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## Scholarly Program Notes on Selected Trumpet Repertoire Featuring Works by Georg Philipp Telemann, Johann Baptist Georg Neruda, Eugene Bozza, Alexandre Arutiunian and Jacob ter Veldhuis

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SCHOLARLY PROGRAM NOTES ON SELECTED TRUMPET REPERTOIRE FEATURING  
WORKS BY GEORGE PHILIPP TELEMANN, JOHANN BAPTIST GEORG NERUDA,  
EUGENE BOZZA, ALEXANDRE ARUTIUNIAN AND JACOB TER VELDHUIS

by

Kristin Aerial Demos

B.M., Southern Illinois University, 2014

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  
December 2023

## RESEARCH PAPER APPROVAL

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WORKS BY GEORGE PHILIPP TELEMANN, JOHANN BAPTIST GEORG NERUDA,  
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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. Richard Kelley, Chair

Ms. Jennifer Presar

Dr. Jessica Butler

Graduate School  
Southern Illinois University Carbondale  
November 13, 2023

## AN ABSTRACT OF THE RESEARCH PAPER OF

Kristin Aerial Demos, for the Master of Music degree in Music, presented on November 13, 2023, at Southern Illinois University Carbondale.

TITLE: SCHOLARLY PROGRAM NOTES ON SELECTED TRUMPET REPERTOIRE FEATURING WORKS BY GEORGE PHILIPP TELEMANN, JOHANN BAPTIST GEORG NERUDA, EUGENE BOZZA, ALEXANDRE ARUTIUNIAN AND JACOB TER VELDHUIS

MAJOR PROFESSOR: Dr. Robert Allison

The purpose of this paper is to provide insight and context for five selected compositions featuring trumpet as the solo instrument performed on this author's graduate recital. The repertoire discussed include Georg Philipp Telemann's *Concerto in D Major*, Johann Baptist Georg Neruda's *Concerto in E-flat Major*, Eugene Bozza's *Badinage*, Alexandre Arutiunian's *Aria et Scherzo*, and JacobTV's *Close Fight*.

Each chapter contains biographical information of the composer as well as brief analysis and performance considerations of the selected works.

## ACKNOWLEDGMENTS

I would like to acknowledge Dr. Robert Allison for his guidance and instruction during my studies. The encouragement over the years has been unbelievably incredible. Thank you to Dr. Jessica Butler for the fierce mentorship you have offered me; it has been invaluable. I would like to thank Professor Jennifer Presar for her assistance with this paper and counsel on my graduate recital.

I would like to thank my friends and colleagues from SIU, especially Joseph Walczyk for convincing me to pursue this degree as well as the ongoing encouragement and support both inside and outside of my studies. Thank you to Christie Moutray for the trusted friendship throughout my undergraduate and graduate studies, and tolerating my shenanigans.

Thank you to Edward Benyas for constantly providing me with performance and music administrative opportunities. Special thank you to Anita Hutton for being such a wonderful accompanist and for sharing so much excitement with trumpet repertoire.

Finally, I would like to thank Dr. Richard Kelley for being an incredible mentor and absolute genuine advisor. The completion of a graduate degree would not have been possible without his support and guidance.

## **DEDICATION**

To my former band directors, Susan McGraw and Richard Dasher, for fostering my interest in music as a silly young hooligan.

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## CHAPTER 1

### INTRODUCTION

The trumpet has fared an extensive evolution throughout its history. Unlike most instruments, such as the violin that has remained essentially unchanged in four centuries, the current form of the trumpet was not standardized until the mid-twentieth century.<sup>1</sup> With the development and evolution of crooks, rotary valves, keyed brass instruments, and piston valves, brass instruments have seen continuous adjustments.

This means that modern trumpet players are playing an instrument that historical composers were not writing for. Consequently, many trumpeters find themselves regularly transposing and translating the music they perform to decipher the composer's intent and properly reproduce this music of the past. There is a continual increase in historical integrity with musical performance. A player that will understand the music within its context will be able to accurately present it to the listeners. With this in mind, it is important that trumpet players are historically informed on their instrument, the styles, and the different methods of practicing music written for different configurations of the trumpet.

The following research is intended to explore selected trumpet repertoire to be performed on the author's graduate recital. The music has been specifically chosen from several musical eras. Biographical information is provided about each composer with insight on their compositional style or historical context. A brief analysis of each piece is included to help understand the melodic and harmonic content. Additionally, the author offers performance

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<sup>1</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 1.

considerations to increase understanding of performance practice of each piece, based on preparing and performing the recital.

The opening piece, G.P. Telemann's *Trumpet Concerto in D Major*, is a four-movement Baroque concerto performed on piccolo trumpet with organ accompaniment. The following three pieces are accompanied with piano. The second work is the *Concerto in E-Flat* by Johann Baptist Georg Neruda demonstrating the classical era and is performed on the E-Flat trumpet. This concerto is amongst three E-Flat standards of the trumpet repertoire, along with concertos by Joseph Haydn and Johann Nepomuk Hummel.

The second half of the program begins with Eugene Bozza's *Badinage* for a short glimpse into the 20<sup>th</sup> century with slight jazz influence. This is performed on C trumpet. The penultimate piece is *Aria et Scherzo* by Alexandre Arutiunian and is performed on B-Flat trumpet. *Aria et Scherzo* is emblematic of neo-romanticism with some modern zest in the second movement. The final piece on the program is JacobTV's *Close Fight* written for trumpet, trombone and boombox and can be played on either C or B-Flat trumpet. B-Flat trumpet was chosen for the author's recital while also omitting the trombone, another performance option provided by JacobTV.

## CHAPTER 2

### GEORG PHILIPP TELEMANN

Georg Philipp Telemann is considered one of the most prolific composers of the Baroque era. He was born March 24, 1681 in Duchy of Magdeburg, current day Magdeburg, Germany, to Maria Haltmeier and Heinrich Telemann. Telemann was incredibly gifted musically and had mastered violin, flute, zither, and keyboard instruments by the age of ten. When he was twelve years old, his mother forbade further musical studies fearing his interests would distract him from a future career with the church after composing his first opera in its entirety.<sup>2</sup> In 1701, he went on to study law at the University of Leipzig but could not ignore his musical passion and became involved in the local music scene. Within five years he became the director of the Leipzig Opera, organist at the Neukirche, and Kapellmeister in present day Zary, Poland, known at the time as Sorau. He also founded a collegium musicum music society in Leipzig.<sup>3</sup>

Telemann continued moving around serving as Konzertmeister in Eisenach, director of music in Frankfurt, and writing various compositions. During this time he also attempted to marry and start a family. After his wife, Louise Eberlin, died giving birth to their first child in 1710, he remarried in 1714 to Maria Katharina Texlor and had eleven children with her.<sup>4</sup> In 1721, having held positions in numerous courts and municipalities, Telemann was offered the

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<sup>2</sup> Wendy Thompson and Basil Smallman: "Telemann, Georg Philipp." In *The Oxford Companion to Music*, accessed September 3, 2023, <https://www-oxfordreference-com.proxy.lib.siu.edu/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-6690>.

