

GRADUATE TRUMPET RECITAL DOCUMENT

ALONGKORN LAOSAICHUEA

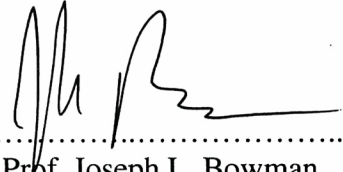
**A GRADUATE RECITAL DOCUMENT SUBMITTED IN
PARTIAL FULLFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF MASTER OF ARTS (MUSIC)
FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2014**

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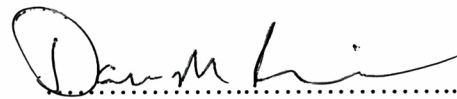
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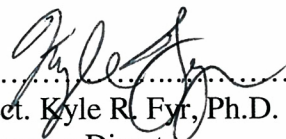
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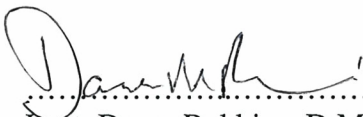
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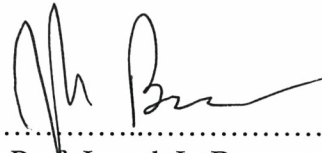
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ABSTRACT

The objectives of this graduate trumpet recital were to learn how to organize a trumpet recital and to develop sufficient performance ability. The pieces in this study were selected from the Baroque, Classical, Romantic, and 20th Century periods. The idea was to demonstrate different parts of the trumpet repertoire, style, and technical skills, as a source of data for future reference.

The trumpet recital was given at the Music Auditorium College of Music, Mahidol University on 30th June, 2014. The program consisted of 4 pieces.

1. *Sonata in D Major (G.6)* by Giuseppe Torelli
2. *Concerto in E-flat Major* by Johann Nepomuk Hummel
3. *Proclamation* by Ernest Bloch
4. *Sonata for Trumpet and Piano* by Peter Maxwell Davies

The concert lasted approximately 48 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL/ ALONGKORN
LAOSAICHUEA / TRUMPET

34 pages

รายงานการแสดงเดี่ยวทรัมเปตระดับมหาบัณฑิตศึกษา

GRADUATE TRUMPET RECITAL DOCUMENT

อลงกรณ์ เหล่าสายเชื้อ 5438099 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

วัตถุประสงค์ของการแสดงเดี่ยวทรัมเปตในระดับมหาบัณฑิตศึกษานั้นมุ่งเน้นไปที่
การแสดงออกในรูปแบบของมืออาชีพและพัฒนาทักษะการแสดงเดี่ยวเพลงที่ใช้ในการแสดงเดี่ยว
ได้คัดเลือกบทเพลงจากยุคต่างๆ ได้แก่ ยุคบาโรก ยุคคลาสสิก ยุคโรแมนติก และยุคศตวรรษที่ 20
เพื่อที่จะได้แสดงถึงลักษณะและเทคนิคต่างๆของเพลงในแต่ละยุคเพื่อเป็นข้อมูลต่อการศึกษาใน
อนาคต

การแสดงเดี่ยวทรัมเปตจัดแสดงขึ้น ที่หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์
มหาวิทยาลัยมหิดล

1. Sonata in D Major (G.6) ประพันธ์โดย Giuseppe Torelli
2. Concerto in E-flat Major ประพันธ์โดย Johann Nepomuk Hummel
3. Proclamation ประพันธ์โดย Ernest Bloch
4. Sonata for Trumpet and Piano ประพันธ์โดย Peter Maxwell Davies

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CHAPTER I INTRODUCTION

1.1 Important background information of the Graduate Recital

Graduate students in music performance are required by the College of Music, Mahidol University to present a full-length recital to showcase their performer abilities and individual artistry of musical expression. The recital is normally given during the last semester of study in the curriculum. It is important to research the music to have knowledge of the composition's history and to learn correct styles of playing. Consistent daily practice allows the performer to reach the highest performance skill. A variety of musical styles are required.

The recital should include about fifty minutes of music or approximately sixty minutes total with a short intermission. Music should include pieces in various styles in historical repertoires. These recitals also require playing many kinds of trumpets for musical styles in each era.

This graduate degree recital will feature works by four composers in contrasting styles and historical periods as follows:

Sonata à cinque in D major, G.6 by Giuseppe Torelli

Concerto in E-flat Major by Johann Nepomuk Hummel

Proclamation by Ernest Bloch

Sonata for Trumpet and Piano by Peter Maxwell Davies

1.2 Objectives

1.2.1 To study trumpet compositions from the Baroque, Classical, Late Romantic, and Twentieth Century music style periods to present a performance with proper musical expression, styles and interpretation.

1.2.2 To introduce the trumpet and its repertoire to people and to increase performer skill by giving professional recital.

1.2.3 To study and develop technique required to perform these advanced works.

1.3 Scope

The scope of this study will concentrate on perform in proper styles, composer's biographies, and the program note of the following repertoire:

