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Scholarly Program Notes of Selected Trumpet Repertoire

Jeanne Millikin Jeanne Millikin, jlmillikin@gmail.com

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SCHOLARLY PROGRAM NOTES OF SELECTED TRUMPET REPERTOIRE

BY

Jeanne Millikin

B.M., Southern Illinois University Carbondale, 2008

Research Submitted in Partial Fulfillment for MASTER OF MUSIC

Department of Music
in the Graduate School
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RESEARCH PAPER APPROVAL

SCHOLARLY PROGRAM NOTES ON SELECTED TRUMPET REPERTOIRE

Ву

Jeanne Millikin

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Masters of Music

Approved by:

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Dr. Robert Allison, Chair

Mr. Edward Benyas

Dr. Richard Kelley

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AN ABSTRACT OF THE RESEARCH PAPER OF

JEANNE MILLIKIN, for the Master of Music degree in TRUMPET PERFORMANCE, presented on APRIL 7, 2011, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES FOR SELECTED TRUMPET REPERTOIRE

MAJOR PROFESSOR: Dr. Robert Allison

The purpose of this research paper is to provide insight and research to five selected compositions in which the trumpet plays a soloistic or significant role. These compositions include "Let the Bright Seraphim" from *Samson* by George Frideric Handel, *Sonata for Trumpet and Piano* by George Antheil, *Intrada* by Otto Ketting, *Piece en forme de Habanera* by Maurice Ravel, and *Trio for Brass* by Vaclav Nelhybel.

Each chapter presents a brief biography of the composer and brief theoretical and harmonic analysis of the selected repertoire.

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CHAPTER 1

INTRODUCTION

The pieces that will be discussed in this thesis were selected for my master's recital by my professor, Dr. Allison, and this writer. The importance of picking appropriate repertoire for this recital was taken into consideration when choosing the pieces. The first piece, "Let the Bright Seraphim" from the oratorio Samson, is a chamber work that uses the piccolo trumpet and demonstrates the Baroque style. The other four pieces are contemporary, 20th century pieces that are not considered to be the standard choices for a trumpet recital. George Antheil's Sonata for Trumpet and Piano was chosen so that there would be one fairly large piece in sonata form and that would be the highlight piece of the performance. Otto Ketting's Intrada was selected to display an unaccompanied performance. Maurice Ravel's Piece en forme de Habanera allows for a performance of a simple piece in terms of technique but very difficult in terms of musicality. The last piece, Vaclav Nelhybel's Trio for Brass, was chosen to showcase small ensemble playing within a brass group. The standard repertoire that includes the Haydn, Hummel, and Neruda E-flat concertos were not selected for this recital because this writer has already performed those pieces on previous recitals. The program that was selected allowed for the performer and listener to experience music that is outside the standard set for trumpet.

CHAPTER 2

GEORGE FRIDERIC HANDEL

George Frideric Handel was born February 23, 1685 in Halle, Germany to Georg and Dorothea Handel. His father served as a barber-surgeon to the Duke of Saxe-Weissenfels and his mother was the daughter of a Lutheran pastor. His first musical endeavors were not favored by his father. He was deprived of any musical instruments and instead encouraged to study law. Handel secretly practiced the clavichord in his attic. When the Duke of Saxe-Weissenfels heard Handel play, he persuaded his father to give him a musical education under Friederich Zachow, organist at the Liebfrauenkirch at Halle, who gave him excellent instruction on organ and harpsichord as well as composition.¹

After Handel's father passed away in February, 1697, he was free to study music. However, being the only surviving son, he was burdened with the responsibility of maintaining his family. The idea of studying law remained a possibility. He enrolled in the University of Halle in 1702, which supports the possibility of studying law, but, instead, was appointed to be the organist at the Cathedral Church. This appointment only lasted his first year, but by the end of 1702 he had decided to study music. Handel left Halle for Hamburg, where his prospects for a more complete musical grounding were improved.

¹ Anthony Hicks, "Handel, George Frideric." In *Grove Music Online*, http://oxfordmusiconline.com/subscriber/article/grove/music/40060 (accessed March 13, 2011)

Over the next three years, Handel spent his time performing and writing for the Hamburg opera. Opportunities for performance and composing came about due to Reinhard Keiser, the leading figure of the Oper am Gansemarkt. He sought out pupils as a means of extra income and became close friends with Johann Mattheson, composer and theorist. In 1705, Handel had his first successful performance of *Almira*. In the same year, Keiser returned to Hamburg and Handel's work as a composer dwindled. This resulted in Handel leaving for Italy in the summer of 1706.