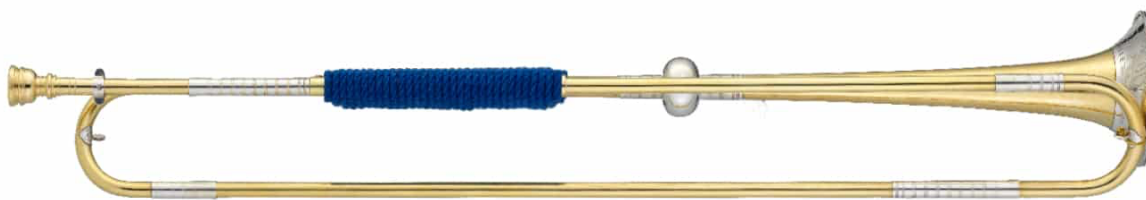
<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

prestigious position of Kantor of the Johanneum Lateinschule and director of Hamburg's five main churches.<sup>5</sup> He was heavily involved with the community's concerts and opera performances in Hamburg, which makes his compositional output incredibly impressive. He composed sonatas and concerti for many different instruments, oratorios, sacred works, operas and at least 1,700 church cantatas.<sup>6</sup> Telemann remained at the forefront of the Hamburg music scene and maintained his position as Kantor of the Johanneum Lateinschule until his death in 1767.

Many of Telemann's compositions included trumpet parts. These parts were primarily intended for the natural trumpet, popular at the time. The natural trumpet was a crafted metal tube between seven and eight feet in length with a single wrap around itself. It was comprised of two parts; the first section extending off the mouthpiece was a cylindrical tube connecting to the second section that opens up to the bell.<sup>7</sup> To hold the sections in place, a block of wood was placed near the mouthpiece between the two sections of tubing and bounded by wool rope.

Figure 1. Natural Trumpet<sup>8</sup>



<sup>5</sup> John Wallace and Alexander McGrattan, *The Trumpet* (Yale University Press, 2012), 153.

<sup>6</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 119.

<sup>7</sup> Don L. Smithers, *The Music and History of the Baroque Trumpet Before 1721* (Southern Illinois University Press, 1988), 22.

<sup>8</sup> The Baroque Trumpet Shop. "Egger Natural Trumpet," Accessed November 1, 2023. <https://www.baroquetrumpet.com/collections/baroque-instruments>.

The natural trumpet was limited in tones it could play within the harmonic series due to being a singular tube without valves or slides. The development of crooks, or interchangeable instrument tubing, allowed for natural trumpets to change keys. However, those changes were usually done between pieces or movements as it took time to switch crooks. This meant trumpets were routinely scored in the tonic key.<sup>9</sup>

Figure 2. Natural Trumpet Harmonic Series<sup>10</sup>



Modulations typically excluded the trumpets unless in the dominant or subdominant keys. The motivic passages in Baroque compositions grew out of the practical consideration of instrument limitations.<sup>11</sup> Individual players also influenced how trumpet parts were being written. Many of the concerti of the late Baroque era were composed with the great Viennese trumpeter Johann Heinisch in mind, while his playing greatly extended the natural trumpet's capabilities. Music for Heinisch contained some of the highest notes written for the natural

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<sup>9</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 9.

<sup>10</sup> Ibid.

<sup>11</sup> Don L. Smithers, *The Music and History of the Baroque Trumpet Before 1721* (Southern Illinois University Press, 1988), 202.

trumpet.<sup>12</sup> Telemann's trumpet writing is particularly known for its volatile virtuosity in the high register.

### *Concerto in D Major*

*Concerto in D Major* was composed between 1710 and 1720. It is the only concerto Telemann wrote for the trumpet and possibly the first solo trumpet concerto written by a German composer.<sup>13</sup> The piece is representative of the “galant” style that Telemann was at the forefront of popularizing. This style of music put emphasis on melody with light accompaniment as opposed to “equal-voiced part-writing and fugal textures” of earlier Baroque.<sup>14</sup>

Telemann originally scored *Concerto in D Major* for solo trumpet, two violins, and basso continuo, though today it is regularly performed on four-valve piccolo trumpet with piano, or organ, accompaniment.<sup>15</sup> It is structured in a four movement sonata da chiesa, or church sonata, slow-fast-slow-fast form.

The first movement begins the piece with an elegant *Adagio*. The trumpet does not stop playing in this movement with the exception of the eighth note rests placed between each phrase for breathing. *Adagio* requires great stamina with the continuous passages in the high register at a slow tempo and three movements left to perform. The following movement, *Allegro*, brings a

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<sup>12</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 121.

<sup>13</sup> *Ibid.*

<sup>14</sup> Wendy Thompson and Basil Smallman: "galant." In *The Oxford Companion to Music*, accessed September 3, 2023, Oxford University Press, <https://www.oxfordreference-com.proxy.lib.siu.edu/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-2760>.

<sup>15</sup> Georg Philipp Telemann, *Concerto in D Major*, ed. By David Hickman (Chandler, AZ: Hickman Music Editions, 2005).

rhythmic drive to the piece as solo trumpet and accompaniment trade off melodic passages demanding agile control of the instrument to achieve the energetic brilliance. Trumpet is tacet for the third movement, *Grave*, while the accompaniment plays wistfully. This silence from the trumpet is typical of Baroque church sonatas during the third movement. The final movement, *Allegro*, brings back long melodic lines similar to that of movement two. However, the reminiscent fanfare gestures gives this movement more elegance and nobility. Throughout this movement, the trumpet and accompaniment pass fugal material to the other providing the most compositionally interwoven music of the concerto.

Telemann's *Concerto in D Major* may not be perceived as exhilarating compared to more modern repertoire, but it is deceptively demanding. Part of the difficulty is in reproducing the light elegance and Baroque style ornamentations. Models of that distinguishable style can be heard in period-specific ensembles or by established solo players that effortlessly play with grace, such as Alison Balsom and Tine Thing Helseth. Stamina can produce another challenge for this piece. Regular warmup routines should incorporate the piccolo trumpet to fully command the instrument with its different tendencies compared to the B-flat trumpet, typically the performers primary instrument.

