on beat one of measure fifty-three and goes through the D-flat on beats two and three of measure fifty-four. This is then repeated up an augmented second to begin with the A-natural on beat one of measure fifty-five and goes through the E-natural on beats two and three of measure fifty-six. The relationship between the first statement and the sequence is real (See Example 2.12).



EX. 2.12: Jørgensen, *Suite Movement Two*, Real sequence in trombone part mm.

53-56.

The next sequence follows immediately in measures fifty-seven through sixty. The first statement begins with an F on beat one of measure fifty-seven and goes through the D-flat on beats two and three of measure fifty-eight. The repetition is dropped down an augmented fourth, or a tritone, beginning with the C-flat on beat one of measure fifty-nine and goes through the B-flat on beats

two and three of measure sixty. The relationship between the first statement and the sequence is tonal (See Example 2.13).



EX. 2.13: Jørgensen, *Suite Movement Two*, Tonal sequence in trombone part mm. 57-60.

The last sequence in the second movement is in measures eighty through eighty-three. The developing material begins with the B-flat on beat three of measure eighty and goes through the A-flat on beat three of measure eighty-one. The A-flat on beat three of measure eighty-one is elided to start the repetition which ends with the F-sharp on beat three of measure eighty-two and beat one of measure eighty-three. The last sequence of the second movement is real and the repetition is a major second below the first statement (See Example 2.14).



EX. 2.14: Jørgensen, *Suite Movement Two*, Real sequence in trombone part mm.

80-83.

Third Movement: *Ballade et Polonaise*

The third movement of the *Suite* is the longest of the three movements. Jørgensen uses the opening ballad of the third movement as the basis for a series of variations. The variations increase in tempo from a *moderato* to a *tempo di polonaise*, taking on the stately character of the Polish dance by the same name. Jørgensen uses sequences in both the opening ballad and following variations of the third movement.

The first instance of sequence in the ballad of the third movement takes place in measures eight through ten. The four-note figure beginning with the E on beat four of measure eight and going through the C-sharp on beat two of measure nine is used as the material for development. This material is immediately repeated down a minor second following a one beat rest. The tonal sequence begins with the D-sharp on beat four of measure nine and goes through B on beat two of measure ten (See Example 2.15).



EX. 2.15: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 8-10.

The next sequenced material in the ballad begins with the F-sharp on beat four of measure twenty and goes through the D-sharp on beat three of measure twenty-two. The first statement is then lowered a minor third and sequenced

tonally. The restatement begins with the D-sharp on beat four of measure twenty-two and goes through the B on beat three of measure twenty-four (See Example 2.16).



EX. 2.16: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 20-24.

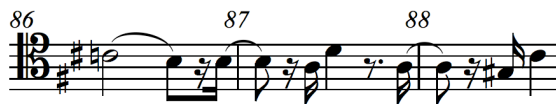
The sequence from measures twenty through twenty-four reappears later in the second variation. The opening statement begins on an E in measure 110 and goes through the upper register B in measure 112. Like before, the opening material is lowered a minor third and repeated beginning with the lower register B in measure 112 and going through the G on beat two of measure 114. Like the sequence from measures twenty through twenty-four, the repetition in measures 110 through 114 is tonal.

The last instance of sequence in the opening ballad occurs in measures twenty-four through twenty-six. The opening statement begins with the B on beat four of measure twenty-four and goes through the D-sharp on beat three of measure twenty-five. After an eighth note rest this material is lowered a minor second to begin with the A-sharp on beat four of measure twenty-five. This third and final tonal sequence in the ballad ends with the C-sharp on beat three of measure twenty-six (See Example 2.17).



EX. 2.17: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 24-26.

The sequenced material from measures twenty-four through twenty-six is heard three more times throughout the third movement. The first reappearance occurs in measures eighty-six through eighty-eight during the first variation. The pattern of notes here is the same and the material begins on a B again. But, the opening statement is lowered a major second and used in a real sequence beginning with an A on the fourth sixteenth note of beat three in measure eighty-seven. The rhythmic values of the notes are shortened in the reappearance, but without changing the framework of the material (See Example 2.18). The next two reappearances of the material from measures twenty-four through twenty-six both occur in the second variation. These are both rhythmically altered like measures eighty-six through eighty-eight and both are real sequences. The first sequence in the second variation occurs in measures 114 through 116 and the second sequence occurs in measures 146 through 148.



EX. 2.18: Jørgensen, *Suite Movement Three*, Real sequence in trombone part mm.
86-88.

