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## Scholarly Program Notes For A Graduate Trumpet Recital Featuring Works of Johann Friedrich Fasch, Johann Baptist Georg Neruda, Norman Dello Joio, Richard Peaslee, and Vaclav Nelhybel

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SCHOLARLY PROGRAM NOTES FOR A GRADUATE TRUMPET RECITAL FEATURING  
WORKS OF JOHANN FRIEDRICH FASCH, JOHANN BAPTIST GEORG NERUDA,  
NORMAN DELLO JOIO, RICHARD PEASLEE, AND VACLAV NELHYBEL

by

Rachel Elizabeth Bartleman

B.A., Luther College, 2021

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 2023

## RESEARCH PAPER APPROVAL

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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. Christopher Morehouse, Chair

Dr. Robert Allison

Dr. Jessica Butler

Graduate School  
Southern Illinois University Carbondale  
April 7, 2023

## AN ABSTRACT OF THE RESEARCH PAPER OF

Rachel Bartleman, for the Master of Music degree in Performance, presented on April 7, 2023, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES FOR A GRADUATE TRUMPET RECITAL FEATURING WORKS OF JOHANN FRIEDRICH FASCH, JOHANN BAPTIST GEORG NERUDA, NORMAN DELLO JOIO, RICHARD PEASLEE, AND VACLAV NELHYBEL

MAJOR PROFESSOR: Dr. Robert Allison

This paper includes biographical and background information for works to be performed on the author's graduate recital on Sunday, April 30, 2023. The repertoire discussed in this paper includes *Concerto in D Major* by Johann Friedrich Fasch, *Concerto in E-Flat Major* by Johann Baptist Georg Neruda, *Sonata for Trumpet and Piano* by Norman Dello Joio, *Nightsongs* by Richard Peaslee, and *Trio for Brass* by Vaclav Nelhybel.

## **DEDICATION**

I would like to dedicate this paper to my wonderful parents, Angela and Greg Bartleman. If it were not for their continued love, support, and encouragement. I would not be the musician or person I am today without them. Thank you for being the amazing people that you are. I love you both very much.

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## CHAPTER 1

### INTRODUCTION

The repertoire discussed in this paper was selected for the author's graduate recital that will take place on Sunday, April 30, 2023. These works were chosen by Dr. Robert Allison and this author. The first two pieces to be performed on the program represent the Classical era of trumpet repertoire. The first piece is entitled *Concerto in D Major* by Johann Friedrich Fasch. This work is a three-movement work featuring the clarino trumpet and will be performed on piccolo trumpet. The next work on the program following Fasch's *Concerto in D Major* is Johann Baptist Georg Neruda's *Concerto in E-Flat*. This composition is analogous with the concerto works composed by Hummel and Haydn. The second half of the program features contemporary twentieth-century works for trumpet. The opening selection for this portion of the recital will be Norman Dello Joio's *Sonata for Trumpet and Piano*. The subsequent work *Nightsongs* by Richard Peaslee was selected for the purpose of featuring the flugelhorn and the B-flat trumpet to provide contrast throughout. The author was most attracted to the slow, ghost melody that fits within the sparse piano accompaniment. The program concludes with a chamber piece entitled *Trio for Brass* by Vaclav Nelhybel. This piece features a chamber ensemble consisting of trumpet, horn, and trombone. The composition is a standard three-movement work with a unique third movement that is split up into seven segments. This work presents the challenge of performing in a chamber group without having the benefits of a conductor.



## CHAPTER 2

### ***CONCERTO IN D MAJOR FOR TRUMPET AND PIANO BY JOHANN FRIEDRICH FASCH***

Johann Friedrich Fasch was a young boy with a desire to become a musician and was born into a family full of Lutheran clerics and lawyers on April 16, 1688, in Buttlesstadt, Germany. His earliest musical studies took place in the cities of Suhl and Weissenfels in 1699. It was during this time where he served as a member of the chorus as a boy soprano.<sup>1</sup> As he grew older, Fasch desired to further his studies as a musician. However, he could not afford the cost of lessons. Instead, he taught himself the clavier and composition skills. Over the course of his adventure, he studied compositions by contemporary composers, specifically Vivaldi. Fasch was able to show his compositions to his close friend Telemann whom Fasch considered his greatest model.

In pursuit of his passion for composition, Fasch chose to obtain a higher level of education. He went on to study theology, as well civic and canonic law at the University of Leipzig. While he was there, Fasch founded and conducted the ensemble known as the “Second Collegium Musicum,” and would perform regularly in various public venues in and around Leipzig.<sup>2</sup> After completing his studies at the university in 1711, he unsuccessfully applied for the cantor position at Chemnitz. Despite his failed attempt to obtain employment, Fasch continued to pursue his passion. In 1713, Fasch traveled to several central German courts and cities. Those would lead him to Darmstadt where Fasch studied for four months under Kapellemeister

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<sup>1</sup> Gottfried Kuntzel, Revised by Barbara M. Reul. “Fasch, Johann Friedrich.” *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.09346>.

