

GRADUATE TRUMPET RECITAL

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THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2014**

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Graduate Recital Document
entitled
GRADUATE TRUMPET RECITAL

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for the degree of Master of Arts (Music)
on
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GRADUATE TRUMPET RECITAL

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ABSTRACT

The objectives of this graduate trumpet recital were to develop the player's performance by researching performance skills, including learning how to organize a recital and write academic program notes with important information in relation to the composers and the chosen compositions.

In this graduate trumpet recital, the program was selected from the Baroque through Contemporary periods. Additionally, the pieces are considerably different in style and performance practice. This graduate trumpet recital was presented at the MACM, Music Auditorium, College of Music, Mahidol University on Monday, March 3rd, 2014, from 14:00 a.m. to 15:00 p.m. The program included:

1. *Sonata in D Major G.I.*, by Giuseppe Torelli
2. *Concerto in E-flat Major*, by Franz Joseph Haydn
3. *Trumpet Concerto in A-flat Major*, by Alexander Arutunian
4. *Centennial Horizon*, by Kevin McKee

The total approximate time was 60 minutes with intermission.

KEY WORDS: GRADUATE TRUMPET RECITAL/ ARNON / TRUMPET

40 pages

การแสดงเดี่ยวทรัมเปตระดับบัณฑิตศึกษา

GRADUATE TRUMPET RECITAL

อานนท์ ห่อสกุลสุวรรณ 5538102 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการที่ปรึกษารายงานการแสดงเดี่ยว: JOSEPH BOWMAN, D.M.A., DAREN ROBBINS, D.M.A.

บทคัดย่อ

การแสดงเดี่ยวทรัมเปตระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพและทักษะการแสดงของผู้แสดงเดี่ยวโดยผ่านทางกระบวนการวิจัย และเพื่อให้ผู้แสดงเรียนรู้การจัดการแสดงอีกทั้งเขียนสูจิบัตรโดยเนื้อหาเกี่ยวข้องกับบทประพันธ์ที่ผู้แสดงเลือก ประวัติศาสตร์ทางดนตรีของบทประพันธ์ รวมถึงประวัติของผู้ประพันธ์เพลง

ในการแสดงเดี่ยวทรัมเปตในระดับบัณฑิตศึกษาครั้งนี้ ผู้แสดงได้เลือกบทประพันธ์ตั้งแต่สมัยบาโรกจนถึงศตวรรษที่ 21 ซึ่งทำให้เห็นถึงความแตกต่างในรูปแบบการประพันธ์และวิธีการฝึกซ้อมค่อนข้างมากในแต่ละยุคสมัยของดนตรี การแสดงเดี่ยวในครั้งนี้ได้ถูกแสดงขึ้น ณ หอประชุมดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันจันทร์ที่ 3 มีนาคม พ.ศ. 2557 เวลา 14.00 – 15.00 น. ซึ่งรายการแสดง มีดังนี้

1. *Sonata in D Major G.1* ประพันธ์โดย Giuseppe Torelli
2. *Concerto in E-flat Major* ประพันธ์โดย Franz Joseph Haydn
3. *Trumpet Concerto in A-flat Major* ประพันธ์โดย Alexander Arutunian
4. *Centennial Horizon* ประพันธ์โดย Kevin McKee

รวมเวลาแสดงทั้งหมด 60 นาทีโดยประมาณ

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CHAPTER I

INTRODUCTION

1.1 Background

The Master of Arts degree in Music Performance at the College of Music, Mahidol University is full-time graduate study program that provides intensive training for students in music performance, research and academic writing. Students in this degree program are expected to perform at a higher level than undergraduate study and demonstrate expert research and academic writing skills pertaining to their major instrument.

The Graduate Recital is a requirement for all of music performance majors in the Master of Arts degree. The performance demonstrates the technical, interpretive, and creative skills of the performer, as well as their knowledge of important background information about the pieces in the recital. The Graduate Recital Document supports the Graduate Recital. It provides historical and analytic background about the selected pieces, the practice methods, and other supportive information.

This Graduate Recital program including repertoire for the trumpet in difference period and difference style and was selected by discussion with the private teacher.

The repertoire for the recital program includes:

1. *Sonata in D Major G.1* by Giuseppe Torelli
2. *Concerto in E-flat Major* by Franz Joseph Haydn
3. *Concerto in A-flat Major* by Alexander Arutunian
4. *Centennial Horizon* by Kevin McKee

1.2 Objectives

The intention of the graduate recital is to demonstrate that the technical, interpretive and creative skills of the performer are at a professional level. Also demonstrated should be a deep understanding of the music as well as skills in academic research and writing that will support the recital.

1.3 Scope of the Recital Document

The document contains historical, biographical, analytical, and practice discussion of the recital repertoire and composers. For the composers Giuseppe Torelli, Franz Joseph Haydn, Alexander Arutunian and Kevin McKee, their biographies will be discussed very briefly followed by an analytical view of their composition styles. Analyses will be performed on Torelli's *Sonata in D major G.I.*, Haydn's *Concerto in E-flat Major*, Arutunian's *Trumpet Concerto in A-flat Major* and McKee's *Centennial Horizon*, with a special focus on the articulation and ornamentation in the Baroque style used in the Torelli work.

The discussion about the recital preparation will include nearly all the planning and preparation the performer needs to do to perform the recital. This includes the schedule for self-practice, rehearsals with pianists, and the dress rehearsal.