The first new material to be sequenced in the first variation occurs in measures seventy through seventy-two. The first statement begins with the G-natural on beat three of measure seventy and goes through the C-natural on beat two of measure seventy-one. This is then tonally repeated down a minor second beginning with the F-sharp on beat three of measure seventy-one and going through the B on beat two of measure seventy-two (See Example 2.19).



EX. 2.19: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 70-72.

The sequenced material from measures seventy through seventy-two reappears twice in the second variation. The first reappearance is an exact repetition of the material and occurs in measures 138 through 140. The second reappearance begins in measure 154 and goes through measure 156. There are two small differences in these measures. The first note is a B-flat instead of G and the relationship between the first statement and the repetition is a descending diminished third instead of a minor second. The rhythmic values remain the same and the sequence is still tonal.

Measures eighty-two through eighty-six contain the next sequence in variation one. The F-sharp on the second half of beat three in measure eighty-two begins the first statement of the material which ends with the D on the first

half of beat three in measure eighty-four. Jørgensen lowers the material a major third beginning with the D on the second half of beat three in measure eighty-four and going through the B on beat three of measure eighty-six. This is a tonal sequence (See Example 2.20). The developed material from measures eighty-two through eighty-six reappears once in the second variation. Measures 142 through 146 are an exact repetition of the material found in measures eighty-two through eighty-six.



EX. 2.20: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 82-86.

The first sequence found in the second variation occurs in measures 106 through 108. The first statement begins with the C on beat three of measure 106 and goes through the A on beat two of measure 107. Next it is tonally sequenced down a minor second beginning with the B on beat three of measure 107 and going through the G on beat two of measure 108. This sequence is actually a variation on the sequence found in measures eight through ten (See Example 2.15). All Jørgensen did here is invert the second and third intervals. The perfect fifth from D-sharp down to G-sharp in measures eight and nine becomes a perfect fourth from B up to E in measures 106 and 107. Each of the subsequent intervals is then like-wise affected. The developed material in measures 106

through 108 is repeated exactly in measures 122 through 124 (See Example 2.21).



EX. 2.21: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 106-108.

The last sequence of the third movement occurs in the second variation. The first statement begins with the F-sharp on beat one of measure 151 and goes through the F-sharp on beat three of measure 152. This is tonally sequenced up a major second. The tonal repetition begins with the G-sharp on beat one of measure 153 and goes through the G-sharp on beat two of measure 154 (See Example 2.22).



EX. 2.22: Jørgensen, *Suite Movement Three*, Tonal sequence in trombone part
mm. 151-154.

Jørgensen relied on the use of sequence in his composition of the *Suite* more than he did for the *Romance*. The first movement of the *Suite* uses sequencing the most. Of the sixty-nine measures in which the trombone plays,

forty-one of them involve sequence. This is an increase of almost ten percent over the *Romance*. The second movement relies a little less on sequence, with sequence involved in thirty-seven of the sixty-seven measures in which the trombone plays. This is still more use of sequence than in the *Romance*. The third movement relied the least on sequence in the *Suite* and used sequence just slightly more than the *Romance*. Of the 130 measures the trombone plays in the third movement, sequence is involved in sixty-six of them. The similar use of sequence and melodic ideas between the *Romance* and the *Suite* will be explored in the next chapter. The similarities between Jørgensen's melodic composition and that of his composition professor, Otto Malling, will also be explored in the next chapter.

CHAPTER SIX

MELODIC SIMILARITIES

An in depth analysis of the *Romance* and the *Suite* by Jørgensen reveals one striking melodic similarity. The material from measures seventy-six through seventy-nine of the *Romance* (See Example 1.8) bears a strong resemblance to the material in the first movement of the *Suite* from measures eighty-three through eighty-four (See Example 2.7). The similar matter from the *Romance* and the *Suite* has been altered slightly by Jørgensen for his own compositional use from material found in the *Piano Concerto in C minor Opus 43* by his composition professor Otto Valdemar Malling. The similarities between the *Romance* and *Suite* are looked at in the first part of this chapter and the similarities shared with Malling's *Piano Concerto* are explored in the second part.

Similarities Between the *Romance* and the *Suite*

The material from measures seventy-six through seventy-nine of the *Romance*, as discussed in chapter four, is a sequential pattern. When looked at closer, a smaller four-interval pattern emerges. The first five notes of measure seventy-six, that is C-F-E-C-B, represent the first statement of this pattern. The interval arrangement here is up a perfect fourth, down a minor second, down a major third, and finally down a minor second. This pattern repeats itself three more times in the subsequent measures (See Example 3.1).