During his years in Italy, Handel had many patrons, including Cardinal Carlo Colonna. Under Colonna, Handel composed settings for different psalms such as Dixit Dominus, Laudate pueri, and Nisi Dominus, as well as the Italian sacred cantata Donna che in ciel. While in Italy, Handel traveled to Rome, Venice, and Naples. He worked on cantatas and oratorios, both sacred and dramatic versions, for various patrons. He was in Naples at the end of 1709, where he began work on his second opera, Agrippina, which opened the carnival season at the S. Giovanni Grisostomo theatre. At the close of the run of Agrippina in 1710, Handel traveled north to Hanover. When he arrived in Hanover, he was appointed Kapellmeister at the electoral court. This appointment allowed for travel and by July 1710, he had moved to Düsseldorf for a few weeks, then to London by early autumn. Prior to Handel's arrival, the Italian operas produced in London were arrangements of previous works. It was up to Handel to compose an opera specifically for London with the all Italian group, which was brought in by the manager, Aaron Hill. He began work on Rinaldo and

it opened in February, 1711. This opera had fifteen performances, and at the end of the season Handel returned to Hanover. In 1713 Handel was released from his position at the Hanover court but was allowed to stay in England.

Over the next ten years, Handel spent time traveling throughout Europe, and had a part in the establishment of the Royal Academy of Music in London. This academy was designed to permanently bring Italian opera to London. During this time, Handel was still composing operas, but had extra time to spend with other musical endeavors. He became the Composer of Music for His Majesty's Chapel Royal, a distinguished title, and composed several anthems for the church. "In February 1727, Handel's application to become a naturalized British subject was effected in the usual way by an Act of Parliament; it was a clear demonstration of his permanent commitment to his country of adoption."²

In early 1729, Handel headed back to Italy to find a new company of singers for the academy. He was successful in finding new singers and wrote a few new operas and arrangements of previously composed works. With the new group of singers in London, Handel composed an opera, *Lotario*; the libretto, of uncertain authorship, was an arrangement of an older Venetian book by Salvi. This opera opened the second Academy in 1729, but unfortunately was a failure. After this disappointment, Handel continued to write operas and English

² Anthony Hicks, "Handel, George Frideric." In *Grove Music Online*, http://oxfordmusiconline.com/subscriber/article/grove/music/40060 (accessed March 13, 2011)

³ Paul Henry Lang, *George Frideric Handel*. (New York: W.W. Norton and Company, Inc., 1966), p. 236

oratorios, and strengthen his company of singers. In 1734, the Nobility Opera took over at the King's Theatre, and the Covent Garden opened. Handel was writing operas for both venues and the King's Theatre had even managed to secure Farinelli, one of the greatest castrati of the era. The Nobility Opera seemed to have been in its last season, but Handel still offered new works to the Covent Garden. Handel fell ill early in 1737, but by November he was back in London composing more operas.

Handel had an interest in English works but wrote more oratorios. The oratorios were performed due to the regulations against opera during Lent. His most famous oratorio is *Messiah*, written in London between 1741 and 1742. At the same time he was working on *Messiah*, he was working on another oratorio, *Samson*. The first performance of *Samson* occurred in 1743, and *Messiah* was introduced to London that same year. He had revivals of both *Samson* and *Messiah* in the late 1740's, but by the early 1750's Handel had lost his sight. His blindness had an impact on his composing, but he was still able to work with the help of his copyist, Christopher Smith, and his copyist's son, John Christopher. Handel's health continued to decline and he was eventually confined to his bed. Handel passed away on April 14, 1759 and was granted the request to be buried at Westminster Abbey in London.

"LET THE BRIGHT SERAPHIM" from SAMSON

Samson is an oratorio that is based on the story of the biblical hero, of the same name, from the *Book of Judges*. Handel was inspired to write this oratorio after hearing a reading of Milton's *Samson Agonistes* in 1739, which became the

source of the libretto written by Newburgh Hamilton. The story depicts Samson's final days up to his death. After leading a rebellion against the oppressive Philistines, Samson is captured, but only because the sly seductress Delilah has learned the secret of his legendary strength. His hair shorn, blind and in chains, he is a prisoner in a Gaza dungeon as the oratorio begins. The 1741 draft of *Samson* did not include "Let the Bright Seraphim" or the final chorus. It wasn't until 1742 that both the aria and chorus were added to the final work. Originally the oratorio ended with the Israelites grieving over the loss of Samson. Handel felt that this ending was too much like a requiem. He decided to add the last aria and chorus to create a more enjoyable ending with the Israelites honoring the fallen hero and rejoicing the Philistines' defeat.