1.3.1 *Sonata à cinque in D major, G.6* by Giuseppe Torelli

1.3.2 *Concerto in E-flat Major* by Johann Nepomuk Hummel

1.3.3 *Proclamation* by Ernest Bloch

1.3.4 *Sonata for trumpet and piano* by Peter Maxwell Davies

1.4 Expectations

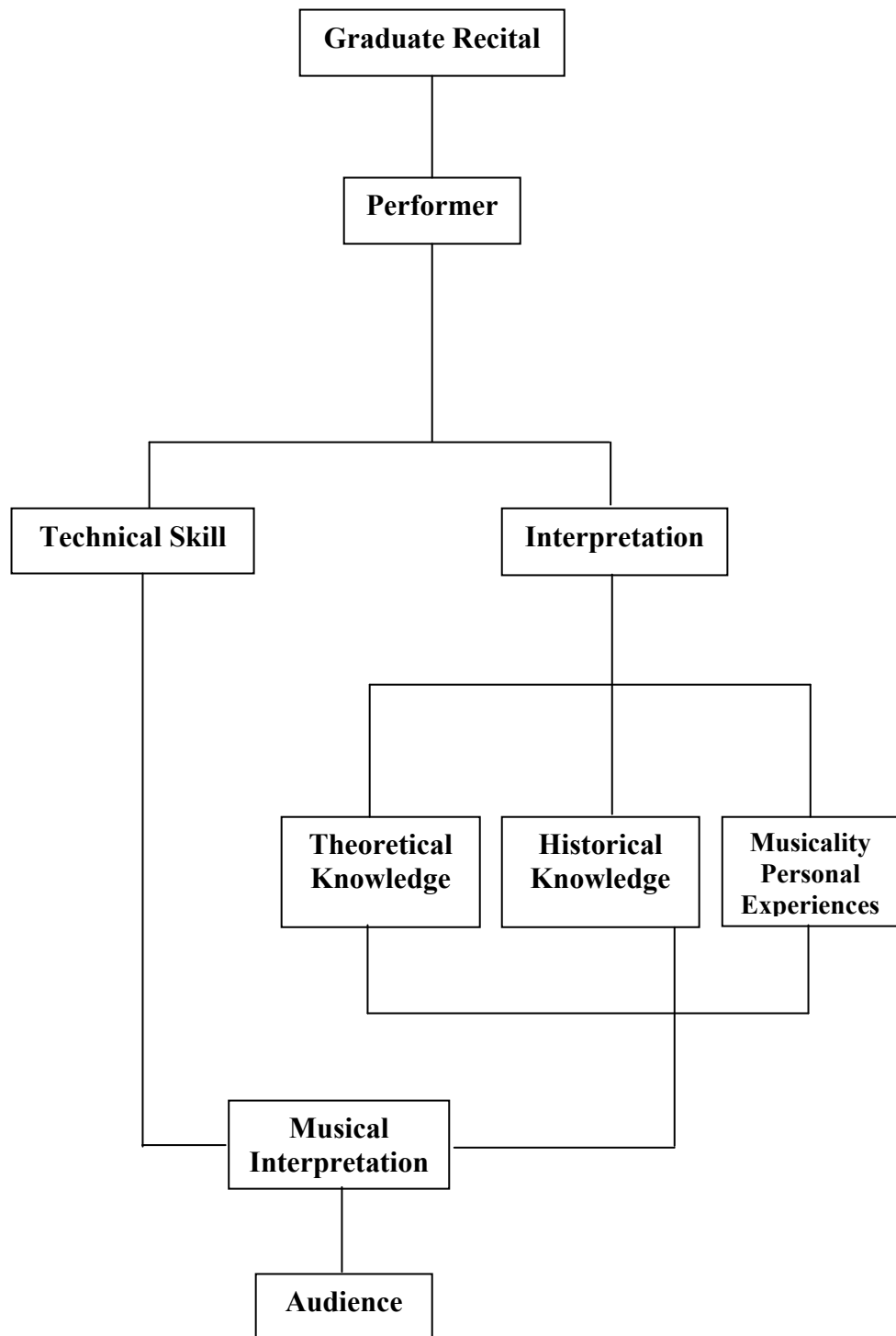
1.4.1 To understand the back ground of the music from different historical periods and performed with the proper interpretation, expression, and style.

1.4.2 To master the trumpet playing techniques required for the selected pieces.

1.4.3 To understand the organization of a music recital academically.

1.4.4 To achieve the skills to provide historical background about music in an academic manner.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

2.1 *Sonata à cinque in D major, G.6* by Giuseppe Torelli

Giuseppe Torelli was born on 22 April 1658, Verona, Italy and died on 8 February 1709 in Bologna, Italy. He was the son of Stefano and Anna Torelli. He was the sixth of nine children, the youngest of whom, Felice, was famous painter. Giuseppe's father was a health inspector for the local district and supported his family comfortably. Torelli had early musical training with Veronese musician Giuliano Massaroti, who lived in the same part of the city. He played violin in vesper services at the Church of San Stefano in Verona, and between summer 1683 and late August 1684 he was violinist at the Verona Cathedral. In 1684, Torelli was hired as a *suonatore di violin* (violin performer) in the Accademia Filarmonica in Bologna and during that time he also studied composition with G.A. Perti (Schnoebelen & Vanscheeuwijck, 2001, pp.615-616).

In 1686 Torelli was hired as the *cappella musicale* of the Cathedral at San Petronio in Bologna. Between 1686 and 1692 Torelli published five collections of works with various titles including sonatas, sinfonia, and concertos. Torelli began take an interest in the trumpet sound, because at the Cathedral of San Petronio there was an excellent trumpet player, Giovanni Pellegrino Brandi. Brandi's trumpet playing inspired trumpet compositions from Torelli and others composers such as Perti, Jacchini, Aldrovandini, and Domenico Gabrielli. These works were performed at the opening of special Masses. Most of Torelli's trumpet works were probably composed during his first Bolognese period (Schnoebelen & Vanscheeuwijck, 2001, p.616).

The total number of manuscript sources of instrumental pieces with trumpets in San Petronio today (score and parts) stands at eighty-three individual works. There are thirty-three for one trumpet, forty-five for two trumpets, and five for four trumpets. There are no compositions for three trumpets. While it was common for German composers of the time to score for three trumpets, Italian, French, English and

Bohemian trumpet music is scored for one, two, and sometimes four trumpets (Smithers, 1988, p.100)

Torelli's music represents the largest proportion of trumpet music San Petronio Cathedral's library. There are forty-two pieces by Torelli, including seventeen for one trumpet, twenty-three for two trumpets, and two for four trumpets (Smithers). In San Petronio, the librarian of the church, Franz Giegling catalogued all of the Torelli works. Torelli's musical developments extended various instrumental combinations to include the combination of movements. Although the ordering and grouping of movements sometimes varied from piece to piece, he employed three basic types; three movements (fast-slow-fast), four movements (slow-fast-slow-fast), and five movements (fast-slow-fast-slow-fast). The trumpet is typically used in the fast movements only while the slow movements featured strings and continuo (Leopold, 1997, p.10). The common reason throughout the "Bologna School" was to allow the trumpet player to rest the lips, because at that time the baroque trumpet (natural trumpet) was quite a physically demanding instrument. This also allowed composers the opportunity to modulate to different keys, due to the limitation of the instrument.

