Benjamin
SCHROEN

Nothing is known of the facts of this composer's life. The name, *Schroen,* which is fairly common, is of Northwest German - Dutch origin and means a cloth-cutter. It is likely that he was one of many German musicians who moved to Russia in the late 19th century, and that records of him were lost in the chaos of the Russian Revolution in 1915.

It would seem to have been Schroen's last work, or at least his last to make it into *Hofmeister*. A set of *Drei Salonstücke* for trumpet and piano, comprising *Heimkehr, Ljubotschka and Andante sostenuto,* was published by *Rahter (Hamburg)* in 1885 and is currently available from *Simrock/Benjamin*. These pieces currently appear in the syllabuses of several European conservatories. *6 Morceaux caracteristiques* for cornet and piano published in 1880, also by *Rahter*, comprise *Herbstlied, Mazurka, Romanze, Serenade, Polonaise* and *Elégie*. An excellent performance of *Elégie* is currently found on You-Tube.

The hybrid Sonata - Fantasy evolved from Beethoven's example during the 19th century, two of the most notable are by Joachim Raff, *Fantaisie - Sonata Op168 (1871)* and by Aleksandr Scriabin, *Sonate-fantaisie (1886)*. A significant feature of the 'Fantasy' genre is the appearance of 'interruptions' in which the formal structure of the sonata is mixed with elements of a more 'improvisatory' nature. Frequent use of diminished 7th chords is also common[1], as in this work by Schroen, which is on an altogether smaller scale than the above examples. It is written in the same virtuoso style as compositions of that period by Joseph Serafin Alschausky, and though quite challenging, it is fully idiomatic for the trombone. There is a passing 'reference' to the ***Concerto*** by Rimsky-Korsakov, and it is just possible that Schroen might have been familiar with that work as a trombonist himself. There are also some stylistic similarities to the ***Fantasia for Trombone and Organ Op.58*** composed in the mid-19th century by Friedrich August Belcke (1795 – 1874).

This edition has been prepared from a transcription for tuba by John Spencer that was published in the USA in 1938. I have corrected some obvious mistakes in the piano part.

