



## Student Recital

James Groelsma, trombone  
Justin Colwell, piano

April 3, 2021, 7:30 P.M.  
Sherman Van Solkema Recital Hall  
Thomas J. and Marcia J. Haas Center for Performing Arts

### PROGRAM

*Cavatine*, op. 144 (1915)  
*Allegro*  
*Andantino*  
*Allegro*

Camille Saint-Saëns  
(1835-1921)

Songs of a Wayfarer (1884)  
“On My Sweetheart’s Wedding Day”  
“This Morning in the Fields”  
“I Have a Burning Knife”  
“My Sweetheart’s Blue Eyes”

Gustav Mahler  
(1860-1911)  
trans. Douglas Sparkes

### *Intermission*

Romance, op. 21 (1916)

Axel Jørgensen  
(1881-1947)  
ed. Per Gade

Changes (2017, rev. 2020)

John Sipher  
(b. 1995)

Fantastic Polka (1911)

Arthur Pryor  
(1869-1942)

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree.

Special thanks to Justin Colwell, Nate Bliton (for managing tonight's performance and his assistance with the looping technology), and Dr. Paul Carlson and Dr. Alex Wilson for serving on my recital committee. I owe much of who I am today to Dr. Mark Williams for his exceptional teaching, mentorship, multitude of donated pencils, dedication to my success, and friendship. I would like to thank my past instructors at Jenison High School, Anne Gembis and Dave Zamborksy, for their inspiration and love for music they shared with me. Special thanks to Mr. Steven Waters for being a lifelong mentor and friend, as well as instilling his passion of trombone playing to me. Furthermore, I'd like to thank my parents, my sister Tressa, and my girlfriend Kendall for their unwavering support. Lastly, I'd like to acknowledge my recently passed Grandpa Jim for inspiring his love of music into me and being the first to encourage me to pursue a career in music.

## PROGRAM NOTES

### *Cavatine*

Camille Saint-Saëns is a famous French composer born in the Romantic Era. He was a musical extraordinaire from a young age. Believed to have perfect pitch as early as the age of three, Saint-Saëns went on to attend the Paris Conservatory at the age of 13. His studies in organ and composition led him to a storied career as a world renown performer and orchestrator, known to have composed over 300 works during his lifetime. While he is best known for his many symphonies and operas, *Cavatine* is his only work for solo trombone and piano. In the early 20<sup>th</sup> century, Saint-Saëns found himself confronted with the First World War along with changing cultural times. The war brought upon new progressive ideas to France and all of Europe, such as when Russian composer Igor Stravinsky premiered his *Rite of Spring* in 1913 and shocked the world with a radical new art form called *expressionism*.<sup>1</sup> All things romantic or impressionist were heavily criticized and left to the wayside starting just before World War I. Even fellow French composer Maurice Ravel wrote in a letter about Saint-Saëns: “I’m told that Saint-Saëns had informed a delighted public that since the war began, he has composed music for the stage, melodies, an elegy, and a piece for the trombone. If he’d been making shell-cases instead it might have been all the better for music...”<sup>2</sup>

Despite dwindling public support, Saint-Saëns remained an advocate for traditional French Romanticism and against the more angular and dissonant nature of expressionist music. Quoted in his own memoirs, “He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.”<sup>3</sup> Saint-Saëns set out for his second visit to America in April of 1915 to attend the San-Francisco Exhibition, where a former trombonist, George Stewart, was musical director of this World’s Fair. Stewart dedicated three weeks to works by Saint-Saëns, including performances of his Third Symphony, four of his symphonic poems, two concertos, and various other works.<sup>4</sup> Here, Saint-Saëns received recognition and admiration as a legendary composer and organist. Even the likes of John Phillips Sousa stopped to observe his conducting, who had previously called Saint-Saëns a “master of delicate scoring” and considered himself and the conductor great friends.<sup>5</sup> Saint-Saëns was incredibly pleased with his time in the spotlight during the World’s Fair, especially after the backlash he had received in Europe, and had George Stewart to thank for his patronage. The day after he left the fair, Saint-Saëns began sketching out *Cavatine* for trombone and piano as a personal thank you to Stewart. Upon his return to Europe later that year, the first thing the composer did was finish, copy, and sign his work *Cavatine* to send over to America. George Stewart responded in a letter that the work was “unquestionably the most beautiful composition ever written for trombone.”<sup>6</sup>

The title *Cavatine* quite literally means a short and simple song, usually in the context of an aria in an opera. It is entirely possible Saint-Saëns named it this to allude to the lyricism and

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<sup>1</sup> Stegemenn, “Camille Saint-Saëns and the French Solo Concerto, from 1850-1920.” 222.

