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Scholarly Program Notes

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SCHOLARLY PROGRAM NOTES

by

Aaron Timothy Moore

B.M.E., Southern Illinois University, 2008

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
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School of Music
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SCHOLARLY PROGRAM NOTES

by

Aaron Timothy Moore

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AN ABSTRACT OF THE RESEARCH PAPER OF

AARON TIMOTHY MOORE, for the Master of Music degree in TRUMPET PERFORMANCE, presented on MARCH 7, 2014 at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES

MAJOR PROFESSOR: Dr. Robert Allison

This document presents information related to the trumpet recital given by trumpeter Aaron Moore on March 7, 2014. Biographical information, common performance practice, analysis of the works, and other pertinent information is presented in an effort to gain a greater understanding that will result in the most accurate, appropriate and musical performance of the selections. Program notes for Giuseppe Torelli's *Sonata G1 for Trumpet, Strings and Continuo*, Joseph Haydn's *Trumpet Concerto in E flat major*, George Enesco's *Legend*, and Alexander Arutunian's *Trumpet Concerto* are presented within this document.

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CHAPTER 1

INTRODUCTION

For this recital, the writer has programed solo trumpet music from the Baroque, Classical, Romantic and Modern Eras. These selections were programed on this master's recital in an effort to give the most comprehensive and well-rounded recital possible. These selections allow one to demonstrate proficiency across a wide array of musical styles and periods. The recital is programed chronologically. The first piece, *Sonata G1* by Giuseppe Torelli, written in 1690, is from the Baroque Era. The second piece, *Trumpet Concerto in E flat Major* by Joseph Haydn, written in 1796, is from the Classical Era. The third piece, *Legende* by Georges Enesco, written in 1906, could be considered an early Modern Era French Impressionistic work. The final piece on the recital is Alexander Arutunian's *Concerto for Trumpet*, which was written in 1950.

In the beginning, there were many versions of the trumpet. The Israeli ram's horn, the Shofar, is one of the earliest examples of such an instrument. The Shofar is still played today in "an uninterrupted tradition of almost five-thousand years."¹ The best-known historical example of the Shofar being played was at the Battle of Jericho according to John Wallace and Alexander McGrattan in their book, *The Trumpet*. Two trumpets, which date from around 1324 BCE, were found in Tutankhamun's tomb. These are the earliest verified trumpets.² Virtually every ancient civilization had some form of lip-vibrated aerophone that could be considered a precursor to a modern day brass instrument. Some other lip-vibrated aerophones from around the world are the

¹ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 6.

² *Ibid.*, 12.

serpent, sackbut, lur, vuvuzela, didgeridoo, alhorn, and the cornetto or zink. All of these instruments are somewhat crude or unrefined in comparison to modern day brass instruments. They are similar in that they all create sound by initiating a column of air resonating through the vibration of the lips. It was not until the early sixteenth century that we began to see the valveless, keyless, vent-less natural trumpet.



Figure 1. Natural Trumpet³

The Baroque or natural trumpet that would have been used on Torelli's *Sonata GI* consists of three long tubular sections or "yards" connected by two "bows." The mouthpiece is inserted into one end of the first yard, this section then transitions to the first bow. The first bow transitions to the second yard, which terminates at the second bow. The second bow then transitions to the final yard or bell section. The bell yard and the first yard have a block of wood placed between them that is bound by a cotton rope. The block and rope work together to provide the trumpet with a considerable degree of rigidity.⁴

³ Picture of a natural trumpet. http://saisaibatake.amezaiku.com/musical_instruments/wind_instruments_naturaltrumpet.html

⁴ Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721* (Southern Illinois University Press, 1988), 25-26.

This version of the instrument enjoyed widespread popularity and remained largely unchanged over the next three hundred years.⁵ The natural trumpet was limited to the notes of the harmonic series. See Figure 2 below for an example of the harmonic series with the fundamental note of C. Due to the nature of the harmonic series a conjunct melody can only be played starting the third octave above the fundamental. Even in that register the subdominant is missing and is instead a tri-tone above the tonic.