Keith Davies Jones
Winnipeg, February 2016

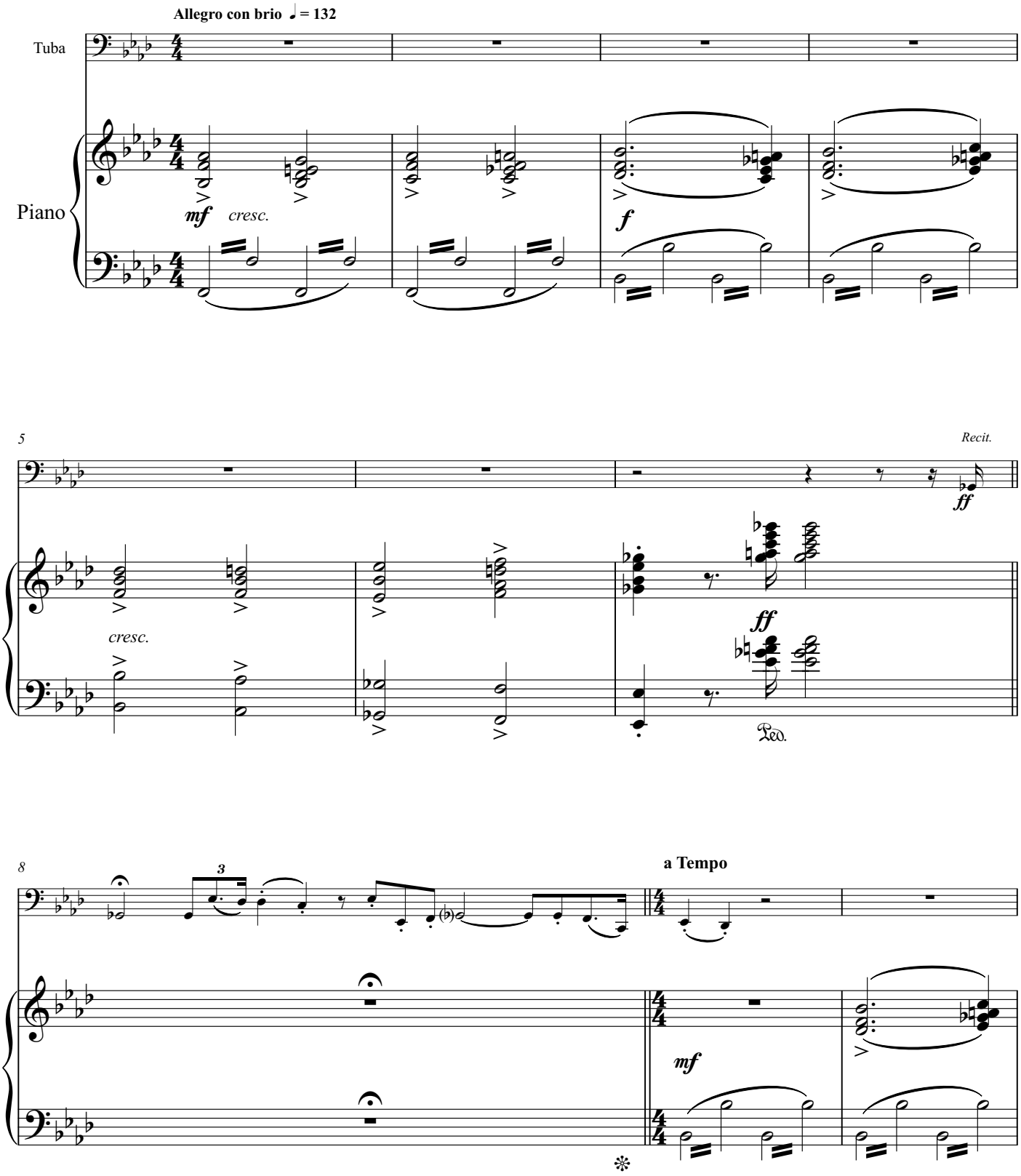
[1]Hayashida, Mami, "FROM SONATA AND FANTASY TO SONATA-FANTASY: CHARTING A MUSICAL EVOLUTION" (2007). University of Kentucky Doctoral Dissertations. Paper 488.
http://uknowledge.uky.edu/gradschool_diss/488