### CHAPTER 3

#### JOHANN BAPTIST GEORG NERUDA

Johann Baptist Georg Neruda, born circa 1711, was a Czech composer who spent the majority of his career in Germany. He came from a well-respected family and spent his formative years being trained as a violinist and cellist and spent several years performing with a theatre orchestra in Prague. Sometime between 1741 and 1742, he journeyed to Dresden, Germany where he served in the court of Count Rutowski as a violinist. Neruda would become Konzertmeister of the court orchestra by 1750.<sup>16</sup> Many of the prominent composers of the time held the prestigious title of Konzertmeister in their respective court orchestras.

In addition to composing and leading the court orchestra, Neruda was also an active teacher. Two of his sons studied with him and flourished into successful violinists, eventually becoming members of the Dresden court orchestra as well. Neruda resided with them in the Dresden court as Konzertmeister until his death on October 11, 1776.<sup>17</sup>

Neruda's music displays influence from Italian music as well as the Mannheim School demonstrated by his use of dynamics, similar to works by Mozart and Haydn. His use of motivic sequencing is reminiscent of Baroque *fortspinnung*, though distinctively altered by use of regular phrase lengths.<sup>18</sup> *Fortspinnung* is defined as, "the development, or 'spinning out', of a short

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<sup>16</sup> Zdenka Pilikova, "Neruda, Johan Baptist Georg," *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.19741>.

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*



melodic motif to form a complete phrase, often using sequences.”<sup>19</sup> Neruda often used figured bass and the texture of his music is mostly homophonic,<sup>20</sup> both common of compositions of the era.

Copies of Neruda’s work were distributed throughout Germany, Bohemia, and Sweden in the 18<sup>th</sup> century. Unfortunately, many of his compositions are now lost. The Breitkopf publisher marketed 68 of his works available through their catalogue, though it is believed Neruda composed at least ninety-seven pieces of music<sup>21</sup> containing eighteen symphonies, fourteen concerti, thirty trios, several violin pieces and an opera.<sup>22</sup> With many of his compositions lost, and perhaps an overshadowing by composers of the time with larger bodies of work, performances of his music declined after his death.

During the time Neruda was composing, brass instruments were still in the early stages of development with numerous experimentations having varying degrees of success. This brought about the keyed trumpet and slide trumpet, but the greatest composers of the era, like G.P. Telemann and Johann Sebastian Bach, wrote an abundance of literature for the natural trumpet.<sup>23</sup>

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<sup>19</sup> Wendy Thompson and Basil Smallman: "Fortspinnung." In *The Oxford Companion to Music*, accessed October 30, 2023, Oxford University Press, <https://www-oxfordreference-com.proxy.lib.siu.edu/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-2634>.

<sup>20</sup> Zdenka Pilkova, “Neruda, Johan Baptist Georg,” *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.19741>.

<sup>21</sup> Ibid.

<sup>22</sup> Johan Baptist Gerog Neruda, *Concerto in E-Flat Major*, ed. By David Hickman (Chandler, AZ: Hickman Music Editions, 2005).

<sup>23</sup> Trevor Herbert and John Wallace, *The Cambridge Companion to Brass Instruments* (Cambridge, UK: Cambridge University Press, 1997), 90-98.

Neruda enjoyed the sound of a solo brass instrument over the homogeneous sound of a string orchestra featuring a string soloist. He particularly preferred the sound of the *Corno da Caccia* for its smooth sound and high range. *Corno da caccia* was a valveless coiled brass instrument similar to a hunting horn, but significantly smaller. This should not be confused with its unrelated contemporary of the same name. This current *corno da caccia* is more of a hybrid of a flugelhorn and a French horn.<sup>24</sup>

Figure 3. Modern replica of a *corno da caccia* designed using famous portrait of Gottfried Reiche as reference.<sup>25</sup>



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<sup>24</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 59.

<sup>25</sup> Engelbert Schmid, "Baroque Horns," *Engelbert Schmid Horns*, accessed October 31, 2023, <https://www.engelbert-schmid-horns.com/index.php/en/french-horns/natural-horns/baroque-horns>.

With the *cornò da caccia*'s slender bore size and shallow cup size similar to a trumpet, trumpeters often used it to perform high parts of their music. It was utilized in compositions by composers as early as the late seventeenth century. As more trumpeters and high horn players enhanced their skills on the instrument, it became more frequently used in compositions. This rise in popularity was in part due to distinguished trumpeter Gottfried Reiche. A regular trumpet and horn player for Bach, Reiche heavily influenced how Bach wrote for trumpet.<sup>26</sup> This increased the demand of the *cornò da caccia* as more composers began to write more challenging virtuosic music for the instrument.

#### *Concerto in E-flat*

Neruda composed *Concerto in E-flat* for the *cornò da caccia*, intended for "high *cornò* in e-flat." As time passed, the concerto settled into the horn repertoire. The range of the music is similar to that of Joseph Haydn's *Concerto in E-flat* for trumpet making it particularly appropriate to perform on trumpet.<sup>27</sup> In 1971, trumpeter Edward Tarr performed Bach's *B Minor Mass* on a high *cornò*, not seen done since the nineteenth century.<sup>28</sup> The following year Tarr released a recording of Neruda's *Concerto in E-flat*. This was performed on an instrument he developed, with the help of his colleague Klaus Rhem and instrument maker Ewald Meinel, combining "the tube dimensions of a horn with the mechanical parts of our trumpets."<sup>29</sup> This

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<sup>26</sup> Trevor Herbert and John Wallace, *The Cambridge Companion to Brass Instruments* (Cambridge, UK: Cambridge University Press, 1997), 90-98.

<sup>27</sup> Johan Baptist Gerog Neruda, *Concerto in E-Flat Major*, ed. By David Hickman (Chandler, AZ: Hickman Music Editions, 2005).

<sup>28</sup> Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Indiana University Press, 2014), 59.

<sup>29</sup> Ibid.

helped popularize the concerto as accepted trumpet Classical repertoire, often grouped with the E-flat concerti standards by Haydn and Hummel .