<sup>2</sup> Gál, “The Musician’s World,” 415.

<sup>3</sup> Fallon, “Saint-Saëns, (Charles) Camille.”

<sup>4</sup> Rees, “Camille Saint-Saëns: a Life,” 415.

<sup>5</sup> Stevenson, “Saint-Saëns at San Francisco,” 15.

<sup>6</sup> Ratner, “Camille Saint-Saëns: 1835-1921,” 227.

vocal expressiveness of which a trombone is capable.<sup>7</sup> Saint-Saëns' *Cavatine* is in a standard ABA form. The first "A" section is fanfare like and exciting, while the "B" section is lyrical and melodic. The "A" section returns at the end, bringing the piece to a victorious ending.

### *Songs of a Wayfarer*

Gustav Mahler composed large scale symphonic works and songs. He helped pioneered a new age of romanticism in Germany and all of Europe from the end of the 19<sup>th</sup> century into the early 20<sup>th</sup>. He was just beginning his compositional career when he conceived this song cycle *Songs of a Wayfarer*. Like many of Mahler's works, the composition is characterized by his own reflection of his inner complexities and struggles.<sup>8</sup>

He composed the music and text at the young age of 23 after a failed romantic relationship. Mahler was posted at one of his first jobs as conductor in Kassel, Germany in the summer of 1883. While most of his time as the Royal Music and Choral Director at the Hoftheatre proved to offer very little for Mahler in terms of professional development, he found interest in Kassel in the form of romance. He hardly got along with anybody except a soprano named Johanna Richter who arrived in Kassel at the same time. Mahler fell hopelessly in love with Richter, beginning a romantic relationship that would provide only heartbreak for him.<sup>9</sup> Mahler wrote the following in a letter to his friend:

"I have written a cycle of songs...all dedicated to her. ... The idea of the songs as a whole is that a wayfaring man, who has been stricken by fate, now sets forth into the world, travelling wherever his road may lead him."<sup>10</sup>

To reflect the anguish he felt after his split with Richter, Mahler presents the story of a forlorn and tormented traveler told by solo voice and piano. The first song in the cycle sets the tone of the journey, depicting the grief the young traveler feels when his lover chooses another to be her husband. In contrast, the second song depicts the grief-stricken traveler seemingly experiencing a joyous adventure and expresses admiration for the beauty of nature. Despite this exuberance, the movement ends sorrowfully, reflecting the isolation the young man feels and his inability to experience any joy. Listeners perceive this heartbreak when the third movement begins suddenly in a storm-like fashion. His sorrow has now turned to pain, using explosive music to translate the traveler's feelings of a "burning dagger" placed in his heart. Finally, the last movement concludes the wayfarer's lamentation with a plaintive musical atmosphere. The opening is like a funeral march, and the bare musical landscape is representative of his total disillusionment. Suddenly, the text mentions a linden tree, and the musical atmosphere begins to turn brighter and sweeter. Linden trees have specific meaning in German folklore, symbolizing life and prosperity. They are a connection between mortal life and eternal life, a tree that heals and soothes emotional turmoil. Mahler is suggesting the traveler is finding solace and peace in his pains underneath this linden tree. Despite this glimmer of hope, there is no triumph at the end of the song. The funeral procession returns, as if Mahler is questioning whether this heartbreak and disillusionment will return to the wayfarer if he leaves the linden tree.<sup>11</sup>

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<sup>7</sup> Saint-Saëns, "Cavatine," Ed. By Rahmer.

<sup>8</sup> Franklin, "Mahler, Gustav."

<sup>9</sup> Rosenzweig, "Gustav Mahler," 171-4.

<sup>10</sup> Rosenzweig, 175.

<sup>11</sup> Davison, "The Sorrows of Young Gustav."

