

1984

Trumpet Recital

Keith Benjamin

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TRUMPET RECITAL

An Abstract of a Thesis
Submitted
In Partial Fulfillment
of the Requirements for the Degree
Master of Music

Keith Benjamin
University of Northern Iowa
April 1984

This Recital by: Keith Benjamin

Entitled: Trumpet Recital

has been approved as meeting the recital requirement for
the Degree of Master of Music.

Keith Johnson

4/16/84

Date

~~Chairman, Recital Committee~~
M. Jernigan

4/17/84

Date

~~Member, Recital Committee~~

Jon E. Hansen

4/17/84

Date

~~Member, Recital Committee~~

Margaret Merrion

4/16/84

Date

~~Member, Recital Committee~~
John C. Downey

5/14/84

Date

~~Dean of the Graduate College~~

The University of Northern Iowa

School of Music

LD
2585
B467

Graduate Recital*

KEITH BENJAMIN, Trumpet

Assisted by

Melody Turnquist, organ

Marleta Matheson, piano

The UNI Chamber Players

Wednesday, April 11, 1984; 8:00 pm

Russell Hall Auditorium

Suite #1 of Trumpet Voluntaries (1752, 1754) . . . John Stanley/ed. Tarr

Andante Largo

Adagio

Vivace

Ms. Turnquist, organ

Three Little Pieces (1973) Joseph Ott

Dan Barth, electronics

The Mysteries Remain (1982) David Sampson

The Mysteries Remain

Cycle of Seed-Time

Demeter in the Grass

Iacchus in the Vine

Ms. Turnquist, organ

-----Intermission-----

Brèves Recontres (1965) Jacques Castérède
Divertissement
Pavane
Scherzo

Mrs. Matheson, piano

Excerpts from "L'Histoire du Soldat" (1918) Igor Stravinsky

Airs de Marche

Music to Scene One: Petits Airs au Bord du Ruisseau

Music to Scene Two: Pastorale

La Marche Royale

Petit Concert

Choral

Marche Triomphale du Diable

Jack Graham, conductor

Therese Fetter, violin

Matt Glascock, contrabass

Timm Gould, clarinet

Susan Kordick, bassoon

Keith Benjamin, trumpet

JoDee McEniry, trombone

Stephen Crawford, percussion

From the studio of Keith Johnson

*In partial fulfillment of the M.M. degree

Special thanks to Phi Mu Alpha and Sigma Alpha Iota
for their recital assistance

John Stanley (1714-1786) was an English composer and organist, blind from the age of three, who was most widely known for his performance of organ voluntaries. His performances attracted musicians, including his colleague Handel, from all over London and the surrounding area.

The Suite #1 of Trumpet Voluntaries is a collection including two movements from Ten Voluntaries for the Organ or Harpsichord Composed by John Stanley, volume six, published by John Johnson of London in 1752, and one movement from volume seven of the same collection, published by Johnson in 1754. The complete work includes half of Stanley's six "trumpet" voluntaries, which were actually organ voluntaries with solo trumpet stop. The first movement, in the words of the editor: "... contains a particularly pompous and exciting trumpet theme." The second movement is a flowing adagio including a series of suspensions. This movement likely acted as a prelude to the original published collection. The final movement demands great agility of the solo trumpeter and is constructed entirely of echo effects, the organ literally repeating the preceding trumpet phrases.

The piece was edited and arranged by Edward H. Tarr (b. 1936), an American trumpeter and musicologist now living in Switzerland, from the original manuscript now in the Oxford Library.

Joseph Ott (b. 1929) composed Three Little Pieces in an intentionally light spirit, attempting to contrast various melodic and rhythmic ideas while maintaining the trumpet's importance in interplay with the tape.

The tape introduces the first piece with a rising fanfare-like figure that fades while the trumpet plays a wandering melody. The fanfare in the tape repeats, expanding to another, longer, uncertain trumpet line. The tape re-enters, now carrying the original trumpet melody, and the two elements slow and die away. The second movement, according to Ott, was written in an attempt to combine "pop" elements in the trumpet part with a Baroque texture in the tape. The third little piece has two sections of direct rhythmic trading between the trumpet and tape that surround a section of legato melody in the trumpet, which is accompanied by an ostinato in the tape.