*Concerto in E-flat* is a three movement piece, structured faithfully in fast-slow-fast concerto form established by Vivaldi. The style is characteristic of the “galant” style of the rococo, with its playful light elegance. The rococo is a late seventeenth and early eighteenth century French style defined by its lighter delicacy and wit, contrasting the more serious tone of the Baroque era.<sup>30</sup>

The first movement, *Allegro*, is in a more classical sonata form. The accompaniment establishes the tonic E-flat playing scalar and triadic passages. The solo trumpet’s entrance broadly states the main theme with an assortment of intervallic material and stepwise figures displaying the *fortspinnung* distinct of Neruda’s music.

Figure 4. Neruda Mvt. 1, Trumpet entrance, mm. 48-56.



The four-beat motivic figure in mm. 49-50 repeats itself leading into the sequencing of the second one-beat motivic figure. This melody comprising of two sequencing “motifs” provide the framework of the movement. They return frequently throughout, and while the development moves to the dominant key of B-flat and expands the material it is clear the rhythmic integrity and sequencing of the thematic motifs are present.

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<sup>30</sup> Wendy Thompson and Basil Smallman: "rococo." In *The Oxford Companion to Music*, accessed October 30, 2023, Oxford University Press, <https://www-oxfordreference-com.proxy.lib.siu.edu/view/10.1093/acref/9780199579037.001.0001/acref-9780199579037-e-5707>.

Movement two, *Largo*, is in AAB form and maintains the tonic from the first. It is in common time and marks the eight note equals 72 beats per minute. The accompaniment opens with theme A in the first eight measures followed by the restatement of A by solo trumpet. The themes are passed back and forth between accompaniment and trumpet leading into a cadenza in measure 18. Theme B starts on measure 26 and leads into a final statement from the solo trumpet into another cadenza before the accompaniment ends the movement with a coda containing material from theme A.

The accompaniment abruptly diverts into the start of the energetic final movement, specified by Neruda with an *attacca*. *Vivace* is in 3/4 time and sonata rondo form with the fastest tempo marking of the concerto, at quarter note equaling 138 beats per minute, contrasting from the slow lyrical second movement preceding it. The accompaniment begins the movement in section A, continuing the E-flat tonic.

Figure 5. Neruda Mvt III, Piano entrance of Section A mm. 1-4, E-flat tonic



Section A maintains emphasis on the downbeats with minimal ornamentation. Section B begins at the trumpet's entrance in measure 23 with a marcato intervallic passage imitative of fanfares with an addition of more ornamentations and quicker scalar figures, circled in figure 6.

Figure 6. Neruda Mvt III, Section B, Trumpet entrance mm. 23-48.

Neruda's prominent use of syncopated rhythms, bracketed in figure 6, in the movement is uncharacteristic. It creates further contrast from the preceding movements, and certainly more rhythmic flavor. Moving forward, measure 48 returns to section A in the accompaniment, though in the dominant key.

Figure 7. Neruda Mvt III, Section A return, Piano mm. 48-52, B-flat dominant.

The left hand of the piano emphasizes the scalar motion by doubling the passage down an octave, to accentuate the tonal shift. The dominant key continues into section C stated by the

trumpet beginning in measure 69. The accompaniment returns to A in measure 91, this time in C minor before trumpet enters again at measure 111 bringing back the tonic in a final return to section B, leading into a cadenza. Following the cadenza, the accompaniment restates section A concluding the concerto.

Neruda uses many accepted compositional techniques of the time in *Concerto in E-flat* though with occasional subversion of expectations. It was a composition written at a transitional time between the Baroque and the Classical. Neruda is faithful in formal structures and techniques, while leaning into the lighter and clearer textures of the classical period. It is a beautiful piece of music perfectly encapsulating the time period.

## CHAPTER 4

### EUGENE BOZZA

Eugene Bozza was French composer born April 4, 1905 in Nice, France. He started studying violin with his father at a young age and by the age of eleven, he went to the Royal Conservatory of Saint Cecilia in Rome to study violin, piano, and solfege.<sup>31</sup> In 1922 he enrolled into the Paris Conservatory of music where he studied violin, conducting and composition. He went on to receive the *Premier Prix*, a prestigious award given by the conservatory in 1924, 1930, and 1934 for each concentration respectively.<sup>32</sup>

From 1938 to 1948, he served as a conductor at the Opéra-Comique in Paris. In 1951, Bozza was chosen as the director of the Ecole Nationale de Musique in Valenciennes, a position he held until he retired in 1975. In recognition of his contributions, he was honored with the title of Chevalier of the Légion d'Honneur in 1956. He composed operas, symphonies, ballets and dozens of works for wind instruments.<sup>33</sup> After retirement from the Ecole Nationale de Musique, he stayed in Valenciennes until his death on September 28, 1991.

Bozza had encountered American jazz music in his early life, which became extremely popular in France by 1922. French composers favorably experimented with jazz elements in their

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<sup>31</sup> Jason Dovel, dissertation, *The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza*, 2007, accessed August 14, 2023, <http://www.digital.library.unt.edu/ark:/67531/metadc5186/>, 8.

<sup>32</sup> Eugene Bozza, *Badinage*, (Paris: Alphonse Leduc Éditions Musicales, 1950).

<sup>33</sup> Paul Griffiths, "Bozza, Eugène." *Grove Music Online*, 2001, October 13, 2023, <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.03791>.



music, influencing content Bozza would have consumed at the Paris Conservatory,<sup>34</sup> which he would use in his own compositions. His musical style demonstrates a remarkable expression of the defining features commonly associated with mid-twentieth century French music, including a seamless flow of melodies, a refined structure, and attentive consideration for the capabilities of the instruments.<sup>35</sup>

### *Badinage*

Bozza's trumpet solo works are composed exceptionally well with a wide selection of pieces varying in difficulty. He wrote *Badinage* in 1949 for Trumpet in C and piano. Of his most popular trumpet compositions, *Badinage*'s harmonic material is not as involved nor does it employ extended technique on the trumpet like flutter-tonguing or *glissando* rips, as seen in *Concertino* and *Caprice*.<sup>36</sup> It does provide a short and light alternative to the trumpet repertoire.

Piano starts the piece with a motivic figure outlining the B-flat major chord over a sustained Bb-F perfect fifth. The trumpet enters in measure 4 repeating the motivic figure, down a step outlining the A-flat major chord shifting again to G-major in measure 7. This tonal imbalance appears to contain occasional octatonic collections and continues throughout this piece in varying degrees of harmonic stability.

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<sup>34</sup> Jason Dovel, dissertation, *The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza*, 2007, accessed August 14, 2023, <http://www.digital.library.unt.edu/ark:/67531/metadc5186/>, 9.

<sup>35</sup> Paul Griffiths, "Bozza, Eugène." *Grove Music Online*, 2001, October 13, 2023, <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.03791>.