Gustav Mahler wrote and adapted the following translated text for his song cycle. The texts are heavily based on a set of German folklore poems *Des Knaben Wunderhorn* by poet Arnim-Brentano. The text of the first song in Mahler's song cycle is almost directly from lines of poems in the third volume of the *Wunderhorn*. While Mahler did write the text for the music himself, it is clear he adapted and expanded thematic substance found in these folk poems as the basis for the text in *Songs of a Wayfarer*.<sup>12</sup>

### Translation of Lyrics

#### "On My Sweetheart's Wedding Day"

*When my darling her-wedding-day makes,  
joyous wedding-day makes,  
have I my mournful day!  
go I in my little-room,  
dark little-room,  
weep, weep over my darling,  
Over my dear darling!  
Little-flower blue! Wither not!  
Little-bird sweet! You sing on-the green heath!  
Alas, how is the world so fair!  
Chirp! Chirp!  
Sing not, bloom not!  
Spring is certainly over!  
All singing is now over.  
In-the night, when I to-sleep go,  
Think I on my sorrow,  
On my sorrow!*

#### "This Morning in the Fields"

*I-walked this morning across-the field;  
Dew still on the grass blades hung;  
Said to me the merry finch:  
"Hey you! Isn't-it? Good morning! Hey isn't-it? You!  
Becomes-it not a beautiful world?  
Chirp! Chirp! Fair and quick!  
How me then the world pleases!"  
Also the bluebell in-the field  
Had to-me merrily, good things,  
with the little-bells, ding, ding  
their morning-greeting pealed:  
"Becomes-it not a beautiful world?  
Ding, ding! Beautiful thing!  
How me certainly the world pleases! Hooray!"  
and then began in-the sunshine,  
suddenly the world to sparkle –;  
all sound and color gained in-the sunshine!  
Flower and bird, great and small!  
"Good day, is-it not a beautiful world?  
Hey you, isn't-it? (A)-beautiful world?"  
Now begins also my happiness then –? (Will now my  
happiness also begin?)  
No, no, that I mean, (No, no, the happiness I mean,  
for-me never bloom can! (will never bloom for me!)*

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<sup>12</sup> Youens, "Schubert, Mahler and the Weight of the Past," 255-60.

*“I Have a Burning Knife”*

*I have a glowing knife, a knife in my breast.  
Oh woe! Oh woe!  
It cuts so deeply into every joy and every delight,  
so deeply! So deeply!  
Alas, what is it for an evil guest! (Alas, it is such an  
evil guest!)  
Never does it rest, never takes it a-break, (It never  
rests or takes a break,)  
not by day, nor by night, when I would-sleep.  
Oh woe! Oh woe!  
When I into the sky look,  
see I two blue eyes there. (I see two blue eyes there.)  
Oh woe! Oh woe!  
When I in-the yellow field walk,  
see I from afar (her) blond hair in-the wind blowing.  
Oh woe! Oh woe!  
When I from a dream start-up  
and hear ringing her silvery laughter,  
Oh woe! Oh woe!  
I would I were-lying on the black bier,  
could never-again then eyes open-up!*

*“My Sweetheart’s Blue Eyes”*

*The two blue eyes of my darling  
they have me into the wide world sent-off. (they have  
sent me off into the wide world.)  
Then had I leave to-take from-the most-beloved  
place! (I had to take my leave from the most beloved  
place!)  
Oh blue eyes, why did you on-me look?  
Now have I eternal sorrow and grief.  
I went out into the-quiet night  
far across the dark heath.  
Had to-me no-one farewell said. Farewell! (No one  
bade me farewell.)  
My companions were love and sorrow!  
By the road stands a linden-tree,  
there have I for-the first time in sleep rested! (there I  
found rest in sleep for the first time!)  
Under the linden-tree, which had  
its blossoms over me snowed, (dropped its blossoms  
on me like snow,)  
Then knew I not, how the life it-does (I don't know  
how life does it,)  
was everything, everything again well!  
Everything! Everything, love, and sorrow  
and world and dream!<sup>13</sup>*