David Sampson (b. 1951), in addition to being a composer, is an accomplished trumpet player and conductor. The Mysteries Remain is a four-movement work with the title and mood of each movement taken from the following poem by Hilda Doolittle:

The mysteries remain,
I keep the same
cycle of seed-time
and of sun and rain;
Demeter in the grass,
I multiply,
renew and bless
Iacchus in the vine;

I hold the law,
I keep the mysteries true,
the first of these
to name the living, dead;
I am red wine and bread.
I keep the law,
I hold the mysteries true,
I am the vine,
the branches, you and you.¹

The composer states: "... although there is no direct correlation between the form of the poem and the music, there is an attempt to capture the mood and mystery of the mythological symbols used in the poem."

The first movement, "The Mysteries Remain," begins with a muted and distant threnody which rapidly intensifies but is subdued and replaced by a calm and conjunct melody. This melody gathers purpose and reaches a majestic climax in the trumpet, and is then echoed by the organ. The chant-like melody returns, fragments, and finally dies away. "Cycle of Seed-Time" begins with a gentle, uncertain sharing of melodic fragments by the trumpet and organ, which is interrupted by a playful staccato melody. The gentle melody returns, only to be abruptly cut off by an aggressive extension of the playful melody. The trumpet and organ work together and against one another in arriving at a breathless finish capped by a rather sardonic close in the organ. The third movement, "Demeter in the Grass," is meditative throughout, opening with an arpeggio figure in the organ and joined by a simple melody in the

1. Doolittle, Hilda, Selected Poems (New Directions Publishing, 1957).

trumpet. This movement fades peacefully. "Iacchus in the Vine" is marked, at various times, boldly, proudly, aggressively, and even arrogantly. It has a dramatic series of declamatory motives in the trumpet offset by extremely rapid, almost percussive figures in the organ. The movement begins with great intensity, moves to a series of peaks, and ends with a final triumphant and climactic statement.

Jacques Castérède (b. 1926) is a French composer and teacher, presently in the position of Professor of Analysis at the Paris Conservatoire.

Brèves Recontres, published in 1965, is a collection of three pieces for trumpet and piano in a relatively light, fairly typical contemporary French style. The first piece, Divertissement, is a fast-paced toccata for both performers based on intervallic movement (particularly the fourth and minor third) and rapid scalar passages. The second movement, Pavane, places the emphasis on a flowing melody in the trumpet. Timbral changes are achieved through the use of straight and cup mutes. The closing Scherzo demands great facility from both performers, with difficult non-stop sixteenth-note passages leading to a fortissimo high c''' in the trumpet accented by a trill in the piano. A short cadenza carries the performers to a retransition into the first theme, and the piece ends lightly and pianissimo.

Igor Stravinsky (1882-1971) composed L'Histoire du soldat in 1918, during one of the bleakest periods of his

life. World War I had cut him off from his Russian homeland, his royalties were decreasing, and he had learned that his favorite brother was killed on the Rumanian front. His exile in Switzerland had produced some compensation, however, in the companionship of the French poet C. F. Ramuz. Stravinsky, Ramuz, and the conductor Ernest Ansermet conceived the idea of a theatrical piece for small resources--small enough to tour the local villages. The Soldier's Tale was the result, a new and "lean" result. Stravinsky scored the work for the treble and bass instruments of the string, woodwind and brass families, plus an assortment of percussion from the "new" jazz idiom, to produce a large range of timbral variety. It has been suggested that Soldier's Tale, in its orchestration, was the nearest Stravinsky ever got to Schoenberg--it was composed shortly after Stravinsky attended a performance of the latter's Pierrot Lunaire. The piece shows a sophistication in both its scoring and musical references: March, Chorale, and Ragtime appear in the score, and the Royal March was inspired by a pasodoble band heard during a Holy Week visit to Seville. The over-riding characteristic of the piece is Stravinsky's conscious attempt to break down the conventional idea of symmetrical phrasing through the use of erratic metrical and emphatical change.

L'Histoire du soldat was premiered in Lausanne, Switzerland on September 28, 1918.

A copy of the recital tape is deposited in the Library of
the School of Music of the University of Northern Iowa.
It was recorded at $7\frac{1}{2}$ i.p.s. in $\frac{1}{4}$ track stereo.