Torelli made a major contribution to the development of the instrumental concerto (both concerto grosso and solo concerto) and Bolognese repertoire for trumpet and strings. He arrived at his mature concerto style through his chamber music, which shows some experimental steps towards concerto techniques (Schnoebelen & Vanscheeuwijck, 2001, p.615). Torelli was considered to be the most important composer for baroque trumpet repertoire.

2.1.1 Composition Analysis

The first movement starts with a fermata for the solo trumpet and orchestra. The bar after is marked *Vivace*, and is the start the melody on the solo trumpet part, which is followed by the double bass and harpsichord as basso continuo. The pick up to m.6 is the full orchestra play until solo trumpet part comes in with the B-section and then back to A-section in m.27 and in the last bar in the first movement is include trumpet play with the orchestra.

The second movement, there is no solo trumpet part. The orchestra plays with harpsichord. Tempo marked Adagio for first two measures and followed with Largo and at the end back to Adagio same as beginning of the movement.

The third movement, starts with orchestra and solo trumpet part start at m.6 represent the A-Section until m.17. The mm.18-27 is the B-Section. The m.28 back to A-Section and trumpet and the orchestra are play together four last bars.

2.1.2 Performance Practice

The challenge of the work is to play in a light and lyrical baroque style. The piccolo trumpet presents increased endurance problems for performers. Performers should try to listen to recordings to hear the pitch first and then try to play through the piece first and then come back to fix in each phrase. The choices for end of the trill are variety, performer use upper trill because the trills are appear only at cadences and end trill with no turn.

2.2 Concerto in E-flat Major by Johann Nepomuk Hummel

Johann Nepomuk Hummel was born in Pressburg [now Bratislava], on 14 November 1778 and died in Weimar, Germany, on 17 October 1837. He is considered to be one of the finest Classical composers and had a strong influence on many early Romantic composers including Chopin, Liszt, Schumann, and Mendelssohn. As a virtuoso pianist, he was as famous as Beethoven (Hickman, 2005)

Hummel could read music at four, at five he play the violin and at six play the piano. When he was eight, his family moved to Vienna, where his father, Johannes, a string player and conductor, became music director of the Theater auf der Wieden. Hummel made rapid progress as a pianist and became a student of Mozart after moving to Vienna. Hummel and Mozart became close friends. Hummel's first public concert was under Mozart's direction in 1787. In 1788, Mozart discontinued lessons with Hummel and recommended Hummel to the musical world (Sachs, 2001, p.828).

The Keyed Trumpet and Anton Weidinger, between 1793 and 1803, Hummel performed regularly with the theater orchestra of Vienna. His reputation as a pianist and composer became formidable. In Vienna, Hummel became friends with Anton Weidinger, the trumpeter of Haydn's orchestra for Prince Esterházy. Weidinger was an inventor of the *keyed trumpet*.

The keyed trumpet was the first instrument that was able to play all chromatic notes in the whole range. There were four to six keys, but the most usual is five. The tone of the instrument are not had the same tone in every notes. The first keyed trumpets were pitched in D or E-flat and later they were in G, A, or A-flat by changing the crooks (Merki, 1997, p.1).

Haydn had composed the *Concerto in E-flat Major* for trumpet in 1796 for Anton Weidinger and his keyed trumpet but was not performed until 1800. Hummel's *Trumpet Concerto in E Major* composed seven years after (1803) Haydn's *Concerto in E-flat*. Hummel's trumpet concerto can be considered a transitional piece from Classical to Romantic periods (Perlman, 1997, p.1).

Hummel finished composing his concerto on December 8, 1803, when he was employed as a court composer in Eisenstadt at the Esterházy Court. It has three movements: Allegro con spirito, Andante, and Rondo. Each movement has own unique quality. Hummel wrote trumpet concerto for the famous keyed trumpet virtuoso Anton Weidinger, the trumpeter of the Esterházy court orchestra. Weidinger first performed the piece on New Year's Day 1804 as *Tafelmusik* (Table music) for the court (Perlman, 1997, p.5).

2.2.1 Composition Analysis

The first movement of Hummel's trumpet concerto (Allegro con spirito) is written in Sonata form, which has a full Exposition, A-Section in E major, B-Section in C major and return to A-Section with development (according to original keys), and small orchestra Coda.

There are two typical themes, one stated in heroic character, and another is a broader and lyrical style. These can be found in the solo trumpet entrance where the heroic theme is played for five measures, followed by eight measures with lyrical theme, and returned to heroic theme for four measures. In m.77 is the first chromatic

in the solo trumpet part according to keyed trumpet is the very first trumpet the can play chromatic scales and make audience heard something new at that time. The B-Section, development section change to C major start at m.176 to m. 210 also has two contrasting theme between heroic and lyrical style. In m.197 to m.210 are small transitions to A-Section. The A-Section (A') was the recapitulation start at m.212 which play the same as A-Section (A) and in m.221 the solo trumpet part are start to developing the melody throughout the section and end with small orchestra Coda.

The second movement (Andante) was the some of Hummel's beautiful and elegant writing. At the beginning of this movement are in A minor start with piano and solo trumpet come after at m.3 and play throughout A-Section. The B-Section start from m.31 until m.40 and the C-Section change to keys of A major from m.41 until the end of the movement. At the end Hummel finished with the B major chord which is the dominant of E major and marked *attacca subito il Rondo* to continue to third movement. Piano parts are play eight note triplet on the right hand almost throughout the movement while the solo trumpet part are play lyrical melody.

The third movement (Rondo) was written if A-B-A format and goes from E major to E minor, and back to E major, which is light, playful, and of simple clarity. It has to be performed with rhythmic precision. This movement is continuing from second movement and start with solo trumpet part. The B-Section is in E minor start at m.99. This section has variety of character, which is *broadly* at the beginning of section, *lightly* and *marcato* follow the editor marked. The returned A-Section is the m.166, back to E major, this section start with piano as a melody switch back and forth with trumpet, also are more technical challenges on trumpet part through the end.

2.2.2 Performance Practice

This composition is quiet long compare to Haydn and Neruda trumpet concertos. At first, it is quite hard to play through the piece. Performers should perform the complete work daily until can play through comfortably to get embouchure endurance to play this piece.

