

1996

Trumpet Recital

Bryan Wendell Bennett

Let us know how access to this document benefits you

Copyright ©1996 Bryan Wendell Bennett

Follow this and additional works at: <https://scholarworks.uni.edu/etd>

 Part of the [Music Commons](#)

Offensive Materials Statement: Materials located in UNI ScholarWorks come from a broad range of sources and time periods. Some of these materials may contain offensive stereotypes, ideas, visuals, or language.

TRUMPET RECITAL

A Thesis

Submitted

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

Bryan Wendell Bennett

University of Northern Iowa

May 1996

**LIBRARY
UNIVERSITY OF NORTHERN IOWA
CEDAR FALLS, IOWA**

This Study by: Bryan Wendell Bennett

Entitled: Trumpet Recital

has been approved as meeting the thesis requirement for the Degree of Master of Music in Performance.

4/24/96
Date _____ Dr. Randy Grabowski, Chair, Thesis Committee

Date _____ Dr. ~~Jeffrey~~ Funderburk, Thesis Committee Member

4/24/96
Date _____ Dr. Thomas Tritle, Thesis Committee Member

5/7/96
Date _____ Dr. John W. Somervill, Dean, Graduate College

The program for this recital consists of works by Pierre Gabaye, Robert Suderburg, Sergei Vasilenko, and Elgar Howarth. Though their respective compositions for trumpet were written in approximately the same time period, each exhibits a unique musical style in their writings for the instrument. The following paper will examine these different approaches, as well as present information pertaining to the lives of these composers.

Feu d'Artifice¹, by Swiss composer Pierre Gabaye, is similar in style to the "contest pieces" of the Paris Conservatory. Translated "Fireworks," this composition consists of a single movement with three distinct sections. The work opens with a fanfare-like figure in the trumpet that spans nearly two octaves. Following this opening material is a light technical section utilizing double-tongue extensively. The piano part is of corresponding difficulty, trading rapid sixteenth-note passages with the trumpet. The excitement of these figures is contrasted with more calm melodic motives.

The second section of this work is a lyrical melody somewhat reminiscent of Gershwin. The expressive content

¹ Pierre Gabaye, Feu d'Artifice (Paris: Alphonse Leduc, 1964).

offers stark contrast to the frantic pace of the opening material. Harmonies consist mostly of extended chords such as sevenths, elevenths, and thirteenth. The abundance of these chords seem to evoke a certain jazz-like quality within the melodic line. Difficulties here include extremes in tessitura, long sustained phrases, and the rhythmic challenge of playing duplets against the piano's triplets. When performing this, it is especially important to play in a singing style.

Upon completion of the lyrical portion, the opening fanfare returns, driving to the conclusion of the piece. Thematic material is similar to that of the opening, though this time abbreviated. Taking the preceding factors into consideration, the overall form of this composition may be viewed as ABA. Full of excitement and energy, Feu d'Artifice makes for an excellent recital opener.

In contrast to the trumpet writing of Gabaye, the American composer named Robert Suderburg developed a method of composition uniquely his own. Suderburg was born in Spencer, Iowa in 1936, and attended the University of Minnesota where he earned a degree in composition/piano. While in Minnesota he studied composition with Paul Fetler,

who introduced him to Hindemith's contrapuntal techniques.² He then attended Yale University where he earned a Master of Music degree in composition. While at Yale, Suderburg studied with Richard Donovan who encouraged him to make sure that each note in a musical composition had meaning.³ In 1960, he moved to Philadelphia and became an active leader in the performance of contemporary music.

During this time, Suderburg taught at Bryn Mawr College, the University of Pennsylvania, and the Philadelphia Music Academy. He earned a Doctor of Philosophy in Music Degree from the University of Pennsylvania in 1966. While attending the University, he studied composition with George Rochberg who taught Suderburg the techniques of chromatic and serial composition.⁴ Additionally, in 1966 he was co-founder of the Contemporary Group at the University of Washington in Seattle. In 1974, he was named Chancellor of the North Carolina School for the Arts. His output includes works for orchestra, band, piano, numerous chamber works, and compositions for percussion ensemble.

² Michael Miles, An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg. (No publisher listed. @1992).4.

³ Ibid

⁴ Michael Miles, An Interpretive and Stylistic Analysis of the Chamber Music VII and the Chamber Music VIII for Trumpet and Piano by Robert Suderburg. (No publisher listed. @1992).4.

Suderburg's Chamber Music VII, Ceromonies for Trumpet and Piano⁵ is fast becoming a major staple in trumpet literature. Written in 1984, it was premiered by Charles Schleuter at the International Brass Conference in the same year. Ceromonies makes full use of dramatic and timbral effects available to both the trumpet and piano. Since some of these effects are of structural importance, portions of this work may be viewed as Impressionistic.⁶ Other sections, though not atonal reveal a distinct lack of tonal center. This is the result of Suderburg's careful control of harmonic climax and release, often suggesting a resolution, then followed by a quick departure.⁷ Intriguing aspects of this work include the openings to the first and second movements. Both begin with solo trumpet playing directly into the strings of the piano while the sustain pedal remains down. This results in a "call and echo" effect consistent with the historical use of the trumpet as a signaling device.

