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Extended Program Notes For Graduate Trumpet Recital: Giuseppe Torelli's Sonata in D, G.1, Johann Nepomuk Hummel's Trumpet Concerto in E-flat, Eugene Bozza's Rustiques, and George Antheil's Sonata for Trumpet

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EXTENDED PROGRAM NOTES FOR GRADUATE TRUMPET RECITAL: GIUSEPPE TORELLI'S *SONATA IN D, G.1*, JOHANN NEPOMUK HUMMEL'S *TRUMPET CONCERTO IN E-FLAT*, EUGENE BOZZA'S *RUSTIQUES,* AND GEORGE ANTHEIL'S *SONATA FOR TRUMPET*.

by

Joseph Malik Walczyk

B.S., Central Connecticut State University, 2016

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
May 2019

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RESEARCH PAPER APPROVAL

EXTENDED PROGRAM NOTES FOR GRADUATE TRUMPET RECITAL: GIUSEPPE TORELLI'S *SONATA IN D, G1*, JOHANN NEOPOMUK HUMMEL'S *TRUMPET CONCERTO IN E-FLAT*, EUGENE BOZZA'S *RUSTIQUES*, AND GEORGE ANTHEIL'S *SONATA FOR TRUMPET*.

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Joseph Walczyk

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Music

Approved by:

Dr. Robert Allison, Chair

Dr. Jessica Butler

Dr. Christopher Morehouse

Graduate School
Southern Illinois University Carbondale
April 3, 2019

AN ABSTRACT OF THE RESEARCH PAPER OF

JOSEPH WALCZYK, for the Master of Music degree in MUSIC presented on April 3, 2019, at Southern Illinois University Carbondale.

TITLE: EXTENDED PROGRAM NOTES FOR GRADUATE TRUMPET RECITAL: GIUSEPPE TORELLI'S SONATA IN D, G.1, JOHANN NEPOMUK HUMMEL'S *TRUMPET CONCERTO IN E-FLAT*, EUGENE BOZZA'S *RUSTIQUES*, AND GEORGE ANTHEIL'S *SONATA FOR TRUMPET*.

MAJOR PROFESSOR: Dr. Robert Allison

This document was submitted to the Graduate School of Southern Illinois University Carbondale as a partial requirement for the Master of Music degree. This document includes biographical, historical, and analytic information, as well as performance considerations for the works performed in the corresponding graduate recital. The works discussed are Giuseppe Torelli's *Sonata in D, G.1*, George Antheil's *Sonata for Trumpet*, Johann Nepomuk Hummel's *Trumpet Concerto in E-flat*, and Eugene Bozza's *Rustiques*.

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DEDICATION

To my parents, Stan and Penny Walczyk, for their unending love and support in my love of music and pursuit of education.

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CHAPTER 1

INTRODUCTION

The following research is intended to accompany the musical selections of the author's graduate recital. The music has been carefully chosen to highlight several musical eras. Biographical information on each composer is provided to further understand the historical context of each selection. Information about the evolution of the trumpet is included in an attempt to give historical context that helps understand how and why these pieces were made possible. An analysis of each piece is provided to help understand the form as well as harmonic and melodic content. Performance considerations are offered to identify the performance and pedagogical considerations that each piece may possess. Although *Sonata in D, G.1* and *Trumpet Concerto in E-flat* are both compositions for string orchestra and trumpet, the analyses refer to the piano arrangements used for the author's performance. Since there are so many cadenza-like sections in *Rustiques*, it is difficult to refer to measure numbers for analysis. Because of this, the author will refer to passages by page number and the system on which any figure is located in the trumpet part.

Historical Context of the Trumpet

Instruments played through the vibration of the lips into a resonator have existed for thousands of years. Before developing a truly man-made instrument, humans have used naturally occurring items such as conch shells, bamboo, hollowed out branches, and animal horns as a medium for amplifying sounds. The earliest reference of human manufactured instruments resembling the trumpet can be found in the epic *The Battle of Gilgamesh*.[1] Taking place in 2500

[1] John Wallace and Alexander McGrattan, *The Trumpet* (New Haven, CT: Yale University press, 2011), 6.

BC, the trumpet was used as communication for Gilgamesh's army and was seen as a symbol of power and triumph. Further evidence of a trumpet-like instrument is the Isaeli *shofar*, a hollowed-out ram's horn. This instrument has been "played across the world in an uninterrupted tradition of almost five thousand years."[2] This tradition of *shofar* playing provides a glimpse into the beginnings of early trumpet playing.

More examples of early trumpets come from ancient Egypt. Two trumpets dating back to 1324 BC were found in King Tutankhamun's tomb. The engravings found on the metal suggest religious connections to the role of the trumpet. Finding trumpets in such an important historical figure's belongings further suggests that the instrument was seen as a sign of power as it was in the epic of Gilgamesh. Celtic history also provides evidence of metal work being used to fashion trumpets out of brass, many of which have been found in modern day Ireland.[3] Stories and archeological evidence confirm the fabrication and use of trumpets in the Greco-Roman empires. Most notably, the Greek cynic Diogenes was a celebrated trumpeter of the time.[4] There are many more instances of early trumpets around the world, but the design and principle of the instrument remained relatively unchanged until the Baroque era.

The evolutionary development of the trumpet is the result of the common practices of musical ensembles, the development of instrumental music, and technological advances. Since metal work, particularly brass, improved over several thousand years, the tools and techniques to make instruments became much more precise, allowing the trumpet's intonation and articulation

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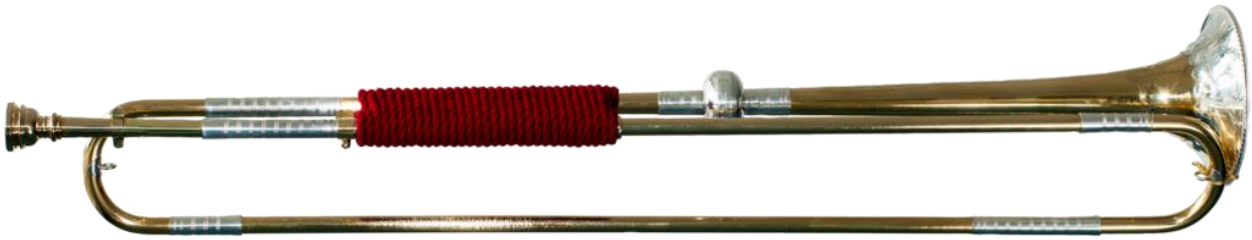
[2] Wallace and McGrattan, *The Trumpet* (New Haven, CT: Yale University press, 2011), 6.

[3] Ibid., 13.

[4] Ibid., 20.

to be more accurate. As Don Smithers states in his book *The History of the Baroque Trumpet Before 1721*, "the Baroque or natural trumpet was usually a metal tube between seven and eight feet in length, in two distinct sections." [5] The first section is comprised of a cylindrical tube, and the second section gradually opens up to the bell. These two sections were separated by a wooden block and bound together by some type of fabric or rope (see fig. 1).

Figure 1. Natural Trumpet.[6]



The natural trumpet, lacking any holes, keys, or valves, is able to produce only the pitches that fall in the harmonic series (see fig. 2). Because of this, the writing for the instrument was rather limited and required great skill to play accurately. The development of different crooks for different keys offered the trumpet more opportunities to play in larger ensembles and to be featured as a solo instrument rather than just ceremonial use.

[5] Don L. Smithers, *The Music and History of the Baroque Trumpet Before 1721* (Southern Illinois University Press, 1988), 22.

[6] The Baroque Trumpet Shop. "Egger Natural Trumpet," Accessed January 10, 2019. https://www.baroquetrumpet.com/products/egger-natural-trumpet.