The trills of the piece are variety to use depends on the personal choice. Performer will have to type of trill, upper trill and lower trill. The upper trill (cadencial trill) will start from the upper note. This piece, performer will play upper

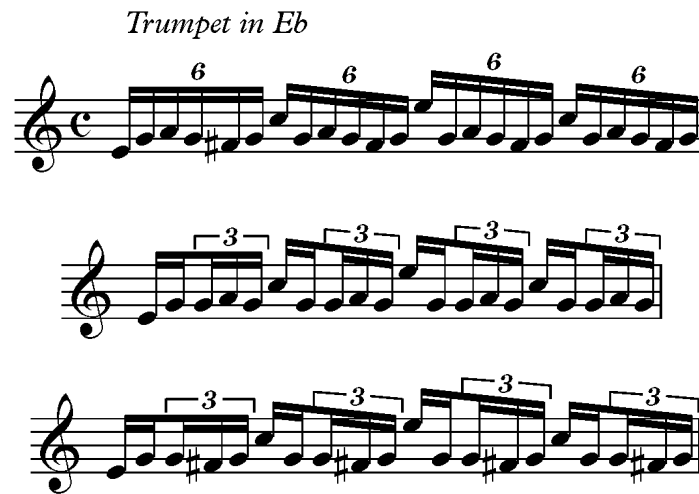


Figure 2.3. The varieties of turns.

The difficult passages are needed to be practice consistently to get more comfortable to throughout the piece. In the first movement have a lot of intervals and arpeggios, which has to be practice step by step. In m. 273 in the first movement, practice without tongue first (slur) to get the airflow throughout the passage and then after at the tongue. This type of practice can be useful for all passages.

2.3 Proclamation by Ernest Bloch

Ernest Bloch was born in 24 July 1880 in Geneva, Switzerland and died in 15 July 1959 in Portland, Oregon United State of America. He was an American composer and teacher of Swiss origin. He studied in Geneva with Albert Goss, Louis Etienne-Reyer (violin), and Jaques-Dalcroze (solfège and composition) before leaving, at the suggestion of Martin Marsick, to study in Brussels, Belgium. From 1896 to 1899, he took lesson from Eugène Ysaÿe (violin), Rasse (composition), and Franz Schörg (violin and chamber music). Then he moved to study in Frankfurt, Germany with Knorr (1899-1901), followed by Munich with Thuille (1901-1903), and then in Paris, France for a year (1903-1904), during which time he learned the French Impressionistic style. In 1904 he returned to Geneva and married with Margarethe Augusta Schneider. Bloch had conducting orchestral concerts in Neuchâtel and Lausanne (1909-1910). He also taught musical aesthetics at the Geneva Conservatory

(1911-1915). The most important event of this period was the première of his lyric drama, *Macbeth* at the Opéra-Comique, Paris on 30 November 1910 (Kushner, 2001, p.705).

Bloch went to the United States in 1916 as conductor for a tour by Maud Allan's dance company. After the end of the tour, he accepted a position teaching theory and composition at the Mannes College of Music in New York (1917-1920). Bloch expanded his contact with American life by conducting Renaissance choral music at the Manhattan Trade School. In 1919 his *Suite* for viola and piano (or orchestra) won the Coolidge Prize, quickly earning a place in viola repertoire. Bloch was the founding director of the Cleveland Institute of Music (1920-1925), where he conducted the orchestra, taught composition, master classes and course for the general public (Kushner, 2001, p.705). In 1930, Bloch mostly lived in Switzerland, composing such works as *Voice in the Wilderness*, a piano sonata, *Evocations* for Orchestra, the Violin Concerto and most important work, the *Sacred Service*. Bloch returned to the USA in 1940 and became a professor at the University of California at Berkeley until his retirement in 1952. In 1968, the Ernest Bloch Society was formed in the USA to make young composers aware of Bloch and his music (Kushner, 2001, p.706).

Bloch's passion and colorful writing are most characteristically heard in Bloch's 'Jewish Cycle'. Considered one of his best works, the expression of belief in the spirituality of mankind shows through. Bloch was a singular figure in the music of the 20th century (Kushner, 2001, p.707).

2.3.1 Composition Analysis

The *Proclamation* originally wrote for Trumpet Solo and Orchestra and had piano reduction by the composer, Ernest Bloch. This piece was composed in 1955, in the post romantic period.

In the beginning score marked *Allegro energico* with piano on the first beat and follow with solo trumpet part pick up to second beat with the perfect fifth interval with heavy (poco piu pesante) throughout the opening section until second bar of rehearsal mark 1. The lyrical section, start with the second bar after rehearsal mark 3 and at the end of section are crescendo with energy to rehearsal mark 4 and piano take over the melody throughout section. At rehearsal mark 5, solo trumpet part are

play almost like recapitulation of lyrical style and also marked *espressivo* for four bars and two bars before rehearsal mark 6, solo trumpet part played quite similar to opening section with piano leading to *poco piu animato* with trumpet and piano play switch back-and-forth. At rehearsal mark, piano solo and solo trumpet part come in four bars after with lyrical melodic line throughout the section until rehearsal mark 11, are recapitulation with development from the opening section but marked *piano* and *sotto voce* throughout section. The last section, five bars after rehearsal mark 12, score marked *piu calmo* with solo trumpet and piano parts are play lyrical and soft until the end.

This piece, the time signatures in this piece are not too complicated but rhythm and motif that used commonly (figure 2.4). These motifs are used almost in every phrase throughout the piece.

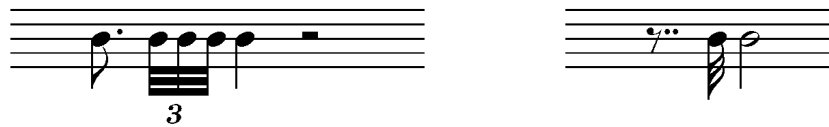


Figure 2.4. The appearance of rhythmic motif throughout the piece.

2.3.2 Performance Practice

The challenges are interval, alternate fingering for thirty-second triplet rhythm. The intervals practices are needed to perform this piece; there are almost all intervals in this piece up to the ninth interval. These interval practice, slur form the first note to the next note and back to the first note and gradually up to the upper note as a scales to get the airs and lips feels comfortable between two notes and then play as written and make sure to hear the interval very well.