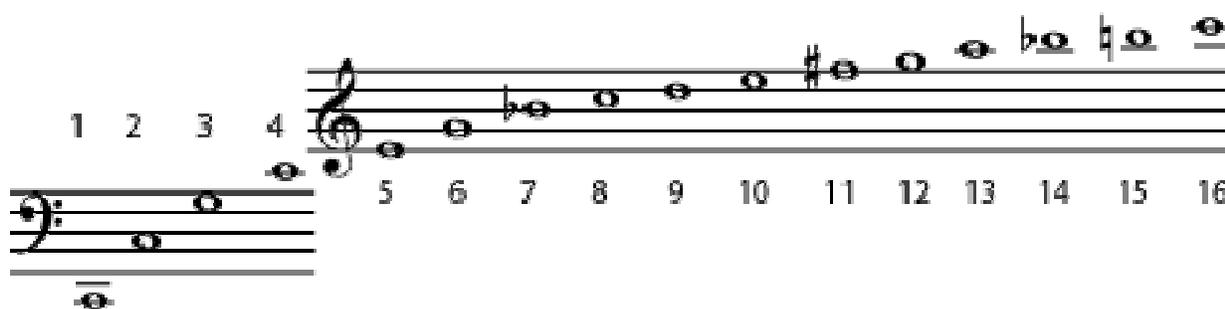


Figure 2. Harmonic Series⁶

This aspect of the trumpet encouraged trumpeters to develop the technique of playing in the upper or “clarino” register. In the upper register, the natural trumpet was capable of playing melodic lines. Baroque Era composers consequently began writing more music for the trumpet in the clarino register. The key of the natural trumpet was determined by changing the bows or crooks of the instrument, with D and C being the most common. Composers such as Bach, Telemann, Handel, Gabrieli, Fantini and Torelli wrote music for the Baroque or natural trumpet.

⁵ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 36.

⁶ The Harmonic Series. <http://cnx.org/content/m11118/latest>

One of the most prolific Italian composers of music for the natural trumpet was Giuseppe Torelli, who wrote twenty-eight trumpet concertos.

As the eighteenth century drew to an end, composition was evolving rapidly in its harmonic complexity. Due to the limitations of the natural trumpet, trumpeters were relegated to playing the tonic, dominant, tonic openings and cadential points with an occasional flourish in the upper register. A perfect example of this type of writing is the trumpet part in the finale of Joseph Haydn's *Symphony 94* (see figure 3).



Figure. 3 Trumpet excerpt from Haydn's *Symphony 94, Fourth Movement*⁷

Repertoire for other instruments was becoming much more harmonically diverse and complex. Concurrently, clarino trumpet playing was falling out of favor with composers. A desire began percolating amongst trumpeters to develop an instrument that could play chromatically.

It is unclear who exactly created the first chromatic trumpet. "The first known brass instrument to be fitted with keys was the keyed horn devised by Ferdinand Kölbl." ⁸ According to Dahlqvist, Kölbl's attempts at the keyed horn date between 1756 and 1770. This instrument

⁷Joseph Haydn, *Symphony 94*
(http://conquest.imsip.info/files/imglnks/usimg/8/82/IMSLP307377-PMLP29257-SET_OF_PARTS.pdf)

⁸Reine Dahlqvist, *The Keyed Trumpet and It's Greatest Virtuoso, Anton Weidinger* (The Brass Press, 1975), 4.

was difficult to play and manufacture, as well as expensive to produce, thus it never gained popularity.

There were subsequent attempts to create a chromatic trumpet. Towards the beginning of the nineteenth century in England, a natural trumpet was fitted with a slide that lowered pitches up to a whole tone; this horn was named the “flatt” horn.⁹ The nomenclature, flatt horn, is derived from the instrument’s ability to play in minor (flatt) keys. This was accomplished through the lowering of pitches with the slide. Englishman John Hyde fitted this horn with a tensioned clock spring mechanism so that the slide could be “kicked out” for specific notes, and due to the mechanism the slide would return automatically. This instrument was called the English slide trumpet. “The length of the slide was such that it could be used not only to correct the 11th and 13th harmonics, but it could also lower all open notes by a semitone and some by a whole tone.”¹⁰ Henry Purcell wrote music that utilized the slide trumpet, most notably, *Music for the Funeral of Queen Mary*.