<sup>2</sup> Ibid.

Christoph Graupner.<sup>3</sup>

Fasch went on to travel throughout Europe to gain additional experience, this led him to southern Germany where he performed during the carnival season. He then accepted administrative work in Gera in late 1714, and subsequently he moved to Greiz to work as an organist and town clerk. In 1721, Fasch resigned his post in Gera and accepted the position as resident composer for Count Wenzel Morzin in Greiz, Germany. Fasch relocated to Prague in 1721 and continued to apply for additional opportunities. There he remained in Prague for thirty-six years and composed works for the court. During his tenure, his works ranged from sacred music, chapel instrumental music, and works for special occasions. Notably, he composed a large-scale work for the nuptials of Arch-Duchess Catherine in 1745 and also composed a piece for her brother in 1754. Of the compositions created during this period, only about one-third of manuscripts have survived. Many of them can be found in Germany today. As was common in the times, there was not an expectation for compositions to be published while in the service of the court.<sup>4</sup>

After Fasch's death in Zerbst, Germany on December 5, 1758, his legacy remained through his manuscripts. Fasch's compositional style was greatly influenced by Telemann, Vivaldi, and Bach. His harmonic vocabulary reveals rich, dense harmony. Many of his three-movement forms imitate Vivaldi. *Grove Music Dictionary* describes "Fasch's boldest experiments were to often interrupt the thematic statement of the ritornello with the contrasting

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<sup>3</sup> Küntzel, "Fasch, Johann Friedrich."

<sup>4</sup> Ibid.

episodes, whether rhythmically and or thematically.”<sup>5</sup> Many of these ideas are seen in *Concerto in D Major*.

The *Concerto in D Major* is well known in the trumpet repertoire. However, the piece was originally written for the instrumentation of solo clarino, two oboes, strings, and continuo. While researching this work, this author was not able to find a publication date for this work when Fasch was alive. It was not until 1964 that there was a score published by Musikverlage Hans Sikorski.<sup>6</sup> A later edition was published by Hickman Editions in 2005 adapting the work for solo piccolo trumpet in A or trumpet in D with piano accompaniment. This edition includes marks for tempos, articulations, phrasing, ornamentation, and dynamics that were not in the original version.<sup>7</sup>

This work consists of three movements that follow the standard Classical period form of fast–slow–fast. The first movement is marked *Allegro* with a tempo marking of quarter note equals 96 beats per minute. It is set to a 4/4 meter and begins with the solo trumpet introducing the main melody. As the movement progresses, there are uses of call and response between the trumpet and piano before returning to the main melodic idea in the trumpet. The second movement is marked *Largo* of quarter note equals 48 beats per minute. The movement is set to the time signature of 3/4. The melody is lyrical and challenges the performer to play in the highest ranges of the instrument. The third and final movement is marked *Allegro moderato* with metronome marking quarter note equals 124 beats per minute. The melody presented in the

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<sup>5</sup> Küntzel, “Fasch, Johann Friedrich.”

<sup>6</sup> Johann Friedrich Fasch, *Concerto in D Major*, ed. by David Hickman (Chandler, AZ: Hickman Music Editions, 2005).

<sup>7</sup> Ibid.

beginning is a four-measure phrase that is repeated. The changes in dynamics and suggested ornamentation, including trills or glissandos, engage the listener. In the middle of the movement, the piano assumes the melodic line interjections of a sixteenth note run in the solo trumpet. The first appearance of this is in mm. 68-72 (fig.1). The main melodic ideas from the changes reappear in the solo trumpet part in m. 101 and finish with a D major chord over a fermata.

Figure 1 Fasch, *Concerto in D Major*, mvt. 3, mm. 68-72<sup>8</sup>

The musical score consists of two systems. The first system starts at measure 65. The solo trumpet part (top staff) begins with a sixteenth-note run (trill) marked with [tr]. The piano accompaniment (middle and bottom staves) features a sixteenth-note run in the right hand, marked with [f]. The second system starts at measure 71. The solo trumpet part has a trill marked with tr. The piano accompaniment has a trill marked with tr in the right hand and a piano dynamic [p] in the left hand.

<sup>8</sup> Fasch, Johann Friedrich, *Concerto in D Major*.

### CHAPTER 3

#### *CONCERTO IN E-FLAT MAJOR BY JOHANN BAPTIST GEORG NERUDA*

Johann Baptist Georg Neruda born in Roscie, Czechoslovakia around 1711, spent much of his career in Germany, and was most well-known for his training and skills as a violinist and cellist. In his early years, Neruda performed in a Prague theatre and later traveled to Dresden, Germany in 1742. There he served the Count of Rutowsky.<sup>9</sup> By 1750, he entered the court orchestra as a violinist and remained there until he death in 1776. Neruda is known to have composed almost 100 works in his career, but many of those are lost. However, after his death his work were disseminated throughout Bohemia, Germany, and Sweden.<sup>10</sup> In the sixty-eight scores that were disseminated, researchers saw evidence of heavy Italian influence. Notably, Neruda's melodic writing style mimicked those found in Baroque era compositions known as "fortspinnung". According to New Harvard Music Dictionary, fortspinnung or "spinning out" is defined as "the process by which melodic material is continuously derived from a brief figure ... as to produce a continuous melodic line."<sup>11</sup> Neruda was also known as a successful teacher, especially for his children. Two of his sons, Ludwig and Anton Friedrich, had successful careers as violinists and eventually became members of the Dresden court alongside their father.