First published by Jurgenson (Moscow) in 1900

Fantasy Sonata, Op. 40

for Tuba or Bass Trombone and Piano

Benjamin Schroen
edited by Keith Jones
and Gordon Cherry



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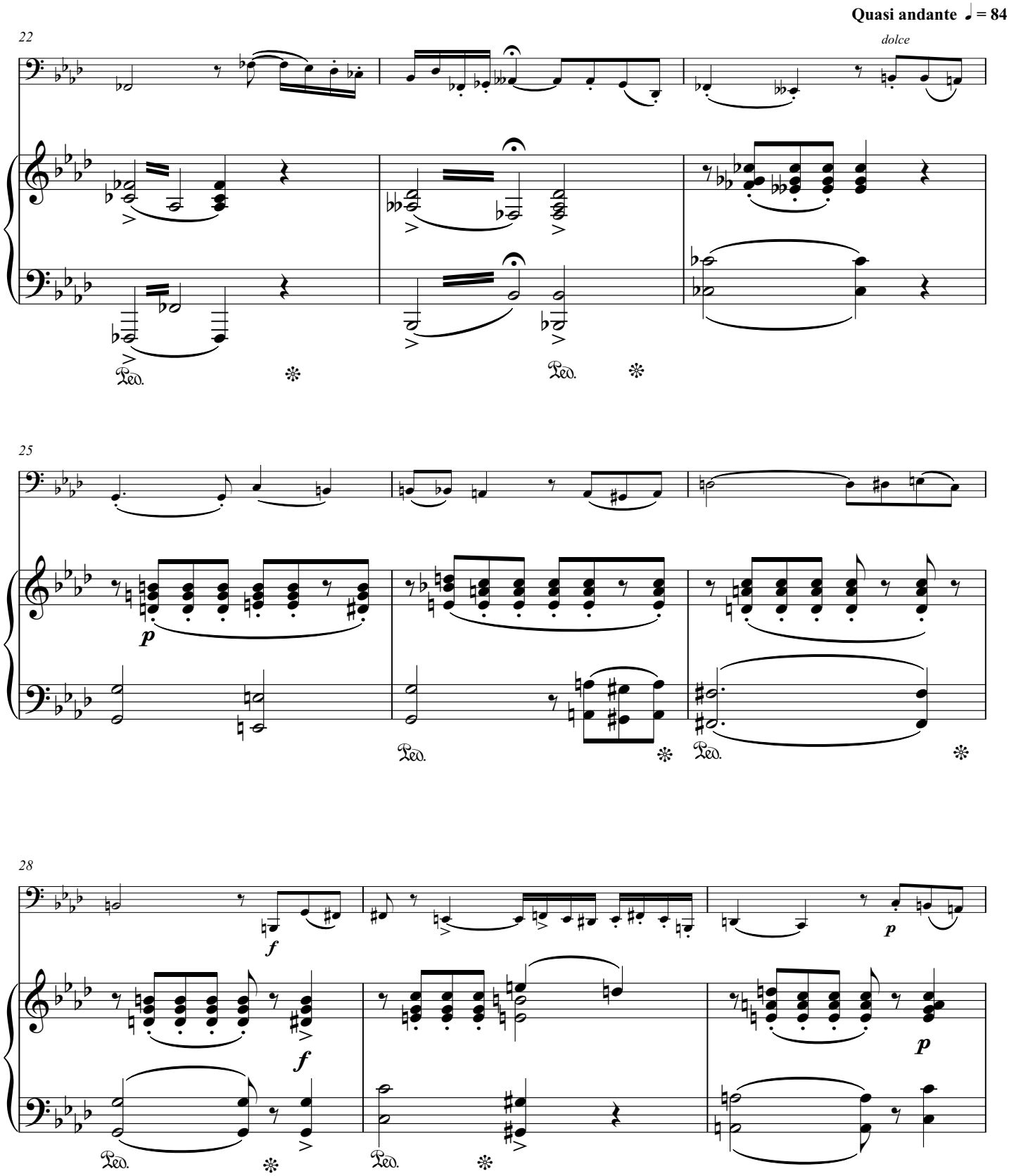
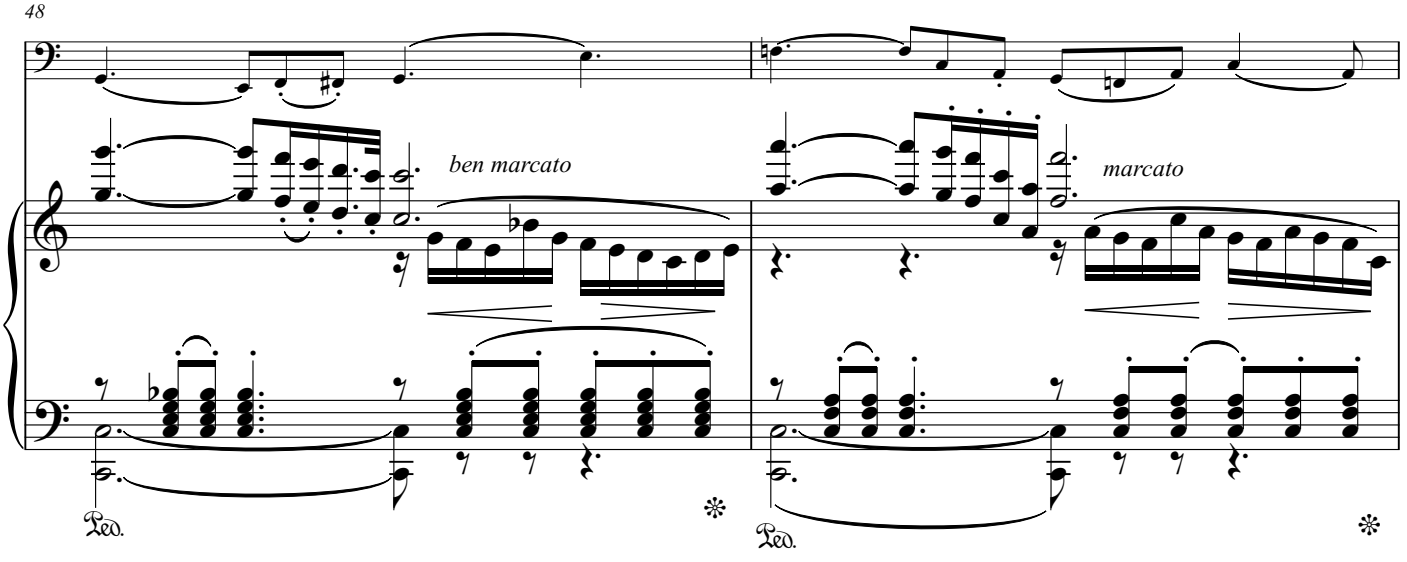