<sup>36</sup> Jason Dovel, dissertation, *The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza*, 2007, accessed August 14, 2023, <http://www.digital.library.unt.edu/ark:/67531/metadc5186/>, 29.

An octatonic collection is a symmetrical set of notes arranged in an eight-note scale configured in alternating half steps and whole steps. With this structure it does not contain a tonal hierarchy, which would contribute to a disruption of a tonal center in a piece of music. Due to the symmetrical nature of the collection, there are limited modes of transposition. This is in reference to how the pitch pattern will completely repeat itself at the third level of transposition.

Figure 8. (0,1) Octatonic Collection



There are only three different octatonic scales distinguishable with labels of (0,1) containing C, C#, D#, E, F#, G, A, Bb (1,2) containing C#, D, E, F, G, Ab, Bb, B and (2,3) containing D, D#, F, F#, G#, A, B, C. Bozza does appear to borrow from (0,1) and (1,2) octatonic collections throughout *Badinage*. while weaving in and out of tonally centered sections.

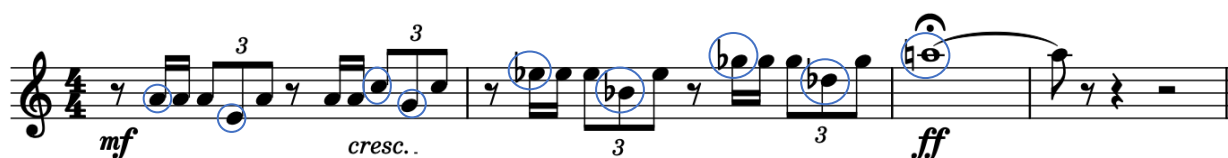
Initially it seems suggestively through composed as melodic passages do not once return, and while there are instances of motivic repetition in the beginning of the piece, it functions as short sequencing between trumpet and piano before moving on to new material. The swift harmonic changes and asymmetric section lengths disallows a sense of form. When the piano begins playing an ostinato during a short slower dolce section, the formal tension briefly relaxes. This section also appears to have a tonal center around G giving the first instance of lasting tonality.

Harmonic fluctuation recommences as the piece returns to the original tempo in the next section, introducing more quick dramatic passages. However, reoccurrences of concluding

material ending on the pitch A suggest an overall tonal center of A, supported by the last note in the trumpet being A above the staff.

Harmonies were not preserved for long with a few exceptions. The opening B-flat major, A-flat major, G-major progression could be interpreted as prolonging the tonal center as eventually the piece starts placing emphasis on A. The last four measures showcases the trumpet playing a fanfare figure outlining a half-diminished A chord ending on the final A. This is unusual due to the dominant nature of the half-diminished chords. However, hidden within the fanfare is an fully-diminish E chord, which could allude to a dominant function to A. The chord instead seems to fill in the remaining pitches of a complete (0,1) octatonic collection, circled in figure 9.


Figure 9. *Badinage* last 4 measures: outline of (0,1) octatonic collection




It is important to also acknowledge the use of repetitive rhythmic material to ensure familiarity throughout the piece. The rhythmic glue that holds *Badinage* together would be the double sixteenth-double eighth note motivic figure, displayed in figure 10. While *Badinage* appears tonality ambiguous throughout the piece, this motivic figure maintains a consistent presence with minimal modification. Repeating rhythmic material is a tool often used by composers to maintain a sense of structure when working outside the established western tonality.

Figure 10. Bozza rhythmic motive in *Badinage*.<sup>37</sup>


Initial Trumpet Entrance mm. 4




Short motivic hits mm. 7-8



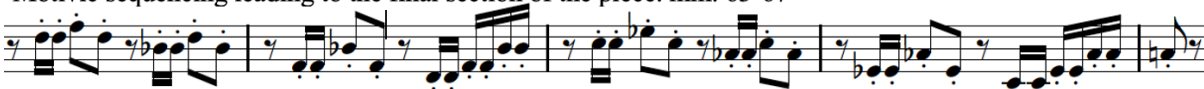
Lyrical Dolce section mm. 35  
material derivative of motive



Short motivic hits mm. 48-49



Motivic sequencing leading to the final section of the piece. mm. 63-67



The A-flat major to G-major movement in the beginning of the piece could allude to a tritone substitution common in jazz.<sup>38</sup> The use of half-diminished seventh chords in this composition could also demonstrate influence of jazz music. While Bozza likely drew from jazz, it is not as prominent as in other compositions of his, suggesting its influence to be less important. The octatonic tonal ambiguity with connective rhythmic motivic material prolonging a tonal center has a more implicit connection to post tonal French conservatory composers of the mid-twentieth century.

<sup>37</sup> Eugene Bozza, *Badinage*, (Paris: Alphonse Leduc Éditions Musicales, 1950).

<sup>38</sup> Jason Dovel, dissertation, *The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza*, 2007, accessed August 14, 2023, <http://www.digital.library.unt.edu/ark:/67531/metadc5186/>, 29.

## CHAPTER 5

### ALEXANDER ARUTIUNIAN

Alexander Arutiunian was an Armenian composer and pianist born in Erevan, Armenia on September 23, 1920. Not much is known about his early life. He studied piano and composition at the Komitas Conservatory in Erevan until he was twenty-one when he graduated. From 1946 to 1948, he joined the Moscow Conservatory to continue studying composition where he would be awarded the State Prize of the USSR in 1949 for his 1948 composition *Cantata of the Motherland*.<sup>39</sup>

He was selected as artistic director of the Armenian Philharmonic Society in 1954, therefore returning to Armenia where he held the position until 1990. Concurrently, he began teaching composition at the Erevan Conservatory and joined the Union of Composers and Union of Cinematographers of Armenia. He composed numerous pieces of music traversing vocal and orchestral works as well as an extensive instrumental chamber and solo collection. He died on March 28, 2012 in Erevan.<sup>40</sup>

Arutiunian's music deeply reflects his national roots. He incorporates melodies and rhythmic characteristics derived from Armenian folk music into his works. He also had a propensity for combining elements from different eras and genre. He felt his personal connection to Armenian folk music was important, and expressed those traditions lyrically in his music

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<sup>39</sup> Alexander Arutiunian, *Aria et Scherzo pour Trompette en Si<sup>b</sup> et Piano*, (Paris: A. Leduc, 1987).

<sup>40</sup> Svetlana Sarkisyan, "Arutiunian, Aleksandr Grigori." *Grove Music Online*. 2001, Accessed October 20, 2023, <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.12490>.

while he relied on Romanticism to fuel his “emotional radicalism.”<sup>41</sup> This combination resulted in music that is simultaneously expressive, sentimental, and nostalgic with a sense of irony.