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<sup>9</sup>Johann Baptist Georg Neruda, *Concerto in E-Flat Major*, ed. by David Hickman (Chandler, AZ: Hickman Music Editions, 2005).

<sup>10</sup> Zdenka Pilkova, "Neruda, Johann Baptist Georg," *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.19741>.

<sup>11</sup> "Fortspinnung [Ger., spinning out]," In *The Harvard Dictionary of Music*, ed. by Don Michael Randel. 4th ed. (Harvard University Press, 2003), [http://proxy.lib.siu.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/fortspinnung\\_ger\\_spinning\\_out/0?institutionId=3648](http://proxy.lib.siu.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/fortspinnung_ger_spinning_out/0?institutionId=3648).

The *Concerto in E-Flat Major* was originally composed for the solo coroda-caccia, a valveless alto length horn in E-flat with a narrow bore and a shallow mouthpiece, shown in the figure below.<sup>12</sup>

**Figure 2. Image of coroda-caccia<sup>13</sup>**



In 1974, a European publisher adapted this work to feature the solo E-flat trumpet with accompaniment and was commercially recorded shortly thereafter. It is one of the staples in early Classical repertoire for trumpet and is commonly grouped with the concerti by Haydn and Hummel. In the original publication from 1974, there were no suggested articulations, dynamics, or ornamentation. With that, Hickman Editions released a version in 2005 that added suggested articulations, ornaments, dynamics, and phrasing considerations.

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<sup>12</sup> Neruda, *Concerto in E-Flat Major*.

<sup>13</sup> “Baroque Horns.” *Engelbert Schmid Horns*, 2014, <https://www.engelbert-schmid-horns.com/index.php/en/french-horns/natural-horns/baroque-horns>.

This work is in the rococo style, which mostly relates to the galant style.<sup>14</sup> The first movement is marked as *Allegro* with the suggested tempo marking of quarter note equals 86 beats per minute. The second movement is marked as *Largo* with the tempo marked as eighth note equals 72 beats per minute. Even though the score is written in 4/4, due to the slow, lyrical nature of the melody, it is recommended by the editor to feel the movement in 8/8 verses 4/4. The third and final movement is marked as *Vivace* with the suggested tempo marking of quarter note equals 138 beats per minute. The main melody mimics a fanfare in nature with heavy marcato quarter notes that are ornamented with grace notes and trills.

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<sup>14</sup> Daniel Hertz, Revised by Bruce Allen Brown, "Rococo," *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.23632>

## CHAPTER 4

### *SONATA FOR TRUMPET AND PIANO BY NORMAN DELLO JOIO*

Norman Dello Joio, born January 24, 1913, in New York City, was greatly impacted by experiences as a child, coming from a family with a distinct musical history. This would lead him to follow in his father's footsteps. For three generations preceding Norman, a Dello Joio family member served as the church organist in the small village of Gragnano which was on the foothills outside of Naples, Italy. Dello Joio's father, Casimiro, was the last member to hold that position and would later take up the opportunity to play in the United States Navy Band as a flutist. Having emigrated to the United States, Casimiro would eventually settle in Manhattan, New York, where he would become the church organist at Our Lady of Mount Carmel Church. Dello Joio starts his studies on the keyboard under his father at the age of four utilizing the curriculum of the Naples Conservatory. This curriculum encompassed the subjects of music theory, sight singing, and ear training. Dello Joio described his father as being a "rigorous and demanding teacher" stating, "I used to be terrified of him when I had to take a lesson."<sup>15</sup> Regardless, his father's teaching style proved to be effective as it prepared Dello Joio to serve as a substitute organist for his father by the age of twelve. In 1925, he accepted his first position as a church organist at the Star of the Sea Church on City Island and held that position until 1934. From there, he became the organist and choirmaster of the St. Anne's Church in New York City and he remained there until 1940. After 1940, Dello Joio chose a different path, composition, and left the organ bench. Although, Dello Joio maintained that his favorite instrument to play over

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<sup>15</sup> Thomas A. Bumgardner, *Norman Dello Joio* (Boston: Twayne Publishers, 1986), 2.