CHAPTER 2

SONATA IN D, G.1 BY GIUSEPPE TORELLI

Biographical information

Giuseppe Torelli (1658-1709) was born in Verona, Italy, and is a renowned composer of the Baroque era. It is unclear if he received any formal training in music as a child, but there are records of him performing on the violin as early as 1676. Torelli studied composition with Giacomo Perti before being hired as a violin player for the *Cappella Musicale di San Petronio* in Bologna in 1686. Holding this position for nine years, Torelli contributed a significant amount of compositions for the orchestra. Specifically, he mastered composing in *sonate, sinfonia,* and *concerti* forms for strings, and perhaps most notably, one or multiple trumpets. When the *San Petronio* orchestra was disbanded in 1695, Torelli went to join a former student in Ansbach, Germany and was appointed Concert Master for the Margrave of Brandenburg in 1698. During his time there, Torelli played violin and occasionally conducted the orchestra.

Torelli left Ansbach to go to Vienna in 1699. His time in Vienna was brief, and after seeking approval from his employer in Ansbach, he returned to Bologna. This return is thought to be based on his "…cursed hypochondria and melancholy…," of which are never mentioned again in the historical literature for the remainder of his life.[7] After returning to Bologna in 1701, Torelli was again hired by the revived *cappella musicale di San Petronio,* directed by his former teacher Perti. Because of this relationship his employment was on a per service basis, allowing him to continue to pursue additional composition and performance opportunities. He lived the rest of his days in Bologna, passing on February 8, 1709.

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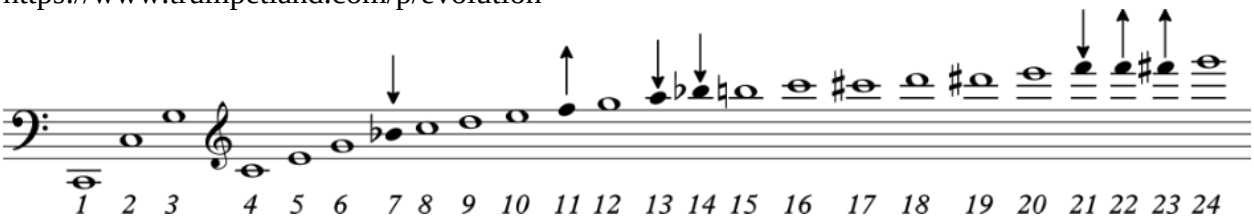
[7] Anne Schnoebelen, "Torelli, Giuseppe," *Grove Music Online,* accessed October 11, 2018, https://doiorg.proxy.lib.siu.edu/10.1093/gmo /9781561592630.article.28161.

Historical Context

The aforementioned natural trumpet was only able to play notes that fell within the harmonic series (see fig. 2). Figure 2 uses C as the fundamental, but the interval content remains the same regardless of what key the trumpet is in. As string players tend to favor sharp keys based on the tuning of their strings, most surviving repertoire including the trumpet is either in the key of A, C, or D Major. Torelli seems to have favored D, as most of his *concerti* and *sonate* for trumpet are written in D Major.

Figure 2. Harmonic Series. Image from "The Evolution of Trumpet," accessed January 12, 2019, https://www.trumpetland.com/p/evolution



Torelli composed *Sonata in D, G. 1* in 1690 during his first period of employment with the Bolognese *cappella musicale*. Trumpeter Giovanni Pellegrino Brandi is who "the trumpet sonatas by Francheschini, Torelli, and Perti," through evidence of payroll records.[8]

Torelli made significant contributions to the string repertoire of the time but is now most renowned for two accomplishments: his role in establishing, and mastering, the sonata form, and his writing for the trumpet. Writing over thirty-five works featuring the trumpet, Torelli aided in the exposure for trumpet as an instrument capable of as much artistry as strings or woodwinds. Many of Torelli's works were not published until after his death, which is common for composers in this period due to lack of or limited access to printing technology. Trumpeters

[8] Anne Schnoebelen, "Performance Practices at San Petronio in the Baroque," *Acta Musicologica* 41, no. 1/2 (1969): 37-55. doi:10.2307/932373, accessed January 12, 2019, https://www.jstor.org/stable/932373.

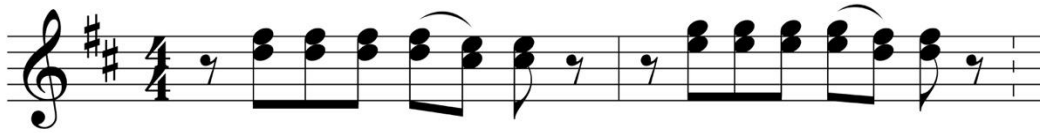
everywhere owe much of the development of the instrument to Torelli's copious and exquisite compositions.

Analysis

Sonata in D, G.1 follows the standard *sonata da chiesa*, or church sonata, form of the Baroque. This form consists of four movements: slow, fast, slow, fast. This change of tempos allows the performer to display their ability to play beautiful flowing lines at slow tempi, as well as the rhythmic driving melodies in faster movements. The *sonata da chiesa* allows the composer to show their ability to write in several different forms for each movement while still maintaining continuity in the piece as a whole. The standardization of the *sonata da chiesa* is attributed to Torelli as his compositions, such as *Sonata G.1*, are prime examples of the musical possibilities available in this form.

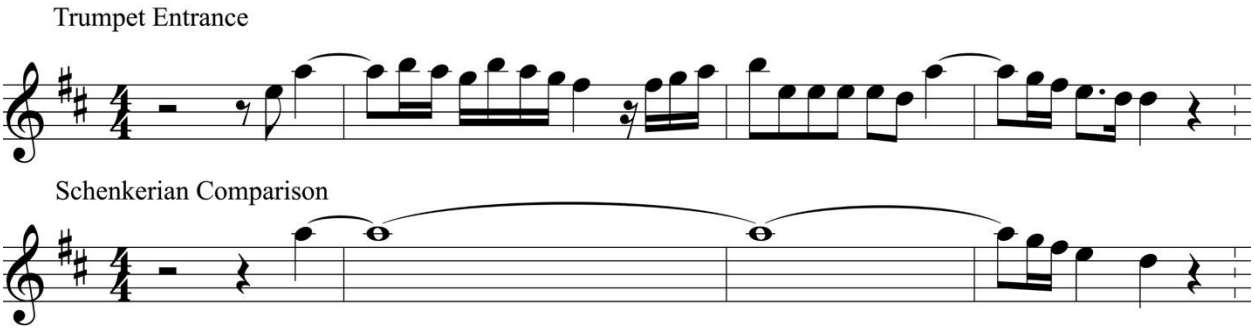
The first movement is marked *andante* and is in sonata form. The *andante* movement features the performer's ability to play *legato* while performing a large range of dynamics. This characteristic is often described as *cantabile*, as it emulates lyrical writing of singing. The piano enters with the melody shown in figure 3. The use of repeated notes into a 6-5 and 4-3 suspension and resolution is a consistent motive found throughout the movement with several variations, in both the piano and trumpet parts. The piano briefly tonicizes A major through the use of a secondary dominant cadence immediately before the trumpet entrance. This marks the end of the of the A section.

Figure 3. Torelli, Mvt. 1 mm. 1-2, piano entrance.



The trumpet begins the B section in m. 5 with an eighth-note pickup to beat four, with a leap of a perfect fourth from E to A, which further confirms the brief A major tonicization previously heard in the piano. This line uses largely all step-wise motion, with a few exceptions. While the leaps that are present are certainty pleasing to the ear, they are simply Torelli masterfully decorating the motion from scale degree five to one. This can be shown with a Shenkerian approach of both the small-scale phrases as well as the large-scale phrasing of the movement (see fig. 4). Approaching the melody in this way allows the performer to focus on directing the phrases to the cadential points rather than getting caught up in ornamentations or faster passages.