There were many people in addition to Ferdinand Kölbel who developed keyed trumpets. Reine Dahlqvist says that Johann Ernst Altenburg observed the court trumpeter of Weimar, Schwanitz, playing a trumpet, “on which a’ and b’ could be sounded perfectly in tune, by means of a little leather slider over the aforementioned opening.”¹¹ In the 1780’s, a German named Ernst Kellner was reported to have played a horn with finger holes, which allowed him to complete a diatonic scale. Christoph Friedrich Nessmann, developed a version of the keyed

⁹ Phillip Bate, *The Trumpet and Trombone* (Ernest Benn Limited, 1966), 116.

¹⁰ *Ibid.*, 116.

¹¹ Reine Dahlqvist, *The Keyed Trumpet and It’s Greatest Virtuoso, Anton Weidinger* (The Brass Press, 1975), 8.

trumpet in the 1790's that he dubbed the *Inventionstrompete*.¹² Records are not accurate enough to determine the exact origin of the keyed trumpet, but it is agreed upon that Anton Weidinger was the instrument's foremost performer.

Born in Vienna in 1767, Anton Weidinger was the most popular and well-known performer on the keyed trumpet. Weidinger was educated by the court trumpeter of Vienna, Peter Neuhold. Based upon his early release from apprenticeship and his accompanying letter, Weidinger was apparently a pupil of considerable talent. In Weidinger's letter of release, Neuhold stated, "Through good conduct and his own diligence he reduced his period of apprenticeship and became so skilled that he can give full satisfaction, not only in military service in the field, but also at great courts, wherever they may be."¹³

Weidinger and Haydn were close friends. This is based upon the fact that Haydn was an official witness when Weidinger was married on February 6, 1797.¹⁴ Weidinger's abilities on the keyed trumpet were more than likely demonstrated to Haydn during the writing of his trumpet concerto and served to inform Haydn as to what he could and could not write into his concerto.

Compared to its predecessor, the natural trumpet, and the valve trumpets that came after, the keyed trumpet was much less popular and was not utilized on a large scale. Weidinger's instrument had holes drilled into the tubing at nodal points that were then covered and opened by keys. When vented, these holes took away from the quality of the sound but greatly increased the number of pitches that were playable in the lower register of the trumpet. Few pieces were

¹² Reine Dahlqvist, *The Keyed Trumpet and It's Greatest Virtuoso, Anton Weidinger* (The Brass Press, 1975), 4-10.

¹³ *Ibid.*, 10.

¹⁴ *Ibid.*, 11.

written for the instrument. The most notable are the concertos by Joseph Haydn and Johann Nepomuk Hummel, and to a lesser extent, *Concertante in E-flat* by Leopold Kozeluch. The invention of the keyed trumpet made it possible for the trumpet to play chromatically and paved the way for the next evolution in trumpet technology.

By the 1830's, valve trumpets had become the standard. These instruments used piston or rotary valves with holes cut in them that redirected the air to different lengths of tubing. This allowed for the rapid alternation between different harmonic series. "The patent for the first valve was taken out in 1788 by Charles Clagget in England."¹⁵ There were many valve designs in development during the years surrounding 1800. The general principles were the same; to redirect the air to a longer length of tubing thereby lowering the pitch, but the designs varied. Different regions produced different valve designs. Some examples of the regional varieties are the Stölzel Valve, invented by Heinrich Stölzel in 1815; the Vienna Valve, invented by Leopold Uhlmann in 1830; the Berliner-Pumpen, invented by Wilhelm Wieprecht in 1835; the Schuster 'Box' Valve, thought to be invented by Stölzel and Blühmel, manufactured by the firm of W. Schuster; and the Swivel Valve, invented by John Shaw in 1838. Stölzel might have been the first person with the vision for the importance of the valve trumpet. "In a letter to King Frederick William III of Prussia announcing his invention, he stated: 'I believe that I do not exaggerate in promising...that by means of these instruments, music may be made which will astound the world.'"¹⁶ The Périnet Valve, invented by Francois Périnet in 1839, is the design that was proven most effective and is used on modern day instruments. Like the Berliner-Pumpen, the Périnet

¹⁵ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 40.

¹⁶ *Ibid.*, 40-43.

Valve used curved inner passageways. The Périnet Valve improvements included passageways set on the diagonal, which allowed for the same bore as the surrounding tubing. This resolved the sluggishness that was inherent to the Berliner-Pumpen. Enesco's *Legend* and Arutunian's *Concerto for Trumpet* were both written for modern trumpets equipped with valves based off of the Périnet Valve.