the course of his career was the organ.<sup>16</sup>

The music of Dello Joio was influenced by his father's teachings and his early childhood experiences in the church. His later works often use chants mimicking the Gregorian style or emulating the lyrical movement in his melodic lines.<sup>17</sup> Being of Italian descent, the appreciation of opera, was prevalent in his family as his father served as the vocal coach for the Metropolitan Opera. Dello Joio recalls many nights when vocalists would come to his house for coaching and remembers listening to strains of Mozart, Verdi, and Puccini while trying to sleep until the early hours of the morning.<sup>18</sup> As a musician in New York, Dello Joio learned to appreciate the styles prevalent of the 1920s, namely Jazz, Tin Pan Alley, and the music of George Gershwin.<sup>19</sup>

As a teenager, Dello Joio's states he was not being challenged and wanted to become something more. In 1930, Dello Joio graduated from the All Hallows Institute located in New York City. He described the experience as "a time of excruciating boredom."<sup>20</sup> For years following, he would play the keyboard in dance bands for high school proms and private parties all around the city while also taking classes. It was not until 1933 that Dello Joio decided to pursue a career in music. He entered the Institute of Musical Arts, which later became known as the Juilliard School of Music. After earning the Bachelor of Music degree in organ performance

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<sup>16</sup> Bumgardner, *Norman Dello Joio*, 3.

<sup>17</sup> Gary Thomas Wurtz, "Two Selected Works for Solo Trumpet Commissioned by the International Trumpet Guild: A Structural and Performance Analysis with a History of the Commission Project, with Three Recitals of Selected Works by Arutunian, Haydn, Fasch, Chaynes and Others" (DMA dissertation. University of North Texas, 2001), 20.

<sup>18</sup> Bumgardner, *Norman Dello Joio*, 3.

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*, 4.

in 1936, Dello Joio continued to have an interest in composition. He chose to take a year off to compose his earliest works such as a *Sonata for Cello and Piano* and *The Ballard of Thomas Jefferson* to name a few.<sup>21</sup> Later, Dello Joio applied to Julliard to pursue an additional degree in composition. Following his acceptance, he returned to Julliard in Fall 1937 to study with Bernard Wagenaar. At the conclusion of this time with Wagenaar, Dello Joio would apply to the graduate composition program and continue his studies until 1941.

His composition studies would continue even after he graduated from Julliard. During the summer of 1941, Dello Joio met and studied with Paul Hindemith while attending the Berkshire Music Center at Tanglewood located in Lenox, Massachusetts. Even though Dello Joio was studying with two different composition teachers at the same time, their teaching philosophies and approaches to composition were compatible. Bumgardner writes, “Both Hindemith and Wagenaar espoused the principles of tonality as opposed to atonality, diatonicism as opposed to serialism, and music that was accessible as opposed to unapproachable by the wide general audience—all principles that Dello Joio adhered to throughout his career.”<sup>22</sup> In an interview with Bumgardner, Dello Joio stated, “due to the many influences of my playing and composition, I became a composer whose music has a strong melodic appeal, clearly defined formal structure, and a strong diatonic base, even though the melody and harmony are derived freely from all twelve notes of the chromatic scale.”<sup>23</sup>

Dello Joio had a successful composition career that encompassed many genres, including opera, wind ensemble, chamber ensembles, and orchestra. He gained recognition throughout his

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<sup>21</sup> Bumgardner, *Norman Dello Joio*, 8.

<sup>22</sup> *Ibid.*, 9

<sup>23</sup> *Ibid.*

career by receiving many awards. Some of which include the Elizabeth Sprague Coolidge Award in 1937, Town Hall Composition Award in 1943, Guggenheim Fellowships (1944 and 1945), and New York Music Critics Circle Award (1949 and 1959). Dello Joio also composed music for national television series, including *Air Powers* on CBS, and the film, *The Louvre*. Additionally, his work *Meditations on Ecclesiastes* was featured on the CBS television program entitled “Profile of a Composer.”<sup>24</sup> Alongside these awards and accolades, Dello Joio has had many of his works premiered and performed by major symphony orchestras and conductors throughout the world.

Over the course of his career, Dello Joio had been affiliated with numerous universities where he taught composition. He served at Sarah Lawrence College (1945-1950), Mannes College of Music (1956-1972), and Boston College (1972-1979). Although Dello Joio considered his teaching experiences a part-time activity, he understood the value of a proper education in higher academia. Dello Joio was also awarded honorary doctorates from Lawrence College in Wisconsin, Colby College in Maine, and the University of Cincinnati.<sup>25</sup>

In 1978, Dello Joio commissioned to write his *Sonata for Trumpet and Piano*. At the time Robert Nagel was appointed by the board of directors of the International Trumpet Guild to oversee the commission. Nagel wanted to avoid a college or university professor overseeing the process as he believed them to be more academic and conservative in nature than he would have liked. Because Nagel had worked with Dello Joio in New York and respected him as a composer, on August 14, 1978, he reached out to Dello Joio via phone call where they discussed the

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<sup>24</sup> Wurtz, “Two Selected Works for Solo Trumpet,” 23.

