

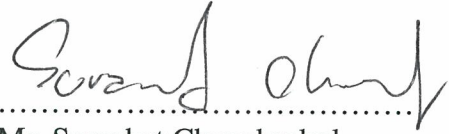
GRADUATE TRUMPET RECITAL

SURACHET CHANOKSAKUL

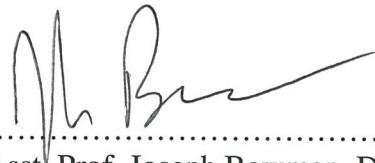
**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2011**

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Candidate



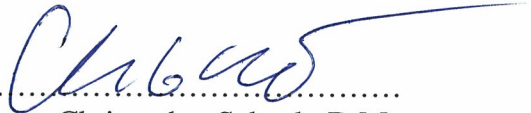
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Graduate Recital Document
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was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)

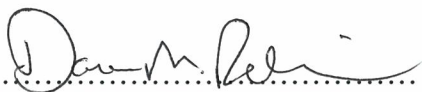
on
March 22, 2011



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Surachet Chanoksakul

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ABSTRACT

The objective of this graduate trumpet recital is to enhance and to gain a higher level of efficiency of the trumpet's performance abilities and to learn the process of organizing a trumpet recital. The pieces in this study were chosen to show the ability of a professional trumpeter using various techniques, expressions, styles, and tone colors.

The trumpet recital was given at the Music Auditorium College of Music, Mahidol University on 1, March 2011. The program consisted of 4 pieces.

1. *Concerto in D Major* by Johann Friedrich Fasch (A Piccolo Trumpet)
2. *Concerto in E-flat Major* by Franz Joseph Haydn (E-flat Trumpet)
3. *Sonata for Trumpet and Piano* by Halsey Stevens (B-flat Trumpet)
4. *The Debutante* by Herbert L. Clarke (B-flat Cornet)

The concert lasted approximately 60 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL / SURACHET CHANOKSAKUL /
TRUMPET

26 pages

การแสดงเดี่ยว TRUMPET ระดับมหาบัณฑิตศึกษาโดย สุรเชษฐ์ ชานกสกุล
GRADUATE TRUMPET RECITAL BY SURACHET CHANOKSAKUL

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

บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพในการบรรเลงเครื่องดนตรี
Trumpet และเพื่อศึกษาวิธีการจัดการแสดงเดี่ยว Trumpet ผู้จัดแสดงได้คัดเลือกบทเพลงในการ
แสดงจาก บทเพลงที่สามารถแสดงออกถึงความสามารถของนัก Trumpet ทั้งในด้าน เทคนิคการ
ปฏิบัติเครื่องดนตรี Trumpet, อารมณ์ของบทเพลง, สไตล์เพลงและลักษณะของน้ำเสียงในแบบต่างๆ

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล วันอังคารที่ 1
มีนาคม, พ.ศ.2554

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. *Concerto in D Major* by Johann Friedrich Fasch (A Piccolo Trumpet)
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รวมเวลาแสดงทั้งหมด 60 นาที

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CHAPTER I

INTRODUCTION

1.1 Introduction

A recital performance is an important step for graduate students who study music performance with the goal of becoming professional musicians. A recital is a showcase of a performer's musical abilities and allows them the opportunity to express their interpretation of music for an audience. It is the goal of musicians to be well prepared for a recital. Daily practice of the recital music will help to minimize mistakes on the recital performance. It is important to study all details of the music including: composer background, composition history, form and analysis of the works, and the style and technique associated with each piece. Communication with the piano accompanist is also important. Performer and pianist must practice together frequently to enable the accompanist to understand the works as much as the soloist and develop good communication.