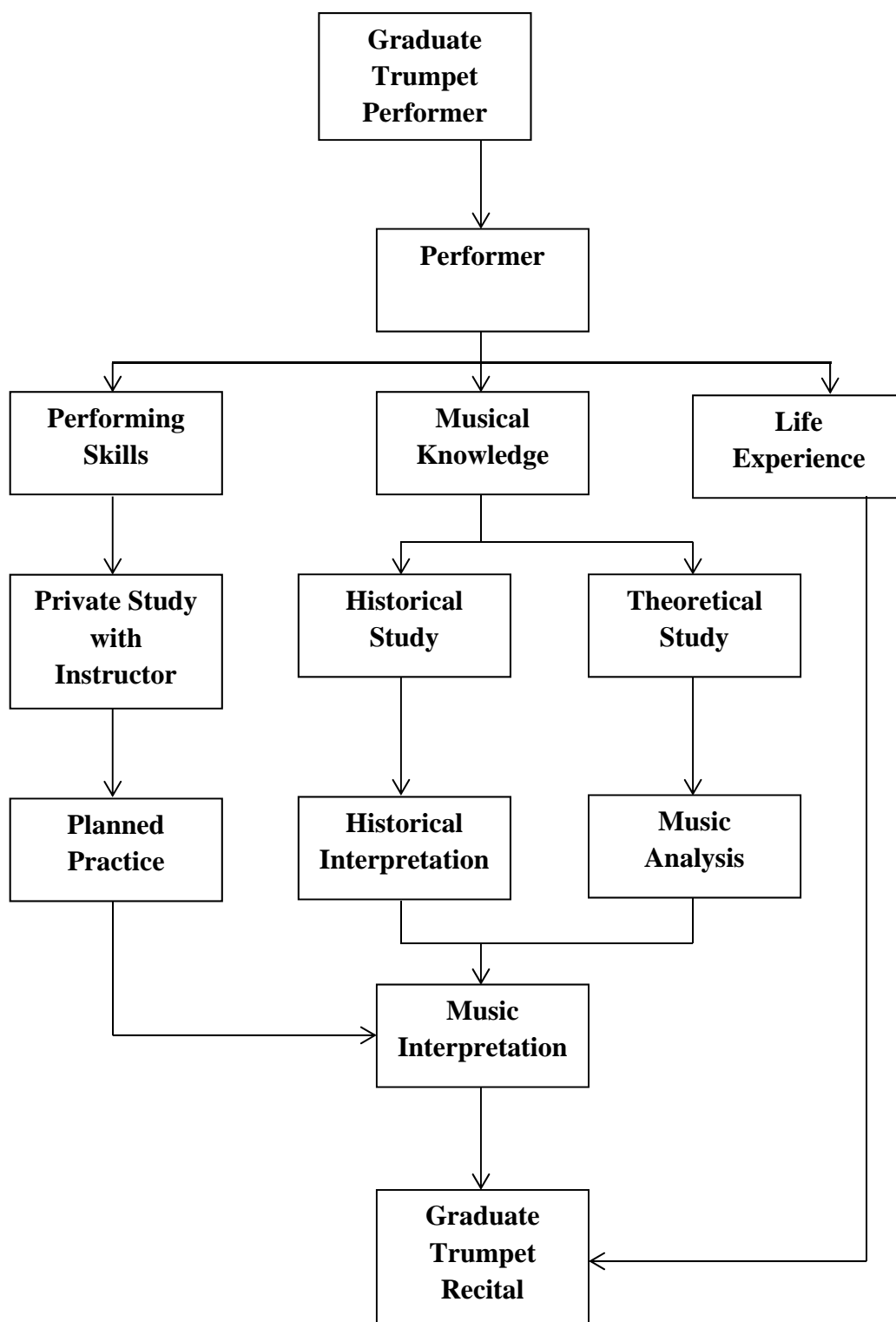
It is beyond the scope of this recital Document to discuss every aspect of the composer, the piece or the preparation to play the recital.

1.4 Expectation

A well-performed Recital, with a minimum of mistakes, that demonstrates a professional level of technical, interpretive and creative skills.

A supportive research document that shows a breadth of knowledge in music and is written with academic skill and integrity.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 *Sonata in D major G.1* by Giuseppe Torelli

The *Sonata in D Major G.1* by Giuseppe Torelli is not his most famous piece, but this work was the first sonata for trumpet that he wrote. Torelli wrote many works for trumpet including his sonatas G1, G2, G3 etc. The most famous piece for trumpet by Torelli is the Concerto in D Major which is one of his most popular works. The form of this sonata is in the baroque concerto form (similar to the Concerto in D Major of G.P. Telemann) which has four movements in slow, fast, slow and fast tempos. Some perform the first movement in a fast tempo as well, because there were no tempo indications given in the work. But it is generally agreed that the first movement is a slow movement.

The Natural Trumpet and the Piccolo Trumpet

The *Sonata in D Major G.1* by Giuseppe Torelli was written for the natural trumpet or baroque trumpet. The natural trumpet was originally used in the military as a signal instrument. The natural trumpet was made of brass, similar to the horn. The trumpet produced sound by blowing air through the lips to create a vibrating air column, which is then amplified by the instrument. The natural trumpet had no valves, and so its ability to play in many keys was limited. Today, performers play Baroque music primarily on the piccolo trumpet. The piccolo trumpet has 3-4 valves and range is one octave higher than the modern B-flat or C trumpet. Early trumpets have been found that are thousands of years old, and have always been used for war or hunting.



Figure 2.1 Natural Trumpet in D by Johann Leonhard Ehe III, Imperial City of Nürnberg, ca. 1750, from The Utley Virtual Gallery, *orgs.usd.edu*



Figure 2.2 Vincent Bach Bb/A piccolo trumpet, 2005, *pro-music-news.com*

The natural trumpet had no valve and was commonly pitched in the keys of C or D. The harmonic series was relatively in-tune a few notes required adjustment using the lip or venting holes.

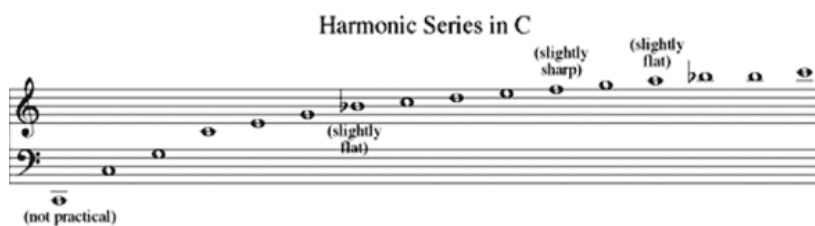


Figure 2.3 Natural Trumpet Harmonic Series in C from by Alex Ross, *composition.com*

The natural trumpet continued its traditional military role and became closely involved with courts across the European continent. “Since the nobility prized trumpets for their exciting and triumphal sounds, the number and talent of the trumpeters of a court served as a yardstick for its power and prestige”. (Tarr E. 1988)

Composer

Giuseppe Torelli was an Italian composer, violinist, violist and teacher. Torelli was born in Verona Italy in 1658 and he died in Bologna 1709.