⁵ Robert Suderburg, Chamber Music VII Ceromonies for Trumpet and Piano (Byrn Mawr: Theodore Presser Company, 1984).

⁶ Stephen G. Jones, review of Chamber Music VII Ceromonies for Trumpet and Piano by Robert Suderburg (Byrn Mawr: Theodore Presser, 1984), *International Trumpet Guild Journal* X/1 (Sept 1985). 52.

⁷ Stephen G. Jones, review of Chamber Music VII Ceromonies for Trumpet and Piano by Robert Suderburg (Byrn Mawr: Theodore Presser 1984), X/1 (Sept 1985). 52.

Development of motives, or gestures, is an important feature in Suderburg's works. For example, in the first movement the initial three gestures in the trumpet part form the basis of the remaining introductory material.⁸ The *allegro* begins with a return of opening thematic material in the trumpet followed by the presentation of three additional melodic ideas. These motives provide the foundation for the remainder of the movement.⁹ Gestures are manipulated in various ways including retrograde, compression of material, and inversion.¹⁰ The movement concludes with solo piano and continued exploration of these ideas.

The second movement begins with solo trumpet playing a series of short motives. These gestures, derived from the ascending harmonic series, are possibly a reference to natural trumpets. Following this opening, the trumpet continues with a dark, haunting melody. This builds in intensity through increases in dynamics and texture in the piano part. Upon reaching its climactic point, the texture suddenly thins out, ending with gestures derived from the

⁸ Michael Miles, *An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg*. (No publisher listed, @1992).40.

⁹ Ibid

¹⁰ Ibid

opening material. As with the first movement, solo piano ends this section.

The third movement is unique in that it does not open with a trumpet call; rather, it begins with an agitated exchange between trumpet and piano. This segment unfolds as a series of harmonic and rhythmic climaxes that conclude with the return of a trumpet call at the end of the work.¹¹ Full of interesting timbres and rhythmic variety, this is an excellent choice for a trumpet recital.

Compared to Suderburg's method, Sergei Vasilenko's compositional approach is more traditional. Born in Moscow in 1872, his early education was in music. Despite this early training, he pursued law at the Moscow Conservatory. Upon graduation in 1895 he decided to continue his education--though this time in music--at Moscow University. His primary areas of study were in theory, harmony, and composition with teachers such as Taneyev, Ippolitov-Ivanov, and Safonov.¹² Additionally, he studied ancient Russian chants

¹¹ Terry Everson, liner notes for Terry Everson, Trumpet with Susan Nowicki, Piano (ITG 001).

¹² Nicholas Slonimsky, "Sergei Vasilenko," Baker's Biographical Dictionary of Musicians, 8th ed. (New York: Schirmer Books, 1992), 1944.

under Smolensky.¹³ In 1906, he joined the faculty at the Moscow Conservatory where he taught orchestration and composition. Though quite active as a composer and conductor, he remained a teacher at the conservatory until his death in 1956.¹⁴

The music of Vasilenko is inspired primarily by traditional Russian folk songs, with a lesser influence of French Impressionism.¹⁵ His output includes operas, ballets, orchestral compositions, chamber works, and several writings pertaining to music. In addition to his talents as a composer, Vasilenko was recognized as a master of orchestration.¹⁶

In contrast to Suderburg's Chamber Music VII, Vasilenko's Concerto for Trumpet¹⁷ is full of elements from the Nationalist and Romantic styles. Written in 1945, the Concerto consists of three movements: **allegro drammatico, molto sostenuto quasi adagio**, and **allegro vivace**. The first movement opens in a bold manner with both piano and trumpet playing

¹³ Ibid

¹⁴ Kim Dunnick, "Preface," of Concerto for Trumpet and Orchestra by Sergei Vasilenko (New Jersey: Al Weissman, 1990).

¹⁵ Ibid

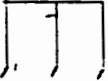
¹⁶ Ibid

¹⁷ Sergei Vasilenko, Concerto for Trumpet (New Jersey: Al Weissman, 1990).

declamatory statements in a somewhat free manner. This material is followed by the presentation of three distinct melodic ideas. The initial theme is very heroic and bold, a second idea consists of a singing, lyrical melody, and the third is made up of playful/light motives. Upon presentation of all three themes, the trumpet continues with a cadenza. Derived from the preceding material, the cadenza is full of multiple-tonguing passages, and frequent contrast between melodic and technical styles. Following the cadenza, the initial themes return, though now in a different order. This movement makes extensive use of double-tonguing and sudden leaps; it is also demanding on the performer's endurance. The contrast created by the varied melodies creates interest for both the performer and listener. Stylistically, this movement seems to have been derived from Vasilenko's interest in folk songs, setting each melody within a romantic framework of dramaticism and lush harmonies.