For this Graduate Trumpet Recital, the selected works showcase the trumpet's abilities including many techniques, expressions, styles and tone colors. The pieces are from the four major historical composition periods (Baroque, Classical, Romantic, and 20th Century), and are performed on a variety of instruments. This is important because modern trumpet players are expected to be comfortable with the use of several different types of trumpets. The works being presented include:

Concerto in D Major by Johann Friedrich Fasch (A Piccolo Trumpet)

Concerto in E-flat Major by Franz Joseph Haydn (E-flat Trumpet)

Sonata for Trumpet and Piano by Halsey Stevens (B-flat Trumpet)

The Debutante by Herbert L. Clarke (B-flat Cornet)

1.2 Objectives

1.2.1 To study the techniques, expression, styles and tone colors each piece.

1.2.2 To develop and acquire the technique necessary to perform each piece.

1.2.3 To present these pieces by giving a professional recital, projecting proper musical expression, style and interpretation

1.3 Scope

Present a professional performance of the selected compositions, and produce a detailed program that includes context and historical notes for each piece.

1.3.1 *Concerto in D Major* by Johann Friedrich Fasch

1.3.2 *Concerto in E-flat Major* by Franz Joseph Haydn

1.3.3 *Sonata for Trumpet and Piano* by Halsey Stevens

1.3.4 *The Debutante* by Herbert L. Clarke

1.4 Expectations

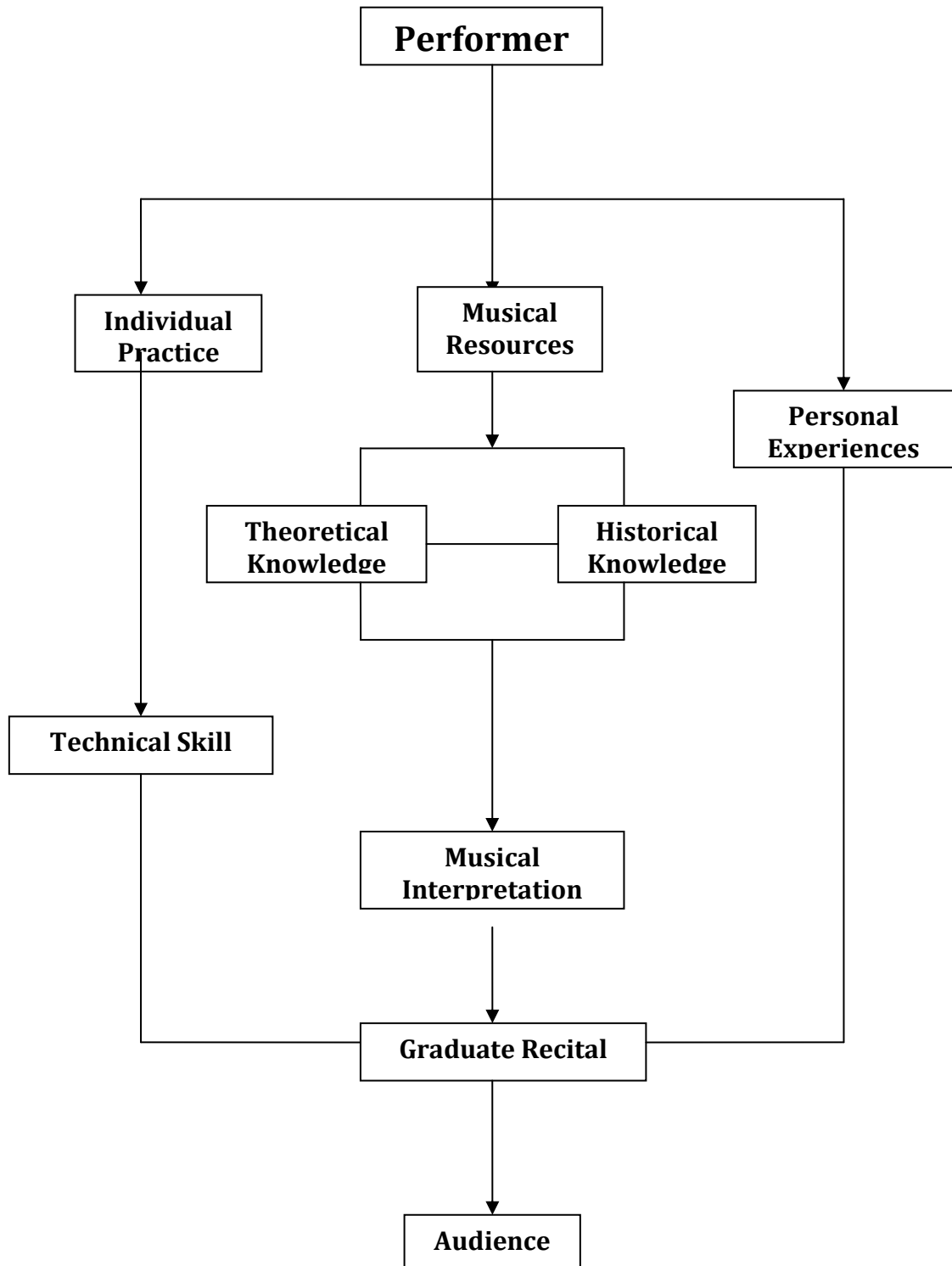
1.4.1 To have a complete understanding of the music being performed including proper style, expression and interpretation