"Let the Bright Seraphim", performed separately from the oratorio, is a Da Capo aria in A-B-A form that was written for soprano voice, trumpet, orchestra, and continuo. In the original setting, the repeat of the A section would not be performed but instead would continue on the final chorus. The A section begins in D major, which is the key of the natural trumpet. It then modulates to B minor in the B section, which is a key that is not playable by the natural trumpet and thus the trumpet does not play. A section returns and allows for ornamentation by both the trumpet and soprano voice. Ornamentation must be carefully considered by the performers to properly execute Baroque style. Ornamentation that I used consisted of trills, mordents, and small scalar passages. In the A section the trumpet and voice alternate the melody and eventually merge together playing and singing in harmony with one another. The aria ends with just the trumpet,

orchestra, and continuo playing the final phrase, with the trumpet incorporating appropriate ornamentation.

CHAPTER 3

GEORGE ANTHEIL

George Antheil was born July 8, 1900 in Trenton, New Jersey to Henry and Wilhelmine Antheil. Antheil began his musical career at the age of six when he began taking piano lessons. By the age of 16, he was traveling to Philadelphia on a regular basis to study composition with Constantin von Sternberg. Sternberg, founder of the Sternberg School of Music in Philadelphia, was a Russian composer, pianist and teacher that had studied with Franz Liszt. Sternberg suggested that Antheil should go to New York and study composition with Ernest Bloch, which Antheil did in 1919. Under Bloch's direction Antheil began composing his first major work, Symphonie No. 1 "Zingareska", portraying his early childhood. This work is interesting for the jazz rhythms used in the last movement.4 In 1921, Antheil left New York and went to Bernardsville, New Jersey. Financial problems forced him to seek out a patron. He was first assisted and taken in by Margaret Anderson who was the editor and founder of Little Review. Anderson was interested in his musical capabilities but also his literary gift that was demonstrated in the poems and short stories he had written in high school. It was Anderson that introduced Antheil to the contemporary art world of Paris and London. After leaving Bernardsville, Antheil returned to Philadelphia

⁴ Linda Whitesitt, et al, "Antheil, George." In *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00997 (accessed March 13, 2011)

seeking out a patron to support his work. Sternberg assisted Antheil in finding a patron, and he was able to receive support from Mary Louise Curtis Bok. She wasn't fond of Antheil's music, but continued to support him for the following 19 years.⁵ In 1922, Antheil finished his first symphony and dedicated it to his benefactor, Mrs. Bok. It was because of Mrs. Bok that Antheil was able to travel to Europe. He explained to her his intention to become a concert pianist performing his own works. Antheil sailed to Europe on May 30, 1922, aboard the "Queen of Scotland." The composer would not return permanently to the United States until 1933.6 He left for Europe in hopes that the situation there would be more accepting of his new music than America. His first concert took place in London on June 22, 1922 and the performance received mixed reviews. 7 After this concert he settled in Berlin, touring and performing his own works as well as those of Debussy, Chopin, and Stravinsky. It was in the latter part of 1922 that Antheil met his biggest influence, Igor Stravinsky. "Antheil idolized the Russian; above all, he admired the Russian composer's anti-Romantic, machine-like, rhythmically propulsive style".8 In 1923, Antheil moved to Paris at the invitation of Stravinsky and the two of them became friends and discussed music daily. Their relationship suffered during the first few months that Antheil was in Paris due to

⁵ Linda Whitesitt, et al, "Antheil, George." In *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00997 (accessed March 13, 2011)

⁶ Linda Whitesitt, *The Life and Music of George Antheil 1900-1959* (Ann Arbor: UMI Research Press, 1983), p. 46

⁷ Ibid, p. 8

⁸ Ibid, p.10

his exaggerated claims of Stravinsky's interest for his music, and their relationship. Antheil met additional notable people while in Paris that included, James Joyce, Ezra Pound, Ernest Hemingway, Picasso, and numerous others. His most notable work during his Paris stay was Ballet mechanique. It was originally written as a film score, but the film ended up being a silent film. With the success of Ballet mechanique, Antheil felt that he had become a notable young composer in Paris. He continued to write works that were in more of the neo-classical style, but was accused of merely imitating Stravinsky's music and style. By 1927, his musical successes had come to a halt with the unsuccessful premiere of Ballet mechanique in New York. After this failure he directed his attention to the opera world in Germany, and moved to Vienna in 1928. "It was here that he completed *Transatlantic*, an opera whose plot is based on an American presidential election, [sic] and presents a wild caricature of American life". The premiere of this opera was a success in Germany and America. He returned to America in 1933 after the political and social climate in Europe began to deteriorate. While in New York, he began composing for a new medium that would have a decisive effect of the rest of his compositional career. In 1934 he agreed to write background music for two films by Ben Hecht and Charles MacArthur; Once in a Blue Moon (1935) and The Scoundrel (1935). 10 By 1936 Antheil had settled in Hollywood in hopes of supporting his family by writing for