He studied violin with Leonardo Brugnoli and he began studying counterpoint with Giacomo Perti. In a letter to the Duke of Modena, Francesco II, Perti introduced Torelli as his pupil as well as a great violin virtuoso. He then asked that the Duke accept the dedication of some of Torelli's printed sonatas. In 1692, Torelli had published his first orchestral concerto.

Among the collection of trumpet and orchestra music that is housed at the Archivo di San Petronio, more than half was composed by Giuseppe Torelli, and among Torelli's works, which are preserved in manuscript, more than half are trumpet works. Torelli expanded the scope of the earlier trumpet pieces by exploring new approaches to the internal structure of the movements and by fully exploiting the large orchestras collect for festive occasions in San Petronio.

Composition Structure

The *Sonata in D Major G.1* by Giuseppe Torelli was composed in 1690, the first time written for trumpet and organ. This sonata has four movements 1. Allegro moderato, 2. Allegro, 3. Grave and 4. Allegro.

The first movement allegro moderato, time signature 4/4, has to show in the counterpoint technique, the trumpet and organ has to switch the question and answer.



Figure 2.4 The theme of first movement, Sonata in D Major, edited by Michel Rondeau, Werner Icking Music Collection.

The second movement Allegro, time signature 4/4, has to show in the canon technique, theme come through again like a canon. The theme has developed to the dominant key.

Figure 2.5 The theme of second movement with counterpoint, Sonata in D Major, edited by Michel Rondeau, Werner Icking Music Collection.

The third movement Grave, time signature 3/4, this movement is slow movement the trumpet is “Tacet”.

Figure 2.6 The theme of third movement, Sonata in D Major, edited by Michel Rondeau, Werner Icking Music Collection.

The fourth movement Allegro, time signature 4/4, the theme has the opening of movement in bars 1-3 and trumpet has develop theme in bars 4-6, the second theme is in bars 7-12, the first theme back again in bars 13-15 with transition in bars 16-18, the third theme is in bars 19-21. The first theme back again in bars 23-25 but develop key, has transition in bars 27-30, and the third theme back again in bars 31-33, In the bar number 38 to the end of movement is closed by the first theme.



Figure 2.7 The theme of fourth movement, Sonata in D Major, edited by Michel Rondeau, Werner Icking Music Collection.

Performance Practice

The performer should know about the history of the music, the style period in which it was composed, performance style considerations, special demands of the instrument, etc.

Performers should listen to recordings in the piece, to gain a good idea of performing style. It is advisable to listen to multiple recordings to gain a variety of performing perspectives.

Modern performances usually feature the piccolo trumpet on baroque works. Daily practice on the piccolo trumpet to gain familiarity with the instrument is essential. For example, play scales and long tones on the piccolo trumpet, softly and in the low register. Gradually move into the higher register and increase the dynamic.

When practicing, it is important to use the complete score to gain information about how the solo and accompaniment parts fit together. This allows performers to have full knowledge of how to interact musically.

2.2 Concerto in E-flat Major by Franz Joseph Haydn

The *Concerto in E-flat Major* by Joseph Haydn is the most popular and famous work for trumpet in the world. Haydn was the first composer to write for a fully chromatic trumpet, the keyed trumpet, which was made by Austrian trumpet player Anton Weidinger. This piece is one of the signature works for trumpet, and is featured on recitals in for use in auditions globally. The *Concerto in E-flat Major* is the one of three trumpet concertos in the classical period, the others being by J.B.G. Neruda and J.N. Hummel

The Keyed Trumpet

The original trumpet that performed the Haydn trumpet concerto is the keyed trumpet. Viennese court trumpeter Anton Weidinger developed a trumpet with keys (similar to a saxophone) pitched in E-flat, and keys made it possible to play chromatically. The keyed trumpet was the most important innovation in trumpet design, but despite its importance, the trumpet had imperfections in tone quality, and was quickly replaced by instruments using valves.

The keyed trumpet should not be confused with the keyed bugle. “The keyed bugle was another instrument of the nineteenth century that was frequently played. As with the keyed trumpet, when the keys are depressed, the tone holes are opened. There is only one coil of tubing making up this instrument. It is also a conical bore”. (Dudgeon, R. 2004)



Figure 2.8 Keyed Trumpet in G by Gebrüder Hoyer, Vienna, ca. 1835, Joe R. and Joella F. Utley Collection, 2003

Composer

Franz Joseph Haydn was born in Rohral, Austria 1732, and he was born into a family of musicians. When he was 6 years old, he went to Hamburg and learned the harpsichord and violin with Johann Matthias Franck. Two years later, Georg von Reutter was impressed with Haydn's voice, and brought him to Vienna to serve as chorus leader.

In 1749 Haydn began to study composition. He was inspired by the music of C.P.E. Bach.

Throughout the 1760's he composed many symphonies, divertimentos, chamber music, operas. Other compositions include many piano trios, 19 operas, 107 symphonies (also nicknamed 'the father of the symphony'), 68 string quartets, 62

piano sonatas, and 15 concertos. Many of these, especially his operas, were to accommodate the talents of the Esterhazy Company.

The *Concerto in E-flat Major* was written in 1796 for a Viennese trumpeter Anton Weidinger, the developer of the keyed trumpet. “The Haydn Trumpet Concerto was not publicly performed for four years after it was composed”. (Robbins, H.C. 1977) It is because the keyed trumpet was not ready to be played until then.

Composition Structure

The *Concerto in E-flat Major* by Joseph Haydn, the form of this concerto like a Symphony form but cut the fourth movement of symphony off. The concerto in E-flat major has three movements; the first movement generally follows the sonata-allegro form, with the orchestra stating the themes before the soloist. The second movement is slower. The structure of the last movement is the rondo form.

The first movement of the *Concerto in E-flat Major* the form is in sonata form in the key of E-flat major. The first measure 1 to measure 92 is the exposition, measure 93 to measure 124 is the development, and measure 125 to measure 170 is recapitulation. The beginning of first movement the tempo is allegro 138 of quarter note. Opening from introduction has to use the main theme of movement to play the introduction by full orchestra until bar number 31 and then, bar number 32 to 36 is called “bridge”. The main theme is from bar number 37 until bar number 44 in the tonic. The transition is in bar number 45 to bar number 59 the tonic move to dominant. The second theme area is bar number 60 to bar number 77 which the cadences in the dominant. The bar number 77 to bar number 83 is the closing cadence of the second area is at the trilled whole note. The bar number 84 to bar number 92 is closing material, moving the beginning of the development back to the trumpet entrance in C minor in bar number 93. The development section is on key of C minor in bar number 87 to bar number 95, in A-flat major on bar number 96 to bar number 101, in E-flat major in bar number 102 to bar number 124. The recapitulation in E-flat major on bar number 125 to bar number 169 has return to the main theme in bars 125-132. The transition that remains in the tonic key in bars 133-137, the different second theme area which remains in the tonic in bars 138-161, and a short bit of closing material in bars 161-168. The cadenza into a short coda in bars 169 until the end.