1.4.2 To develop and acquire the technique necessary to perform the works

1.4.3 To understand the complete process of preparing and producing a recital performance

1.4.4 Provide informative and well-researched program notes to the audience

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 Instrument

Over the past several centuries, brass instruments of many types and features have been created, and this development process has created the trumpet, which is an important instrument. For thousands of years, the trumpet has held an elevated and respected role in the highest society. It has been associated with special events and the upper levels of society, or nobility, since 1500 B.C. The ancient trumpets were simple pieces of tubing, bent or coiled with a flared bell. The modern trumpet that has developed still makes use of this idea, but adds piston valves to create a complete chromatic instrument, capable of performing very advanced technical passages. On the trumpet, the vibration of the lips produces the tone as air passes between them, into the mouthpiece, which is then amplified in the instrument.

2.2 Explanatory Notes

Concerto in D Major by Johann Friedrich Fasch

Fasch was born in 1688 at Buttstedt (near Weimar in Germany). He began his musical training with a choir (capella) in the Duke Weissenfels in 1700 and then studied music with Johann Kuhnau at St. Thomas School in Leipzig in 1701, at the Collegium Musicum. As he advanced, he also received training from Johann Philipp Krieger (Krieger was an esteem musician well known in Italian styles). In 1714 Fasch received work-performing violin in Bayreuth, Germany. From there he moved to a position at the court in Cothen, then Dresden, and in 1722 he became Kapellmeister in Zerbst. By this time he had become well recognized as a composer and performer.

His compositions include 2 Credos, 4 Psalms, 4 Serenades, 4 Operas, 12 cycles of Cantatas, over 60 concertos, 90 orchestral suites, and 100 Church Cantatas. His works are seen as being “Late” baroque, and have some classical elements, such as the weakening of the basso continuo. Fasch’s contemporaries held his works in high regard, especially his later works. In 1758 Fasch passed away at the age 70 and since 1983 the people in Zerbst celebrate Fasch’s music in a yearly Memorial Day.

Compositional Structure

Fasch’s Concerto in D Major is written in an Italian Concerto Form with 3 movements of fast-slow-fast (Allegro-Largo-Allegro). Interesting points of the composition structure include, broken chords performed underneath a lyrical melody, the use of oboes as the main concertato tutti voice against the trumpet, and has strong cadences.

This Concerto uses a compositional structure similar to the solo-ripieno style of Vivaldi (who was himself inspired by Corelli). The piece is in D Major, which was a standard key for the baroque trumpet (whose key choices were limited during this period). Different, however, from early baroque pieces, Fasch uses the trumpet in the second slow movement, which features long phrases in a high tessitura. This feature shows that Fasch’s trumpet performer (who performed this work originally) was a very strong player. A fast Allegro in triple meter served to finish the work in an energetic way. The themes used by Fasch in this piece are very strong and joyful sounding.

Interesting Points

The trumpet was a featured solo instrument in the baroque period due to its ability to project in large spaces (large churches for example). The Fasch Concerto has very driving rhythmic sixteenth notes that feature a continual upward motion in the phrasing. This excitement to the work makes it a favorite in the trumpet repertoire.