<sup>25</sup> Ibid.

commission.<sup>26</sup> It was completed in the summer of 1979, and was premiered at International Trumpet Guild's annual conference in 1980 at Arizona State University. Armando Ghitalla, the former principal trumpet of the Boston Symphony Orchestra, performed the work on a recital during the conference. The work and the performance received high praise with critics stating "it was evident that the International Trumpet Guild's commission project has resulted in an excellent and challenging new work ... the sonata is not technically out of reach of the talented student trumpeter. Nor is it beyond (the student) from the standpoint of musical comprehensibility ...."<sup>27</sup>

Following the presentation at the International Trumpet Guild conference, they wanted the work to be accessible to the public, and in 1980 *Sonata for Trumpet and Piano* was published by the Associated Music Publishers of New York. The most famous recording of this sonata is performed by David Hickman on his 1981 album with Crystal Records. Hickman stated in an interview that "I (and most people, I think) have considered there to be only four truly outstanding sonatas for trumpet and piano those by Paul Hindemith, Peter Maxwell Davies, Kent Kennan, and Halsey Stevens. ... The Dello Joio Sonata will most likely take its place with the four outstanding sonatas ... mentioned, making the total now five."<sup>28</sup> Other well-known recordings of the sonata include Terry Everson and Jouko Harjanne both released in 1997.

*Sonata for Trumpet and Piano* is a three-movement work that begins with a theme and variations first movement, followed by a lyrical second movement, and concludes with an energetic third movement. In the first movement, there is a theme with three variations. The

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<sup>26</sup> Wurtz, "Two Selected Works for Solo Trumpet," 23.

<sup>27</sup> *Ibid.*, 25.

<sup>28</sup> Bumgardner, *Norman Dello Joio*, 91.

theme or “Tema” is twenty-four measures that sets the main idea for the movement. It is set in 6/8 and is lyrical throughout. This opening theme ends with a strong resolution of an E-flat Major chord in m. 24. The metronome marking is eighth note equals 100 beats per minute and is in ABA’ form. One interesting detail to note is that Dello Joio includes the words “Angus Dei” underneath the solo trumpet part in m. 3 (fig.3).

**Figure 3. Dello Joio, *Sonata for Trumpet and Piano*, mvt. 1, mm. 1-6<sup>29</sup>**

The image shows a musical score for the first six measures of the 'Tema' section. It is written for B-flat Trumpet and Piano. The time signature is 6/8. The tempo is 'Amabile, con semplicità' with a metronome marking of quarter note = 100. The key signature has one flat. The trumpet part starts in measure 3 with the lyrics '(Ag - nus De - i)'. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include pp and p. The section is marked 'p semplice'.

Variation 1 has a light character that complements the original theme. It is marked as *Allegretto scherzevole* meaning “playfully.”<sup>30</sup> The metronome marking is half-note equals 72 beats per minute and is written 2/2. It has become common for performers to perform this variation in four, which would make the metronome marking quarter note equals 144 beats per minute. The variation 1 melody incorporates the original theme by using a triplet figure with minor thirds that is echoed by the piano. This figure continues to go back and forth between the trumpet and piano until m. 9. As the variation progresses, the melodic material expands and

<sup>29</sup> Norman Dello Joio, *Sonata for Trumpet and Piano* (New York: Associated Music Publishers, 1980).

<sup>30</sup> David Fallows, “Scherzando (It.: ‘playfully’; gerund of scherzare, to joke, jest),” *Grover Music Online*, 2001. <https://doi.org/10.1093/gmo/9781561592630.article.24823>.

becomes a dialogue between piano and trumpet.

Variation 2 is the appearance of a new, more lyrical character. It is marked as *Lento, molto espressivo* with the intention to be in a slower tempo using more expression.<sup>31</sup> This variation begins to incorporate chromaticism. Even though the variation is written in 3/4 meter, it is common for the performer to feel the eighth note pulse instead of the quarter note. The tempo marking would then be eighth note equal 80 beats per minute. There is never a sense of established tonality. Of all variations in the first movement, this variation is the most related to the original theme.

In contrast, variation 3 is the least related to the original theme, although maintains the theme's original character. It is notated in 7/8 meter with the tempo marking being *Andante moderato*, eighth note equals 116 beats per minutes.<sup>32</sup> In the introduction, the left hand of piano uses an ostinato figure. This reappears throughout the variation. While there is more exploration of tonal key areas, in the piano, there is an E-flat major chord on single downbeat to create the effect of a pedal tone.<sup>33</sup> In the solo trumpet line, there are moving sixteenth note passages that are chromatic using leaps of thirds, fourth, or fifths.

After the theme and variations presented in the first movement, the work transitions into a lyrical second movement. It is marked *Andante liberamente* with a metronome marking of quarter note equals 56 beats per minute.<sup>34</sup> There is a sense of exploration of different chords not

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<sup>31</sup> Dello Joio, *Sonata for Trumpet and Piano*.

<sup>32</sup> *Ibid.*

<sup>33</sup> Wurtz, "Two Selected Works for Solo Trumpet," 38.