Figure 4. Torelli Mvt. 1, (mm. 5-8), Trumpet entrance with Schenkerian comparison.



The development section begins on beat four of m. 8. This is supported by the movement through several key areas while including thematic material from both the A and B sections. The recapitulation occurs in m. 19 and includes a thematic variation in the trumpet part. There is a perfect authentic cadence in mm. 29-30, a brief cadenza from the trumpet, then two measures of closing material in the piano accompaniment.

The second movement is marked *allegro* and is a fugue. As Edward Tarr states, “The fugued subject of the second movement was not an original invention of Torelli’s but was

popular with many composers."[9] This fugue illustrates Torelli's ability to develop and synchronize multiple variations of the statement while maintaining clear phrases. There is a total of five iterations of the original statement in the trumpet and seventeen in the piano accompaniment. All iterations are either the statement in the original key or at the fifth. The melody also offers opportunities for ornamentation appropriate of the Baroque style.

The third movement is marked *grave* and does not include the trumpet; this is typical of a third movement of a Baroque era trumpet sonata. As Edward Tarr states, this movement is in the following form: "Ritornello, Solo 1, Ritornello (first half), Solo 2, Ritornello (second half), Solos 3-4 (very short), Ritornello (second half), reiterated final cadence."[10]

The fourth and final movement is marked *allegro*. Torelli showcases a three-measure ostinato in the orchestra part, restating a modulating melody in the trumpet and orchestra, with several measures of connecting material throughout. The many repetitions offer opportunity for additional ornamentation each time, culminating in a final imperfect authentic cadence in D major.

Performance Considerations

Although *Sonata in D* was written for the natural trumpet, there are several options for instrument selection in a modern-day performance. This particular edition comes with a D trumpet and B-flat trumpet part, as well as a piano reduction and basso continuo realization. The author has opted to perform the D trumpet part on an A piccolo trumpet. This requires the performer to transpose the written music, and there are multiple choices for this: up a fourth,

[9] Giussepe Torelli, *Sonata in D, G.1*, edited by Edward H. Tarr and Robert P. Block, Wiesbaden: Breitkopf & Härtel, 1973.

[10] Ibid.

down a fifth and up an octave. This choice is common practice in nearly all contemporary performances of baroque music.

Although the transposition may present a challenge at first, the A piccolo trumpet allows the performer to play in the key of F major, a very comfortable key in which to play. This aids in both endurance and accuracy, as well the addition of appropriate ornamentations.

The accompaniment chosen is the piano reduction provided in this edition, rather than the original scoring for strings. This is quite common practice, as this makes the music much more accessible to perform. All trills are performed in the Baroque style of approaching from the top note. Although the trumpet is not included in the third movement, as is typical of a Baroque sonata, the entire movement is played both for continuity of the piece, as well as a brief rest for the performer.

CHAPTER 3

CONCERTO IN E-FLAT BY JOHANN NEPOMUK HUMMEL

Biographical Information

Johann Nepomuk Hummel, one of the greatest composers of the Classical era, was born on November 14, 1778 in Pressburg, Hungary. Joseph Hummel, his father and first music instructor, helped Johann begin his performing career on piano by the age of seven. Mozart recognized young Hummel's talent, taking him as his student free of charge. After becoming well-known for his performance skills at the age of ten, Hummel and his father toured Europe from 1788 through 1793. This tour was well recorded in Hummel's diary and suggests he played in over twenty-five major European cities. During this time, at only the age of twelve, he taught piano lessons to help finance the trip.

After returning to Vienna at the end of the tour, he began studying composition and music philosophy from Albrechtsberger, Salieri, and Haydn. Over the span of a decade, Hummel was an extremely active teacher and composer, competing with Beethoven for recognition. By 1803, Hummel's reputation earned him several promising positions including *Kapellmeister* for the Esterházy family in Eisenstadt, replacing Haydn during his London residency. In 1808, Hummel was terminated from his position due to his constant musical activities in Vienna. After a brief reinstatement, he officially lost the post in 1811; however, his activities in Vienna were extremely successful, securing him a strong rapport within the Viennese music community.

Upon moving to Vienna in 1813, Hummel married soprano Elisabeth Röckel. His move to Vienna resulted in increased competition and tension between himself and Beethoven. Although their relationship was sometimes extremely intense, they remained friends for life. With the addition of two sons, Hummel was forced to find more stable employment other than

soley performing. He accepted the position of *Kapellmeister* in Stuttgart, Germany in 1816. This position was merely a three-year sojourn, as Hummel was displeased. In 1819, he accepted the position of *Kapellmeister* in Weimar, where he remained until his death.

His career in Weimar was extremely successful. Due to the flexibility of his assignment, Hummel was able to focus on conducting theater. German writer Johann Goethe introduced Hummel to many important people in the region, which resulted in enhancing his reputation throughout Europe. His excellence in the theater was not the only aspect of the position of *Kapellmeister* for which Hummel became renowned. Hummel toiled to create an improved working environment for his orchestra musicians by regularly organizing and promoting fundraising concerts.

A three-month annual leave in Weimar allowed Hummel to continue to perform concert tours. These travels led him to meet Franz Schubert, who subsequently dedicated several works to Hummel. By 1831, the emergence of Paganini began to overshadow Hummel's notoriety. After several more tours, Hummel became ill, passing on October 17, 1837 in Weimar.

Historical Context

The trumpet of the Baroque era developed further as the instrument became more popular. Although some records might indicate earlier iterations, the first variable pitch trumpet was designed with a slide. This is referred to as "the single-slide trumpet," or *Zugtrompete*.[11] The slide was located on the first yard on the trumpet and the player "could vary the length of the instrument sufficiently to produce an almost complete chromatic scale from the middle to the

[11] Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721*, Carbondale (Southern Illinois University Press, 1988), 27.

upper registers."[12] This design was cumbersome, as the player had to move the entire instrument connected to an internal sliding lead pipe to change pitch, rather than a trombone-like slide. Records of a surviving *Zugtrompete* date the instrument to 1651, made by Hans Veit in Naumburg, Germany.[13] The *Türmer horn* or "flat trumpet" is a potential predecessor to the *Zugtrompete*, but the lack of surviving artifacts makes comparing the two nearly impossible.

Another method of pitch variation came from hand-stopping the instrument, a technique that became common practice for the French horn. This was employed on the *Jägertrompete*, a trumpet designed more like a horn rather than the usual bell-front configuration. Although it allowed for stronger tuning, this was a rather basic method of pitch variation. *Jägertrompete* was used during Bach's time, and is famous for its' appearance in the portrait of Gottfried Reiche, Bach's resident trumpet player in Leipzig. This instrument was soon surpassed by the *clarino*.

The *clarino* came from the development of tone holes on the trumpet. These aided in the agility of the instrument but presented several problems. For one, the holes were fixed on the instrument, so the precise placement was crucial in order to produce the desired tones in tune; second, because of this fixed placement trumpeters were unable to utilize the tone holes if using a different tuning crook.[14]

Hummel's appointment in Eisenstadt resulted in the *Concerto in E Major* (now mostly performed in E-flat), for the Esterházy's 1804 New Year's party. There is also clear indication on the surviving autograph manuscript of the *Concerto* that Hummel dedicated the piece to

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[12] Don L. Smithers, *The Music and History of the Baroque Trumpet before 1721* (Southern Illinois University Press, 1988), 27.

[13] Ibid., 27.

[14] Ibid., 30.