Performance practice

This work is very demanding physically, as the piccolo trumpet requires a great deal of stamina and breath support. Daily practice is necessary to build the required endurance. Emphasis on the downbeats is also quite important to the correct stylistic performance of this work.

2.3 Explanatory Notes

Concerto in E-flat Major by Franz Joseph Haydn

Franz Joseph Haydn (most commonly referred to as “Joseph Haydn”) was born in 1732 and passed away in 1809 at the age 77. He was one of the most famous music composers in Austria. His success was widespread and he composed firmly in the Classical style of the day. His numerous compositions in the symphony and string quartet genre earned him the nickname “Papa” Haydn, because he is considered to be the “Father” of these two important genres. Haydn also played an important role in the development of the sonata form (“sonata form” is a musical form in the classical period) and his works are a prime example of the renovation, progression and evolution of this form.

Haydn spent his entire life in the employ of the Esterhazy Court, a noble family living in Austria (aside from a brief separation when the court was experiencing financial difficulties). His compositions gained acclaim throughout Europe, and Haydn was a most celebrated individual, during his lifetime.

Joseph Haydn was the brother of another composer known to trumpet performers, Michael Haydn. He was also a teacher and friend to Wolfgang Amadeus Mozart and Ludwig van Beethoven.

The Keyed Trumpet and the Haydn Concerto

Anton Weidinger was a Viennese court trumpeter and one of the most well regarded trumpet players of his day. He was born in 1766 and passed away at age 86

in 1852 at Vienna. In 1792 Weidinger began to experiment with the addition of keys to a coiled natural trumpet, in the hopes of making a fully chromatic instrument. While this was not his own original idea, he succeeded much more than those who tried before him, and in 1796, his new “Keyed Trumpet” inspired his good friend and colleague Joseph Haydn to compose a concerto for the instrument.

Joseph Haydn’s Concerto in E-flat Major was composed in 1796, but was not performed the first time until 1800 (most likely due to continued refinement of the keyed trumpet by Weidinger. This concerto is the first piece written for trumpet as a chromatic instrument. Previously, performers and composers were limited to composing notes in one harmonic series, which were playable on the baroque trumpet. Those trumpets were forced to play extremely high, to be able to play scalar passages (as in Brandenburg Concerto No. 2 by J.S. Bach, which reaches the 25th partial of the harmonic series). Haydn’s Concerto was able to explore the lower registers, while still using chromatic and scalar passages, because of the new possibilities of the keyed trumpet.

The success of this piece, and the instrument spurred J.N. Hummel, a friend of both Haydn and Weidinger, to compose another work for the keyed trumpet in 1803. While the keyed trumpet’s popularity did not continue past the 1820’s (due to the invention of the piston valve), the importance of this invention and this composition in the history of the trumpet is unrivaled.

Compositional Structure

The Haydn Concerto in E-flat Major was composed in 1796, when Haydn was age 64. This is the only concerto composed by Haydn, after his return from his successful London years. The Concerto consists of 3 movements: a fast sonata form in the first movement, a slower andante second movement in a simple ternary form, and a Sonata rondo form in the final movement.

The concerto's orchestra accompaniment was scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, a timpani and strings (The solo trumpet was also used to support the brass and timpani in the beginning of the piece).

1. Allegro (Sonata form)

Haydn's Concerto features a strong opening statement by the orchestra, which is repeated by the solo trumpet. The opening theme contains several chromatic "moments" which allude to the special nature of the trumpet being used to perform the work. The opening strong- trumpets military call theme in E-flat major is followed by a lighter spirited 2nd theme in the dominant key of B-flat major (a signature key movement in sonata form). A short development section in the minor key leads to a return of the major key in the recapitulation, followed by a coda that includes a cadenza.

2. Andante (AA form)

The second movement is a slow andante in 6/8 meter, and features a very easy, calm style. The work features a simple ternary form (AA). Haydn featured several chromatic passages that were reminders of the special "chromatic nature" of the trumpet. The movement features very structured four bar question and answer phrases, which were common in the period.