<sup>34</sup> *Ibid.*, 40.

commonly seen. For example, Dello Joio writes a polychord of F-sharp major over C major, also known as the Petrushka chord.<sup>35</sup> The A section opens with unaccompanied trumpet that restates the final three pitches from the first movement displaced by one octave. The piano interrupts the trumpet melody with the Petrushka chord.<sup>36</sup> This chord continues in the piano as the melody increases in rhythmic activity. The B section is centralized around a dialog between the trumpet and piano, with each part building off one another. The A' section is comprised of the melody from the beginning of the movement, interrupted by transitional material leading to the end of the movement.

The third and final movement of this sonata is marked as *Allegro spumante* meaning “to bubble over.”<sup>37</sup> This movement is in a rondo form. The opening melodic idea is made up of sixteen notes on concert F. Following this initial material there is a lyrical passage, starting at measure 15, marked *dolce*, which means sweetly.<sup>38</sup> Throughout the movement these two ideas are presented exactly or with a slight variation. There is an exploration of tonality throughout the movement that ultimately leads to a resolution of octaves in the last measure.

The *Sonata for Trumpet and Piano* presents various challenges for the performer. For example, early in the first movement where the trumpet enters on a high concert G. In addition, after the premiere performance of this piece, some reviews expressed concern that the piece does not have enough rest for the soloist and thus making it difficult to perform the piece in a recital

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<sup>35</sup> Wurtz, “Two Selected Works for Solo Trumpet,” 40.

<sup>36</sup> *Ibid.*, 41.

<sup>37</sup> *Ibid.*, 46.

<sup>38</sup> "Dolce [It.]." In *The Harvard Dictionary of Music*, ed. by Don Michael Randel, 4th ed. Harvard University Press, 2003.  
[http://proxy.lib.siu.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/dolce\\_it/0?institutionId=3648](http://proxy.lib.siu.edu/login?url=https://search.credoreference.com/content/entry/harvdictmusic/dolce_it/0?institutionId=3648).

with other works. Because of the lack of notated rests, stamina becomes an issue for the performer. Often rests are added by the performer and the pianist covers the solo trumpet line.



## CHAPTER 5

### *NIGHTSONGS BY RICHARD PEASLEE*

Richard Cutts Peaslee had a successful career in many ways. He was born in New York City on June 14, 1930. He received composition degrees from Yale University, with Phi Beta Kappa honors, and later a Master of Science degree from Julliard. In between his time at Yale and Julliard, he served in the U.S. Army for two years as an artillery instructor.<sup>39</sup> After graduating from Julliard, he went to Paris to study with Nadia Boulanger. After Peaslee concluded his studies in Paris, he came back to New York to expand his interest in jazz by studying with William Russo. Russo was an arranger for Stan Kenton's big band, whom Peaslee greatly admired.<sup>40</sup> Peaslee has composed music in a variety of genres including jazz, dance, and film and television scores. According to Phillip Ward, Peaslee is "best known for his work in theater, especially in New York, London, and Paris, writing scores for Broadway, Off-Broadway, and regional theaters."<sup>41</sup> He was the recipient of numerous awards including the Obie, National Academy of Arts and Letgers Marc Bitzestein Award, Fellowship from the New York Foundation for the Arts, and National Endowment of the Arts. He also served as faculty at the Lincoln Center Institute and New York University Music Theatre program. Peaslee passed away in New York City on August 20, 2016.

After studying with William Russo, Peaslee composed *Nightsongs*. It was written in the

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<sup>39</sup> Joseph Brumeloe, "Richard Cutts Peaslee." *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.47265>.

<sup>40</sup> Ibid.

<sup>41</sup> Phillip Keith. Ward, "An Examination of Richard Peaslee's *Nightsongs*, Eric Ewazen's *Sonata for Trumpet and Piano*, Antonion Carlos Jobim's *Desafinado*, Horace Silver's *Peace and Bronislaw Kaper's Green Dolphin Street*" (M.M research paper. Kansas State University, 2008),

year 1973 for the respected New York trumpeter Harold Lieberman, and the premiere performance took place in Carnegie Hall later that year. This is one of the first pieces he composed after studying with Russo in New York. The biggest takeaway from his time with Russo was the incorporation of jazz elements in solo instrument repertoire.

Peaslee's work was revolutionary for the trumpet repertoire during this time. What makes this piece revolutionary is the exploration of different tonalities, specifically chords that are not in classical music. From Peaslee's background and studies, it makes sense to see the inclusion of jazz chords in this work. It is also unique that Peaslee wrote for two trumpets, the flugelhorn and trumpet, in a single work. It requires the musician to transition between two different instruments that have their own sets of challenges with tone, intonation, and technique. In addition, the performer must perform difficult leaps and higher notes that are not normally written for the flugelhorn.