Anton Weidinger, resident trumpeter for the Esterhazy family, to be performed on his infamous keyed trumpet, or *Klappentrompete*.[15] This instrument is believed to be invented in 1796, the same year Franz Joseph Hadyn composed his *Concerto in E-Flat Major*, also written for Weidinger.[16] "The keyed trumpet is generally about 40 centimeters long (15 ¾ inches), [with] … two double bends, and is held in a horizontal plane."[17] The use of keys to open tone holes allowed for easier placement of the hands for the player. The keyed trumpet employed between four and six keys which were used individually, not in combination. The addition of keys and the shortened length of the trumpet resulted in a softer tone than the natural trumpet.

Based on modern day attempts to replicate the keyed trumpet, "the E-flat trumpet used for modern performances … does not come close to the tone of the keyed trumpet for which the concerto was written."[18] According to Dhalvquist, a flugelhorn comes closest to the tone quality. Although this is true, nearly all modern performances are played on the modern E-flat trumpet.

Analysis

The form of *Concerto in E-flat* follows the typical construction of a Classical period concerto containing three movements. The first movement is marked *allegro con spirito* and is in sonata allegro form. This movement contains a double exposition, a compositional technique used by his former teacher, Mozart, e.g., Mozart's Piano Concerto No. 23, written in 1786 while Hummel was taking lessons with Mozart. The piano gives the original statement of the theme.

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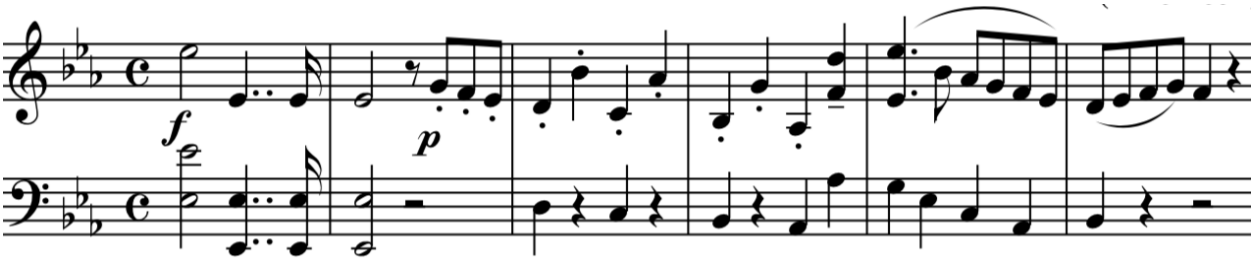
[15] Johann Nepomuk Hummel, edited by David Hickman, *Concerto in E-flat Major*, Chandler, AZ: Hickman Music Editions, 2005.

[16] Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (Nashville, TN: Brass Press, 1975), 1.

[17] Ibid., 3.

[18] Ibid., 3.

Figure 5. Hummel Mvt. 1, Piano Statement of Melody.



After a modulatory section to the dominant key of B-flat major, there is half cadence in the original key, leading to the B section in m. 42. This section briefly modulates to F minor and returns to E-flat major before the closing section (m. 54-66).

The trumpet then begins the second exposition with a triplet arpeggio leading up to the first note of the first theme. There is a new theme stated in the trumpet in m. 73.
The transition begins in m. 84, rehearsal C in Hickman's edition, and moves through several keys, leading to the dominant key of B-flat major for the second theme, which occurs after a thirty-measure closing section. Measure 170 marks the beginning of the development. During this section, there are multiple reiterations of old thematic material in several new keys, such as that seen in figure 6, and leads to the recapitulation in m. 211, rehearsal letter I. The trumpet concludes on a trill over the perfect authentic cadence in m. 299 and the piano continues with the closing section.

The second movement is marked *andante* and is in five-part song form: ABAB Coda. The first section begins in A-flat minor and is marked in 4/4 time. The piano plays constant triplet eighth notes underneath the duple melody in the trumpet. This bi-rhythmic quality is a unique component of this movement. The piano moves through several secondary dominant chords, with the bass line reinforcing most of the chromatic alterations. This results in an absence of any real key center until the next section. This key change is approached by an

authentic cadence in the relative major key of C-flat major.

The C-flat major begins with an ascending arpeggio in the trumpet reminiscent of the initial entrance in the first movement, while the piano continues the triplet pattern. The trumpet finally joins the triplets in m. 16 with an ascending scale and a chromatic lower neighbor note leading to scale degree three. A trill and mordent moving to the tonic over an authentic cadence concludes this section. It is then followed by three measures of closing material in the piano.

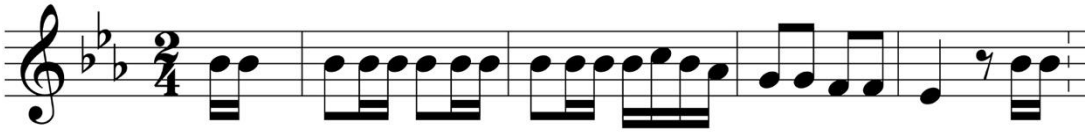
The third section returns to the key of A-flat minor and, as is typical of song form, contains similar thematic material to the first section. Measures 32-37 are a variation of mm. 3-8 of the opening A section. The pickup to m. 38 is a decorated version of m. 9-12, but this time resolving to the new key of A-flat major rather than C-flat major as in the original A section. This variation in key helps sets up the third movement, which will be discussed later.

The B section returns in a new key yet still contains similar material and is masterfully decorated with significant ornamentation. Measure 47 is repeated material from m. 20 and leads to the cadence in m. 52-53. This is approached by descending scalar passage rather than the ascending chromatic scale in the original B section.

The fifth and final section of the second movement is a coda which leads directly to the third movement. The trumpet lines are simply ascending scalar patterns that are repeated with variation leading to the tonic in m. 63. The material in the accompaniment tonicizes the key of E-flat major through the use of several secondary dominant chords ending on a half cadence in m. 71. The unison B-flat in the piano sets up the attacca trumpet entrance of the third movement. This creates a seamless transition and is a testament to Hummel's compositional prowess.

The third movement is in rondo form: ABACABA Coda. The trumpet begins by stating the theme as shown in figure 6. This highly articulate rhythm becomes a motive throughout

Figure 6. Hummel Mvt. 3, Trumpet Entrance.



the entire movement. The A section ends in m. 19 and is followed by a secondary theme that occurs after every iteration of the A section. This theme ends in m. 32. The trumpet begins the B section with a descending arpeggio in the dominant key of B-flat followed by an ascending B-flat major scale. This scale helps solidify the move to the dominant in the B section. The B section continues with the scalar motive with many variations and begins adding in chromatic scales, which were meant to show off the capabilities of the keyed trumpet. The trumpet then repeats a quickly articulated B-flat in m. 63 and transitions back to the A section in m. 68. The secondary theme mentioned earlier is repeated again from m. 87-98.

The C section moves to the parallel minor key of E-flat minor. The trumpet begins with an ascending arpeggio in the tonic key with the accompaniment maintaining constant eighth notes. The trumpet then repeats a similar pattern, this time on the III chord, and follows with a descending line decorated with upper-neighbor notes leading down to scale degree three. After a brief rest, the trumpet enters again with two measures of a tonic arpeggio in the relative major key of G-flat major, followed by two measures of a V^6_5 arpeggio, leading back to G-flat. After a brief tonicization in B-flat, the main theme of the C section returns in m. 131. The C section is riddled with variations of technical material for the trumpet, outlining the cadential harmonies from mm. 149-155.