⁹ Linda Whitesitt, et al, "Antheil, George." In *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/00997 (accessed March 13, 2011)

¹⁰ Linda Whitesitt, *The Life and Music of George Antheil 1900-1959* (Ann Arbor: UMI Research Press, 1983), p. 50

film, which he did until his death. By 1941 Antheil was totally discouraged and labeled himself a complete failure. ¹¹ Knowing from previous failures that all he needed was a change of scenery, he and his family moved to a small cottage that overlooked the Pacific Ocean. After this move, Antheil found the inspiration to become a noteworthy American composer next to Copland, Gershwin, and Barber. The last decade of his life was full of numerous musical activities that included successful performances and publications of his works. Antheil passed away of a heart attack in New York City, New York on February 12, 1959.

SONATA FOR TRUMPET AND PIANO

Sonata for Trumpet and Piano was written in 1951. This piece represents the simplistic style that was very much a part of his earlier years. The first movement is in sonata-allegro form with an exposition that is melodically simple, and folk-like in nature. A rhythmic drive gives the movement a dance quality. An eighth note driving pulse occurs within the first movement switching between duple and triple time. The triple meter gives way to the duple meter when the exposition begins and continues to alternate back and forth giving the sense of forward motion and building of intensity. The movement is fairly transparent with the trumpet melody staying in the middle register and a distinctive bass line and accompaniment in the inner voice. Dissonances are used in the transition material and during short moments of contrast from the melody, while the rest of the movement consists mostly of major and minor chords. The trumpet part functions as the third of the chord in the opening statement and throughout most

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¹¹ Ibid, p.57

of the first section.

The second movement is in A-B-A form in 3/4 meter with the trumpet starting the movement muted. A very distinctive dotted eighth sixteenth note rhythm is used throughout the movement in the trumpet part and in the piano. A short interlude occurs in the piano before the trumpet enters again with the same rhythm as in the beginning. Piano then plays an eight bar phrase setting up the B section which transitions into 4/4 meter. The dotted-eighth, sixteenth rhythm is still present throughout the B section. A transition back to the A section includes a quasi cadenza by the trumpet over a C major chord with a ii-V-I cadence in F major to signal the return to tonic. The return of the A theme is identical to the original A theme for four measures. A new melodic statement is played leading up to the ending. Second movement ends with a dissonance in the last measure.

The third movement is an untraditional scherzo movement, due to the fact that it is in 4/4 and not 3/4. It has the character of perpetual motion with the constant sixteenth notes in the accompaniment. There are moments where the trumpet and piano alternate sixteenth note rhythms, and also convene with the sixteenth note rhythms. A theme in the first four measures is set up that returns throughout the movement, but in different tonal areas. The opening statement repeats at the end of the movement before transitioning to a coda that lasts for eight measures.

The fourth and final movement begins with melodic ideas from the first movement, giving closure to the sonata form. First half of the movement derives its melodic and rhythmic ideas from the first movement, but then transitions to a Copland-like middle section in 4/4 meter. This section has a dance-like feel of Copland's wild west compositions, such as "Hoe-Down" from *Rodeo*, with continuous sixteenth notes occurring in the melody and accompaniment. The movement ends as the movement begins in triple meter with an exact restatement of the beginning and ends on a C major chord.

CHAPTER 4

OTTO KETTING

Otto Ketting was born September 3, 1935 in Amsterdam. He studied trumpet at the Royal Conservatory of The Hague. He received composition lessons from his father, Piet Ketting, and also in Munich with Karl Amadeus Hartmann. After studying composition with Hartmann he decided that he would focus solely on composing and became an instructor and lecturer at Rotterdam Conservatory and the Royal Conservatory. Ketting has also been active conducting works by contemporary composers as well as his own compositions. His compositions have been awarded numerous awards that include the Gaudeamus Prize for *Due canzoni*, Kees van Baaren Prize for *Time Machine*, along with many others. Ketting's style was unique and similar to Stravinsky's writing in that it is very modernistic and does not usually include fundamental tonality. Not only does Ketting write orchestral works and other genres, but he is also known for his film scores that could be performed as their own piece without the film.