3. Finale-Allegro (Rondo form)

The final rondo movement contains a very energetic melody that returns several times, a seven-part rondo form (ABACADA). The movement includes several key movements, and contrasting melodies, that serve to make the return of the rondo melody strong each time. The ending includes one of Haydn's signature "Jokes", as there is a dramatic pause on a I 6/4 chord, which usually signifies a cadenza. However Haydn omits the cadenza, in favor of a final repetition of the rondo melody to close out the work.

Interesting points

This work uses Eb Trumpet that trumpeters will not often use. They have to know the position and feel of every note, especially in the high register. Daily practice to learn about sound character and intonation important. Ornaments need to put in the appropriate places and a original cadenza needs to be composed.

Performance practice

This work is performed commonly on the B-flat trumpet, with younger trumpet players, and those players learn to play the work in F Major. As a professional, it is expected to perform the work on the E-flat trumpet, in the original key of E-flat. This means learning new fingerings for a very familiar piece, which presents a challenge.

2.4 Explanatory Notes

Sonata for Trumpet and Piano by Halsey Stevens

Halsey Stevens was born in 1908, New York. He was the seventh child of Horace B. and Mary Colenia. He studied composition and piano at Homer (NY) Academy, Syracuse University (1926-31, 1935-37), and also studied composition at University of California Berkeley (1944). In 1939 he married Harriett Elizabeth Merritt and had three children. After graduation, he worked for Syracuse University, and became a Director of the College of Music for Bradley University from 1941 to 1946. He then moved to work at the University of Redlands (1946), followed by the University of Southern California since 1946 until got retirement in 1976.

Halsey was a distinguished composer; composing many orchestra and chamber works. His works have been played widely throughout the United States in countries around the world. The strength of his compositions generated many commissions for him.

Besides composing, Stevens wrote many scholarly articles that were published as *Musical Quarterly*, *Notes*, the *Journal of Music Theory*, *Music and Letters* (London), *Tempo* (London), *Énekszós* (Budapest), *MusikoloskiZborník* (Ljubljana) and many other reviews. His most well-known research interest was the life and works of Bela Bartok, including his seminal work – “The Life and Music of Bela Bartok”.

Stevens was a distinguished composer, scholar and educator. Unfortunately he suffered terribly with a Parkinson’s disease for a long time and he passed away in California in 1989.

Compositional Structure

Stevens wrote chamber music and composition for large numbers of instruments. Additionally, he composed a substantial series of sonatas for most of the orchestral instruments. This has led some people call him “the American Hindemith.” This description would not be completely fair to Stevens because his style is very much his own. Steven’s music is much closer linguistic identity to the music of Copland and Bartok.

In 1956, Steven’s *Sonata for Trumpet and Piano* was written and contains three movements(fast-slow-fast). The piece is an excellent example of Steven’s mature style, which is a blend of pleasing thematic material, strong rhythmic drive, and clear forms. Due to these strong characteristics, this piece has become a favorite of trumpet players around the world.

Interesting points

There are many complex time signatures that the musician might find confusing. There are also many wide intervals of a 12th that the performer will need to negotiate.

Performance practice

Do a lot slurring everyday to develop lips and high register. And tonging exercise more important for this song because of wide interval will effect with blur articulation

2.5 Explanatory Notes

The Debutante by Herbert Lincoln Herbert

Herbert L. Clarke was born in Woburn, Massachusetts in 1867. He was a son of a composer and organist, William Clarke; Herbert's family moved often due to William's work and finally settled in Toronto in 1880. Clarke was widely well known as an American greatest cornet soloist, bandmaster, and composer. His works have become some of the most popular compositions for the cornet. Clarke made many definitive recordings, and he is credited with creating “seminal school of playing which focused not only technical aptitude, but also enlarge warmth and lyricism of tone.”