CHAPTER 2

SONATA GI FOR TRUMPET BY GIUSEPPE TORELLI

Giuseppe Torelli (1658-1709) was born in Verona, at that time a city-state in the Northeast of modern day Italy. Much about his early life is unknown, and there are mixed accounts with regards to some of his early dates. It is known that he moved from Verona to Bologna, another Northern Italy region city-state in the 1680's. There, he was hired as a violinist for the Accademia Filarmonica and for the church of San Petronio.¹⁷ Bologna was a major cultural center in Europe in the latter part of the seventeenth century. The orchestra at San Petronio held a very high reputation and employed musicians/composers who would often write for the ensemble. These musicians notably included Giuseppe Torelli, Domenico Gabrielli and Giacomo Antonio Perti.¹⁸

Torelli is best known for his contributions to the development of the instrumental concerto. He composed many solo concertos as well as concerti grossi, and was one of the most prolific composers of solo trumpet music in the Baroque Era, having written twenty-eight trumpet concertos in all.

Sonata GI was originally composed for natural trumpet accompanied by strings and continuo. Today it is often played on piccolo trumpet with piano accompaniment. This piece, though generally brief and light, contains a great deal of energy and beauty.

This performance of *Sonata GI for Trumpet* was on the modern piccolo trumpet in A rather than a traditional natural trumpet. The score, written for trumpet in D, was transposed up a

¹⁷*Grove Music Online*, s.v. "Giuseppe Torelli," (by Anne Schnoebelen and Marc Vanscheeuwijck), <http://www.oxfordmusiconline.com> (accessed Dec. 16, 2013).

¹⁸ Eugene Enrico, *The Orchestra at San Petronio in the Baroque Era* (Washington D. C.: Smithsonian Institution Press, 1976). 1-2.

fourth to be played on the modern instrument. Every effort is made to keep the stylistic interpretation accurate and congruent with the common performance practices of the Baroque Era. Ornamentation is of great importance when performing a work from this time period. Baroque ornaments are usually started on the beat on the diatonic upper-neighbor to the written note. Stylistic decisions such as this are crucial to a successful performance of a Baroque trumpet concerto like *Sonata GI*.

The form of *Sonata GI* reflects a typical Baroque four-movement Sonata da chiesa (slow, fast, slow, fast). The Sonata da chiesa, or “church sonata”, was a common form used in Baroque Era instrumental compositions.¹⁹ The first movement of *Sonata GI* is marked Andante. The accompaniment is simple and plays repetitive short motives that the trumpet responds to in a call and response type fashion. This first movement is played in a lyrical cantabile style. Only a few motives comprise the short movement. Notable features of this movement include the cantabile clarino style, dynamic contrast, and ornamentation.

The second movement, marked Allegro, is a fugue. It is full of quick ascending and descending sequences that move into the upper range of the instrument. This movement is rhythmically driving and exciting. Care has to be taken by both the trumpeter and the pianist to stay very light in this movement so as to not weigh down its rhythmic buoyancy.

The third movement is marked Grave and is in $\frac{3}{4}$ time. This movement is in a minor key and contrasts the major diatonic tonalities of the other movements. The trumpet is tacet in this movement which is common in works for Baroque trumpet as it allows the performer to rest their embouchure before the final movement.

¹⁹ *Grove Music Online*, S.v. “Sonata da chiesa” (by Sandra Mangsen), <http://www.oxfordmusiconline.com> (accessed Apr. 11, 2014).

The fourth and final movement is marked Allegro. The most intriguing aspect of this movement is the way it briefly modulates. In measure seventeen, Torelli modulates briefly to concert E major for two measures. Shortly thereafter he gives us the same arpeggiated E chord but in E minor this time. This is but a brief sojourn before we return to D major to end the piece.

CHAPTER 3

TRUMPET CONCERTO IN E FLAT MAJOR BY FRANZ JOSEPH HAYDN

Joseph Haydn (1732-1809) was one of the most prolific composers of the Classical Era. Oxford Music Online divides Haydn's biography chronologically into background/childhood, Vienna, Esterhazy, London, and return to Vienna. The details of Haydn's biography are extensive and beyond the scope of this document, therefore, focus will be placed on the biographical elements surrounding his *Trumpet Concerto in E flat*.