The alternate fingering is needed to use in some place that our lips cannot do it very fast to change the notes. In figure 2.5, these three notes are need to use alternate fingering as m because the G and C are very fast lips slur and the texture almost like *glissando* to the top note, which is hard to get in clean and in the right rhythm. These motifs can be use alternate fingerings by push the first and third valves for the G or push the second and third valves for the C. In this piece, performer use to push the second and third valves for the C. The alternate fingering are needed to play

this piece for a few place but it is something to practice to get it sound similar to normal fingering.

The image shows a musical score for Trumpet in C, marked 'Allegro Energico' and 'f'. The score includes a triplet of eighth notes and a final note marked 'ten.'. Above the final note, a box contains two sets of alternate fingerings: the first set is 1, 3, 0 or 1, 2, 0; the second set is 0, 2, 3 or 0, 3, 3. The score also features various articulation marks like accents and slurs.

Figure 2.5. The alternate fingering.

2.4 Sonata for Trumpet and Piano by Sir Peter Maxwell Davies

Sir Peter Maxwell Davies was born on 8 September 1934 in Salford, Greater Manchester. Maxwell Davies is an English composer. His achievements have a depth of symbolism and historical reference in contemporary music. He has composed many styles, from the Expressionism of his music-theatre pieces of the late 1960s to the unfolding landscapes of his later orchestral works. He gained considerable popularity with his lighter pieces, many of which were inspired by the folk music of Orkney, an island chain in northern England, where he lived since 1971. He also made significant contributions to music education in England. (Warnaby, 2001, p.63)

In 1956, Davies began sketching the libretto and first compositional ideas for his opera *Traverner*. After he wrote this piece, he wished to explore more tone colors for compositions. Shortly thereafter, the Italian government gave him a scholarship to study with Goffredo Petrassi in Rome (1957-1958). Petrassi has his personal brand of serialism, and emphasized to develop the composition technique. Davies founded and directed the St. Magnus Festival between 1977 and 1986. The festival was designed to introduce international musicians, writers and artists to Orkney, Several of Davies' major works have been associated with the festival. In 1979, Davies became artistic director of the Dartington Summer School. He directed five courses there, the first in 1980, and the last in 1984. In late 1980 he established a summer school in Hoy, Orkney, for student composers, which lasted until 1996 (Warnaby, 2001, p.63). Davies has received honorary award from many academic and

musical institutions. In 1997, he was appointed President of the Society for the Promotion of New Music (Warnaby, 2001, p.64).

Davies wrote the *Sonata for Trumpet and Piano* in 1955 while he was a student at Manchester, the trumpet sonata was Davies' first published work. Davies was inspired to write the *Sonata for Trumpet and Piano* after listen to a student performance of Bach's *Christmas Oratorio*. His friend, Elgar Howarth, played the very high Bach first trumpet part on an old, pre-war trumpet in D. Davies was very impressed and immediately decided to write a trumpet sonata. First performed in 1955 at the Royal Manchester College of Music by Elgar Howarth and pianist John Ogdon, it was very successful (Adduci, 2006, p.1). After the performance for the British Art Council in January 1956, Schott & Co., the publishing company began to publish many of Davies' works (Adduci, 2006, p.2).

2.4.1 Composition Analysis

Davies' Trumpet Sonata (1955) uses a species of serialism, incorporating tonal elements, laid out as a transposition square including a 12x12 grid. This allowed him to generate a hierarchical structure in which the serial method was applied to more than one level of organization; the process was systematically extended in subsequent works, by developing durational pattern in conjunction with a rigorous approach to the ordering of the pitch (Warnaby, 2001, p.63)

Davies' used sonata form to contain the factor of the traditional sonata form. He used contrasting elements including serial row (a chart of the matrix can be found in appendix), variations of two primary rhythmic motives, a chromatic line, harmonic materials, counterpoint and texture. The outline of the sections of the form in the first movement is given in figure 2.6 (Adduci, 2006, p.9).

Introduction: mm. 1-3

Exposition: mm. 4-22

Theme Area 1: mm. 4-12

Transition: mm. 13-14

Theme Area 2: mm. 15-22

Development: mm. 23-48

Retransition: mm. 49-50
 Recapitulation: mm. 51-72
 Theme Area 1: mm. 51-62
 Theme Area 2: mm. 63-72
 Codetta: mm. 72-73

Figure 2.6. Outline of the form of movement 1 (Adduci).

The second movement is a slow movement in a song form. It does not use serialism to the extent, but it does use materials from the first movement, including the R-0 and P-0, and the first hexachord of I-4. He used serial of the row, intervals, durations, and pitches. Davies also uses techniques found in the composition of isorhythmic from the motet in fourteenth century (Adduci, p.21).

Song forms, which are traditionally often used for slow movements in variety type, with binary, rounded binary and ternary is the most common. Davies's second movement can be almost as a ternary form, with the section as giving in figure 2.7 (Adduci).

A- mm. 1-6
 Transition mm.7-8
 B- mm. 9-21
 Retransition mm. 21-23
 A'- mm.24-25
 Coda- mm. 26-29

Figure 2.7. Outline of the form of movement 2 (Adduci).

The third movement is based on sonata-rondo form. This form is a type of rondo form, which was used by Mozart, Haydn and Beethoven very frequently for the final movement of their sonatas and multi-movement works. Davies' third movement is not strictly a sonata-rondo form. The A sections do not return in the exact form that they first appeared in. The irregularity is that a new section appears, instead of section

needed for this piece, by play the open interval in a close position to hear the pitches first and then practice as written. Davies' wrote musical terms of string instrument on the solo trumpet part in m.24 of the second movement which marked "*spiccato*", performer suggest to had a string instrument player play, to hear and see how they play these notes (figure 2.9).



Figure 2.9. The m.24 of the second movement marked *spiccato*.

Multiple tonguing is also need in third movement between m.30 and m.33; these whole phrases are need to be play equal thirty-second notes by start from double tonguing in m.30 and changing to triple tonguing in the m.31 then changing back to double tonguing in m.32 and on the last beat was written in five thirty second note which performer used the double tonguing for five notes on end with syllable "ka" on the first note in the m.33 with dynamic marking piano and crescendo to the next bar. The performer choice of syllables is giving in figure 2.10.



Figure 2.10. The multiple-tonguing in the last movement.