After several measures of transitional material, the trumpet leads into the return of A with a repeat of the thematic material into m. 166. Although the original A theme is not stated, this section returns to the original key of E-flat. Because of the absence of the original theme, this

section functions more as a coda than an exact re-statement of A. The trumpet part contains many technical passages with turns, trills, and quickly articulated passages that are designed to showcase the agility of the performer. The accompaniment then repeats the secondary theme from the A section and the trumpet finishes the concerto by outlining the authentic cadence in unison with the accompaniment.

Performance Considerations

Although this trumpet concerto is originally written in E Major, the modern trumpeter is hard-pressed to find an instrument of quality in this key. The modern E-Flat trumpet has become a common instrument in both solo and orchestral performances and consequently resulted in this work's transposition down one half-step to E-Flat. Playing in the original key of E Major is favored by orchestral accompaniment, as it falls on the open tunings of string instruments. E-Flat is preferable for most trumpet players as it is much more accessible to play on either an E-flat or B-flat trumpet. The performer has chosen to perform the piece in E-Flat, in order to put the E-flat trumpet in the desirable key of C Major.

The tempi chosen are largely based on studies of multiple recordings, as well as a chart provided in Elisa Koehler's article "In Search of Hummel" from the January 2003 edition of the International Trumpet Guild Journal. All tempi are referred to as quarter note receiving the beat. The first movement is taken at 136 beats per minute. The second movement is taken slightly faster than most recordings at 74 beats per minute. The third movement is taken at 138 beats per minute. Although Hummel's marking of *rondo* for this movement suggests it might be taken slower than the first, the author has chosen to use the same tempo.[19] This adds to the high energy

[19] Elisa Kohler, "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," ITG Journal, January 2003, 9.

feel of the piece, showcasing the technical ability of the performer without going too fast and sacrificing accuracy.

The original manuscript leaves the performer with many questions regarding interpretation of ornamentation, tempi, and alternate melodies. Perhaps the most debated content other than the choice of key is the "wavy line." The beginning of the second movement contains a wavy line over the E-flat trumpet's written third-space C. According to Hummel's piano treatise of 1828, "These notes are to be trilled throughout the whole duration. However, they should not be confused with proper trills."[20] This information is still trivial, as "Edward Tarr cites evidence from contemporary woodwind treatises that such signs probably indicate a fingered tremolo … which would have been easily managed by a keyed trumpet."[21] Since Hummel wrote the concerto twenty-five years before the piano treatise, which was written for piano only, it is impossible to reach a decision purely based on this information. The performer has chosen to treat the marking as an upper-neighbor-note trill followed by a turn immediately before the next note. This same marking used in the third movement has been interpreted as an upper neighbor note grace note before the beat for the majority of the notes with a slight variation in the middle of the phrase to add variety. On notes of shorter duration than a quarter note, the author treats the "wavy line" as either an upper-neighbor-note before the beat or a mordent beginning on the principal note.

There are several other ornaments used in the original manuscript, such as trills and turns. In his piano treatise, Hummel advocates that "…main note trills that begin on the principal note,

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[20] Johann Nepomuk Hummel, Edited by David Hickman, *Concerto in E-flat Major* (Chandler, AZ: Hickman Music Editions, 2005).

[21] Elisa Kohler, "In Search of Hummel: Perspectives on the Trumpet Concerto of 1803," (ITG Journal, January 2003), 10.

rather than the note above, unless printed grace notes preceding the principal note directed otherwise."[22] Again, since this was strictly for piano, the author has chosen to treat all trills on notes with a longer duration than a quarter note as in the Torelli: approached from above. Hickman has clearly considered these rules written by Hummel, and meticulously distinguished any other ambiguous markings consistently throughout his edition. Hickman also clarifies some of these particular markings in his editor's notes. Some of the dynamic markings, however, have been altered by the author in an attempt to create more musical lines, as well as to provide listeners with a unique interpretation. This edition is also available for PDF download for easy access.

[22] Elisa Kohler, *In Search of Hummel: Perspectives on the Trumpet Concerto of 1803* (ITG Journal, January 2003), 9.

CHAPTER 4

RUSTIQUE BY EUGENE BOZZA

Biography

Considering his numerous and exceptional compositions, there is surprisingly little information available about Eguene Bozza's life. Bozza was born in Nice, France on April 4, 1905, and began studying piano, violin, and solfege at the Royal Conservatory of Saint Cecilia in Rome in 1916. Bozza graduated three years later with a Professor of Violin Diploma.[23] He then studied violin with Edouard Nadaud at the Paris Conservatory from 1922 to 1924. After several years of touring as a violinist, he returned to Paris to study conducting with Henri Rabaud and then composition with Henri Büsser. After several years in Rome, "Bozza returned to Paris in 1939 to accept the position of *chef d'orhcestre* for the *Opéra comique*."[24] He then assumed the position of director of the *École National de Musique* in Valenciennes in 1950. Between 1940 and his retirement, Bozza composed hundreds of works, primarily for wind instruments, most notably over twenty compositions for the saxophone as both a solo and ensemble instrument. His most popular works for the trumpet are *Caprice No. 1* (1943), *Badinage* (1950), *Rustiques* (1955), and *Lied* (1976). He died on September 28, 1991 in Valenciennes, France.

Historical Context

The keyed trumpet, although a great innovation in chromaticising the trumpet, was not used for very long. This is due to criticism of the "inferior tone quality of the newer

[23] Lois Kuyper-Rushing, "Reassessing Eugéne Bozza: Discovers in the Bibliothéque Municipale de Valenciennes Archive," *Notes* 69, no. 4 (June 2013): 707.

[24] Ibid., 708.

instruments."[25] It is worth noting that the use of keys was also employed on the keyed bugle. As mentioned before, the use of hand-stopping was used as another attempt to chromaticize the trumpet but was not as accurate as the next technological achievement: the invention of valves. "The impetus for expanding the effective playing range of the trumpet into the middle and lower registers seems to have come primarily from the military bands," since playing outdoors required more volume.[26] The first record of a valved trumpet is 1806. The valve went through many different evolutions such as the Stoelzel box valve, *Berliner-Pumpe,* swivel valve, and the *Périnet* valve. The *Périnet* valve, which has also gone through several improvements since its invention by François Périnet in 1839, is the design used on modern trumpets.[27]

The development of precise valves and valve systems made the cornet and trumpet able to play complete chromatic scales with accurate intonation and therefore, expanded the capabilities of the instruments. These advancements have made modern trumpet repertoire such as *Rustiques* possible.

Analysis

Rustiques contains many elements typical of Bozza's writing and is an exciting piece of quality trumpet literature. The title *Rustiques* suggests that this work should portray the trumpet in the rustic French countryside. This is achieved via the cadenza-like sections, and the upbeat *giocoso*, or playful melody, in the middle of the work.

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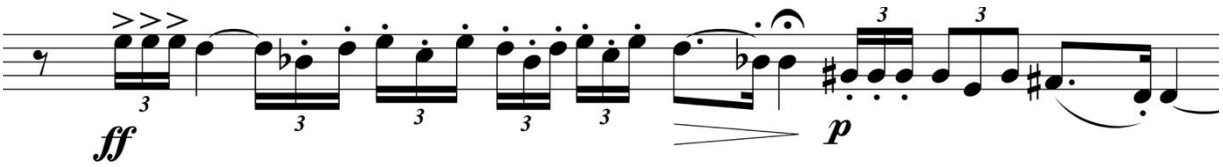
[25] Richard Berkemeier, "The History and Music of the Orchestral Trumpet of the Nineteenth Century." *International Trumpet Guild Journal* 9, no. 3. pg. 25.

[26] Ibid., 27.

[27] Philip Bate, "The Trumpet and Trombone: An Outline of Their History, Development, and Construction," 2nd ed. London: New York: E. Benn: W.W. Notron, 1978, 168.