However, according to his autobiography, in 1881, he used to attend a concert of The American Band of Providence, Rhode Island at the Horticultural Pavilion in Toronto. He began practicing and took a chair as a cornet in the *Queen's Own Rifle Band* in 1882. Clarke wrote several method books that still have been widely used by brass students until present. His first musical instruction had been on the violin. He graduated high school in 1884, and started drifting between playing both viola and second cornet (when required) in the pit orchestra of English's Opera House in Indianapolis in 1887, while becoming a second cornetist chair with the Queens's Own; and playing at the Ontario Beach lake resort in the summer. In 1887, he joined the Citizen's Band of Toronto. After the next five years, he spent playing in and leading several bands around Toronto such as the Taylor Safe Works Band, Heintzman Piano Company Band, Streetsville Ontario Band) and also teaching viola at the Toronto Conservatory of Music and at the Trinity College School in Port Hope, Ontario.

In September 1889 he married with Elizabeth (Lizzie) and had two children: In the spring of 1892, he went to Boston and became successfully auditioning for the Patrick Gilmore Band In 1893, he joined John Philip Sousa's Band as a cornet soloist. After playing at the Chicago World's Fair in the same year, he left to play with various other bands, kept playing over the next five years. During this period, he joined temporarily as a second trumpet with the New York Philharmonic, and as principal trumpet in the Metropolitan Opera, which sometime he temporarily switched playing to trumpet. He divorced Lizzie Loudon and again, married Lillian Bell Hause, which had another two more children.

In 1898, he was back to Sousa's Band and starting tour extensively and later became Sousa's assistant director and also become successor of Pryor after Pryor's departure from Sousa in 1903. For his own concert band, Clarke conducted Sousa's Band in many recording sessions for the Victor Talking Machine Company. Furthermore, he dedicated himself testing and developing instruments for Conn Instruments in Elkhart, Indiana, and making a plenty number of solo recordings for Victor, Edison, Columbia, and finally Brunswick.

He quit Sousa's band in September 1917 and returned to Canada to lead the Anglo-Canadian Leather Company Band in Huntsville, Ontario from 1918 to 1923. During this time he seldom performed but turned to focusing on his conducting, composing, and setting up his own school of cornet playing in Chicago. In 1923 his wife's health problem caused him move to Long Beach, California and conducted the Long Beach Municipal Band until 1943. In April 1934, he was elected to be the President of the American Bandmasters Association. From 1936 until his death in 1945, he built a friendship with and shared private lessons to Claude Gordon. His ashes were interred at the Congressional Cemetery in Washington, D.C., the gravesite of John Philip Sousa nearby. His papers and memorabilia are available at the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.

Interesting points

Romantic cornet solo music includes many extended techniques that present performance challenges. Those techniques include: varied use of vibrato, fast articulation passages, extreme high and low register, and challenging cadenza sections.

Performance practice

Herbert L. Clarke's music is really hard because of fast and fingering notes so the preparing of scales and chromatic on fast tempo are important to practice everyday.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing information

Performer has selected four pieces, which are:

- 3.1.1 *Concerto in D Major* by Johann Friedrich Fasch
- 3.1.2 *Concerto in E-flat Major* by Franz Joseph Haydn
- 3.1.3 *Sonata for Trumpet and Piano* by Halsey Stevens
- 3.1.4 *The Debutante* by Herbert L. Clarke

3.2 Objectives

3.2.1 to study and work on different kinds of technique, expression, style and tone color.

3.2.2 to develop and acquire the technique necessary to perform each piece.

3.2.3 to present these pieces by giving a professional recital, projecting proper musical expression, styles and interpretation

3.3 Instruments

- 3.3.1 Piccolo Trumpet in A
- 3.3.2 E-flat Trumpet
- 3.3.3 B-flat Trumpet
- 3.3.4 B-flat Cornet

3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss with the advisor for the final decision and approval.