EX. 3.1: Jørgensen, *Romance*, mm. 76-79, Real sequence and shared intervallic pattern with *Suite*.

The material found in the *Suite*, like its counterpart in the *Romance*, is a sequential pattern. In the first movement of the *Suite*, measures eighty-three through eighty-four contain the matching material to measures seventy-six through seventy-nine of the *Romance*. In fact, the first five notes are identical when one respells B as C-flat. As a result, the interval arrangement is also identical in the first five notes. The five notes in the pattern from the first movement of the *Suite* are C-F-E-C-C-flat. Like in the *Romance*, this creates the interval arrangement: up a perfect fourth, down a minor second, down a major third, and down a minor second. This pattern is repeated twice in the first movement of the *Suite* (See Example 3.2).

Unlike the *Romance*, Jørgensen does not keep the interval pattern exactly the same on each repetition in the *Suite*. The first repeat uses the notes C-flat-E-flat-D-B-flat-A. This changes the first interval to a major third instead of a perfect fourth, but the remaining intervals and direction of the intervals remain the same in the first repetition. The pattern in the first repeat is up a major third, down a minor second, down a major third, and down a minor second. The second repetition makes one more minor change to the interval arrangement. The second restatement uses the notes A-D-flat-C-A-flat-G-flat. The first interval is again a major third, but Jørgensen has respelled it here as a diminished fourth.

The other minor change is the alteration of the final interval to a major second instead of a minor second. For the second restatement the pattern is up a major third, down a minor second, down a major third, and down a major second. By making only slight adjustments to the pattern in each repetition, as well as maintaining the direction of the intervals, Jørgensen retains the basic character and framework of the interval grouping. A listener hears these intervallic patterns as related, not separate melodic ideas (See Example 3.2).



EX. 3.2: Jørgensen, *Suite Movement One*, mm. 83-84, Tonal sequence and shared intervallic pattern with *Romance*.

Similarities Between Jørgensen and Malling

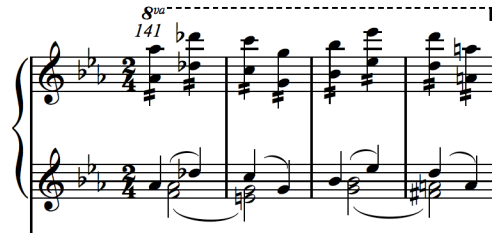
Otto Valdemar Malling composed his *Piano Concerto in C minor Opus 43* in 1890.⁸⁰ Malling began teaching composition at the Royal Danish Academy of Music in 1891 and continued until his death in 1915.⁸¹ The composition of the *Concerto* was over a quarter a century before Jørgensen wrote his *Romance* and *Suite*. The years immediately following the composition of the *Concerto* and its rise to popularity in Denmark, as well abroad, were during Jørgensen's influential time as a student at the Royal Academy.

⁸⁰Jens Cornelius, "Otto Malling" in accompanying booklet, *Piano Concerto and Piano Trio* performed by Amalie Malling and The Danish Radio Sinfonietta, Dacapo 8.224114, Compact Disc.

⁸¹Hetsch, 96.

The third movement, a burlesque dance, contains four instances of the melodic material shared in the *Romance* and *Suite*. The first appearance of the interval pattern is in an abbreviated form that occurs in measures 141 through 144. This is a shortened version of the pattern because it only uses the first three intervals. The interval pattern occurs in the upper parts of the woodwind and string accompaniment. Like Jørgensen's use of this material, it is part of a sequential pattern. Measures 141 through 142 contain the first grouping consisting of the notes A-flat-D-flat-C-G in multiple octaves. The intervals here are up a perfect fourth, down a minor second, and down a perfect fourth (See Example 3.3). Although the third interval is a perfect fourth, not a major third as in Jørgensen's music, the pattern and direction of the intervals in a sequential arrangement is markedly similar between Jørgensen and Malling.

Measures 143 through 144 contain the sequential repetition of this pattern in the same voices. Here the notes are B-flat-E-flat-D-A in multiple octaves of the strings and upper woodwinds. Again, the interval configuration is up a perfect fourth, down a minor second, and down a perfect fourth. It is a real sequence up a major second (See Example 3.3).



EX. 3.3: Malling, *Piano Concerto Movement Three*, mm. 141-144, Real sequence and abbreviated shared melodic interval pattern with Jørgensen's *Romance* and *Suite* found in accompaniment parts of Malling's *Piano Concerto*.