The glissando technique, which has to be clean and come out to get an effect from m.36 to m.37 in the third movement but the hardest, is the first glissando that also has the trill, performer plays the thrill for the half beat and then chromatic down to G-sharp and another glissandos will used the third slide with bending on the lips.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

Four pieces are selected:

3.1.1 *Sonata à cinque in D major, G.6* by Giuseppe Torelli

3.1.2 *Concerto in E-flat major* by Johann Nepomuk Hummel

3.1.3 *Proclamation* by Ernest Bloch

3.1.4 *Sonata for Trumpet and Piano* by Peter Maxwell Davies

3.2 Objectives

3.2.1 To study and work on different structure, styles, and technique of composition from Baroque, Classical, Late Romantic, and Twentieth Century periods.

3.2.2 To get to know the composition background of each piece.

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

3.2.4 To present these pieces, which have been carefully studied and refined by giving a professional recital, with proper musical interpretation, styles, and expression.

3.3 Instruments

Piccolo Trumpet, E-flat Trumpet, D Trumpet, and C Trumpet

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 repertoire for presenting the outline of the Thematic Paper, the Thematic Paper and the program notes by using sources from:

- Music Library of College of Music, Mahidol University.
- Explore Internet.
- Listening and read the booklet of CD recording.

3.4.5 Daily practice.

3.5 Preparation process for the Recital

3.5.1 Daily practice schedule.

Pieces	2013			2014					
	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	Jun
- <i>Sonata à cinque in D major, (G.6)</i> by Giuseppe Torelli					→				→
- <i>Concerto in E-flat major</i> by Johann Nepomuk Hummel		→			→				→
- <i>Proclamation</i> by Ernest Bloch						→			→
- <i>Sonata for Trumpet and Piano</i> by Sir Peter Maxwell Davies		→							→

3.5.2 Contact and reserve the recital venue at MACM Hall, College of Music, Mahidol University.

3.5.3 Propose for hearing examination.

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

3.6 Presentation

The recital will be presented as like a formal recital, which separated into two sections with 15 minutes intermission, and program notes will be prepared.

3.7 Program and approximated time

- *Sonata à cinque in D major, G.6* approx.10 minutes
Giuseppe Torelli
- *Concerto in E-flat major* approx.20 minutes
Johann Nepomuk Hummel

Intermission

- *Proclamation* approx. 8 minutes
Ernest Bloch
- *Sonata for Trumpet and Piano* approx.10 minutes
Sir Peter Maxwell Davies

Approximately 48 minutes, without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer Biographies

Alongkorn Laosaichuea

Alongkorn Laosaichuea was born in Ubonratchathani, Thailand on September 25, 1987. He was first exposed to music by playing trumpet at the age of 10. He was entering the Pre-College Program at the College of Music, Mahidol University. Throughout his studies in the Pre-College program, Alongkorn studied trumpet with SompopPuengpreeda and Joseph Bowman. He holds the Bachelor's Degree in Music Performance from the College of Music, Mahidol University. He also interested and studied in jazz music with James Sherry and David Hart.

Alongkorn has participated master class with trumpet artist such as Reinhold Friederich, Langston Fitzgerald III, Bill Pfund, Jeff Corner and Carole Reinhart. He was the finalist of the ITG youth competition 2005 and won the ITG young scholarship in the same year. Alongkorn also has join in the ensemble such as iBrass, MU-TE, and TPO Brass Quintet. Alongkorn was participated the Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE) in 2005-2007.

Alongkorn was invite to perform in ITG conference 2007 in Boston, Massachusetts and ITG conference 2013 in Grand Rapids, Michigan with Mahidol University Trumpet Ensemble (MU-TE).

Currently, he is pursuing the Master of Arts degree in music performance at the College of Music, Mahidol University. He is also currently 2nd trumpet in Thailand Philharmonic Orchestra.

ThanakarnLimtham

ThanakarnLimtham was born in 1991. He started his piano lesson at the age of 4 with M.R. SirivanKasemsant Na Ayudhya at the Yamaha Music School. In

2006, he was accepted by College of Music, Mahidol University studied with Ms. Signe Klava (Pre-College Program). In December 2009, he won 3rd place at the Kasetsart University's Haydn and Mendelssohn Competition studied with Dr. NopanandChanorathaikul.

In 2010, Thanakarn began to study with Dr. Wen-Hui Lily Lin and had participated in 1st International Chopin Piano Competition Singapore, held at Singapore. In May 2011, he was the finalist in Thailand 1st Mozart International Piano Competition and has awarded Nocturne Prize from The Ninth Bangkok Chopin Piano Competition in October.

In August 2012, He was the finalist in 1st Ars Nova International Piano Competition held at Singapore, and was the only one Thai competitor who was selected to perform in the final round (Open Category).

Thanakarn is a recipient of the Mahidol University, College of Music's Merit Scholarship during his studied.

MorakotCherdchoo-ngarm

MorakotCherdchoo-ngarm was born in Bangkok in 1988. He started his piano lessons at the age of 6. In 2005, he won the 2nd prize in the Yamaha Thailand Music Festival 2005 competition. A year later, he became a student of Dr.NopanandChanorathaikul. In 2007, he had performed in an Enchanted Evening with 5 Young Pianists II and played his own compositions. In 2008, he won the 3rd prize, which is the highest prize in the Fourth Age Category in the 8th Bangkok Chopin Piano Competition. In the same year, he took part in the 3rd Persatuan International Chopin Piano Competition in Malaysia.

Morakot had experience working in the genre of musical theater composing for "Eng-Chang, the musical" and "Cleopatra, the musical" which were performed at the College of Music, Mahidol University, Thailand. He had received the Grand Prize Award from Young Thai Artist Award 2010. He was commissioned to compose for the 100 years anniversary of the great Thai artist FuaHaripitak concert. In 2011, he worked as a rehearsal pianist in the "MaeNaak" opera project by SomtowSucharitkul. In 2012, he worked as a rehearsal pianist in Dido&Aeneas by Henry Purcell and in 2013 in Les mamelles di Tiresias by Francis Poulenc directed by

Patarasuda Anuman-Rajadhon. In 2014, He composed music for Sita Dreams, written and directed by Vipatsaya U-poon. Currently, He works as Accompanist in Grand Opera (Thailand).