The second movement reveals Vasilenko's interest in Eastern Russian chants. In contrast to the segmented themes of the first movement, material presented here is essentially one extended melody. Arched in design, it opens with the solo trumpet playing a chant-like passage. It is this idea

upon which the remainder of the movement is based. Technical difficulties include demands on endurance as well as musicality. Vasilenko explores the trumpet's colors through interplay with the piano, and utilizes a straight mute to further enhance timbral possibilities. The concept for chant as the basis for a melody was also utilized by Rimsky-Korsakov in his Russian Easter Overture.

The final movement of this work, like the first, is a collection of segmented themes. The opening is lively, consisting of an accented sixteenth-note pattern. A second idea is based on the  motive from movement one, and seems more urgent in comparison to the opening melody. A third theme, apparently derived from a Russian folk song, seems to reveal a Nationalist element. As in the first movement, a cadenza is present at the midway point. A difficult aspect of this cadenza is that it concludes on a sustained Eb3. Upon completion comes an additional statement of the opening melodies, culminating with a return of the initial trumpet passage from movement one. Technical difficulties include endurance, and varied types of articulations. Vasilenko's Concerto is a pleasing work for

both performer and audience that will leave them with Russian folk melodies in their heads.

Trumpeter/conductor Elgar Howarth was born in Cannock, Staffordshire in 1935, and studied at the University of Manchester and the Royal Manchester College of Music. His performing experience includes playing trumpet at the Royal Opera House, with the Royal Philharmonic Orchestra, and with other London ensembles.¹⁸ He began his career as a conductor with the London Sinfonietta in 1969, and became its director in 1973. He is an active composer of music for brass band.

The Amazing Mr. Arban¹⁹, dedicated to the American virtuoso Gerard Schwarz, is a somewhat humorous reworking of the most popular exercises from the Arban Grand Method for Cornet. The structure is representative of the turn-of-the-century cornet solo, with interludes between each variation. These interludes consist of lush chords and harmonies that help make the piece quite interesting. The solo part contains all of the elements typical of the cornet feature including double and triple-tongue, singing melodies, light and playful sections, cadenzas, and the obligatory C3 at the

¹⁸ Nicholas Slonimsky, "Elgar Howarth," Baker's Biographical Dictionary of Musicians, 8th ed. (New York: Schirmer Books, 1992), 805.

¹⁹ Elgar Howarth, The Amazing Mr. Arban (London: J&W Chester, 1982).

end. Originally written for cornet and brass band, the piano reduction seems to retain much of the flavor of the original work.

Throughout this paper various styles of trumpet writing have been reviewed: that of the swiss composer Gabaye, the more contemporary approach by Suderburg, the Romantic treatment by Vasilenko, and the turn-of-the-century feel of Howarth. Though composed by utilizing different techniques, all are concerned with the color that can be created through trumpet and piano, as well as the importance of melody.

Bibliography

- Dunnick, Kim, "Preface," of Concerto for Trumpet and Orchestra by Sergei Vasilenko. New Jersey: Al Weissman, 1990.
- Everson, Terry, liner notes for Terry Everson, Trumpet with Susan Nowicki, Piano (ITG 001, 1991).
- Gabaye, Pierre. Feu D'Artifice. Paris: Alphonse Leduc, 1964.
- Howarth, Elgar. The Amazing Mr. Arban. London: J&W Chester 1982.
- Jones, Stephen, "Chamber Music VII Ceremonies for Trumpet and Piano," The International Trumpet Guild Journal X/1 (1985), 52.
- Miles, Michael. An Interpretive and Stylistic Analysis of the Chamber Music VII and Chamber Music VIII for Trumpet and Piano by Robert Suderburg. No publisher listed, ©1992.
- Slonimsky, Nicholas, "Elgar Howarth," Baker's Biographical Dictionary of Musicians, 8th ed. New York: Schirmer Books, 1992, 805.
- Slonimsky, Nicholas, "Sergei Vasilenko," Baker's Biographical Dictionary of Musicians, 8th ed. New York: Schirmer Books, 1992, 1944.
- Suderburg, Robert. Chamber Music VII Ceremonies for Trumpet and Piano. Byrn Mawr: Theodore Presser Company, 1984.
- Vasilenko, Sergei. Concerto for Trumpet and Orchestra. New Jersey: Al Weissman, 1990.

UNIVERSITY OF NORTHERN IOWA

School of Music

Bryan Bennett, trumpet*

Robin Guy, piano

Oksana Skidan, piano

Tuesday, February 27, 1996

Russell Hall Auditorium, 6:00pm

Feu D'Artifice (1964).....Pierre Gabaye
(b.1930)

Chamber Music VII, Ceremonies for Trumpet and Piano (1984).....Robert Suderburg
1. Calls and echoes, allegro (b. 1936)
2. Calls and echoes, adagio, andante
3. Procession, closing call

Intermission

Concerto for Trumpet (1945).....Sergei Vasilenko
Allegro Drammatico (1872-1956)
Molto sostenuto, quasi adagio
Allegro vivace

The Amazing Mr. Arban (1982).....Elgar Howarth
(b. 1935)

*In partial fulfillment of the requirements for the Master of Music in Performance Degree.
From the studio of Dr. Randy Grabowski.