This work is a nine and a half minute, one movement composition. It follows the musical form of ABACDA, with A and C sections played on flugelhorn.<sup>42</sup> The A section, it is marked as "Moderate Flowing" with the metronome marking of quarter note equals 104-108 beats per minute.<sup>43</sup> The melody uses syncopated rhythms incorporating quarter notes, half notes, and quarter note triplets that highlight the dark, low register of the flugelhorn. Throughout this section, the piano plays trills changing between B-flat-D, G-D, A-C, and A-D. Going into the B section, it is marked "Slower-Expressive" with the metronome marking set to quarter note

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<sup>42</sup> Ward, "An Examination of Richard Peaslee's *Nightsongs*, 2.

<sup>43</sup> Richard Peaslee, *Nightsongs for Fluegelhorn and / or Trumpet and Piano* (Nashville, TN: Shawnee Press, 1985).

equals 68 beats per minute.<sup>44</sup> It introduces the use of a twelve-tone row and the performer switches from to trumpet. The piano starts in the bass clef and works its way up to the treble clef. By m. 50, the trumpet joins in with sixteenth note triplets. Throughout this section, the piano uses tremolos underneath the moving trumpet line. The section concludes with dramatic A-sharp trills with a crescendo played with alternate of fingerings. By m. 67, we return to the A section material in the piano part while the soloist switches back to flugelhorn from the trumpet.

By m. 83, we are presented with new material in the C section. The piano plays syncopated rhythms with a metronome marking of quarter note equals 68-72 beats per minute, indicated as “Slow.”<sup>45</sup> The flugelhorn enters at m. 88 with a leap from F-sharp to high G-sharp which is only the beginning of the challenging leaps in this section. Meanwhile, the piano part has sextuplets that outline the F-sharp major seventh chord in octaves. This continues as the flugelhorn presents a lyrical line that builds up to the climactic moment of the high C-sharp held in mm. 111-112. The flugelhorn descends three octaves in seven measures. This section closes with the outline of the C-sharp half-diminished seventh chord that leads to the D section. This new section is marked “Fast” with the tempo marking of quarter note equals 132-138 beats per minute.<sup>46</sup> There are frequent meter changes from 4/4 to 5/4 to 3/4 or other combinations. As seen in figure 4, the melodic line starts in scalar steps before moving to intervals of thirds.

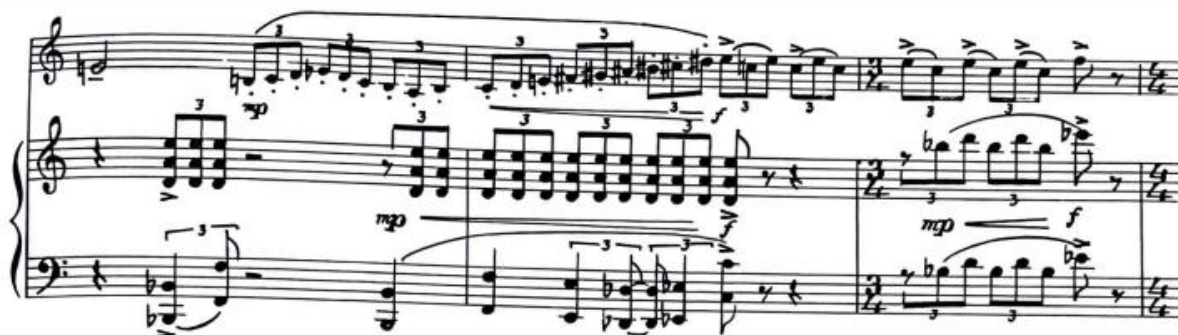
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<sup>44</sup> Peaslee, *Nightsongs*.

<sup>45</sup> *Ibid.*

<sup>46</sup> *Ibid.*

Figure 4. Peaslee, *Nightsongs*, mm. 139-141<sup>47</sup>



This leads to the ritardando that marks the reappearance of the A section in m. 189. It is marked in the score as “Tempo 1” with the tempo marking of quarter note equals 104-108 beats per minute.<sup>48</sup> The same melodic material is restated, and the flugelhorn concludes the work with a trill on low B followed by C and F octaves in the piano.

<sup>47</sup> Peaslee, *Nightsongs*.

<sup>48</sup> Ibid.

## CHAPTER 6

### *TRIO FOR BRASS BY VACLAV NEHYLBEHL*

Vaclav Nelhybel was a well-known composer who traveled extensively. He was born on September 24, 1919, in Czechoslovakia. He studied musicology, conducting, and composition at Prague University. Following his time in Prague, he went on to Switzerland to continue his studies at Fribourg University, specifically specializing in Medieval and Renaissance music.<sup>49</sup> By the year of 1947, he became associated as a composer and conductor on the Swiss National Radio located in Munich, Germany. Fast forward to 1950, Nelhybel became the first musical director of Radio Free Europe also located in Munich, Germany.<sup>50</sup> In 1957, after seven years with Radio Free Europe, he decided to move to the United States and became a naturalized citizen. He resided in New York City from 1957 to 1994 and then relocated to Scranton, Pennsylvania where he lived until his died in 1996. While living in the United States, Nelhybel was a noted composer, teacher, conductor, and lecturer. He was a professor at the University of Lowell from 1978 to 1979 followed by Scranton University from 1994 to 1996.

