

GRADUATE TRUMPET RECITAL

KUEAKOOL JAISOM

**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
2015**

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Graduate Recital Document
entitled
GRADUATE TRUMPET RECITAL

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Kueakool Jaisom

GRADUATE TRUMPET RECITAL DOCUMENT

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M.A. (MUSIC)

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ABSTRACT

The purposes of this graduate trumpet recital were to learn how to organize a professional recital and to develop sufficient performance ability. The pieces in this study were selected from the Baroque, Classical, and 20th Century periods. The idea was to demonstrate different periods of the trumpet repertoire, style and technical skills.

The trumpet recital was given at the Music Auditorium College of Music, Mahidol University on February 11, 2015. The program consisted of 4 pieces.

1. *Concerto for Trumpet in D* by Johann Friedrich Fasch
2. *Concerto in E-flat major* by Franz Joseph Haydn
3. *Concerto for Trumpet* by Lauren Bernofsky
4. *Concerto for Two Trumpets and orchestra* by Erik Morales

The concert lasted approximately 60 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL/ KUEAKOOL JAISOM / TRUMPET

28 pages

รายงานการแสดงเดี่ยวทรัมเปตระดับมหาบัณฑิตศึกษา

GRADUATE TRUMPET RECITAL DOCUMENT

เกื้อกูล ใจสม 5538108 MSMS/M

ศศ.ม. (ดนตรี)

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บทคัดย่อ

จุดประสงค์ของการแสดงเดี่ยวทรัมเปตในระดับมหาบัณฑิตศึกษานั้นมุ่งเน้นไปที่การ
แสดงออกในรูปแบบของมืออาชีพ และพัฒนาทักษะการแสดงเดี่ยว เพลงที่ใช้ในการแสดงเดี่ยวได้
คัดเลือกบทเพลงจากยุคต่างๆ ได้แก่ ยุคบาโรก ยุคคลาสสิก และยุคศตวรรษที่ 20 เพื่อที่จะได้แสดงถึง
ลักษณะและเทคนิคต่างๆของเพลงในแต่ละยุค เพื่อเป็นข้อมูลต่อการศึกษาในอนาคต

การแสดงเดี่ยวทรัมเปตจัดแสดงขึ้นที่ หอแสดงดนตรี วิทยาลัยดุริยางคศิลป์
มหาวิทยาลัยมหิดล

1. Concerto for Trumpet in D ประพันธ์โดย Johann Friedrich Fasch
2. Concerto in E-flat major ประพันธ์โดย Franz Joseph Haydn
3. Concerto for Trumpet ประพันธ์โดย Lauren Bernofsky
4. Concerto for Two Trumpets and orchestra ประพันธ์โดย Erik Morales

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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 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 background and to learn proper styles of playing. Consistent daily practice allows the performer to reach the highest performance ability. 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 periods.

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

Concerto for Trumpet in D major by Johann Friedrich Fasch

Concerto in E-flat major by Franz Joseph Haydn

Concerto for Trumpet by Lauren Bernofsky

Concerto for Two trumpets by Erik Morales

1.2 Objectives

1.2.1 To study trumpet compositions from the Baroque, Classical, 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 composition.