*Romance*

Axel Jørgensen was a Danish composer born in 1881 whose contributions to the romantic solo trombone repertoire are sometimes forgotten. Jørgensen was born during a revival of romantic culture in Denmark during the late 19<sup>th</sup> century onward. He began his studies at the age of 16 at the Royal Danish Academy of Music. From there, he carried forward a career of romantic compositions and performances as a violinist.<sup>14</sup> *Romance* is one of the first known compositions for solo trombone from a Danish composer. It is unique in that very few works were written during the 19<sup>th</sup> century for the solo slide trombone player.<sup>15</sup> It is plausible he received inspiration for this composition as result of playing with a Danish trombonist named Anton Hansen. Hansen and Jørgensen met when playing together in the Tivoli Concert Hall Orchestra and later the Royal Orchestra in Copenhagen. Hansen was one of the first popular trombone soloists in Denmark. Hansen’s musical ability was so convincing on the slide-trombone that the director at Tivoli moved the rest of the trombone section off valved-trombones to match him. Hansen was also fluent in French musical culture as he studied in Paris with some of the best trombonists of the period. All of this was very impressive to Jørgensen, who began a life-long friendship with Hansen. Hansen’s experience from France later led him to be appointed professor of trombone at the Royal Conservatory of Music in Copenhagen. At the time, there was a lack of non-French trombone solo repertoire. Hansen looked to his friend and colleague

<sup>13</sup> Trans. by Bard Suverkop.

<sup>14</sup> Gade, “A Biographical Profile”, 6.

<sup>15</sup> Converse, “The Contributions of Axel Jørgensen,” 18-19.

Axel Jørgensen to write a solo trombone work for him. Jørgensen, inspired by Hansen's virtuosity gladly obliged.<sup>16</sup>

First premiered in 1916, the work represents a window into Danish Romantic style. *Romance* is thoughtfully lyrical and expressive. Jørgensen uses the concept of musical sequencing throughout the piece, where melodic material is repeated beginning on a different note or key. This sequencing combined with his narrative style, extended phrasing, and dynamic contrast is quintessentially romantic in style.<sup>17</sup> We hear the beginning of these musical sequences first in the trombone playing by itself, alternating with a musical sequence presented in the piano. The trombone then takes over the primary melodic theme from piano, playing it once as normally and a second time in variation. The piano and trombone voices swap again, this time having the piano recall the opening theme to reinstate the primary melody played by the trombone in a new key. This reiteration features a series of sequences by the trombone and leads into a transitory piano interlude, beginning in the original key and ending with the opening trombone sequences. Again, the primary theme is presented as in the beginning, but is soon fragmented into another set of sequential patterns. The trombone and piano transition into a delicate ending, partaking in a call-and-answer melodic fragment to close the work. Jørgensen's *Romance* is the only surviving work for solo trombone and piano from early 20<sup>th</sup> century Denmark that is still published and played today.

### *Changes*

John Sipher is the Principal Trombone of the Colorado Symphony Orchestra, a position he's held since 2015. He has also held Principal trombone positions with the Syracuse Symphony Orchestra, the Virginia Symphony Orchestra, and the Richmond Symphony Orchestra. Other Orchestral appearances have included Detroit and Baltimore along with the New World Symphony in Miami Beach.<sup>18</sup> Born in 1984, Sipher has achieved incredible success as a classical trombonist. I was able to learn more about him in a phone conversation, such as he has played under the direction of some of the greatest musical directors of our time; Michael Tilson Thomas, Rafael Frühbeck de Burgos, Leonard Slatkin, and Sir Andrew Davis among many others. Sipher has a bachelor's degree in Music Education from James Madison University and a Master of Music degree from Yale University. He has learned from a multitude of leading orchestral and solo trombonists, including Joseph Alessi, Ian Bousfield, James Markey, Jorgen van Rijen, Doug Yeo, and Matthew Vaughn. His storied career and resume speak for itself and point to an artist who is deeply rooted in a traditional symphonic-style artistry; however, this is where John Sipher is unique. His past is diversified in commercial, jazz, and new music. As a high schooler, John could be found busking on the streets of Roanoke, Virginia or playing in a Ska band. He has commissioned new works from current composers and is a multi-instrumentalist on the guitar and ukulele. A colored musical background means that Sipher advocates for the use of trombone in a variety of formats, praising its versatility and gorgeous quality of sound. Since acquiring tenure with the Colorado Symphony, Sipher has opened his career to composing.

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<sup>16</sup> Gade, "Anton Hansen", 28-34.