In the first movement, the keyed trumpet is developing for the performer can play the chromatic, and this movement has to show about the chromatic in the bars 55-59 for example.



Figure 2.9 The theme of first movement, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

The second movement is in ternary form A-B-A-Coda and the key of A-flat major. The A theme in bars 1-8 and bars 9-16, the opening was present by the orchestra in bars 1-8 and then, in bars 9-16 the solo is play in the mean theme melody. The B theme in bars 17-32 has is modulation in bars 19-22 to the distant key of C-flat major in bar 22-26 and a modulation back in bar 27-30 to the dominant of A-flat in bars 30-32. The second A theme in bars 33-40 is repeat with the exception of a single note ornamenting. The short coda in bars 41-50 begins like the B section but cadences in the familiar manner in bar 46 and resolve to the final tonic.

In the second movement, has to use some technique from the baroque style is the ornament, for example is in bar number 33 and bar number 37.



Figure 2.10 The theme of second movement with ornamental, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

The third movement is a seven part rondo form (ABACABA). The orchestra has presented the introduction in bars 1-44. The introduction is the main

rondo theme in bars 1-12, 13-25 and the second theme in bars 26-33. The solo has played the exposition mean theme in bars 45-56 and 57-68. The transition (69-77) after the end of the first rondo theme is played by the orchestra alone and when the solo enters again it is at the start of the second theme in bars 90-124 in the dominant key. The development is in bars 137-180, A-flat major in bars 142-148, F minor in bars 149-167, G major in bars 168-176. In bars 177-178 has modulation to the dominant of E-flat major. Back to the mean theme in bars 181-192, and transition in bar 193-199, and second theme in bars 200-220 of the recapitulation. The closing material theme returns in bars 221-235 and the harmony moves to a prolonged dominant in bars 232-237. Return of the mean theme in bar 238-241, and then closing material in bars 242-279. In the bar number 282 until the end is coda.

In the bar of 280-281 is in grand pause like the cadenza, but is not cadenza. The composer has surprise from bar number 282 like the first theme, slow to accelerando to bar number 290.



Figure 2.11 The theme of third movement, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

Performance Practice

Modern performances usually feature the E-flat trumpet on classical works. The performer should be known about the E-flat trumpet, because the some pitch on E-flat trumpet is not in tune example, high E should be press the first and second valve, high E-flat should be press the second and third valve.

The trill, in the music is written the trill but not written the process of the trill. The trill is upper trill or simple trill is up to the cadence, in the first movement on bar number 43 the cadence is not perfect authentic cadence, the performer should be

play in the simple trill. In the bar number 82 the cadence is the end of phrase the performer should be play in the upper trill to make difference between each cadence.

2.3 *Concerto in A-flat Major* by Alexander Arutunian

Alexander Arutiunian's *Concerto in A-flat Major* was written in 1950. It was not written for the trumpet player Timofei Dokschitzer, but he was the first to record it and make it famous. The concerto's introduction to the USA is solely due to Dokschitzer, a Russian trumpeter, who visited the States in concert and performed the concerto there. Aykaz Messaiyan was the first trumpet player to play this piece.

The B-flat Trumpet

The *Concerto in A-flat Major* by Alexander Arutunian calls for the B-flat trumpet for this piece. The B-flat trumpet is a brass instrument like a Horn. The trumpet has 3 valves and it's pitched in the key of B-flat trumpet, which is lower than concert pitch by a major second interval.

Composer

While Alexander Arutiunian was not a world-famous composer, his music for trumpet is famous. Alexander Arutiunian was born in 1920 in Erevan, Armenia. He was one of most highly regarded composers of the former Soviet Union. He studied composition and piano at the Komitas Conservatory in Erevan before going on for further studies in Moscow with H. Litinsky. He returned to Erevan in 1954 he was appointed professor of composition at the Conservatory and artistic director of the Armenian Philharmonic Orchestra. In 1970 he was made a People's Artist of the USSR.

Alexander Arutiunian works are performed and recorded throughout the world. He has written many kind of music is operas, cantatas, symphonic works and chamber music. His catalogue includes many works inspired by Armenian subjects, but he is best known for an impressive number of concertos, including works for piano, horn, oboe, flute, and above all his famous trumpet concerto. "The latter, written in 1950, is his best-known composition abroad, and is a mainstay of every

trumpet player's repertory. Other trumpet works by Arutiunian include a Scherzo composed in 1955 and a Theme and Variations". (Unknown)

"Alexander Arutiunian whose music alternates between beautiful reflections of impressionism and rough folk dances and whose volcanic and sentimental works are irresistible". (Longchampt, J., 1977)

Composition Structure

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutiunian's music. As a composer, he expresses his nationality by incorporating the flavor of Ashughner improvisations. "At the time the concerto was written, his compositional style was similar to Khachaturian's. However, in the 1960s he tended towards classical forms and clearer tonality". (Unknown, 2002)

Alexander Arutiunian's *Concerto in A-flat major* consists of five major sections which are all performed without pause or interruption of the music

- Andante - Allegro energico
- Meno mosso
- Tempo I
- Meno mosso
- Tempo I – Cadenza – Coda

The rehearsal mark is follow by *Concerto for Trumpet and Orchestra*, edits and cadenza by Timofei Dokshitzer, publish by Zen-On Music Co.,Ltd., for Japan and Korea, 2005..

This concerto is composed in a form which an episode is inserted into each part of the sonata form (exposition, development, recapitulation).

The exposition is opening on introduction is Andante in E-flat major, the theme of introduction by solo trumpet sounds over the sustained E-flat notes of the low voice string. The first theme is start at rehearsal mark number 3 in A-flat major. The second theme at the rehearsal mark number 4 and orchestra back to first theme at rehearsal mark number 5 and solo trumpet follow the second theme at rehearsal mark number 6.