INTRADA

Intrada was composed in 1958 for solo trumpet or horn. Niall O'Loughlin describes the piece as "an attractive atonal phrase that appears three times rondo-fashion, separated by ingenious developments and extensions of the

¹² Otto Ketting, "Otto," Muziek Encyclopedie, http://academic.scranton.edu/department/bandsing/nelhybelsite.shtml (accessed March 13, 2011)

theme." The piece begins with a slow lament, drawing the listener's attention with the soft dynamics and the periods of silence between the musical statements. A foreshadowing of a fanfare that takes place in the middle of the piece occurs at the beginning, but then quickly returns to the slow, lyrical melody that is similar to the aforementioned lament. There is a sense of floating and no real time or tempo throughout the first segment of the piece. The second section of the piece is very rhythmic and exact, with the sense of time and tempo very secure. This portion displays the foreshadowed fanfare that lasts for approximately twenty measures and culminates with a high concert A-flat, but the section doesn't truly end until the triplet rhythm is played in the last measure. The last part of the piece is a return of the opening statement with the exact same rhythm and notes that concludes with a very cold and distant ending.

¹³ Niall O'Loughlin, *The Musical Times* Vol. 123, No. 1671 (May, 1982), p. 342

CHAPTER 5

MAURICE RAVEL

Maurice Ravel was born in Ciboure, France, a small township in the lower Pyrenees, on March 7, 1875. His father was a civil engineer and his mother belonged to an old Basque family. He did not spend much time in Ciboure for he moved to Paris when he was only three months old. He began playing piano at the young age of six and studied with Henri Ghys and M. Charles-Rene, who was his first harmony, counterpoint, and composition teacher. He was admitted into the Paris Conservatory in 1889 in the preparatory piano class of M. Anthiome and then Charles de Beriot, who accepted him as a student after Ravel won first place in a piano competition. His first published works were written in 1895, including *Habanera for Piano*, which contained elements that would be prevalent in later compositions. He 1895 was also the year that Ravel left the Conservatory because he had not won any competitions, so Beriot dismissed him from his class. In 1897, Ravel returned to the Conservatory and studied composition with Faurè and counterpoint and fugue with André Gédalge. It was Gédalge that

¹⁴ Arbie Orenstein, A Ravel Reader, (New York: Columbia University Press, 1990), p. 29

¹⁵ Ibid, p. 29

¹⁶ Ibid, p. 30

¹⁷ Barbara Kelly, "Ravel, Maurice." In *Grove Music Online*, http://oxfordmusiconline.com/subscriber/article/grove/music/52145 (accessed March 13, 2011)

contributed to the technique, but as for Faurè, his advice as an artist gave him encouragement of no less value". 18 His compositions at the time were somewhat substantial, including the overture to Scheherazade, a Violin Sonata, and Entre cloches. He continued to work with Faurè as an auditor up until he again left the Conservatory in 1903. Between 1900 and 1905, Ravel attempted to win the Prix de Rome, but failed to impress the juries with his compositions. Some of his works eventually were performed at the Société Nationale with the assistance of Faurè. His first performances of the Scheherazade overture and Natural Histories did not bode well with the audiences or the Schola Cantorum, which were a significant part of the Société Nationale. He was accused of imitating Debussy and, also, not showing enough gratitude toward Debussy. Ravel did admire Debussy's writing and even orchestrated some of his works, but at the same time denies that he was ever an imitator of Debussy. In 1909 Ravel founded the Société Nationale Indépendente, which allowed for French and foreign composers alike to have their works performed regardless of style or genre. He attempted to join the air force when World War I broke out, but was denied due to health problems so he became an ambulance driver instead. He became ill in 1916 with dysentery, and his mother died in 1917. Because of this, there was a pause in his compositional work. Debussy died in 1918 and Ravel was then viewed as France's leading composer.

¹⁸ Arbie Orenstein, *A Ravel Reader: Correspondence, Articles, Interviews.* (New York: Columbia University Press, 1990), p. 30

Some of Ravel's most popular works include *Bolero, Scheherazade*overture, Natural Histories, Spanish Rhapsody, The Spanish Hour, Daphne and
Chloe, as well as his 1922 orchestration of Mussorgsky's *Pictures at an*Exhibition.