This work is a multi-sectional composition. The opening section is cadenza-like, featuring many unaccompanied trumpet lines. It is also worth mentioning the motif shown

Figure 7. Bozza, Caprice Motif.



in Figure 7 is an embellished quote from several of Bozza's other works such as *Caprice*, and is presented twice, first starting on E, then on G-sharp, both based on a whole tone scale. This leads into the *Andantino* section, which is the first section played in a consistent tempo.

The *andantino* section is in E-flat minor and begins with the piano playing a two-measure introduction. The quarter note pulse in the piano is constant for the entire *andantino* section. The trumpet melody uses conjunct motion, with only a few leaps merely decorating to the scalar line. The triplet turn motive in the trumpet is a highly decorated B-flat dominant seventh chord, which is reminiscent of the aforementioned B-flat triad outlined in the first section. The phrase beginning on page two of the trumpet part is a variation of the theme stated in the beginning of the *andantino* section and ends with the triplet figure previously mentioned transposed down one half-step.

The following cadenza-like section is all variations of previously stated material, including the opening motif of leaps of fourths and fifths, descend scalar patterns, and whole tone segments. The original *andantino* theme returns in the original key of E-flat minor. The piano then states transitional material leading into the *allegro* section.

The *allegro* section is marked in 6/8 and is now in F Major. The piano begins with a statement of the new twelve measure theme. This theme is based on the F pentatonic scale. This melody is repeated by the trumpet and is followed by a phrase extension. The next section is

highly chromatic and uses several rhythmic ideas from the theme to maintain the jaunty 6/8 feel. The chromatic passages are traded back and forth by the piano and trumpet several times.

The piano then states the new theme in the left hand, which is now marked in 2/4 while everything else remains in 6/8. The trumpet material here is light accompaniment to the piano melody and is designed to showcase technical prowess of the trumpeter at the soft dynamic. At the *meno vivo* section, the trumpet restates the theme from the previous phrase in the piano, transposed up a minor third, now appearing in A Major. The *a tempo* section acts as a written-out codetta leading to the cadenza.

The cadenza begins clearly still in F Major, containing the original theme of the *Allegro* section followed by an ascending scale. Following the *vivo* marking, the trumpet states a whole-tone pattern transposed several times which is then repeated down on octave after the fermata. This pattern and motive are reminiscent of the opening motif from *Caprice*. This leads into the *meno vivo* section, which moves through many different keys, and contains difficult sixteenth note passages for the trumpet that follow no exact pattern. This phrase is more marked by the contour of each measure rather than exact transpositions or interval content. The last nine measures of the piece are the coda, where the piano states the theme one last time. The trumpet plays a quickly articulated fanfare containing the fourths and fifths seen in the opening motif, followed by a rapid chromatic scale leading to B-flat, and a clear V-I cadence in the piano.

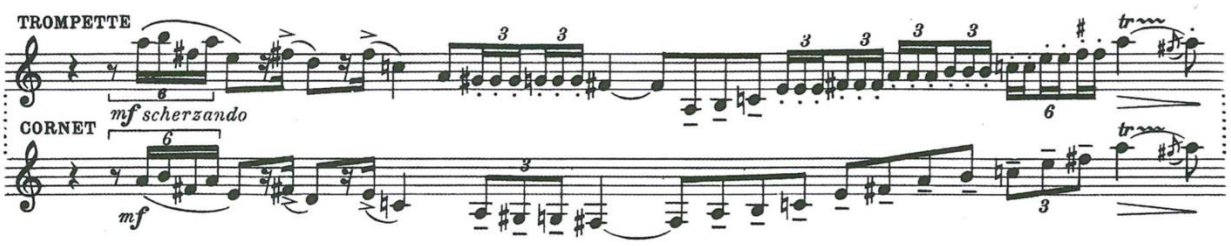
Performance Considerations

The only available edition of *Rustiques* for trumpet and piano is from Alphonse Leduc *Editions Musicales*. This edition comes with the piano score, a C trumpet part, and a part for either cornet or trumpet in B-flat. The piano score contains the B-flat trumpet pitches. There is also an arrangement of this work for trumpet and band, arranged by Arthur D. Katterjohn, as

well as a brass quintet and solo trumpet, arranged by David Marlatt, available from Eighth Note Publications.

The B-flat part contains one optional line on page one specifically differentiating between trumpet and cornet (see fig. 8). There is a misprint in the top line, the eighth note of the phrase

Figure 8. Bozza, B-flat optional line. Bozza, *Rustiques*, pg. 1 system 6 and 7.



should be an E-natural, not an F-sharp. The only other optional part is in both the B-flat and C parts on the fifth line of the last page. This work is in a comfortable key on both B-flat and C trumpet. The author has chosen to use a C trumpet, as the responsiveness of this instrument compared to a B-flat trumpet is desirable, especially at the end of a recital.

The cadenza-like section at the beginning leaves room for personal interpretation from the performer. To come to a final decision of phrasing, the author listened to several reputable recordings of the piece, including Wynton Marsalis, Charlie Porter's first place performance from the 1998 National Trumpet Competition, and Ole Edvard Antonsen.

The opening trumpet entrance is a treacherous passage, as it is marked slurred and is played with the same fingering (lip slur). To avoid difficulty, it is prudent to lightly tongue each note of the triplet sixteenth notes. This approach can be used any time this figure appears but is not as necessary for the later iterations since they do not contain lip slurs. Considerations must be made to synchronize with the piano entrances, particularly the first time where piano and trumpet play together on the pickup triplet sixteenth notes on the fifth system of page one. The trumpeter must cue the pianist to enter on the "downbeat" of the next "measure," however, the piano rolls a

chord and sustains, so a completely precise entrance is not of utmost importance. The trumpeter must wait for the piano to play the beginning of the next system before entering with the tritone figure, as well as after the fermata on the sixth system before playing the *schenzando* figure.

The section marked at quarter note equals 66 beats per minute is largely in time but is marked *espressivo*. This indication allows for slight rubato, but nothing excessive. The C trumpet part does not contain the breath mark indicated in both the score and B-flat part between the first 2/4 and 4/4 measures on the last system of the first page and should be marked in. For the muted section on page two, one should consider carefully what mute to use to allow for ease of playing.

The section marked *a piacere* on the third system of page two should be cued by the trumpeter, as the trumpet part enters after the beat one and three entrances in the piano. The trumpet should then communicate with the accompanist for the next entrance on the second "measure" of the fourth system. When the *andantino* melody returns in the second "measure" of the fifth system, the author has chosen to take a breath before starting that new phrase. This helps both prepare for the long phrase that follows, as well as helps with the phrasing of this section.

The allegro section may be tricky to count, as the piano plays a chord for only an eighth note before entering with the upper-neighbor note pickup. The trumpet melody can easily sound too detached if the performer clips the quarter notes on any large beat. It is imperative that the trumpeter plays full value quarter notes in 6/8 to maintain the direction of the phrase. The jaunty character of this melody stems from the light articulation rather than note length. All grace notes in the section are played on the beat and very quickly in an attempt to sound like a chirp of a bird to help paint the picture of a rustic French landscape.

The section that begins on the last two measures of the second system on page three, is marked *meno vivo* in both the score and B-flat part, but not the C trumpet part. There is an *a*

tempo marking on the last full beat of the last 6/8 measure on the third system. This is also not marked in the C trumpet part but is included in the B-flat part and score. The flutter tongue marking on the next system can also be achieved with a growl if a performer is unable to flutter tongue. The author uses a flutter tongue. The optional scalar line on the next system should be taken in order to add rhythmic excitement to the end of the phrase, however, it does suffice to simply play the original line.