Figure 2.12 The opening of the piece, Concerto for Trumpet and Piano, edited and cadenzed by Timofei Dokshitser, Zen-On Music Co., for Japan and Korea, 2005.



Figure 2.13 The first theme of the piece, Concerto for Trumpet and Piano, edited and cadenzed by Timofei Dokshitser, Zen-On Music Co., for Japan and Korea, 2005.



Figure 2.14 The second theme of the piece, Concerto for Trumpet and Piano, edited and cadenzed by Timofei Dokshitser, Zen-On Music Co., for Japan and Korea, 2005.

The development is start at rehearsal mark number 7 by change the characteristic rhythm. The theme is this section is start at rehearsal mark number 9 in

F-sharp major by clarinet and then, the solo trumpet has come in rehearsal mark number 10 play the theme like the clarinet solo.



Figure 2.15 The theme of development (episode 1), Concerto for Trumpet and Piano, edited and cadenzed by Timofei Dokshitzer, Zen-On Music Co., for Japan and Korea, 2005.

The rehearsal mark number 15 is developing from the first theme, beginning in A major and development in a variation. At the rehearsal mark number 18 the solo trumpet has expanded a first theme again and development in E-flat major at rehearsal mark number 19. And rehearsal mark number 22, the orchestra has played the theme from the rehearsal mark number 9.

The theme of this section is start at rehearsal mark number 26 in C-sharp minor, the theme present by the trumpet solo with cup mute. The key has develop to C-sharp major in the rehearsal mark number 30 is the happy mood.



Figure 2.16 The theme of development (episode 2), Concerto for Trumpet and Piano, edited and cadenzed by Timofei Dokshitzer, Zen-On Music Co., for Japan and Korea, 2005.

The transition is beginning at rehearsal mark number 31 with a variation by theme of the introduction.

The recapitulation start at rehearsal mark number 36 by the solo trumpet from first theme and second theme of exposition. The coda begins at rehearsal mark number 40 by the theme of introduction. The Cadenza start at rehearsal mark number 42, the orchestra and the solo has play A-flat concert in the last note of the music.

Performance Practice

The *Concerto in A-flat Major* by Alexander Arutunian is the Russian music, the performer should be known and learning about the history of Russian music. The style of Russian music has to show about the expression in the music, the performance need to understand what the composer wants to explain. Also the Arutunian's *Concerto in E-flat Major*, The opening of this piece, has to show about the grandness, the articulation should be steady. In the allegro section is the Russian music folksong like dance music, the performer should be play like a dance.

The vibrato, the Russian style has to perform the vibrato every time. The Russian vibrato is wide and a little bit fast. The performer should be listen the string vibrato because, the vibrato in the string instrument is normally natural than the other instrument, the performer can get some idea on this.

Interesting Points

Example interview with Arutiunian by Neil Davidson

Was the concerto commissioned for anybody? If not, what were the reasons for writing it?

1. The Concerto was written in 1950 not commissioned by or for anyone. I have been fond of the trumpet since my childhood and it was natural I would want to have written such a concerto. Then, I had a friend, Tsolak Vartazarian by name, an excellent trumpeter, who also was kind of a stimulus for my Concerto. The first performer of the Concerto (that could perhaps interest you) was Aykaz Messian.

Please could you comment on the style you wrote it in?

2. The style is, they say, characteristic of my work general. Here no folk melodies have been used. All the intonations and thematic peculiarities serve to make the piece of universal human value, understandable to all people in the world. I think I succeeded in this, considering the popularity of the piece all over the world.

It has an unusual form, as it runs straight through with no obvious three-movement structure. Why is it written in sections rather than movements?

3. I tried to avoid the 3-movement structure of the piece and gathered in one part, with the middle section slower, under the *sourdina*. Later on, in 1977, a wonderful cadence was written for the Concerto by a well-known trumpeter, soloist of the Bolshoy theatre Timofei Dokshizer.

2.4 Centennial Horizon by Kevin McKee

Centennial Horizon by Kevin McKee was written in 2011, for a commission by US trumpeter Catherine Sheridan. *Centennial Horizon* showcases the wide range of beautiful sounds of trumpet, and has two contrasting movements: *Aspen Grove* and *Roaring Gunnison*. The movements are connected by an interlude titled *Alpenglow*.

The C Trumpet

Centennial Horizon has a similar configuration as the B-flat trumpet, but is pitched in the key of C. The C Trumpet is used extensively in orchestra performances, due to its brilliant tone quality and its advantage in transposing to difference keys.

Composer

Kevin McKee was born in 1980 in California, he is trumpeter and composer. He didn't study a composition, but he studied in music performance. He graduated B.M. from California State University, and M.M. from University of Maryland. His major teacher is include Chris Gekker (professor of trumpet in University of Maryland and currently lives in the Washington, DC area), Steve

Hendrickson (professor of trumpet in University of Maryland and principle trumpet at National Symphony Orchestra) and Gary Dilworth (professor of trumpet in California State University)

His compositions have been performed by the professional trumpeters and ensembles such as the National Symphony Brass Quintet, the Philadelphia Orchestra Brass Quintet and the Dallas Symphony Brass Quintet. All the his composition have only six pieces music it have *Escape* for brass quintet (2007), *Vuelta del Fuego* for brass quintet (2008), *Dürrenhorn Passage* for trumpet sextet (2009), *A Winter's Night* for trombone and piano (2010), *Centennial Horizon* for trumpet and piano (2011) and *Fantazye* for clarinet, horn and piano (2012). And they are having 3 songs available on January 1, 2014.

Composition Structure

The *Centennial Horizon* has commissioned by Catherine Sherdan in 2011. In this music, the composer has inspiration from his grandmother she lovely the city of Centennial in Colorado. The first movement is homage to his grandmother.

“When Ms. Sheriden wrote to me about composing a piece for trumpet and piano, my first thoughts were of my late grandmother, Gertrude, who was always suggesting that I write a piece with Colorado as the subject. She loved that state. And while she lived most of her life in California, she vibrant colors. I have at last taken her up on her suggestion referencing the “Centennial State”, a nickname giving to Colorado for being inducted into the Union one hundred years after the signing of the Declaration of Independence”. (McKee, K. 2011)

The *Centennial Horizon* has two contrasting movement, the first movement is Aspen Grove (Andante) and the second movement is Roaring Gunnison (fast), and connected by an interlude (Alpenglow). The *Centennial Horizon* was played the world premier by Catherine Sheridan and Jessica Stitt.