Haydn's *Trumpet Concerto in E flat Major* (1796) was composed later in Haydn's life, upon his move back to Vienna. It was his last major orchestral work. This fact speaks to the level of maturity and experience that Haydn brought to the piece at the time of its composition. The earliest known performance of the concerto was not until March 28, 1800, at the Burgtheater in Vienna, Austria.²⁰ This premier performance was by Anton Weidinger. Weidinger was a student of Peter Neuhold, the chief court and field trumpeter of Vienna.²¹

Weidinger played the aforementioned keyed trumpet, which unlike its predecessor, was able to play chromatically throughout the entire register of the instrument. There is much speculation and uncertainty surrounding the evolution of the instrument that Weidinger played. This instrument used holes drilled into the piping at specific nodal points that would raise the pitch by letting the air escape, creating a shorter column of vibrating air.²² On the keyed trumpet,

²⁰ Tracy M. Parish, "A Performance Interpretation of the Concerto in E Flat Major by Joseph Haydn Based On Contemporaneous Writings and Period Performance Practice." (Doctoral Dissertation., University of Illinois at Urbana-Champaign, 2008), 12-14.

²¹ Ibid., 12.

²² William Russell, "The Keyed Trumpet." William Russell.
<http://thekeyedtrumpet.co.uk/background.html> (8/14/13)

only one key was depressed at a time, unlike modern instruments, which use different combinations of depressed valves.

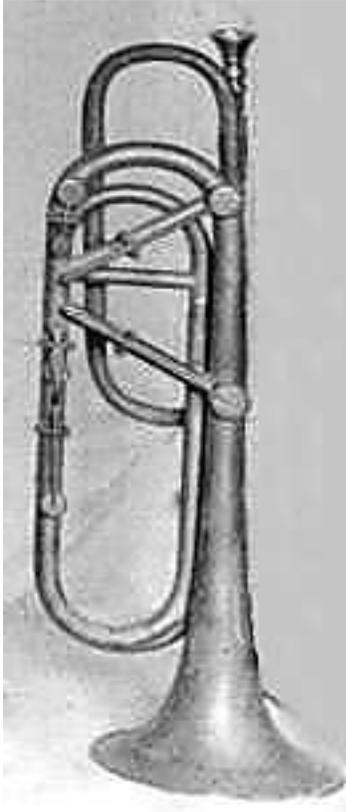


Figure. 4 Keyed Trumpet²³

Since Haydn's *Trumpet Concerto* was composed in 1796 and was not performed until 1800, one might infer that Weidinger needed the four years to work through the difficult passages and experiment with how to adequately navigate them. "Haydn wrote the trumpet concerto in his full maturity. It was his final orchestral work, after more than a hundred

²³ Metropolitan Museum of Art. "Keyed Trumpet in G, Leonardo Massarenti." <http://metmuseum.org/collections/search-the-collections/503809> (8/14/13).

symphonies.”²⁴ His trumpet concerto represents the changes that were taking place with trumpet technology at the time. He makes a point to feature the abilities of the new instrument.

Haydn’s *Trumpet Concerto* is in three movements: fast, slow, and fast. This symmetrical organization of the solo concerto was common in the Classical Era. The first movement of Haydn’s *Trumpet Concerto* is in sonata form. The orchestra plays the primary theme with no introduction. The orchestra then meanders and develops this thematic material before the trumpet plays the theme for the first time in measure thirty-seven.

It is known that “Haydn loved a joke.”²⁵ Consider his *Symphony No. 94*, “*Surprise*,” or his *String Quartet Op.33*, “*The Joke*.” This playfulness is evident in the first movement of his *Trumpet Concerto*. The first three statements by the trumpet are, in order, a single interrupting loud low concert E-flat. The next two statements by the trumpet are basic fanfares that could have come straight from any Baroque Era trumpet concerto. Those first three trumpet blasts stand in intentional contrast to the next section. The first full phrase of the piece reveals a low register scalar passage that would have been impossible on the natural trumpet. In measure seventy-four, Haydn writes a descending chromatic line in half notes with a relatively sparse accompaniment. This is another instance of the harmonic capabilities of the new instrument being featured. The development section begins at measure ninety-three with a restatement of the initial theme in the relative minor key. Measure 125 marks the recapitulation in the home key of E-flat major. This recapitulation is an exact restatement of the first theme. Clean and uncomplicated use of the theme within the form helps to create the very clear symmetry and organization of this piece, which is characteristic and indicative of a Classical Era concerto. The

²⁴ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven and London: Yale University Press, 2011), 177.