*Aria et Scherzo*

*Aria et Scherzo* is a two movement composition for solo B-flat trumpet and piano. It was written in 1983 for Timofei Dokschitzer, world renowned trumpeter from Soviet Russia.<sup>42</sup> Dokschitzer and Arutiunian both attended Moscow Conservatory. Whether they were well acquainted or their respective residencies overlapped could not be confirmed. Dokschitzer regularly highlighted works by Arutiunian in his performances and tours, including *Aria et Scherzo*, popularizing Arutiunian’s compositions.<sup>43</sup>

The first movement, marked *Adagio*, begins with morose chordal piano for two bars before the entrance of the lyrical trumpet conveying poignant intensity. The piece has a slightly Neo-Baroque texture placing the trumpet melody over a bass counterpoint in the piano. The movement also exhibits elements of impressionism with its intermittent use of static harmonies and prominent melodic prolongations accentuating the color of the trumpet. Movement two, marked *Allegretto*, is a scherzo folk dance style in 5/8 time. The muted trumpet imitates the

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<sup>41</sup> Svetlana Sarkisyan, "Arutiunian, Aleksandr Grigori." *Grove Music Online*. 2001, Accessed October 20, 2023, <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.12490>.

<sup>42</sup> Alexander Arutiunian, *Aria et Scherzo pour Trompette en Sib et Piano*, (Paris: A. Leduc, 1987).

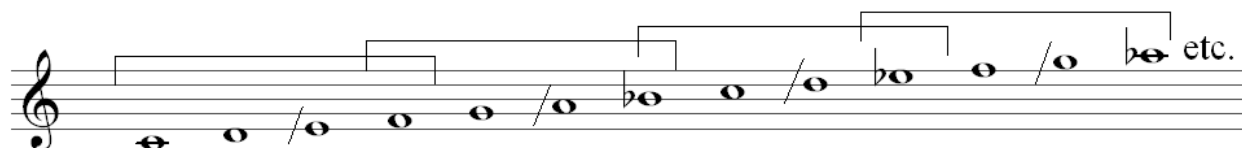
<sup>43</sup> Bruce Duffie, “Trumpeter Timofei Dokshizer: A Conversation With Bruce Duffie,” *Bruce Duffie*, accessed November 1, 2023, <http://www.bruceduffie.com/dok.html>.

Zurna, an Armenian woodwind instrument commonly used in folk music.<sup>44</sup> Following the muted section, the piano maintains the rhythmic drive as the trumpet has a smooth cantabile before returning to the opening material, this time unmuted, for an exciting close to the piece.

*Aria et Scherzo* is saturated with elements of Armenian folk music. The scalar passages and tonality do not follow typical western tonal music. Instead it is based on modal scales and Armenian folk motives.

Armenian Folk and Church music are based not on the European tonal system but on the system of tetrachords, such that the last note of one tetrachord serves as the first note of another. The principal tetra-chord in Armenian music is the major tetrachord, whose first and last notes remain fixed, while the middle ones are changed. -- Our folk and church melodies, which are like brother and sister to one another and have the same formation, are both composed on this principle of tetrachords. Melodies which do not conform to the system of tetrachords are of foreign origin.<sup>45</sup>

Figure 11. The Basic Scale used in Armenian folk music.<sup>46</sup>



The transpositions of this scale can be found in both movements of *Aria et Scherzo*.

Many of the short motivic material are intervallic arpeggiated tetrachords that align with this

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<sup>44</sup> Alexander Arutiunian, *Aria et Scherzo pour Trompette en Sib et Piano*, (Paris: A. Leduc, 1987).

<sup>45</sup> Lusine Melkumyan, "Articles of Komitas About Church Music," *Virtual Museum of Komitas*, accessed November 1, 2023, [http://www.komitas.am/eng/church\\_music.htm](http://www.komitas.am/eng/church_music.htm).

<sup>46</sup> "Armenia, Republic of I. Folk music 8. Theoretical basis and structure," In *Grove Music Online*, November 3, 2023, <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-8000006900>.





composition may be overshadowed by his flashier *Concerto*, but it is fascinatingly well-crafted.

*Aria et Scherzo* is an exceptional contribution to trumpet repertoire.

## CHAPTER 6

### JACOB TER VELDHUIS

Jacob ter Veldhuis,<sup>48</sup> nicknamed Jacob TV, born November 14, 1951 is a Dutch “avant-pop” composer.<sup>49</sup> Initially a rock musician, he went to study composition and electronic music at the Groningen Conservatorium in the Netherlands. He would go on to be awarded the Dutch Composition Prize in 1980 and began making a name for himself as a full time composer.<sup>50</sup> The content TV created received visceral reactions by audiences with his provocative use of mixed media to “spice up his music with sugar.”<sup>51</sup>

Jacob TV had developed quite a fascination with American society. He felt that Europe was a “grey place” while growing up in post-World War II Europe and that everything colorful at the time was from the US.<sup>52</sup> This obsession of American culture is extremely evident in his music. Many of TV’s compositions use samples of audio and video clips from American pop culture and infomercials to news broadcasts and documentaries. Lectures by TV and performances of his music have been a subject of scrutiny at times when certain individuals of hosting institutions found his work unpleasant, leading to appearances by TV or his content

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<sup>48</sup> Pronounced Yah-kob Feld-house.

<sup>49</sup> JacobTV, “Biography,” Jacob ter Veldhuis, <http://www.jacobtv.net/composer> (Accessed October 11,2023)

<sup>50</sup> Ibid.

<sup>51</sup> Paul Janssen, “The Music of Jacob TV,” *Jacob TV*, accessed October 29, 2023, <https://www.jacobtv.net/the-music-of-jacob-tv/>.

<sup>52</sup> Emch, “Impersonations: Approaching a Clarinet Recital from a Semiotic Perspective,” 29.

being prohibited by their intervention.<sup>53</sup>

Many composers have felt the uproar of upset listeners when met with a deviation from the standard. The later works of Ludwig von Beethoven were critiqued for stretching the limitations of the well-established classical tonal system of the time. Audiences had strong reactions when composers emerging into the twentieth century began experimenting outside of familiar tonality altogether. Famously, Igor Stravinsky allegedly enraged an audience to the point of rioting at the premiere of *The Rite of Spring* in 1913 for his unfamiliar uses of instrumental color and aggressively “primitive” asymmetric rhythms. While this was over one hundred years ago, some individuals still seem to have similar revulsion when listening to music outside of what they are accustomed.