As a composer, Nelhybel composed almost every genre and style of music, including chamber music, operas, concertos, and for symphonic band. Nelhybel composed 400 works. Of his 400 known compositions, 200 are not currently published. In a partnership of the Nelhybel family and the University of Scranton, these unpublished works are being cataloged and put in a collection in his memory. This collection is called the Nelhybel Collection, and consists of

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<sup>49</sup> Dorteia Nelhybel, The Official Vaclav Nelhybel website. [www.nelhybel.org](http://www.nelhybel.org).

<sup>50</sup> Ibid.

compositions, papers, manuscript scores, and various other documents.<sup>51</sup> This collection is available to scholars, musicians, and students that have the desire to study Nelhybel's works.

Among his known compositions is the *Trio for Brass*. It was written in 1965 for a standard brass trio of trumpet, horn, and trombone. It is a three-movement work that has an unusual third movement, consisting of seven parts. Throughout the entirety of this work, Nelhybel is specific on every single detail, which includes style, articulations, and dynamics.

The first movement is marked as *Leggiero marcato* in 4/4 meter.<sup>52</sup> The trumpet starts the movement with a marcato sixteenth note passage that creates a motor rhythm that gets passed around to all the members of the trio. This alternation between sixteenth notes and eighth notes continues to build tension through the movement. It leads to the movement's conclusion with an *accelerando* and fermata note held at the end to create a sense of release.

The second movement is marked *Andante moderato* in 4/4.<sup>53</sup> All of the instruments are muted which presents the additional obstacle of matching intonation. Out of the entire work, this may be the most challenging to perform accurately and musically due to the rhythmic independence of each part. It starts with a unison *sforzando* followed by an immediate *pianissimo* (fig. 5). Throughout the movement, the melodic idea is traded between the instruments.

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<sup>51</sup> Millikin, "Scholarly Program Notes," 21.

<sup>52</sup> Vaclav Nelhybel, *Trio for Brass* (New York, NY: General Music Publishing, 1965).

<sup>53</sup> *Ibid.*

Figure 5. Nelhybel, *Trio for Brass*, mvt. 2, mm. 1 – 4<sup>54</sup>

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Andante moderato

Figure 6. Nelhybel, *Trio for Brass*, mvt. 2, mm. 5 – 8<sup>55</sup>

The tempo marking changes throughout the movement starting with *Andante moderato*, to *marcato piu vivo*, *poco agitato*, *molto agitato*, or *espressivo* but always returning to the original tempo marking. The movement concludes with a unison melody that has been passed throughout.

The third and final movement is broken up into seven parts which resemble a theme and variations form, 3A – 3G. 3A is the central theme of the entire movement. 3B is the first

<sup>54</sup> Nelhybel, *Trio for Brass*.

<sup>55</sup> Ibid.

variation and set in 3/8 meter with *Andantino* marking.<sup>56</sup> In this variation there this is eighth note motif that is exchanged between the trombone and horn before the trumpet rides above with a slow lyrical melody. 3C is marked *Vivo marcatissimo*.<sup>57</sup> Rhythmically, this variation relates closely to the theme presented in 3A, however, the trumpet introduces an eighth note passage that is quickly passed around the entire ensemble.<sup>58</sup> 3D is a slow lyrical variation that is marked *Andante espressivo*.<sup>59</sup> The tension in this variation is built around the dark, low register notes throughout the ensemble that are combined with drastic dynamic changes in the middle. The fifth variation, 3E, is in 4/8 and marked *Scherzando*.<sup>60</sup> This variation also requires all instruments to use mutes. The challenge that is presented in this variation is the exchange of eighth note off-beats between the trombone and horn while the trumpet plays a sixteenth note melody line over them. The sixth variation, 3F, is the shortest variation of the third movement. It is marked as *Maestoso molto moderato* with a time signature of 4/4 and a key signature of C minor.<sup>61</sup> At the beginning of this variation, the trumpet enters on beat one followed the horn on beat two and the trombone on beat three to create a canon effect. The utilization of dissonant chords and dramatic dynamic changes creates a sense of tension throughout.<sup>62</sup> In the final variation brings back ideas

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<sup>56</sup> Nelhybel, *Trio for Brass*.

<sup>57</sup> Ibid.

<sup>58</sup> Millikin, "Scholarly Program Notes," 24.

<sup>59</sup> Nelhybel, *Trio for Brass*.

<sup>60</sup> Ibid.

<sup>61</sup> Ibid.

<sup>62</sup> Millikin, "Scholarly Program Notes," 25.



used in the first and third variations of the movement. 3G is marked as *Molto vivo con bravura* and is in 4/8.<sup>63</sup> The music between all three parts moves rather quickly as it is moving forward to the conclusion of the work. It ends dramatically with the trumpet and horn ending together one beat before the trombone is holding a fermata note. Nelhybel's *Trio for Brass* is an important work in brass trio literature.

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<sup>63</sup> Millikin, "Scholarly Program Notes," 25.

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