The next occurrence of the interval pattern takes place in measures 163 through 170. This makes the similarities even more convincing by using all four intervals with only one alteration. The combination of intervals occurs in the solo piano's upper left hand part in these measures. As before, the interval arrangement is part of a sequence. In measures 163 through 165 the notes are B-flat-E-flat-D-A-A-flat. The interval pattern is up a perfect fourth, down a minor second, down a perfect fourth, and down a minor second. Like measures 141 through 144, a perfect fourth replaces the major third found in Jørgensen's music. Also, the remaining intervals and the direction of the intervals in the configuration remain the same (See Example 3.4). This material is then sequenced down a major second in measures 165 through 166. The notes here are the elided A-flat-D-flat-C-G. Malling leaves off the last note to begin a larger sequence on a higher note in the next measure. With the last note left off, the pattern is abbreviated again and becomes: up a perfect fourth, down a minor

second, and down a perfect fourth (See Example 3.4). This matches the design found in measures 141 through 144.

Malling sequences the entire material from measures 163 through 166 up a major second in measures 167 through 170 as part of a large sequence. Again, the full four-interval pattern is used and then sequenced down a major second using the abbreviated three-interval configuration. The four-interval ordering is the same as before, but this time uses the notes C-F-E-B-B-flat. The abbreviated three-interval structure uses the notes B-flat-E-flat-D-A (See Example 3.4). The use of the four-interval pattern and the same direction of the intervals make this material and that found in Jørgensen's music sound noticeably similar.

The image displays a musical score for Example 3.4, which is a piano concerto movement. The score is written for a piano, with a treble and bass staff. The key signature is B-flat major, and the time signature is 2/4. The score is divided into two systems. The first system contains measures 163 through 166, and the second system contains measures 167 through 170. The notation includes various intervals and sequences, with some notes marked with a 'b' for flat. The score is annotated with 'Ped.' (pedal) and asterisks (*) to indicate specific musical features. The first system has 'Ped.' markings under measures 163, 164, and 166, with asterisks under measures 164 and 165. The second system has 'Ped.' markings under measures 168 and 170, with asterisks under measures 167 and 169.

EX. 3.4: Malling, *Piano Concerto Movement Three*, mm. 163-170, Real sequence and shared melodic interval pattern with Jørgensen's *Romance* and *Suite* found in the upper left hand part of the solo piano in Malling's *Piano Concerto*.

The next occurrence of the interval pattern takes place in measures 357 through 360. Like the first example in the *Piano Concerto* (See Example 3.3) this uses the abbreviated three-interval configuration and occurs in the orchestral string and woodwind accompaniment parts. Measures 357 through 358 contain the first statement of the pattern and use the notes D-flat-G-flat-F-C in multiple octaves. Like before this creates the structure of up a perfect fourth, down a minor second, and down a perfect fourth. Malling then uses a real sequence to move this material up a major second. Measures 359 through 360 contain the notes E-flat-A-flat-G-D, again in multiple octaves of the strings and woodwinds. The same interval pattern of up a perfect fourth, down minor second, and down a perfect fourth is created (See Example 3.5).



EX. 3.5: Malling, *Piano Concerto Movement Three*, mm. 357-360, Real sequence and shared melodic interval pattern with Jørgensen's *Romance* and *Suite* found in accompaniment parts of Malling's *Piano Concerto*.

The last appearance of the interval pattern in the *Piano Concerto* is the same combination that appears in measures 163 through 170 (See Example 3.4). The difference here is that instead of starting on a B-flat, Malling starts on the G

above. In measures 381 through 388, like before, Malling makes use of two smaller sequences and then a larger sequence that spans the entire group of measures. The interval configuration is first used in measures 381 through 383. Here the notes G-C-B-F-sharp-F are used in the upper left hand part of the solo piano. This creates the interval pattern: up a perfect fourth, down a minor second, down a perfect fourth, and down a minor second. A real sequence is then used by Malling to lower this material a major second in measures 383 through 384. The sequence uses the elided F-B-flat-A-E to create the abbreviated interval pattern: up a perfect fourth, down a minor second, and down a perfect fourth (See Example 3.6).

A real sequence is then made out of all the material in measures 381 through 384. Measures 385 through 388 contain the notes A-D-C-sharp-G-sharp-G-C-B-F-sharp to make one full statement of the interval pattern and one abbreviated statement. Within the larger real sequence of these measures is the second smaller sequence. Measures 387 through 388 are a real sequence down a major second from measures 385 through 386 (See Example 3.6).