Music would completely stagnate if not for composers working beyond the boundaries of established music. Jacob TV even felt restricted with the old school avant-garde scene of the 1980’s where some critics described his music as too easy of a listen, with scalar motions and tonal landscapes.<sup>54</sup> Certain compositional elements, such as samplings of spoken language, tend to naturally present tonally. TV absolutely utilizes dissonance, as he believes it is a devalued means of expression<sup>55</sup> but would rather listen for what sounds good than use techniques

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<sup>53</sup> Paul Janssen, “The Music of Jacob TV,” *Jacob TV*, accessed October 29, 2023, <https://www.jacobtv.net/the-music-of-jacob-tv/>.

<sup>54</sup> Emile Wennekes and Mark Delaere, *Contemporary Music in the Low Countries* (Rekkem: Ons Erfdeel, 2006), 36.

<sup>55</sup> *Ibid.*

arbitrarily, breaking the unwritten rules of the avant-garde.<sup>56</sup>

It is hard to label Jacob TV's style. He pulls from classical, jazz, blues, and pop. Also inspired by Steve Reich, his compositional technique has rhythmic energy derivative of post minimalism, though takes a different direction in terms of substance.<sup>57</sup> Harmony is heavily influenced by jazz and popular music giving a more tonal language.<sup>58</sup> He uses samples of audio clips structuring the majority of rhythmic configuration, often times indicative of rock and hip hop. TV described his process as trial and error. He would input the samples he liked onto his electric keyboard, with a different key producing a different word, syllable or entire sentence. He would then play the keys until he fell into a groove he liked. He would record and continue the process without wanting to see music at all.<sup>59</sup> Jacob TV relies on his rocker ear in just finding what sounds good in this respect, instead of concerning himself with means of expression confined by rules.

Jacob TV's choice of samples and musical elements are intentionally vast to put mass-culture into perspective while also admiring it. This is a means to reject the idea of "highbrow and lowbrow culture" that much of the United States and Europe are concerned with when

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<sup>56</sup> Paul Janssen, "The Music of Jacob TV," *Jacob TV*, accessed October 29, 2023, <https://www.jacobtv.net/the-music-of-jacob-tv/>.

<sup>57</sup> Ibid.

<sup>58</sup> Emch, "Impersonations: Approaching a Clarinet Recital from a Semiotic Perspective," 29.

<sup>59</sup> Ibid, 29-30.

assessing the merit of a piece of art.<sup>60</sup> His intent is to reach a large audience and his music is meant to represent the people, expressing contradictory motives of the human existence. He has been called the “Andy Warhol of music” with its profound roots in American culture. He will pull from the deep recesses of the American experience. *Heartbreakers* uses clips from an episode of Jerry Springer; *Grab It!* draws from a documentary *Scared Straight*; *I Was Like Wow* uses audio from an interview with a combat vet; *Pimpin’* takes audio samples of New York pimps and prostitutes; *The News* is “a reality opera” featuring international media broadcasts.<sup>61</sup> The controversial subject matters have brought some audiences so upset to accuse Jacob TV of “musical terrorism.”<sup>62</sup>

Music has often been an avenue used to express political critique and social discourse. Perhaps the raw presence of these actual depictions holding a mirror to the banalities of life adds a personal level of discomfort. Violence, populist politicians, disasters, criminals on death row, and questionable consumerism are products of the society, and Jacob TV’s deconstruction is more than a raw glimpse but possibly a way to find meaning beyond the current affairs. He certainly uses his artistic craftsmanship from different forms of musical expression to create unique music about everyday life with a intermingling electronics and live instrumentation.<sup>63</sup>

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<sup>60</sup> Paul Janssen, “The Music of Jacob TV,” *Jacob TV*, accessed October 29, 2023, <https://www.jacobtv.net/the-music-of-jacob-tv/>.

<sup>61</sup> JacobTV, “Music&Store,” Jacob ter Veldhuis, <http://www.jacobtv.net/store> (Accessed October 11,2023)

<sup>62</sup> Paul Janssen, “The Music of Jacob TV,” *Jacob TV*, accessed October 29, 2023, <https://www.jacobtv.net/the-music-of-jacob-tv/>.

<sup>63</sup> Emile Wennekes and Mark Delaere, *Contemporary Music in the Low Countries* (Rekkem: Ons Erfdeel, 2006), 37.

The distinctive blend of musical elements used by Jacob TV can be characterized as electro-acoustic music. Electro-acoustic compositions employ a mixture of synthesized sounds and available voice or instruments to create a unique aesthetic. It was developed in Europe, Japan and the Americas in the 1950s as technological advances allowed such experimentation.<sup>64</sup> This resulted in various innovations, including the creation of the theremin. John Cage transported the use of electronics to the concert hall with a combination of prerecorded sounds and live electronically produced sounds. This led to performers becoming captivated by “mixed music” which specifically describes the combination of live instruments with pre-recorded tape. Jacob TV falls into this subcategory of electro-acoustic music. The emergence of electro-acoustic in the 1950s-1960s would have coincided with TV’s formative years, clearly informing his compositional style.

### *Close Fight*

*Close Fight* was written in 2014 for Stephan Burns, a virtuosic American trumpeter and artistic director of Fulcrum Point New Music Project, which financially supported the project.<sup>65</sup> The piece is composed for C or B-flat trumpet, trombone and boombox with accompanying video. It can also be performed with the addition of keyboard and bass guitar to fill out the ensemble or with just solo trumpet accompanied with the soundtrack and video. The audio and video samples are based on interviews with two boxers following their match on June 22, 2013

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<sup>64</sup> Simon Emmerson and Denis Smalley, "Electro-acoustic music," *Grove Music Online*. 2001, <https://doi-org.proxy.lib.siu.edu/10.1093/gmo/9781561592630.article.08695>.

<sup>65</sup> Stephen Burns, “Founder & Artistic Director,” *Fulcrum Point New Music Project*, accessed October 29, 2023, <https://www.fulcrumpoint.org/founder>.

at the Barclay Center in Brooklyn, New York where WBA welterweight<sup>66</sup> champion Paulie Malignaggi defended his title against Adrian “The Problem” Broner.<sup>67</sup>

When analyzing a piece of music utilizing voice, it is essential to take the text into consideration. The subsequent lyrics are provided to the performer and displayed in the accompanying video that is shown during a performance of *Close Fight*:

Reporter: And the new WBA welter weight champion of the world: Adrian “The Problem” Broner! Adrian, congratulations, how would you assess this fight? Were you feeling out in those first few rounds or what was your strategy?

