

He also decided not to include them until the fourth movement, and then had them enter on a high C. To top things off, during the dress rehearsal he decided to segue directly from the third movement to the fourth, knowing all trombone players have a hard time counting long rests. (The game of poker was actually invented by the trombone section during these first three tacit movements.)

It took composers until the middle of the 20th century to begin writing serious works for the trombone, and even then as a precaution they kept them on the short side. This probably helps explain the identity crisis experienced by many trombone players.

As for Jaques, he mended his ways, spent a few years developing smaller paper tubes, and made a comfortable living traveling around the countryside selling his straws and pea-shooters.

FACULTY CONCERT

# *GERALD ZAFFUTS*

TROMBONE

WITH  
MICHAEL ZAFFUTS, TRUMPET  
AND  
PETER MAHIGIAN, PIANO

8 : 1 5 P . M .

WEDNESDAY  
OCTUBA 3<sup>rd</sup>  
1990

GREENWALL MUSIC WORKSHOP

- HUNTING SONG for trumpet & Trombone                      German  
*Michael Zaffuts, Trumpet*  
*Gerald Zaffuts, Trombone*
- THREE ESQUISSES (pour Trombone et Piano)                      Julien Porret  
*Gerald Zaffuts, trombone*  
*Peter Mahigian, Piano*
- DISCOURSE of GOATHERDS                      Vivian Fine  
*Gerald Zaffuts, Trombone*
- ETRE OU NE PAS ETRE!(Monologue d'Hamlet )                      Henry Tomasi  
*Gerald Zaffuts, trombone*  
*Peter Mahigian, Piano*
- CONCERTINO, op. 45, #7                      Lars-Erik Larsson  
 1. Preludium: Allegro pomposo  
 3. Finale: Allegro giocoso  
*Gerald Zaffuts, trombone*  
*Peter Mahigian, Piano*
- MINI-SUITE                      Tommy Pederson  
 1. Jazz Waltz  
 2. Notta Jazz Waltz  
*Gerald Zaffuts, trombone*
- FOUR SONGS in 3/4                      Buddy Baker  
 1. Lullabye  
 3. Air  
 4. Chorus  
*Gerald Zaffuts, trombone*  
*Peter Mahigian, Piano*

The trombone as we know it today has survived virtually unchanged since it was invented well over 500 years ago. Musicologists have debated for centuries as to whom to blame for this, but no conclusive evidence has ever come forth. Their best guess states that a little known traveling minstrel by the name of Jaques de Trombone used sliding tubes to procure fresh cherries, grapes, and other small berries “on Credit” at the fruit market by hiding behind the vendor’s carts and inhaling through these sliding tubes. He was finally caught when he choked on some fruit and coughed violently into the tubes, causing an unusual sound to come forth. Eventually these tubes became known as a sackbut, or saqueboute, meaning “push-pull.” It wasn’t until much later that this plumbing became known by its real name, “slush-pump” or the more vernacular, “slip-horn.”

Whereas most instruments have an interesting history of evolution (valves, keys, improved designs, etc.), no one apparently felt the trombone deserved improving. All the great composers must have felt the same way, which explains why none of them ever wrote any serious solo works for the instrument. For the next 350 years the orchestral trombone was to be relegated to doubling the voice parts of choral works. In spite of these initial setbacks, it refused to die a graceful death.

By sheer perseverance, the trombone finally entered the symphonic repertoire when Beethoven scored the fourth movement of his fifth symphony with trombones. He had put this off as long as possible, but the president of the local musician’s union was a trombone player and informed the composer the orchestra would refuse to perform without the trombone representation. Beethoven was forced to relent but saw justice served by sticking the trombones in the back row where they would be least offensive, a tradition that survives to this day.