3.4.4 Study and collect the information about selected pieces for presenting the outline of the Thematic Paper, the Thematic Paper and the program notes by using sources from:

- Library of College of Music, Mahidol University
- Books and document at home
- Internet

3.5 Preparation process for the recital

3.5.1 Set the study and practice schedule.

Process	2010-2011					
	November	December	January	February	March	April
Basis Development					→	
- Concerto in D Major by Johann Friedrich Fasch					→	

Process	2010-2011					
	November	December	January	February	March	April
- Concerto in Eb Major by Franz Joseph Haydn					→	
Sonata by Halsey Stevens					→	
The Dubutant by Herbert Clarke					→	
Paper work						→

3.5.2 Propose for hearing examination by 2011.

3.5.3 Contact and reserve the MACM Hall, College of Music, Mahidol University for the performance.

3.5.4 Prepare the program note using summarized information from the outline of the Thematic Paper.

3.6 Presentation

This Graduate Trumpet Recital is presented formally. The audience is given the program notes before the performance begins. The program is separated two sections by an intermission of 15 minutes.

3.7 Program and approximate time

3.7.1 Johann Friedrich Fasch

Concerto in D Major approx. 10 minutes

3.7.2 Franz Joseph Haydn

Concerto in E-flat Major approx. 20 minutes

Intermission

3.7.3 Halsey Stevens

Sonata for Trumpet and Piano approx. 15 minutes

3.7.4 Herbert Clarke

The Debutante approx. 15 minutes

Total approximate time: 60 minutes without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's biography

Surachet Chanoksakul Trumpet

Born Bangkok in 1976, Surachet had first studied Trumpet in 1987 at Matthayom WatThatthong School and Saint Dominic School with School band activities and became member of Thai Youth Orchestra in 1993, first prize for solo competition and scholarship from Bangkok Music Society in 1996 before graduated from the Kasetsart University Department of Western Music in 1997. Surachet started his good experience job as Assistance Conductor for Kasetsart University Wind Symphony (K.U. wind) since 1998 and still working at Faculty of Humanity Department of western Music Kasetsart University and became brass clinician for many high schools in Thailand, Singapore and Malaysia. Surachet became as assistance principal trumpet of the Bangkok Symphony Orchestra since 1998, Chaopraya Symphony Orchestra, , he was admitted to the Master Degree at College of Music Mahidol University in Trumpet Performance. He studied with Asst. Dr. Joseph Bowman In the same year he joined Thailand Philharmonic Orchestra served as principal Trumpet in 2007-current

BakhtiyorAllaberganov, Piano

Born to a musical family (his father was a renowned traditional Makom singer), Mr. BakhtiyorAllaberganov started piano studies at the Special Music School for gifted children in Khorezm region, and shortly thereafter won the Young Pianist Competition of Uzbekistan. Later on he again won recognition in the International Piano Competition in Ashgabad, Turkmanistan. Mr. Allaberganov holds diplomas from the Tashkent State Conservatoire where he fulfilled his college and graduate studies as piano performer, piano teacher, chamber music major, concertmeister. Mr.

his retirement in 1976. His notable students there included Morten Lauridsen. He died in a Long Beach, California, and medical facility January 20, 1989, after a long battle with Parkinson's disease.

The Debutante Herbert L. Clarke

Herbert Lincoln Clarke (September 12, 1867–January 30, 1945) was a noted American cornet player, bandmaster, and composer. He is widely considered one of the greatest cornet soloists of all time.

Clarke's legacy includes some of the most popular compositions for the instrument, many definitive recordings, as well as a seminal school of playing, which emphasized not only extreme technical aptitude, but also increased warmth and lyricism of tone. He also produced several method books that are still widely used by brass students to this day.

Clarke was born in Woburn, Massachusetts in 1867. The son of a composer and organist, William Clarke, Herbert's family moved often to accommodate William's work engagements, from Massachusetts to Ohio, to Indiana, back to Massachusetts, and finally to Toronto in 1880.

Clarke's early musical instruction had been on the violin; by 1881, he was a second violinist in the Toronto Philharmonic Society. However, according to his autobiography, one of the formative moments in his musical upbringing was attending a concert of The American Band of Providence, Rhode Island at the Horticultural Pavilion in Toronto in 1881, and hearing Bowen R. Church play a cornet solo. He subsequently began practicing his brother's cornet and took a chair as a cornetist in the Queen's Own Rifle band in 1882, in order to obtain his own government-issue cornet on which to practice.