PIECE EN FORME DE HABANERA

Piece en forme de Habanera was originally written for solo piano in 1895, but then in 1907 Ravel was asked to commission a wordless vocal etude for a voice professor at the Paris Conservatory. The etude was an exercise that would allow students to sing on a single syllable in melismatic fashion. This vocalise has been transcribed for almost all instruments and demonstrates the sultry Spanish style that influenced Ravel. It begins with a dotted-eighth sixteenth note rhythm in the piano that sets up the dance feel of the habanera. Trumpet enters in the seventh measure with a melody that seems to float above the rhythmic ostinato played by the piano, followed by a short interlude of four measures that is played by the piano. Trumpet enters again with a stronger presence in sound with the melody while the piano continues the rhythmic ostinato. A more difficult rhythmic figure is then played by the trumpet that begins with a trill on E-flat and continues with running sixteenth notes up the E-flat major scale. A short interlude is then played by the trumpet in a rubato manner, playing a triplet and eighth note rhythm before returning to the melody. Melody in the second half of the piece is written in a lower range on trumpet, which allows for a richer more mellow tone. The trumpet then plays a cadenza, demonstrating the technical and stylistic abilities that are needed for this piece. Trills are played once again in the trumpet

part, first in a lower register on a G, and then up an octave returning to lower G. The trumpet releases before the piano allowing for the final chord to ring through on the piano. It is important when performing this piece to remember that it is originally a piano solo and also a vocal etude. The trumpet must 'sing' the melody and not let technical difficulties hinder the expression.

CHAPTER 6

VACLAV NELHYBEL

Vaclav Nelhybel was born September 24, 1919 in Polanka, Czechoslovakia. He studied composition and conducting at the Conservatory of Music in Prague from 1938 to 1942, and then continued to study musicology at Prague University. In 1942, Nelhybel went to Fribourg University in Switzerland to continue his studies in musicology, specifically medieval and Renaissance music. In 1947 he became associated with the Swiss National Radio as a composer and conductor. This association lasted until 1950 when he became the first musical director of Radio Free Europe in Munich, Germany, a post that he kept until he immigrated to the United States in 1957. 19 Nelhybel became a United States citizen in 1962. He spent several years living in New York City, but eventually moved to the Scranton, Pennsylvania area in 1994. During his 39 years of residence in the United States, Nelhybel was busy working as a composer, teacher, conductor, and lecturer worldwide. He was professor at the University of Lowell, Massachusetts from 1978 to 1979 and also at Scranton University from 1994 until his death in 1996. It was while he was at Scranton University that he co-founded the World Premiere Composition Series and was

Vaclav Nelhybel is probably most known for his challenging compositions for young musicians. He wrote almost every genre of music including concertos,

also the composer-in-residence. Nelhybel passed away on March 22, 1996.

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¹⁹ Dorthea Nelhybel, Official Vaclav Nelhybel website, www.nelhybel.org (accessed March 14, 2011)

operas, and chamber music. He is probably best known for his compositions for symphonic band. His writing style was very unique in that he was focused on the linear-modal orientation, which is the most striking general characteristic of his music.²⁰ He had a distinctive way of creating the essence of the music propelling forward with the complex rhythms he used in his compositions. This is especially true for his Trio for Brass which will be discussed in more detail later. "The elements of propulsion and harmony are complemented in many of his works by the tension generated by accumulations of dissonance, the increasing of textural densities, exploding dynamics, and the massing of multi-hued sonic colors. Though often dissonant in texture, Nelhybel's music always gravitates toward tonal centers, which makes it so appealing to listeners and performers alike". 21 Nelhybel has completed and published over 400 works but there are still over 200 of his works that have not yet been published, but are in the process of being published. Nelhybel's wife, Dorthea, and his family have taken many of the unpublished works and have catalogued them and added them to the collection. The Nelhybel Collection, which consists of compositions, papers, manuscript scores, and numerous other materials, was founded at the University of Scranton in Scranton, Pennsylvania. This collection is available to scholars, musicians, and students who want to further their knowledge of Vaclay Nelhybel and his music.

²⁰ Dorthea Nelhybel, Official Vaclav Nelhybel website, www.nelhybel.org (accessed March 14, 2011)

²¹ Ibid.

TRIO FOR BRASS (TRUMPET, HORN, TROMBONE)

Trio for Brass was written in 1965 and exudes many of the musical traits for which Nelhybel is known. ²² This composition is a three movement work with the third movement being a type of unconventional variation, in that it is not based off a set theme. Nelhybel was very meticulous with all of the musical markings in his music. These markings, such as the dynamics and articulations, assist the performers to play the music and create the ambiance that Nelhybel had intended. The first movement demonstrates Nelhybel's ability to create a sense of propulsion in the music through rhythmic usage. The trumpet begins the piece with marcato sixteenth and eighth note rhythms, setting up the rhythmic propulsion that is about to be passed between all three performers. The alternating of the sixteenth and eighth note rhythms continues to build throughout the movement culminating with an accelerando in the last four measures, and ending with a fermata on the last chord sustained over a crescendo.