The cadenza that follows contains an optional part on the sixth system in the C trumpet part and the piano score but is not marked on the B-flat part. In the score, it is marked *ossia Trp.*, which indicates that if this is performed on the cornet, this option should not be taken. The author has chosen to play the optional extension but has kept the option of not taking it in mind, in case endurance becomes an issue due to placement of the piece in the recital program.

The performer should start slowly on the seventh system to allow room for the *accel.* marked. The whole tone arpeggios should be taken at a tempo that ensures accuracy of articulation in both registers in which they occur. The end of the second descending chromatic scale (ninth system, first measure) should be shown by the trumpet to synchronize with the piano entrance on the downbeat of the *meno vivo* section.

This section should be carefully approached in order to set up the trumpet for accuracy through the difficult sixteenth note passage. The *animando* marking on the eleventh system indicates there should be an *accelerando* leading up to this marking, however, the performer could choose to continue to speed up if they possess the technical ability required to do so. The author suggests taking the continual *accelerando,* as it adds more excitement and energy to the end of the work.

The last line should be carefully approached, as the offset groupings of sixteenth notes in

the 6/8 measures can be difficult to keep in time. It is imperative that these be played in time, as the piano comes in on the last three measures playing every large beat. If both parts are played with rhythmic accuracy, it will result in an exciting ending to the piece.

CHAPTER 5

SONATA FOR TRUMPET BY GEORGE ANTHEIL

Biography

George Antheil, the self-proclaimed "bad boy of music," was an extremely active composer throughout his life. Antheil was born on July 8, 1900 in Trenton, New Jersey. He began studying piano with Ernest Bloch in New York City at the age of six. At sixteen, Antheil started taking composition lessons from Constantin von Sternberg in Philadelphia, then again with Bloch in New York. His lessons did not come free and Antheil needed to seek a patron. "With Sternberg's help he gained the support of Mary Louis Curtis Bok; although she disapproved of Antheil's music, she continued her financial assistance for the next 19 years."[28]

In 1922, Antheil moved to Berlin to gain exposure in European music circles. His studies resulted in several well received compositions, such as his *Second Piano Concerto* and a string quartet titled *Lithuanian Nights*.[29] His mechanistic style of driving rhythms and ambient textures caught the attention of such renowned composers as Igor Stravinsky, Eric Satie, and Darius Milhaud. His relationships lead him to move to Paris, where he befriended writers such as Ernest Hemingway, Jean Cocteau, and several others. Antheil's fame with the "machine music" culture soon ended due to ill-received performances of his infamous *Ballet mécanique* in both Paris and Carnegie Hall. Today, of course, this work is renowned for its innovation and original style. He subsequently moved to Vienna to work on writing for the opera but was considered quite average in this genre.

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[28] "George Antheil," Composer of the Month, *BBC Music Magazine*, June 2018, 61.

[29] Ibid., 62.

Antheil's strong desire to be famous lead to a drastic change in his compositional style. He began exploring the use of American folk music. This was quite successful in his *Fourth Symphony* and he continued with this compositional style thereafter. Due to the rise of Nazi Germany, Antheil moved back to America in 1936. He lived in Hollywood and was heavily involved in the film industry, writing over thirty film scores. This participation in film lead to the use of many romantic elements in his compositional style. In 1953, Antheil composed the *Sonata for Trumpet*, where this romantic element is highlighted in the singing melodies and sonorous harmonies of the second movement.

His musical endeavors did not stop him from studying other areas of interest, such as anatomy and other scientific topics. He even helped invent a system used by the US military to "protect[ing] radio-controlled torpedoes from enemy jamming."[30] Antheil passed away from a heart attack on February 12, 1959 in New York City.

Historical Context

Written only six years before his death (according to this publication), Antheil's compositional style in *Sonata for Trumpet* had evolved and matured quite drastically compared to his earlier works. There is some discrepancy in Thomas Stephen's album sleeve about when the piece was written. He claims the piece was written nine years before Antheil's death.[31] Many characteristics of his writing come from his heavy interest in Stravinsky's neo-classical works of the 1910s-1930s, as well as his involvement in the film industry. The neo-classical influence is especially prevalent in the fourth movement, where themes of the previous three movements are

[30] "George Antheil," Composer of the Month, *BBC Music Magazine*, June 2018, 66.

[31] Stevens, Thomas. "Thomas Stevens, Trumpet." Liner notes. *Crystal Records*. CD. Camas, WA. 1988.

juxtaposed in many different combinations. The aforementioned romantic qualities of the second movement are also displayed in his *Fourth* and *Fifth* symphonies. These two elements combined with his early interest in the mechanistic style are displayed quite clearly throughout the entirety of *Sonata for Trumpet*.

Analysis

The first movement is in sonata allegro form. Beginning with a marking of *allegretto*, the trumpet enters with the statement of theme one in mm. 1-3. Theme two is stated in the trumpet in mm. 4-7. After a brief rest, the trumpet restates theme two in mm. 12-15. The piano arpeggiates major triads in constant eighth notes throughout the entirety of the A section, which is indicative of the mechanistic characteristics of Antheil's compositional style. Measures 16-21 switch to duple meter with staccato eighth notes. This sudden and brief change of style foreshadows the development section starting at m. 42.

The B section begins in m. 42, and the trumpet states the theme three seen in mm. 23-25. Measures 26-32 contain theme four, which is the thematic material found in the beginning and end of the fourth movement. Measures 33-35 contain an inversion of the theme three, with a slight variation. The piano then repeats the transitional material from m. 16, which leads into the development in m. 42.

The development begins with "a clear reference to the trumpet variation of Benjamin Britten's *Young Person's Guide to the Orchestra*."[32] The triple meter returns in m. 61 and develops material from themes one and two through articulation and stark dynamic contrasts. In m. 81, the duple meter returns, and the tempo increases yet again. The driving sixteenth note

[32] Stevens, Thomas. "Thomas Stevens, Trumpet." Liner notes. *Crystal Records*. CD. Camas, WA. 1988.

patterns between the trumpet and piano are reminiscent of the mechanistic character of Antheil's earlier writing.

After a brief transition from mm. 94-98, the recapitulation states themes three and four from the B section rather than material from the A section. This choice is suggestive of the neo-classical influence on Antheil's writing. The trumpet presents a concert C acting as a pedal, with the piano playing converging C major scales leading to the final cadence of four octaves of C.

Movement two is marked *dolce-espressivo* and is in song form: ABA. The 3/4 time signature can be seen as foreshadowing of the 9/8 and 3/4 sections in the fourth movement. The trumpet states the first theme in mm. 1-4. This theme seems like a descending scalar pattern from the dominant to tonic pitches in F major, but m. 4 cadences unexpectedly on B Major, setting up the statement of theme two. The piano then plays theme two beginning in E minor in m. 13 but quickly leaves this tonal center through the use of heavy chromaticism. The trumpet states four variations of theme one in mm. 14-29.

In m. 30, the meter changes to 4/4 and is marked *poco piu mosso*. Measures 30-37 act as a transition to the B section, which begins in m. 38. This material is similar to the transition from mm. 16-21 in the first movement. The trumpet states theme three in m. 38 and is marked *subito piano* and *dolce*. This theme is a combination of theme one from the first movement and theme one from the beginning of the second movement.[33] There is a brief cadenza in mm. 50-53, which leads to the recapitulation in m. 54.

In m. 54, the trumpet states the original theme for four measures, then states the first four measures of theme two. After a brief return of the transitional material from mm. 32-34, the

[33] Mark Fenderson, "An Interpretive Analysis of George Antheil's Sonata for Trumpet and Piano" (DMA Dissertation, University of North Texas, 2009), 22.

trumpet enters with one final statement of the melody leading to the final three chords. These chords move from F major with an F-sharp in the trumpet, to a D major chord, then an A-flat augmented sixth chord on beat two of the final measure. The constant eighth notes from the first movement continue to appear in the piano during nearly the entire movement.