Adrian: Uh, it’s a tremendous accomplishment. I mean: who’s doing it like me in the game?

Reporter: You kept saying the entire fight: “You can’t hit me!”

Adrian: I’m gonna be honest, hold on: 22 knock outs, I’m good! I beat Paulie, I left with his belt and his girl! I’m gonna be honest, hey Pops: Brush my hair! I worried about nothing. He couldn’t hit me, he was shadow boxing! Great Winner for his nice eighteen carat grill in my mouth.

Reporter: Adrian, congratulations on winning the title! Paulie, are you ready to talk about the fight?

Paulie: He was sharp, in his shots, in his shots he was sharp. This is a close fight, it was really that kinda fight you know. It is very simple, I mean 1-17 1-11 that was a joke man!

Trainer: Disgraceful!

Paulie: He was sharp, in his shots but he was just wasn’t busy!

Reporter: Paulie, are you ready to talk about the fight? Paulie?

Paulie: I thought it was an entertaining fight. I thought there were a lot of momentum changes and uh, but uh, I think the fans got their money’s worth tonight, but boxing’s always full of shit man, it’s always politics. It was a close fight. I don’t even mind if you have him winning close or me winning close. It was really that kinda fight you know, and what not.

Reporter: Did you execute your strategy as you wanted to tonight?

Paulie: In spots, you know like I wanna fight you know I’ll be honest with them too. He didn’t land a lot of the shots he was throwing, they looked pretty but in his spots he was short. This is a close fight.

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<sup>66</sup> A professional boxer or contestant intermediate in weight between a lightweight and a middleweight.

<sup>67</sup> Jacob ter Veldhuis, *Close Fight* (Holland: Boombox, 2015).

Reporter: Are you saying this fight was fixed? Is that a path you really wanna go down?

Paulie: I'm not saying it was fixed. It's always the politically more connected fighter who gets the close decisions and this is no different.

That's what I'm sayin'.

Reporter: Isn't this part of the game?

Paulie: It's part of the game, but is it right Jim? But does it mean it shouldn't get fixed?

Reporter: Isn't this part of the game? But does it mean everybody should sit back and not fix it? Isn't this part of the game?

Paulie: It's definitely part of the game, but somebody should stand up and do something about it. I feel like the only one that ever talked and opened his mouth.

Reporter: Isn't this part of the game?

Paulie: Listen man, I made some really good money tonight, I don't have to fight again. It's BS man, you know that? It was a close fight!

Reporter: Aren't you, at this point right now, biting the hand that feeds you?

Paulie: I'm not an immature kid. It's BS man, you know that? He was sharp in his shots... And the fans could never go home happy you know? And you get a great show and it always gets spoilt by some BS like this man. It's BS man, you know that? Don't brag about taking my side piece! That's my side piece, you don't get laid! In spots, you know like: in spots!

Adrian: Hold on, now hold on! I'm just saying you lost!

Paulie: I know, I know I lost.

Adrian: Put up the ho!

Paulie: No! It's BS man, you know that!<sup>68</sup>

The use of the vocal samples are used to create rhythms imitating their speech. Jacob TV would splice up the voices to create new rhythmic patterns otherwise not present. This is accompanied by pre-recorded electronics that create a funky-pop beat.

When looking at the lyrics, TV follows a story line with the music. As the piece begins with an interview with the winner of the boxing match, Adrian, the boom box and trumpet passages are light and celebratory. The quick isolated notes, evocative of the fight that had just finished, are followed by interjected rhythmic flares. As the interviewer turns to the boxer that

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<sup>68</sup> Jacob ter Veldhuis, *Close Fight* (Holland: Boombox, 2015).



had lost the fight, Paulie, the harmonies in the electronics become denser and more foreboding. This is when TV begins to deconstruct the voice sampling into repetitive syllables creating more complex material for the trumpet. Paulie understandably seems upset at the loss, though he immediately starts questioning the validity of the fight.

As Paulie disparages the sport, the music slows, sampling narrows in and focuses on the exchange, “Reporter: Isn’t this part of the game? Paulie: It’s part of the game, but is it right Jim? But does it mean it shouldn’t get fixed? Reporter: Isn’t this part of the game? Paulie: But does it mean everybody should sit back and not fix it? Reporter: Isn’t this part of the game? Paulie: It’s definitely part of the game, but somebody should stand up and do something about it.”<sup>69</sup> The piece continues with more energetic material including samples of Adrian telling Paulie to just accept that he lost, with the final word by Paulie stating, “Its BS man!”

While on the surface level *Close Fight* could appear only as a composition based on an interview with a “sore-loser,” TV uses these samples to tell a message. The honing in on that specific exchange between the reporter and Paulie suggests a deeper meaning intended by TV. Stating that the “politically more connected” fighter is always favored by the referee, and being met with “Isn’t that a part of the game?” can be interpreted as a critique of the sentiment of doing something because that’s just the way it’s always been. Paulie challenges the implication expressing, “just because it is a part of the game, doesn’t mean we shouldn’t question it and oppose it if it is unjust.” The reporter and Adrian balk at the assertion, returning to the status quo of celebratory taunts stereotypical of the sport.

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<sup>69</sup> Jacob ter Veldhuis, *Close Fight* (Holland: Boombox, 2015).

Whether this exchange had any lasting profound effects on the subjects is not significant. Jacob TV took an opportunity to take a message and express it through his art in a way he felt sounded pleasing and would appeal to his audiences.

What is challenging about this piece is the unforgiving rhythm and syncopation. Pre-recorded audio means there is no leeway with tempo. When performed with a trombone, there are figures that the performers pass to one another and unison entrances. However, the piece is driven by its polyrhythms created by the independent articulations of each player. Both performers need solid rhythmic integrity. The frequent large intervallic leaps adds to the demand of the piece, though most of the passages fit well within expected tonality. Additionally, the horn does not leave the face for much longer than a few beats at a time and requires immense stamina. Long tones and lip bends can increase the strength and longevity of the chops and should always be a part of a trumpeter's warmup routine. It will be undoubtedly difficult to conquer Jacob TV's *Close Fight* without developed stamina.

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Research Paper Title:

Scholarly Program Notes on Selected Trumpet Repertoire Featuring Works by Georg Philipp Telemann, Johann Baptist Georg Neruda, Eugene Bozza, Alexandre Arutiunian and Jacob ter Veldhuis

Major Professor: Dr. Robert Allison