4.2 Details of the Program

Program

Sonata in D Major (G.6)

Giuseppe Torelli

(1658-1709)

Vivace

Adagio - Largo

Allegro come sta

Concerto in E-flat Major

Johann Nepomuk Hummel

(1778-1837)

Allegro con Spirito

Andante

Rondo

— Intermission —

Proclamation

Ernest Bloch

(1880-1959)

Sonata for Trumpet and Piano

Sir Peter Maxwell Davies

(b.1934)

Allegro Moderato

Lento

Allegro Vivo

Sonata à cinque in D major, G.6 by Giuseppe Torelli

Giuseppe Torelli was born on 22 April 1658, Verona, Italy and died on 8 February 1709 in Bologna, Italy. He was the son of Stefano and Anna Torelli. He was the sixth of nine children, the youngest of whom, Felice, was famous painter.

Giuseppe's father was a health inspector for the local district and supported his family comfortably. Torelli had early musical training with Veronese musician Giuliano Massaroti, who lived in the same part of the city. He played violin in vesper services at the Church of San Stefano in Verona, and between summer 1683 and late August 1684 he was violinist at the Verona Cathedral. In 1684, Torelli was hired as a suonatore di violin (violin performer) in the Accademia Filarmonica in Bologna and during that time he also studied composition with G.A. Perti.

The total number of manuscript sources of instrumental pieces with trumpets in San Petronio today (score and parts) stands at eighty-three individual works. There are thirty-three for one trumpet, forty-five for two trumpets, and five for four trumpets. There are no compositions for three trumpets. While it was common for German composers of the time to score for three trumpets, Italian, French, English and Bohemian trumpet music is scored for one, two, and sometimes four trumpets.

Concerto in E-flat Major by Johann Nepomuk Hummel

Johann Nepomuk Hummel was born in Pressburg [now Bratislava], on 14 November 1778 and died in Weimar, Germany, on 17 October 1837. He is considered to be one of the finest Classical composers and had a strong influence on many early Romantic composers including Chopin, Liszt, Schumann, and Mendelssohn. As a virtuoso pianist, he was as famous as Beethoven.

Between 1793 and 1803, Hummel performed regularly with the theater orchestra of Vienna. His reputation as a pianist and composer became formidable. In Vienna, Hummel became friends with Anton Weidinger, the trumpeter of Haydn's orchestra for Prince Esterházy. Weidinger was an inventor of the keyed trumpet. Hummel finished composing his concerto on December 8, 1803, when he was employed as a court composer in Eisenstadt at the Esterházy Court. Hummel wrote trumpet concerto for the famous keyed trumpet virtuoso Anton Weidinger, the trumpeter of the Esterházy court orchestra. Weidinger first performed the piece on New Year's Day 1804 as Tafelmusik (Table music) for the court

Proclamation by Ernest Bloch

Ernest Bloch was born in 24 July 1880 in Geneva, Switzerland and died in 15 July 1959 in Portland, Oregon United State of America. He was an American composer and teacher of Swiss origin. He studied in Geneva with Albert Goss, Louis Etienne-Reyer (violin), and Jaques-Dalcroze (solfège and composition) before leaving, at the suggestion of Martin Marsick, to study in Brussels, Belgium. From 1896 to 1899, he took lesson from Eugène Ysaÿe (violin), Rasse (composition), and Franz Schörg (violin and chamber music). Then he moved to study in Frankfurt, Germany with Knorr (1899-1901), followed by Munich with Thuille (1901-1903), and then in Paris, France for a year (1903-1904), during which time he learned the French Impressionistic style.

Bloch went to the United States in 1916 as conductor for a tour by Maud Allan's dance company. After the end of the tour, he accepted a position teaching theory and composition at the Mannes College of Music in New York (1917-1920). Bloch expanded his contact with American life by conducting Renaissance choral music at the Manhattan Trade School. In 1919 his Suite for viola and piano (or orchestra) won the Coolidge Prize, quickly earning a place in viola repertoire. Bloch was the founding director of the Cleveland Institute of Music (1920-1925), where he conducted the orchestra, taught composition, master classes and course for the general public.

The Proclamation originally wrote for Trumpet Solo and Orchestra and had piano reduction by the composer, Ernest Bloch. This piece was composed in 1955, in the post romantic period.

Sonata for Trumpet and Piano by Sir Peter Maxwell Davies

Sir Peter Maxwell Davies was born on 8 September 1934 in Salford, Greater Manchester. Maxwell Davies is an English composer. His achievements have a depth of symbolism and historical reference in contemporary music. He has composed many styles, from the Expressionism of his music-theatre pieces of the late 1960s to the unfolding landscapes of his later orchestral works. He gained considerable popularity with his lighter pieces, many of which were inspired by the

folk music of Orkney, an island chain in northern England, where he lived since 1971. He also made significant contributions to music education in England.

Davies wrote the Sonata for Trumpet and Piano in 1955 while he was a student at Manchester, the trumpet sonata was Davies' first published work. Davies was inspired to write the Sonata for Trumpet and Piano after listen to a student performance of Bach's Christmas Oratorio. His friend, Elgar Howarth, played the very high Bach first trumpet part on an old, pre-war trumpet in D. Davies was very impressed and immediately decided to write a trumpet sonata. First performed in 1955 at the Royal Manchester College of Music by Elgar Howarth and pianist John Ogdon, it was very successful. After the performance for the British Art Council in January 1956, Schott & Co., the publishing company began to publish many of Davies' works.

4.3 Date, Time and Concert Venue

Date: June 30, 2014

Time: 1:00 p.m.

Venue: Music Auditorium, College of Music, Mahidol University.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

The Graduate Trumpet Recital was held at the Music Auditorium, College of Music, Mahidol University on June 30, 2014, at 1.00 pm. The performer demonstrates the repertoire for four different periods, including the Baroque, Classical, Romantic, and 20th century music. All of the pieces were composed by famous composers.

The first half of the recital opened with a composition *Sonata à cinque in D major, (G.6)* by Italian composer Giuseppe Torelli, played on piccolo trumpet which has three movements and the second piece was the *Concerto in E-flat Major* by Johann Nepomuk Hummel which is played on E-flat trumpet and also has three movements.