The second movement is marked andante moderato and very percussive in style at the beginning, but incorporates lyrical melodies in all three parts. All performers are muted throughout and it begins with a sforzando on the downbeat. It immediately transitions to pianissimo by beat two, with the exception of the trombone that resonates and resolves on beat one. Again, there is a trade-off of eighth notes between performers, giving silence and space a role in the piece, and each has the role of resonating from the sforzando in the opening

²² Little is known about this piece of music and Mrs. Dorthea Nelhybel was contacted to inquire if she had any notes from Vaclav or information on the music, but unfortunately she had no information.

six measures. An accelerando begins in the seventh measure creating the sense of propulsion leading up to the *Più Vivo* in measure 11. Measures 11 to 21 are marcato, accented, and have varied dynamics that reinforce the percussive nature of the movement. At measure 21, it returns to the principle tempo and original idea of eighth note trade-off between performers. In measure 25, the trombone takes over the melody and the movement intensifies with a quickening of the tempo, but only a slight quickening occurs until measure 31, where molto agitato is indicated in the music, and the trombone and horn build tension with dissonant chord tones and syncopated rhythms. The tension is released in measure 34 where the trumpet enters in the original tempo with an expressive, lyrical melody. Tension is built again with dissonant chords and a poco agitato tempo marking, but it returns to the principle tempo and the movement ends similarly to the way it begins.

The third movement is a set of seven unconventional variations not based on a set theme. The first of the seven is very short and could be considered the theme for the free variations that follow. The rhythmic material and harmonic movement of each of the variations can be related back to the first.

The second variation is in 3/8 meter with an andantino tempo marking and begins in a minor key, which briefly goes to major tonality, but returns to minor.

The horn and trombone begin with an eighth note pattern, the trumpet then joins in the fourth measure with a lyrical melody that floats above the rhythmic figure.

A short interlude of just horn and trombone occurs with an eighth note trade-off, and the trumpet enters again with a lyrical line that crescendos and

decrescendos eventually passing to the horn and trombone again. The horn then takes over the melody while the trumpet and trombone play a hemiola rhythm in support of the melody. The trumpet takes over the melody again until it reaches the D.S. al Fine, in which the performers return to the second measure and play until the Fine in measure 18.

The third variation is very similar to the first, rhythmically speaking, but is more similar to a John Philip Sousa march. It is a da capo movement that begins with a brief statement from the trumpet but melody is quickly passed to trombone. The melody flows smoothly between each part, with one performer passing on to the next without any pauses. Measure 13 to 17 is a repeated section that resembles the dog fight section of Sousa's marches; meaning there is rhythmic movement and harder articulations that the performers pass back and forth. After the second time through the repeated section the performers return to the beginning and play until the Fine.

The fourth variation is a slower variation in 4/4 meter, and begins with the melody in the trombone. The horn and trumpet serve as harmonic support under the melody until the trumpet takes over at the *Più mosso* in measure 5. The trumpet melody builds tension, which Nelhybel liked to do, with non-chord tones and rhythmic syncopations up to the return of the principle tempo at measure 13, where the horn takes over the melody. The dynamic range of this variation is quiet and subdued until measure 17 where Nelhybel added a subito mezzo forte, but then returns to piano dynamic with a poco ritardando to the end.

The fifth variation is a scherzando movement in which all performers are muted throughout. The trombone and horn have an exchange of downbeats and upbeats starting at the beginning and continue to drive the music forward. The trumpet enters with a melody that sounds similar to "Streets of Cairo" because of the use of notes from the F harmonic minor scale. Nelhybel exaggerates the sense of propulsion with this variation in the trombone and horn parts. It never ceases forward motion until the final note, which propels dynamically with a crescendo until the release.

The sixth variation is marked maestoso and begins in C minor with the trumpet starting the piece on concert F at forte. The trombone and horn join after the downbeat at the same dynamic level. The quality of this variation is very full and rich even though there are only three people performing. Nelhybel's orchestration of chords and dynamics that he included really assist this variation in having a full and rich sound. Nelhybel uses tension once again with dissonant chords in the last four measures. The tension is released with the trumpet playing a solo concert C. The horn and trombone join in the second to last measure ending on an F major chord. This variation is sometimes played as the last variation because it has a stronger feel of an ending than the seventh variation.