The third movement is in a pseudo rondo form and is labeled "*Scherzo*." A traditional rondo follows the form ABACABA; this movement is ABAACAB Coda, with transitional material between each section. The theme of the A section is stated in the trumpet from mm. 1-4. After a five-measure transition, the B section theme is stated from mm. 11-15. Measures 15-17 contain trumpet sixteenth note interjections over the piano variation of the B theme. Measure 18 marks the return of the A section theme for four measures, this time stated one whole step higher. Measures 22-24 contains similar transitional material to the previous transition in mm. 5-10. This transition continues from mm. 25-27 with a variation on the themes from both the first and second movements.

Measures 28-30 act as an introduction to the return of the A section in m. 31 by stating a variation of the A theme for one measure, then a return of the sixteenth-note transitional material previously seen. Measures 31-34 mark the return of the A theme. Measures 35-45 contain material that is characteristically different than anything from the previous sections and occurs exactly half-way through the piece. Because of this new material, this is marked as the C section. Measure 46 marks the return of the A section for four measures. Measures 50-55 contain the same transitional material as mm. 5-10 with the addition of the trumpet trills. The B section returns in m. 56, nearly identical to the original statement, but ends abruptly by immediately stating into the final variation of the A section in m. 60. The movement concludes with an elongated V-I cadence from m. 64 through the end of the movement.

The fourth movement is marked *allegretto* and does not follow any strict formal labeling. However, it does contain material drawn from all of the previous movements. This compositional technique is reminiscent of the neo-classical influence on Antheil's writing. The opening theme is recycled material from m. 26 in the first movement. This continues until m. 7 where the piano states an inversion of m. 33 from the first movement. This becomes the new theme in the trumpet and continues through m. 22. The first theme of the movement returns in mm. 23-29. A combination of the two themes occurs from mm. 30-34. Theme one returns from mm. 55-71, with a brief appearance of theme two material in mm. 62-63. Measures 72-76 are an extension leading into the new section.

This new section beginning in m. 77 is in duple meter and is completely different than any previous material. The piano part has a Copland-esque (similar to *Rodeo*) western character, which is indicative of Antheil's involvement in the film industry. This section continues until m. 105, leading to the return of the movement's opening theme. The piece concludes with the trumpet alone stating a variation of this theme.

Performance Considerations

Before discussing any musical content, the author feels it necessary to mention the follies of the only available publication of this work. Weintraub Music Company's editing of this work contains several deficiencies, e.g., page turns in the middle of phrases or even on the last note of a phrase, missing accidentals, and some notations that are clearly hand written rather than printed. On the last system of the first page, the *crescendo* is marked above the music rather than below due to poor spacing considerations between systems and can cause confusion upon first glance. On the second page of the first movement in the third and second to last system, there are hand written markings that are poorly copied onto this print. Similar printing errors are also

found in the second movement. If one wishes to perform this piece accurately, several copies must be made and careful comparison of the score to the trumpet part must take place. There are several quality recordings of this work. Thomas Stevens' performance is exceptional and serves as a good model regarding interpretation, tone, phrasing, articulation, and overall energy. The piano performance is also exemplary.[34]

All of the trumpet lines that are written in a triple meter must be approached carefully in order to play as accurately as possible. As Tom Stevens mentions in his master class on this work, there is a difference between playing triplets in duple meter and triplets in compound meters.[35] Specifically, the natural subdivision of a quarter note in duple meter is two eighth-notes, whereas in triple meter the natural subdivision is three eighth-notes. When playing triplets in duple, the first eighth note is generally the most accented. In the triple meter of the first movement of Antheil's *Sonata for Trumpet,* all three eighth notes in the melody must be played with equal importance. The difference, although subtle, completely changes the feel of the piece. To combat this tendency, the solution is to "blow through" every note, and continuously subdivide at the triplet level. This can easily be achieved by listening to the triplet arpeggios in the right hand of the piano. Another point of concern is the presence of large intervallic leaps throughout the triple meter sections. In addition to "blowing through" these phrases, it is appropriate to lightly tongue the top note, but only enough to solidify the pitch and not to be heard.

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[34] Stevens, Thomas. *Sonata*, by George Antheil. Thomas Stevens, Trumpet. Crystal Records. CD.

[35] "Thomas Stevens coashes Lekiat (Antheil Trumpet Sonata)" (YouTube video), Published May 11, 2014, accessed September 20, 2018. https://www.youtube.com /watch?v=Z-OyAJIqSOw.

The *poco piu mosso* section starting in m. 42 presents several articulated large leaps at a fast tempo. To achieve accuracy throughout this phrase, it is imperative that the notes on the primary beats are solidified before adding in the notes in between. Once the primary beats can be played accurately, the intermittent notes are more easily rendered. The same can be said for the sixteenth note phrases starting in m. 81. The concept of blowing through and aiming for primary beats results in improved accuracy of the intermittent notes. To make this phrase more consistently accurate it is appropriate to add in a slight *ritardando* in m. 90, and a slight *accelerando* through m. 90 back to the previous tempo. This is Mr. Stephen's solution. This aids in shaping the phrase as to avoid the feeling of a non-stop assault of double-tonguing large leaps.

The second movement poses the fewest technical challenges of the four movements. The entire movement is muted, thus mute selection is important. The mute should allow for ease of dynamic contrast, good response, and accurate intonation. The author has chosen to use the same mute as used in *Rustiques*. The tempo changes must be considered, but do not present any difficulties. The *fermata* attack and release in m. 53 leading into the repeat of the A section must be cued by the trumpeter, as the piano also plays on the downbeat and last four notes with the trumpet. When the A section begins again, the trumpeter must find an appropriate place to breath without breaking the phrase. One needs to consider the *decrescendo* on the last three *fermati* of the movement. Careful attention must be paid to not *decrescendo* too soon and sustain long enough for the piano to enter and sustain on beat two of the last measure.

The third movement has several challenging sections. The figure in m. 11 requires great control and flexibility. To avoid inaccuracies, it is appropriate to tongue the C to take away the need for two lip slurs in a row. The sixteenth note passages marked with a slur and staccato need to be tongued lightly enough to maintain connectivity, but not so light that the articulation is lost.

All trills need to be carefully considered in order to end them in time in a way that does not disrupt the phrase. The last major difficulty of this section is the leap of a minor tenth between mm. 60-61.

The fourth movement can be approached quite similarly to the slurred figures in the first movement. The mixed meters between mm. 11-22 must be counted carefully, especially m. 11 versus m.17. Measure 17 drops one eighth note, so subdivision at the eight-note level through this section is crucial. The *allegro* section starting at m. 77 is marked *staccato* but should be carefully approached as to not play so short that results in a disjunct sound. Careful practice and listening must be done to accomplish an articulation that can be matched by the piano accompaniment. The *spiccato* eighth notes from mm. 100-105 can be difficult to play without "blatting" the notes and require the player to vividly audiate the pitches in order to maximize accuracy.

CHAPTER 6

CONCLUSION

The author has attempted to provide important biographical, historical, analytical, and performance information about each of the selected composers and compositions in hope to aid other trumpeters in their understanding of these works. Not only is the information about these pieces important but understanding the evolution of the trumpet can clarify why these different musical periods showcased in this recital came to be. All of these composers have contributed keystone repertoire for the trumpet, especially Torelli and Hummel as their compositions helped push the evolution of the trumpet. The many different trumpets that resulted in our modern-day instruments have allowed the trumpet to become one of the most versatile instruments in music.

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