The second half of the recital beginning with *Proclamation* by Ernest Bloch was played with C trumpet and the last piece of the recital is *Sonata for trumpet and piano* by Sir Peter Maxwell Davies which played on D trumpet required the high abilities of performers to perform this piece.

The Graduate Trumpet Recital Document is a requirement of the program. The candidate was required to do academic writing in historical and analytical topics. The process of writing this document helped the candidate perform with a full knowledge of the pieces.

5.2 Recommendations

5.2.1 Performance Procedures

There are several recommendations that can be made about doing a musical performance. The idea of performing on music in different periods and

different kind of trumpets are interesting to the audience and challenged for the performer. Also, performer should manage their time to practice all the repertoires that performer choose for recital. The brass player is getting tired very fast compare with other instruments, if practice too much it is bad for the lips and brain.

To be performed your best on the day recital is the performer must prepare their mind and body to be ready for a performance. It is a good idea to do the run-through all the pieces follows the program two weeks before recital day also, have a good rest are help for body and mind.

5.2.2 Graduate Recital Document Procedures

The Graduate Recital Document is a requirement of the Faculty of Graduate Studies and requires the candidate to study the repertoire in-depth on historical and analytical ways. For the proposal defense, the candidate had to complete the first three chapters and presented orally with committee.

The content of this paper focuses on the overall details of the composers and their works. The Conclusion and Recommendations is the final chapter, which should be written after the recital.

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APPENDIX

	I-0	I-7	I-6	I-2	I-11	I-10	I-8	I-9	I-1	I-5	I-3	I-4	
P-0	E	B	A#	F#	D#	D	C	C#	F	A	G	G#	R-0
P-5	A	E	D#	B	G#	G	F	F#	A#	D	C	C#	R-5
P-6	A#	F	E	C	A	G#	F#	G	B	D#	C#	D	R-6
P-10	D	A	G#	E	C#	C	A#	B	D#	G	F	F#	R-10
P-1	F	C	B	G	E	D#	C#	D	F#	A#	G#	A	R-1
P-2	F#	C#	C	G#	F	E	D	D#	G	B	A	A#	R-2
P-4	G#	D#	D	A#	G	F#	E	F	A	C#	B	C	R-4
P-3	G	D	C#	A	F#	F	D#	E	G#	C	A#	B	R-3
P-11	D#	A#	A	F	D	C#	B	C	E	G#	F#	G	R-11
P-7	B	F#	F	C#	A#	A	G	G#	C	E	D	D#	R-7
P-9	C#	G#	G	D#	C	B	A	A#	D	F#	E	F	R-9
P-8	C	G	F#	D	B	A#	G#	A	C#	F	D#	E	R-8
	RI-0	RI-7	RI-6	RI-2	RI-11	RI-10	RI-8	RI-9	RI-1	RI-5	RI-3	RI-4	

Appendix 1. Matrix - Tone row for the Sonata (Adduci, p.64).

Transposition tonal content

H-0	g,e,d
H-1	g#,f,d#
H-2	a,f#,e
H-3	a#,g,f
H-4	b,g#,f#
H-5	c,a,g
H-6	c#,a#,g#
H-7	d,b,a
H-8	d#,c,a#
H-9	e,c#,b
H-10	f,d,c
H-11	f#,d#,c#

Appendix 2. Motive matrix – movement 1 (Adduci, p.64).

	1	2	3	4	5	6	7	8	9	10	11	12	13
TS-0	A	Bb	Db	D	F	Gb	Ab	A	Bb	B	Db	D	Eb
TS-1	Bb	B	D	Eb	Gb	G	A	Bb	B	C	D	Eb	E
TS-2	B	C	Eb	E	G	Ab	Bb	B	C	Db	Eb	E	F
TS-3	C	Db	E	F	Ab	A	B	C	Db	D	E	F	Gb
TS-4	Db	D	F	Gb	A	Bb	C	Db	D	Eb	F	Gb	G
TS-5	D	Eb	Gb	G	Bb	B	Db	D	Eb	E	Gb	G	Ab
TS-6	Eb	E	G	Ab	B	C	D	Eb	E	F	G	Ab	A
TS-7	E	F	Ab	A	C	Db	Eb	E	F	Gb	Ab	A	Bb
TS-8	F	Gb	A	Bb	Db	D	E	F	Gb	G	A	Bb	B
TS-9	Gb	G	Bb	B	D	Eb	F	Gb	G	Ab	Bb	B	C
TS-10	G	Ab	B	C	Eb	E	Gb	G	Ab	A	B	C	Db
TS-11	Ab	A	C	Db	E	F	G	Ab	A	Bb	C	Db	D

Appendix 3. Transitional series matrix – movement 2 (Adduci, p.65).

	2I-0	2I-6	2I-11	2I-8	2I-1	2I-3	2I-4	2I-5	2I-9	2I-10	2I-2	2I-7	
2P-0	C#	G	C	A	D	E	F	F#	A#	B	D#	G#	2R-0
2P-6	G	C#	F#	D#	G#	A#	B	C	E	F	A	D	2R-6
2P-1	D	G#	C#	A#	D#	F	F#	G	B	C	E	A	2R-1
2P-4	F	B	E	C#	F#	G#	A	A#	D	D#	G	C	2R-4
2P-11	C	F#	B	G#	C#	D#	E	F	A	A#	D	G	2R-11
2P-9	A#	E	A	F#	B	C#	D	D#	G	G#	C	F	2R-9
2P-8	A	D#	G#	F	A#	C	C#	D	F#	G	B	E	2R-8
2P-7	G#	D	G	E	A	B	C	C#	F	F#	A#	D#	2R-7
2P-3	E	A#	D#	C	F	G	G#	A	C#	D	F#	B	2R-3
2P-2	D#	A	D	B	E	F#	G	G#	C	C#	F	A#	2R-2
2P-10	B	F	A#	G	C	D	D#	E	G#	A	C#	F#	2R-10
2P-5	F#	C	F	D	G	A	A#	B	D#	E	G#	C#	2R-5
	2RI-0	2RI-6	2RI-11	2RI-8	2RI-1	2RI-3	2RI-4	2RI-5	2RI-9	2RI-10	2RI-2	2RI-7	

Appendix 4. Matrix for series 2P – movement 3 (Adduci).

BIOGRAPHY

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