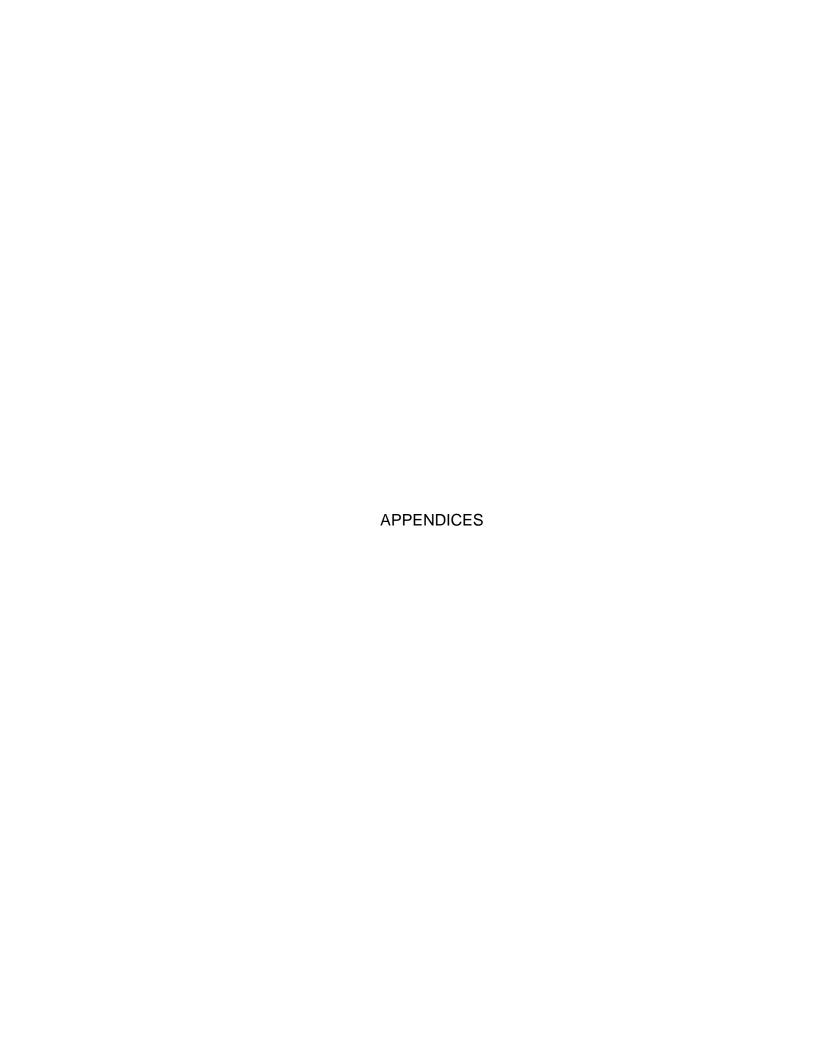
The final variation is similar to the first and third variation with the exact rhythm and notes of the first variation in the last fifteen measures. Nelhybel indicates "molto vivo, con bravura" at the beginning of the variation, allowing the performers to sound relaxed but still have forward momentum with the rhythmic ideas that Nelhybel wrote. He indicated "vivo possible" for the last fifteen

measures which again brings back the idea of propulsion in the music. The three performers play quickly and move forward towards the conclusion of the variation. The variation ends with horn and trumpet stopping one beat prior to the fermata that is held by trombone.

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APPENDIX A

CORRESPONDENCE

Trio for Brass by Vaclav Nelhybel

Sat, Mar 26, 2011 at 11:57

Dorothea Nelhybel <nelhybel@epix.net>

AM

To: jeannem@siu.edu

Dear Ms. Millikin,

Cheryl Boga forwarded your email to me, since I handle all inquiries about my husband's music.

Like Cheryl, I am delighted that you are going to perform my husband's "Trio for Brass," but unfortunately I have no background information about this piece. I searched my files but could not find any programs that might contain some useful notes. As for biographical information about my husband, please visit our website at www.nelhybel.org.

I am so sorry that I cannot be more helpful to you! Best wishes for a successful recital.

Sincerely,

Dorothea Nelhybel

VITA

Graduate School Southern Illinois University Carbondale

Jeanne L. Millikin

jlmillikin@gmail.com

Southern Illinois University Carbondale Bachelor of Music, Music Education, August 2008

Research Paper Title:

SCHOLARLY PROGRAM NOTES OF SELECTED TRUMPET REPERTOIRE

Major Professor: Robert Allison