EX. 3.6: Malling, *Piano Concerto Three*, mm. 381-388, Real sequence and shared melodic interval pattern with Jørgensen's *Romance* and *Suite* found in the upper left hand part of the solo piano in Malling's *Piano Concerto*.

Although Jørgensen does not copy the melodic material from Malling's *Piano Concerto* exactly in his *Romance* and *Suite*, it is easily recognized that Jørgensen is borrowing this material from his composition professor. The only major change to the interval pattern by Jørgensen is the changing of the second perfect fourth to a major third. Otherwise, Jørgensen maintains the configuration and direction of the intervals in addition to using the interval structure as part of a sequence like Malling. When the melodic interval patterns from the *Piano Concerto*, the *Romance*, and the *Suite* are viewed and listened to consecutively, the similarities become obvious to the observer (See Example 3.7).

Malling, *Piano Concerto Movement Three*, mm. 163-170.

163

168

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Jørgensen, *Romance*, mm. 76-79.

76 77 78 79

Jørgensen, *Suite Movement One*, mm. 83-84.

83 84

EX. 3.7: Comparison of melodic interval pattern in the music of Malling and Jørgensen.

CHAPTER SEVEN

CONCLUSION AND SUMMARY

Axel Jørgensen's compositions the *Romance for Trombone and Piano Opus 21* and the *Suite for Trombone and Orchestra Opus 22* are part of the standard trombone solo repertoire today. Despite the imposing figure of Carl Nielsen in Denmark, Jørgensen made lasting contributions to the trombone repertoire due to the advice and guidance of his friend and colleague Anton Hansen. Although Jørgensen was primarily a performer during his lifetime, it is his compositions that gained him a place in the history of Danish trombone repertoire from the twentieth century.

As mentioned earlier, there has been little previous study on Axel Jørgensen. Per Gade wrote a brief biography and has edited Jørgensen's compositions for Edition Wilhelm Hansen, but these offer little detailed information on Jørgensen and his compositions. While there has been limited information written about Anton Hansen's contributions to the emergence of the slide trombone in the late nineteenth and early twentieth century, the connection between him and Jørgensen's compositions for this emerging idiom has not been explored deeply. The amount of detail covering Jørgensen's life and compositions in this document has not been reached in previous publications.

Jørgensen's compositions represent a Danish nationalistic romantic style and came at the end of the Romantic period prior to the onset of modernism in Denmark. Although not particularly innovative in his approach to composition,

Jørgensen did produce beautiful solos for the trombone using his own distinctive compositional style. Jørgensen's heavy reliance on sequence is a characteristic of his compositional style. Both the *Romance* and the *Suite* exhibit sequence at least half the time when the trombone is playing. The shared melodic material of the *Romance* and the *Suite* add another characteristic to Jørgensen's compositional style. The borrowing of the melodic material from his composition professor, Otto Malling, adds to Jørgensen's distinctive Danish compositional style. The connection between Jørgensen and Malling is one that has not been explored prior to this document.

Axel Jørgensen's contributions to the solo trombone repertoire have become standard compositions for trombonists worldwide today. His distinctive compositional style, particularly his nationalistic tone, has made his compositions particularly popular with his countrymen in Denmark. It is hoped this document will add to the understanding of Jørgensen's contributions to the solo trombone repertoire of Denmark from the twentieth century.

APPENDIX – JØRGENSEN'S BRASS COMPOSITIONS

<u>Title</u>	<u>Year Composed</u>	<u>Dedication</u>
<i>Melodie Le soir for Trombone and Piano</i>	Unknown, Revised 1914	Carl Poulsen, Royal Danish Orchestra
<i>Romance for Trombone and Piano, Op. 21</i>	1916	Anton Hansen, Royal Danish Orchestra
<i>Legende for Trombone and Piano</i>	1921	Emile Lauga, Paris Opera
<i>Fantaisie Legende For Trombone and Piano</i>	1921	Vilhelm Aarkrogh, Royal Danish Orchestra
<i>24 Improvisationer for Trombone and Piano</i>	Unknown, 1941, published in <i>Trombone Skole</i> by Anton Hansen	Unknown
<i>Suite for Trombone and Orchestra, Op. 22</i>	1926	Anton Hansen, Royal Danish Orchestra
<i>Caprice Orientale for Trumpet and Piano</i>	Unknown	Erik Fritzner, Royal Danish Orchestra
<i>Quintet for Brass Instruments</i>	1940-1943	Unknown, first performance given by members of the Danish Radio Symphony Orchestra

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