The first movement *Aspen Grove*, the tempo is Andante quarter note as 104-108. The opening was present by piano solo introduction from first bar to bar number 8 in time signature $\frac{3}{4}$ in key of F major. In bars 9-12 is the bridge and chords is I and iii. The main theme is start from trumpet solo in bars 13-20 and 21-30. In bars 30-42 is the transition to the second theme in bar number 43, the key has start to

change in bar number 36 until bar 39-40 is in key of F-sharp major and developed to F-sharp minor in bars 41-42. The second theme start in bars 43-55, in bar number 49 going to bar number 50 has to use some of hole tone scale (C# B A G). In bars 55-61 is comeback to mean theme again by the piano solo, the key is also back to F major. In bars 62-71 is transition. In bars 72-85 the key has moving to G-flat major and time signature change to 4/4, this section like a intro of third theme. The third section in bars 86-99 still in key of G-flat major. The transition in bars 100-113 has to change time signature to 3/4 and the bars 100-102 is B major, bars 103-105 is D major, bars 106-108 is F major, bars 109-113 in A-flat major. The first theme is back again in bars 114-121 for piano solo and bars 122-130 for trumpet solo in the key of A-flat major, the cadence of this section is bars 131-136. In bars 137-145 and 146-154, has the new melodic line but the harmony is same the first theme but in key of A-flat major.

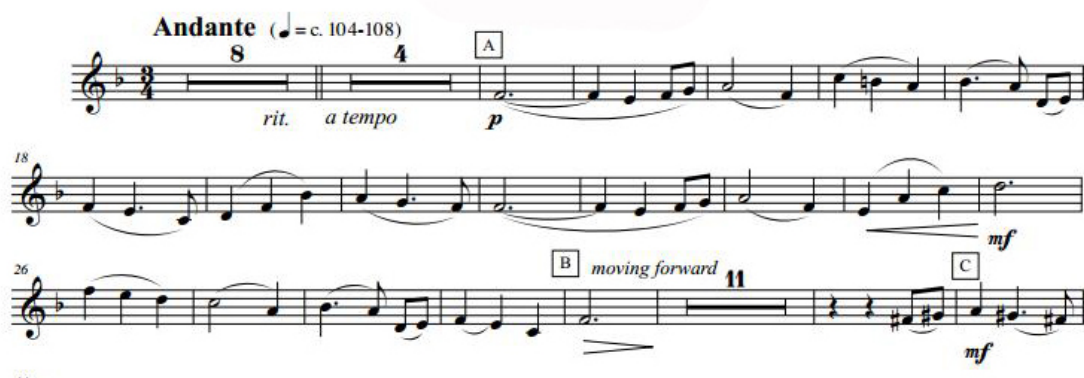


Figure 2.17 The theme of the first movement, Centennial Horizon, Kevin McKee Music, 2011.

The special thing is in bars 155-156, if the performer would like to play just only first movement you have to play bars 155-156 is finish, but if the performer play the whole piece you have to skip the bars 155-156 and play again in the interlude section.

The interlude section, from the bar 157-165 is the cadence of the first movement and the key has develop to A minor in the bar number 166. This section is no mean theme but like a Transition from the first movement to the second movement. The piano played only eighth note all of this section. The composer has to use technique in the “perfect fourth interval”, the first beat of each bar from bars 175-178,

is E-flat to B-flat, D-flat to A-flat. And also the bars 185-190, is C-sharp to G-sharp, B to F-sharp, A to E.

The second movement *Roaring Gunnison*, start in key of E minor and time signature 4/4. In the bars 197-205, is the transition from the interlude accelerando to the second movement. The introduction of this movement is in bars 206-220 with quarter note as 160. The main theme of this movement is the bars 121-128.

Figure 2.18 First theme of second movement, *Centennial Horizon*, measure 121-128 by McKee, K. 2011.

From the figure 2.5, the third beat of first measure is B-flat but this chord, the B-flat is enharmonic of A-sharp. The eighth note pickup to second measure, have three half step intervals, is F-sharp to G, D-sharp to E, B-flat to B. The fifth measure to last measure is the same like the first four measures, but have to change a little bit like the ornament.

Performance Practice

The *Centennial Horizon* by Kevin McKee, in the solo trumpet line, almost has the connected between the melodic lines, the performer should be marking the breathing area in the music, its make everything easily.

The second movement has more difficult articulation technique. The articulation should be clear. The performer has to practice the articulation with the method example, Arban's *Complete Conservatory Method for Trumpet*.

Interesting Points

Interview with Kevin Mckee, January 7, 2014

In your biography, it says that you studied music performance for both degrees. Have you studied composition formally before? And do you consider yourself to be a performer or composer, or both?

1. I have never studied composition. Both of my degrees are in trumpet performance. Though I haven't written a ton of music (9 pieces to date) I have written at least one piece a year since 2007 so I have come to consider myself a trumpeter and a composer.

Centennial Horizon was commissioned by Catherine Sheridan. How do you know her?

2. I have never actually met Catherine. She emailed me a few years back and was interested in commissioning a piece for trumpet. I believe she became aware of me from having played one of my brass quintet pieces with a group up in Ablany, NY. Initially she was interested in a longer piece for E-flat or D trumpet, but we eventually agreed upon a 10-15 min piece for C trumpet. I hope I get to meet her at some point.

What do you like about the professional recording that Kevin Gebo made of your piece?

3. Kevin is a good friend of mine and his pianist, Jessica, is actually my wife. They did their undergrads at University of Michigan and played a lot together during that time. So, it was great to get to work with people that are close to me and close to each other. Aside from both sounding great, I'm very happy with the tempos and overall energy of their recording. I feel like the slow parts still move forward and the fast movement doesn't bog down.

Centennial Horizon's composition structure, in the Interlude section, what was your compositional intent in including this type of section?

4. I didn't set out to write a piece with an interlude, it just kind of happened that way. I tend to think visually when I'm writing music. So the first movement we're in a grove of Aspens and that transitions up to the epic peaks of the Rockies as the setting sun sets them aglow. The end of the interlude, with the descending arpeggios in the piano, represents the "camera" lowering down from the mountains until it reaches the rumbling head waters of the Gunnison River. So basically, though it's a bit unconventional, it felt right to have everything connected.