Between 1884, when he graduated from high school, and 1887, Clarke drifted between playing both viola and second cornet (when required) in the pit orchestra of English's Opera House in Indianapolis, where his family had moved;

working (unhappily) at the John Kay store in Toronto, while playing second chair cornetist with the Queens's Own; and playing at the Ontario Beach lake resort in the summer. He had joined the Queen's Own at the age of 14 (even though the legal age was 18), in order to obtain his first Cornet, a band owned Curtois. In Indianapolis he would finally buy his own horn, a Boston 3-star cornet. It was in 1887 that he joined the Citizen's Band of Toronto, under John Bayley, as the band's cornet soloist. He spent the next five years playing in and leading several bands around Toronto (the Taylor Safe Works Band, Heintzman Piano Company Band, Streetsville Ontario Band) and teaching viola at the Toronto Conservatory of Music (where he also played in the Toronto Conservatory String Quartet) and at the Trinity College School in Port Hope, Ontario. In September 1889 he married Elizabeth (Lizzie) Loudon, with whom he had two children: Vivian (Grace) in 1890 and James (Edward James Watkin) in 1892. In the spring of 1892, he left Canada once again, after successfully auditioning for the Patrick Gilmore Band, based in Boston.

In 1893, he joined John Philip Sousa's Band as a cornet soloist. After playing at the Chicago World's Fair in the same year, he left to play with various other bands, continuing to do so over the next five years. During this period, he held temporary positions as second trumpet with the New York Philharmonic, and as principal trumpet in the Metropolitan Opera, for which he temporarily switched to trumpet. He also divorced Lizzie Loudon and married Lillian Bell Hause, with whom he had two more children, Ruby Bell and Herbert L. Clarke, Jr.

In 1898 he returned to Sousa's Band, with whom he toured extensively, and later became Sousa's assistant director, succeeding Arthur Pryor. After Pryor's departure from Sousa in 1903 to form his own concert band, Clarke conducted Sousa's Band in many recording sessions for the Victor Talking Machine Company. Furthermore, he spent time testing and developing instruments for Conn Instruments in Elkhart, Indiana, and making a considerable number of solo recordings for Victor, Edison, Columbia, and finally Brunswick. He resigned from Sousa's band in September 1917 and returned to Canada to lead the Anglo-Canadian Leather Company Band in Huntsville, Ontario from 1918 to 1923. During this time he performed very

little, instead focusing his efforts not only on conducting, but also composition, and setting up his own school of cornet playing in Chicago.

In 1923, he moved to Long Beach, California due to his wife's health and conducted the Long Beach Municipal Band until 1943. In April 1934, he was elected President of the American Bandmasters Association. From 1936 until his death in 1945, he developed a friendship with and gave private lessons to Claude Gordon. His ashes were interred at the Congressional Cemetery in Washington, D.C., near the gravesite of John Philip Sousa. His papers and memorabilia are held at the Sousa Archives and Center for American Music at the University of Illinois at Urbana-Champaign.

4.3 Date, time and venue for the performance

Date: 1 March 2011

Time: 15:00

Venue: MACM, Music Auditorium College of Music, Mahidol University, Salaya Campus.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

On the recital day, there were many unexpected circumstances emerging during the performance, by which the completeness of performance was significantly down. It is mainly caused by the change of environment- auditorium's surroundings.

5.1 Performer positioning

This factor is absolutely out of performer's expectation. Light has a significant influence on the performer ability. Different source of light and its intensity interfere and reduce the performer's visual acuity.

Also, positioning affects the perception of sound of the audiences. Sound perceives either too strong or too soft according to where they are seated.

5.2 Acoustic

At this point more important that performer should check before concert to make sure that your playing match with piano. Some place makes you loud some place makes you soft and some place make you not hear your sound or piano much...and for the trumpet mostly is loud. You can open cover more step to the top position to make piano more loud enough and match with trumpet.

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BIOGRAPHY

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