²⁵ *Ibid.*, 178.

end of the first movement is marked by a cadenza in measure 168 followed by a short coda played by the orchestra.

The second movement, marked *Andante Cantabile*, reflects the lyrical abilities of the keyed trumpet in E-flat. This movement is set in the key of A-flat major and is in an expanded ternary form. The orchestra plays the cantabile theme in an eight-measure introduction before the trumpet enters with the same theme. The development section begins in measure seventeen. It modulates through several key centers and lasts for sixteen bars before the restatement of the initial theme in the initial key in measure thirty-three. The last A section is similar to the first statement of the A section material with the addition of some quick scalar embellishments. The second movement ends with a four-measure coda.

It is worth noting that A-flat is the pre-dominant in the key of E-flat, the significance being that A-flat is the highly problematic eleventh partial of the harmonic series with E-flat being the fundamental. In the harmonic series the eleventh partial is a tritone above the tonic. Due to the limitations of natural trumpet, it would have been impossible to write a movement in the pre-dominant to the fundamental of the horn. The keyed trumpet can effectively navigate this tonality, as is evidenced in the second movement.

The *Allegro* third and final movement is in sonata-rondo form. It features light and quick articulations, ornamentation, and virtuosic fanfare-style playing. As in the other movements, the orchestra starts straight away with the primary theme, theme A. This introduction builds towards the first statement of the thematic material by the trumpet, which occurs in measure forty-five. New thematic material is introduced in measure eighty by the trumpet. This marks theme B of the rondo. Theme A returns in measure 125 with a complete and exact restatement of the original theme A material. In measure 137 the orchestra begins to play the A theme again but is

interrupted by the trumpet playing a portion of theme A in a different key. This is a short development section carried primarily by the orchestra. During this section, the trumpet plays small fanfare figures. The recapitulation comes at measure 181 when the trumpet plays the complete A theme. In measure 200 the trumpet plays the B theme, this time embellished with quickly articulated sequences followed by another sequence of octave leaps on eighth notes. The trumpet plays a fragment of theme A in measure 238. This marks the beginning of the coda. The orchestra develops through a few more key centers and plays with stark dynamic contrast. The trumpet plays one more theme A fragment at measure 282 before the large crescendo building towards the fanfare ending.

Haydn is very well known for his orchestral works, piano sonatas and chamber music. Of the seventeen concertos he wrote, only four have stood the test of time, namely his two cello concertos, a concerto for violin and piano, and the E-flat trumpet concerto. Of these, the trumpet concerto is the most popular.

CHAPTER 4

LEGEND BY GEORGES ENESCO

Georges Enesco (1881-1955) was a Romanian composer, violinist, pianist, conductor, and teacher. He possessed prodigious skill on the violin and piano but was very modest about his talents. Of his many musical talents, he enjoyed conducting the most. He received his early music education with violin lessons from a Romanian Gypsy. Enesco later studied composition with Robert Fuchs in Vienna, and Fauré and Massenet in Paris.²⁶ He spent much of his professional life in Paris and is often described as a French composer. While accurate, much of his cantabile writing is heavily influenced by Romanian folk music. Enesco was a true romantic, as is evidenced by *Legend* and this quotation.

Be true to yourselves. If you have something to say, say it in your own way, and it will be very well. If you have nothing to say, the best thing you can do is to keep silent. Do not bother about the problems of renewal in art: progress in art can be achieved only given a very long time. Do not seek a special language; look for your own, that is to say, for your own means of expressing the feelings you have. Originality comes to those who do not seek it.²⁷

Legend, written in 1906, is dedicated to Merri Franquin, professor of trumpet at the Paris Conservatory from 1894 to 1925. It is a concert piece in one movement and has three large sections.