Do you have any other comments or observations about this work?

5. Other comment: Some people have done the interlude on Flugelhorn, which could sound cool.

CHAPTER III

METHODOLOGY

3.1 Performance Information

The program of the Graduate Trumpet Recital was selected based on the level of the performer, under the suggestion of the advisor.

Performer selected consists of four pieces which are:

1. *Sonata in D Major G.1* by Giuseppe Torelli
2. *Concerto in E-flat Major* by Franz Joseph Haydn
3. *Concerto in A-flat Major* by Alexander Arutunian
4. *Centennial Horizon* by Kevin McKee

3.2 Objectives

3.2.1 To understand how to write professional program notes and a recital document and develop performance skill with proper information about the composers and the selected pieces for appropriated in recital and also how to organize a trumpet recital

3.2.2 To study with different style of compositions from Baroque, Classical, Russian romantic and Twentieth century periods and different kinds of technique and also to understand the structure, styles and techniques of each works

3.2.3 To present the pieces with the most accurate information and have been inspect in document recital and also showing a professional recital with proper musical expression, interpretation and styles

3.3 Process of presenting a Graduate Recital

3.3.1 Discuss with the advisor.

3.3.2 Studied and selected the pieces according to the recommendation of the advisor.

3.3.3 Discussed with the advisor for the final decision and approval.

3.3.4 Studied and collected the information about selected pieces for presenting outline of the thematic paper, the source for the thematic paper and the program are from note:

- Library of College of Music, Mahidol University
- Books, Journals, and documents
- Internet

3.4 Preparation Process Timeline

	2013				2014			
	Sep	Oct	Nov	Dec	Jan	Feb	Mar	Apr
Discussion to select the recital program	✓	✓						
Comprehensive Exam		✓						
Select the Major Advisor, Co Adviser and Outside Committee Member	✓							
Recital Document			✓	✓				
Recital Document Proposal Defense					✓			
Recital Preparation: program notes, hall booking and etc.						✓		
Hearing Exam						✓		
Graduate Recital							✓	
Final Approval with FGS							✓	✓

3.5 Presentation

This Graduate Recital was presented formally. The audience was given the program notes before the performance began. The program was set into the first half and the second half with a 10 minute interval.

3.6 Program and approximated time

Sonata in D Major G.1 (10 minutes)	Giuseppe Torelli (1658-1709)
Concerto in E-flat Major (15 min)	Franz Joseph Haydn (1732-1809)
Intermission for 10 min	
Concerto in A-flat Major (20 min)	Alexander Arutunian (1920-2012)
Centennial Horizon (12 min)	Kevin Mckee (b.1980)

Total approximate time 57 minutes not including the intermission.

CHAPTER IV

PROGRAM NOTE

4.1 Performer Biographies

Arnon Hosakulsuwan

Arnon Hosakulsuwan was born on November 17, 1989 in Chiang Mai, Thailand. He joined his school band and began playing trumpet when he was 12. He was educated Bachelor of Music at College of Music, Mahidol University in music performance with Dr. Joseph Bowman and now, he studying Master of Arts, program in music at College of Music, Mahidol University in music performance with Dr. Joseph Bowman.

He has been participating with various ensembles inside and outside the college including Mahidol University Trumpet Ensemble, Mahidol Wind Symphony, Mahidol Symphonic Band, Mahidol Brass Band, Mahidol Jazz Stage Band, Thailand Philharmonic Pops Orchestra, South East Asian Youth Wind Ensemble and Siam Sinfonietta. He has joined a concert with Thailand Philharmonic Orchestra and Siam Philharmonic Orchestra. He has got a first prize of Thailand International Wind Ensemble Competition 2013 with Tromba Ranger Trumpet Ensemble. He has performed in master classes by several world renowned trumpeters such as Seigei Nakariakov, Jon Dante, Bill Pfund, Carole Reinhart, Niels Heidoë.

4.2 Detail of the Program

Giuseppe Torelli

Giuseppe Torelli was an Italian composer, violinist, violist and teacher. Torelli was born in Verona Italy in 1658 and he died in Bologna 1709.

He studied violin with Leonardo Brugnoli and he began studying counterpoint with Giacomo Perti. In a letter to the Duke of Modena, Francesco II, Perti introduced Torelli as his pupil as well as a great violin virtuoso. He then asked that the Duke accept the dedication of some of Torelli's printed sonatas. In 1692, Torelli had published his first orchestral concerto.

Franz Joseph Haydn

Franz Joseph Haydn was born in Rohral, Austria 1732, and he was born into a family of musicians. When he was 6 years old, he went to Hamburg and learned the harpsichord and violin with Johann Matthias Franck. Two years later, Georg von Reutter was impressed with Haydn's voice, and brought him to Vienna to serve as chorus leader.

In 1749 Haydn began to study composition. He was inspired by the music of C.P.E. Bach.

Throughout the 1760's he composed many symphonies, divertimentos, chamber music, operas. Other compositions include many piano trios, 19 operas, 107 symphonies (also nicknamed 'the father of the symphony'), 68 string quartets, 62 piano sonatas, and 15 concertos. Many of these, especially his operas, were to accommodate the talents of the Esterhazy Company.

Alexander Arutunian

While Alexander Arutunian is a world famous composer, his music for trumpet is famous. Alexander Arutunian was born in 1920 in Erevan, Armenia. He was one of most highly regarded composers of the former Soviet Union. He studied composition and piano at the Komitas Conservatory in Erevan before going on for further studies in Moscow with H. Litinsky. He returned to Erevan in 1954 he was appointed professor of composition at the Conservatory and artistic director of the Armenian Philharmonic Orchestra. In 1970 he was made a People's Artist of the USSR.

Alexander Arutunian works are usually played and recorded throughout the world. He has written many kind of music is operas, cantatas, symphonic works and chamber music. His catalogue includes many works inspired by Armenian

subjects, but he is best known for an impressive number of concertos, including works for piano, horn, oboe, flute, and above all his famous trumpet concerto. The latter, written in 1950, is his best-known composition abroad, and is a mainstay of every trumpet player's repertory. Other trumpet works by Arutunian include a Scherzo composed in 1955 and a Theme and Variations.