<sup>17</sup> Converse, 60-67.

<sup>18</sup> Sipher, "About."

*Changes* is the first of five pieces he has written to date for Trombone and loop-pedal. There are only a handful of other published solo works for this medium. The player is recorded live via microphone into a looping pedal. The pedal is used to record multiple tracks over the top of one another at specified measure-lengths determined by the composer, repeating the recorded “loops” until the player stops them or records new ones. *Changes* features overlaid parts that are constantly dropping out and layering in, characterized by seamlessly blending smooth, chordal textures into more rhythmic backing tracks. The solo player thus takes on the role of an entire ensemble by providing their own harmony, rhythm, texture, direction, and audio production in Sipher’s musical amalgam *Changes*.

### *Fantastic Polka*

Arthur Willard Pryor was an American trombonist, conductor, composer, and bandmaster. From the early age of six years old, Pryor was taught to play cornet and piano (though it was said he was a competent drummer by age three). He was given a slide trombone at age eleven and was immediately fixated with the instrument. Pryor developed an ability from early on to play notes in what others would consider the “incorrect” slide positions for those notes. It was reported that he could produce a note one half step lower than the instrument could play by bending the pitch with his lips: a low Eb.<sup>19</sup> Pryor played in his father’s own band and debuted as a soloist with the group in Chicago at the young age of eleven. He was profound in his ability to play lightning quick while utilizing those “false” positions along every inch of the slide. Pryor’s playing was unprecedentedly fast, so fast that people couldn’t even notice he was using “incorrect” slide positions for notes. After his first public performance with his father’s group at age 11, he was dubbed “the boy wonder trombonist from Missouri” and continued to solo with multiple groups.<sup>20</sup> After a brief stint as conductor of the Stanley Opera Company, Pryor was offered a position with the famous John Phillip Sousa Band. It is with Sousa that Pryor achieved incredible fame. From 1892 on, Pryor played over 10,000 times as a soloist and composed over 300 works. Pryor served as the group’s premier soloist and later the Assistant Conductor until he left in 1903 to form his own band, by then immensely popular and known as “The Paganini of Trombone.”<sup>21</sup> He was the first trombone soloist to make popular incredibly difficult slide-trombone technical passages, regular use of glissandi, and lip slurs played in rapid succession all while using a beautifully rich tone that was unrivaled at his time.<sup>22</sup> Other musicians and trombonists were completely astounded and jealous of his musical abilities. One trombonist confessed that after hearing Pryor play with the Sousa band in the 1890’s, he threw his trombone into the Chicago river. Even in Europe, members of a German orchestra asked to inspect Pryor’s trombone after his performance to figure out how he could play the way he did. “No one can play so well!” They declared, “It is a Yankee trick.”<sup>23</sup>

Pryor showcased his performance ability by composing solos that captivated audiences with pleasant melodies followed by theatrical variations. His solo works generally feature a

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<sup>19</sup> Frizane, “Arthur Pryor,” 14-18.

<sup>20</sup> Frye, “A Biographical Study,” 25-29.

<sup>21</sup> Burk, “Pryor, Arthur.”

<sup>22</sup> Everett, “The Return to the Slide,” 79-80.

<sup>23</sup> Luper, “Arthur Pryor,” 11.

simple structure and frequently used a “theme and variation” format.<sup>24</sup> *Fantastic Polka* is in an ABA form with an expanded introduction that is reminiscent of a Spanish dance, with several dramatic cadenzas, featuring some of Pryor’s more famous virtuosic qualities, such as leaping between the low and high range of the instrument in rapid succession and using alternative slide positions to produce glissandi, interspersed with lyrical melodic ideas. The first section of the Polka is followed by a trio section that features multiple leaps across the register, then returns to the original Polka theme before a surprising finish. First recorded in 1910, Pryor’s performance features music sprinkled with sudden flourishes and manipulation of the tempo, where he often compresses the first two notes of a 16<sup>th</sup> or 8<sup>th</sup> note run and plays his pedal tones like shots from a cannon.<sup>25</sup> By the end of the piece, listeners are guaranteed to know what makes Pryor’s Polka fantastic.

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<sup>24</sup> Everett, 62.

<sup>25</sup> Pryor, “Fantastic Polka,” Victor Record.

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