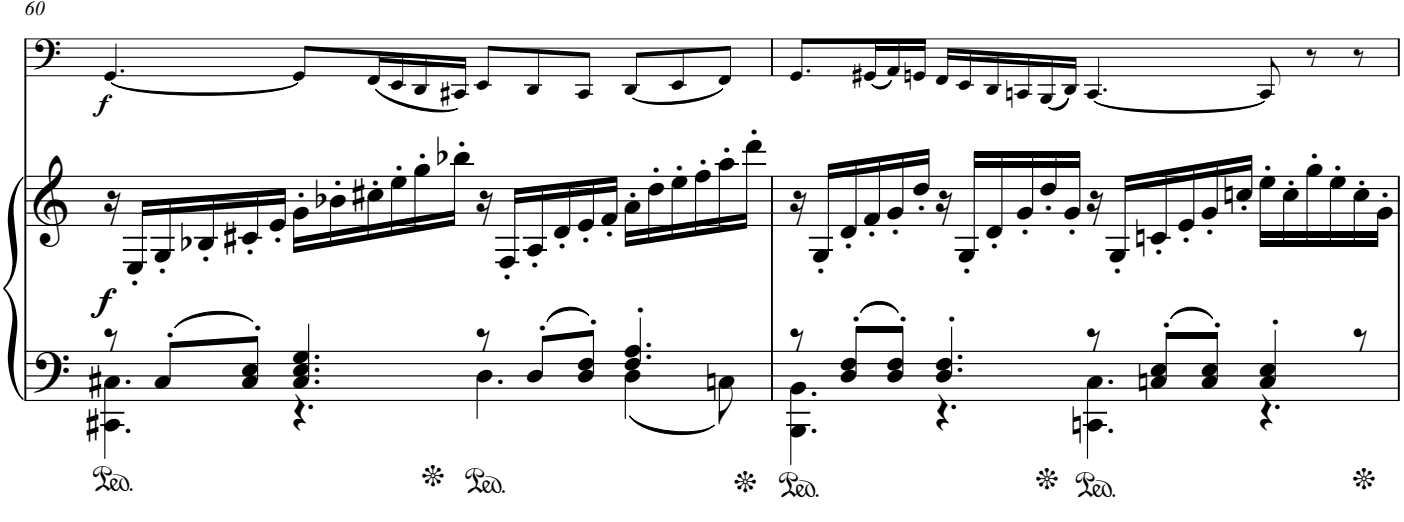
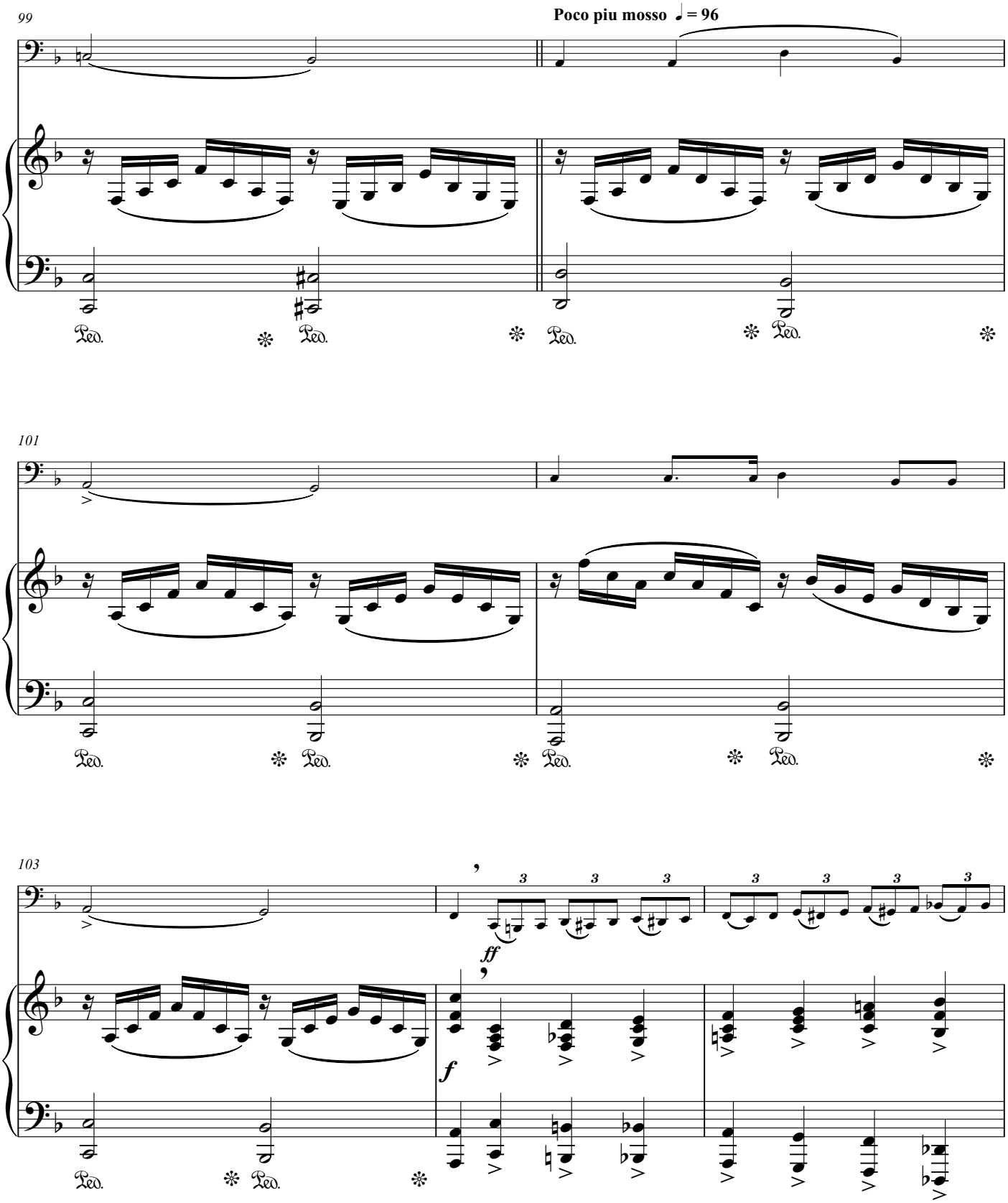
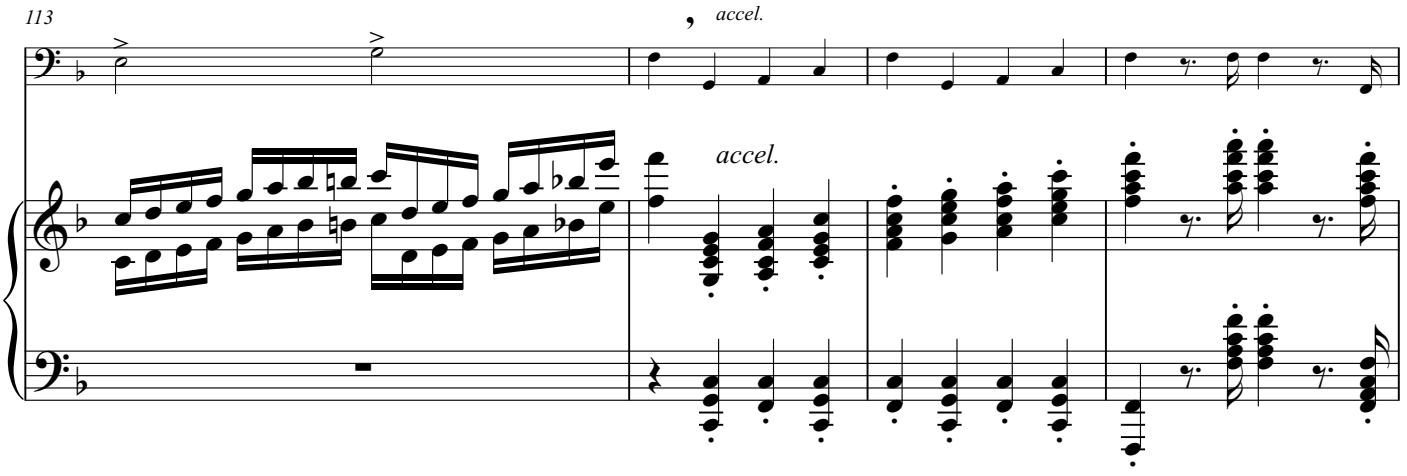
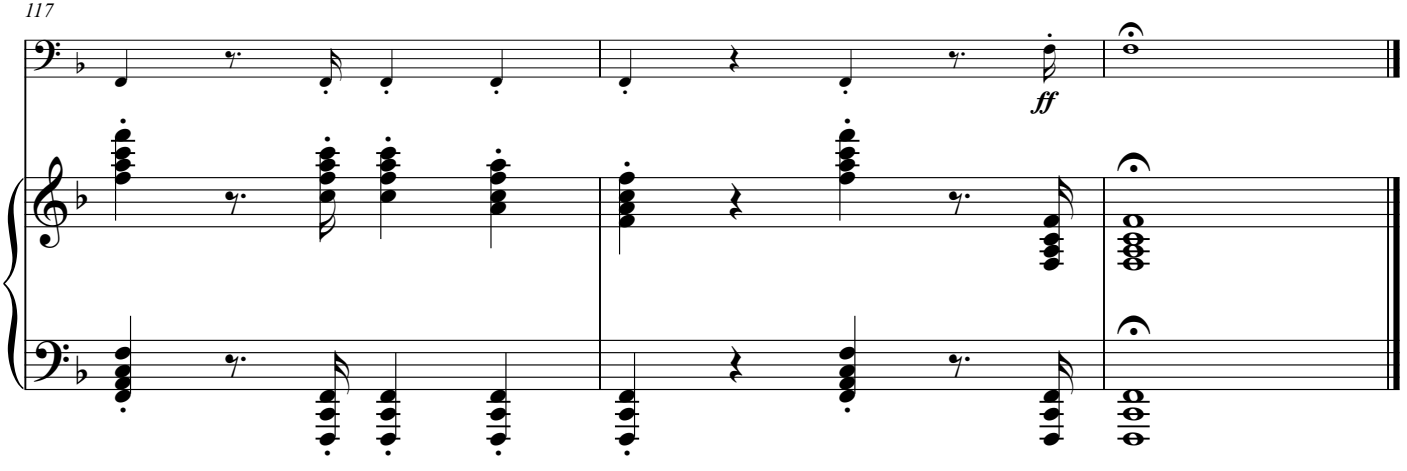

Quasi andante ♩ = 84
22
dolce
Ped.
25
p
28
f
p


48
ben marcato
marcato
Ped.
Ped.


60
f
f
Ped.
Ped.
Ped.
Ped.


99
Poco piu mosso ♩= 96
101
103
ff
f





Playing time c. 5min