The opening cantabile section is full of lyrical melodies and is firmly in the key of C minor. The primary motive reflects a Romanian Gypsy folk song influence. This nationalistic

²⁶ *Grove Music Online*, S.v. “George Enescu” by Noel Malcolm. <http://www.oxfordmusiconline.com> (accessed Dec. 16, 2013).

²⁷ Ates Orga, *Philip Smith: Principal Trumpet New York Philharmonic* (Sony Music Entertainment, Inc. 1993). CD liner notes.

quality lends to the argument that this piece is from the Romantic Era. The middle section takes a radically different turn.

The middle section of *Legend* has a sense of rhythmic ambiguity about it. This does not come from the use of rubato on the part of the performer but is rather a result of very specific and complicated rhythms written by Enesco. Rhythmically, Enesco writes triplets ranging from 3 to 7 and often times makes up-beats and other weak rhythmic placements become the beginnings and ends of phrases. This intentional rhythmic ambiguity, coupled with heavy chromaticism, gives the middle movement its early French Impressionistic character. Within the middle section are two episodes of Impressionistic virtuosity. These are interrupted by the climactic restatement of the opening theme an octave higher. Another allegro chromatic episode ushers the listener to the somber conclusion.

Legend is regarded by many as one of the best pieces of art music written for the trumpet. The cantabile sections are very romantic in nature and reflect a Romanian Gypsy influence. The faster middle section reveals the French Impressionistic influence that Enesco encountered while living and studying in Paris. Though written before the last piece on this recital, Enesco's *Legend* is the most harmonically advanced piece on the program.

CHAPTER 5

CONCERTO FOR TRUMPET BY ALEXANDER ARUTUNIAN

Alexander Arutunian was born in Armenia in 1920 and died in 2012. Arutunian studied piano and composition in Armenia, before later studying at the Moscow Conservatory. His music is approachable and reveals strong Armenian folk music influences.

Arutunian's *Trumpet Concerto* has become a favorite in the trumpet repertoire due to its unique folk-influence, lyrical cantabile sections and virtuosic passages. The piece was written for Armenian trumpeter Zolak Vartisarian, who died in military action before Arutunian had finished the piece. It was instead premiered by soviet trumpet great Timofei Dokschitzer.

As stated earlier, the harmonic content of *Legend* (1906) is far more advanced than that of Arutunian's *Trumpet Concerto* (1950), even though it predates it by 44 years. The reason for this is largely due to the state of politics in Communist Russia post World War II. Due to government oversight and the establishment of a powerful government run union (The Union of Soviet Composers), composers were required to abide by the Soviet ideal for how a composition should be written.²⁸ During this time the Soviet schools of music were seeking a sound that was uniquely Russian and made an effort to avoid the changes in musical composition that were sweeping Europe during the first half of the Twentieth century. This explains why Arutunian's *Trumpet Concerto* utilized a more romantic tonality.

This concerto is written in one movement but contains five distinct sections. The first section marked *andante maestoso* is performed with a great deal of *rubato* and has a sparse orchestral accompaniment. This section could be considered an introduction to the primary

²⁸ Stanley Krebs, *Soviet Composers and the Development of Soviet Music* (New York: W. W. Norton, 1970).

thematic section. The next section, *allegro energico*, is where the primary theme is introduced. This section is fast and technical and utilizes a unique form of minor scale sometimes referred to as the Hungarian Minor or Gypsy Minor scale.²⁹ The next section, *meno mosso*, is a beautiful cantabile interlude with much of the same harmonic material, set in an expressive and slow manner. The following Tempo I section might be considered the closest thing to a development section that this piece contains. The tempo of this section is continually fast, but is broken up into small contrasting phrases. The phrases contrast not in tempo, but primarily in dynamics and articulation. In this section we see the primary thematic material in its whole at times as well as fragmented. This material moves through several different keys in rapid succession. Next is a second *meno mosso* section that features some beautiful melodies played with a mute for a distinct change in tone color. The penultimate section starts as an exact restatement of the primary thematic material but deviates slightly toward the end of the section by adding a quickly articulated scalar passage that sets up the final section of the piece. The final section contains a virtuosic technical cadenza that brings the end of the work to an exciting climax.

²⁹ Kent Cleland and Mary Dobra-Grindal, *Developing Musicianship Through Aural Skills* (Routledge: Spi edition, 2010), 495

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