Kevin McKee

Kevin McKee was born in 1980 in California, he is trumpeter and composer. He didn't study a composition, but he studied in music performance. He graduated B.M. from California State University, and M.M. from University of Maryland. His major teacher is include Chris Gekker (professor of trumpet in University of Maryland and currently lives in the Washington, DC area), Steve Hendrickson (professor of trumpet in University of Maryland and principle trumpet at National Symphony Orchestra) and Gary Dilworth (professor of trumpet in California State University)

His compositions have been performed by the professional trumpeters and ensembles such as the National Symphony Brass Quintet, the Philadelphia Orchestra Brass Quintet and the Dallas Symphony Brass Quintet.

Sonata in D Major G.1

G. Torelli

The Sonata in D Major G.1 by Giuseppe Torelli was composed in 1690, the first time written for trumpet and organ. This sonata has four movements 1.Allegro moderato, 2.Allegro, 3.Grave and 4.Allegro.

The first movement allegro moderato, time signature 4/4, has to show in the counterpoint technique, the trumpet and organ has to switch the question and answer. The second movement Allegro, time signature 4/4, has to show in the canon technique, theme come through again like a canon. The theme has developed to the dominant key. The third movement Grave, time signature 3/4, this movement is slow movement the trumpet is "Tacet". The fourth movement Allegro, time signature 4/4, the theme has the opening of movement in bars 1-3 and trumpet has develop theme in bars 4-6, the second theme is in bars 7-12, the first theme back again in bars 13-15

with transition in bars 16-18, the third theme is in bars 19-21. The first theme back again in bars 23-25 but develop key, has transition in bars 27-30, and the third theme back again in bars 31-33, In the bar number 38 to the end of movement is closed by the first theme.

Concerto in E-flat Major

F.J. Haydn

The Concerto in E-flat Major by Joseph Haydn, the form of this concerto like a Symphony form but cut the fourth movement of symphony off. The concerto in E-flat major has three movements; the first movement generally follows the sonata-allegro form, with the orchestra stating the themes before the soloist. The second movement is slower in ternary form. The structure of the last movement is the rondo form.

Trumpet Concerto in A-flat Major

Alexander Arutunian

The melodic and rhythmic characteristics of Armenian folk music are a strong influence in Arutunian's music. As a composer, he expresses his nationality by incorporating the flavor of Ashughner improvisations. At the time the concerto was written, his compositional style was similar to Khachaturian's. However, in the 1960s he tended towards classical forms and clearer tonality.

Alexander Arutiunian's Trumpet Concerto in A-flat major consists of five major sections which are all performed without pause or interruption of the music. I.Andante - Allegro energico, II.Meno mosso, III.Tempo I, IV.Meno mosso, V.Tempo I – Cadenza – Coda. This concerto is composed in a form which an episode is inserted into each part of the sonata form (exposition, development, recapitulation).

Centennial Horizon

Kevin McKee

The Centennial Horizon has commissioned by Catherine Sherdan in 2011. In this music, the composer has inspiration from his grandmother she lovely the city of Centennial in Colorado. The first movement is homage to his grandmother.

The Centennial Horizon has two contrasting movement, the first movement is Aspen Grove (Andante) and the second movement is Roaring Gunnison (fast), and connected by an interlude (Alpenglow). The Centennial Horizon was played the world premier by Catherine Sheridan and Jessica Stitt.

4.3 Date, Time and Venue for the Performance

The Graduate Trumpet Recital will be held at the Music Auditorium at the College of Music, Mahidol University on Monday March 3, 2014 at 14.00 pm.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Graduate Trumpet Recital was held in the Music Auditorium at the College of Music, Mahidol University on Monday March 3, 2014, at 14.00 pm., with a sufficient number of audience members. Program notes were provided to supply background information for each piece, as well as the biographies of the performers.

The entire piece in the concert was play by the one pianist.

The Gradute Trumpet Recital was a fine performance according to the comments of the committee members. Also, the candidate was able to demonstrate an understanding of the historical, analytical and performance aspects of the repertoire, including an understanding of the preparation of the recital.

Finally, the Recital Document trained the candidate to write in an academic style and to perform in research of the works performed on the recital. It was beneficial preparation for the candidate to academically address the historical, analytical and performance aspects of the repertoire.

5.2 Recommendations

5.2.1 Practice and Performance Procedures

This recital program contained one sonata, two concertos and the 20th century music piece, all of which require a high level of performing ability from the candidate. Beside the private lessons and self-practice, the candidate should schedule regular rehearsal times with the accompanists.

On the performance date, everything took place according the performer's plan, except for the acoustics of the concert hall, which were different from the

practice room and give the performer less confidence in regard to his tone quality and dynamic between the trumpet and piano.

5.2.2 Stage Managing and Venue Scheduling

This recital program has only used one grand piano one music stand for setting the cup mute and drinking water and one music stand for the sheet music. Has a page turner all of this program. One person for open and close the door.

5.2.3 Recital Document Preparation

Following the protocol of the Faculty of Graduate Studies, the student was required to pass the Comprehensive Examination before scheduling the final steps in the process for graduation. The draft of the Recital Document was presented to the committee during the proposal defense, and was presented academically as an oral presentation.

It was also found that there are a limited numbers of music research resources in Thailand. Since it is possible to find sources from the outside of Thailand, research on the background of the pieces should start as soon as possible, as this is often a time consuming process. The content of this research would be more detailed with better research resources. While the library of the College of Music provides information and important electronic databases for research, it was difficult to find useful sources of information. Thus, the candidate should begin research on the instrument's history, the composers and the works as early as possible and also take responsibility to complete the recital document at a truly academic level.

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APPENDIX

Graduate Trumpet Recital by Arnon Hosakulsuwan: Poster





COLLEGE OF MUSIC
MAHIDOL UNIVERSITY

Proudly Present

MASTER TRUMPET RECITAL

BY ARNON HOSAKULSUWAN
PIANIST: THANAKARN LIMTHAM

Work by
Giuseppe Torelli,
Franz Joseph Haydn,
Alexander Arutunian,
Kevin McKee

MARCH 3, 2014 2.00 PM. ● FREE Admission
at MACM HALL College of Music, Mahidol University (Salaya Campus)

Graduate Trumpet Recital by Arnon Hosakulsuwan: DVD

BIOGRAPHY

NAME	Mr. Arnon Hosakulsuwan
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