1.3 Scope

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

1.3.1 *Concerto for Trumpet in D major* by Johann Friedrich Fasch

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

1.3.3 *Concerto for Trumpet* by Lauren Bernofsky

1.3.4 *Concerto for Two Trumpets* by Erik Morales

1.4 Expectations

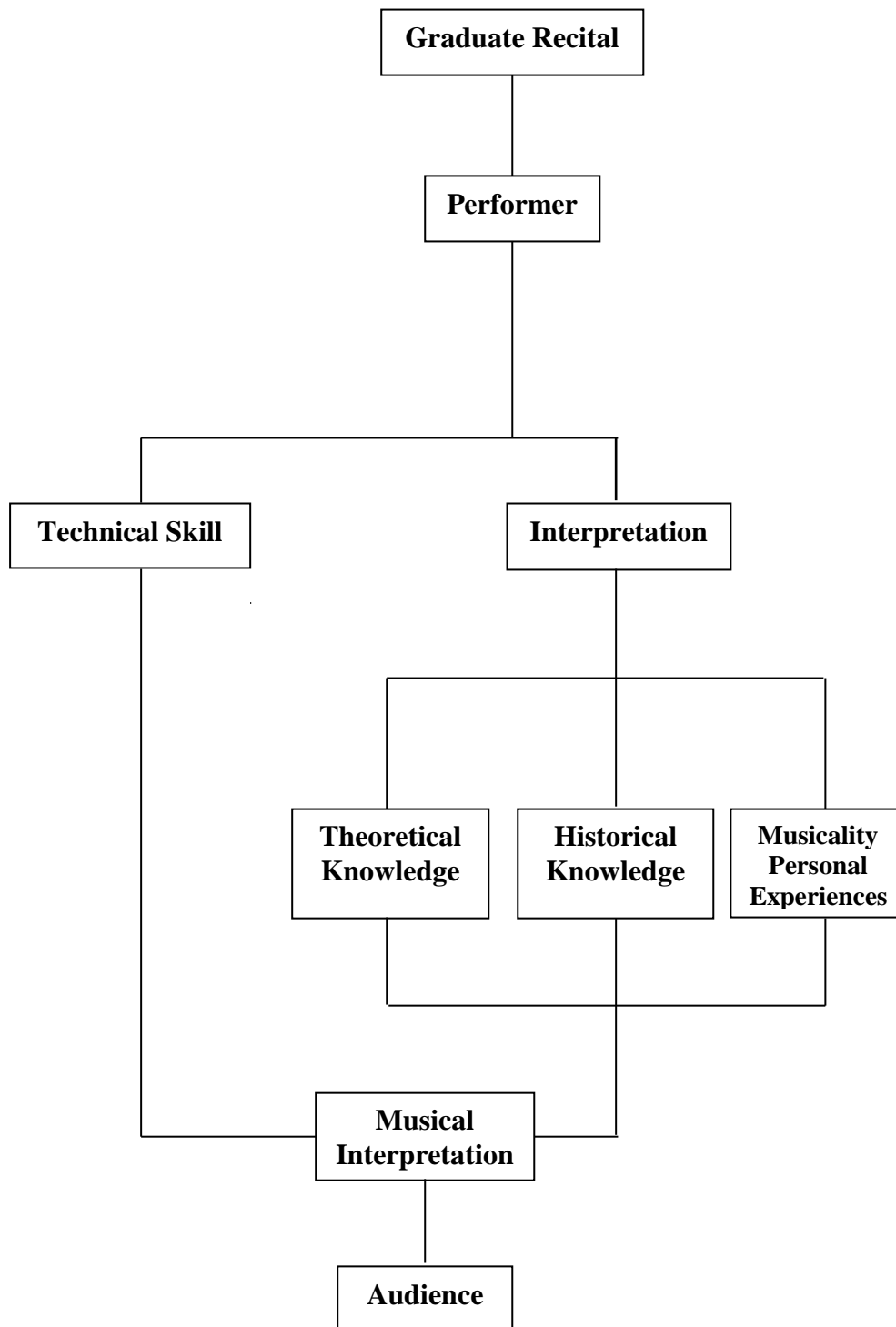
1.4.1 To understand the music from different historical periods and performed with correct style, expression, and interpretation

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

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 Concerto in D major by Johann Friedrich Fasch

Johann Friedrich Fasch was born on April 15, 1688 in Buttelstädt, Germany and died on December 5, 1758 in Zerbst. He studied with Kuhnau at Leipzig Thomasschule from 1701 to 1707, and he was choister in Weissenfels in 1699. He was self-taught as composer, he studied the concerto style of Vivaldi and was composition influence of his friend, Telemann. Fasch founded a *collegium musicum* in Leipzig.

From 1707 to 1714 Fasch traveled to studied composition with Grouper and Grünewald. When he started work in Vera and Lucavec (Bohemia), and his first position as *Kapellmeister* in 1722, in the city of Zerbst. He was invited to apply for the position of his former teacher in Leizig, but decided to stay in Zerbst. During his thirty-six years there, he composed dozens of church cantatas, 14 masses, 4 operas, a requiem, and 64 concerto.

Fasch was highly influential composer and leading to innovator of elements of Rococo style. His music blended traditional Baroque forms with Classical thematic treatment, and paved the way for composers such Haydn and Mozart (Hickman).

2.1.1 Composition Analysis

The trumpet concerto for trumpet in D major was originally compose for solo clarino in D, 2 oboes, strings and continuo. The first movement (Allegro) was written flowing melodic line from beginning to measure 16, and from 19 to 23 was arpeggio with the fanfare style, and the flowing melodic line come back again from measure 26 until measure 40, and measure 42 to the end will mix the two style together. The second movement (Largo) written in smooth and broadly playing style in the solo line. The third movement (Allegro) opening with solo line with an elegant

style until measure 21, and measure 25 play rhythmically with accompaniment, measure 54 play with light and flowing melodic line until measure 100, and the com back to the beginning melodic in measure 101 until the end with ornamentation.

2.1.2 Performance Practice

This piece was challenge work for piccolo trumpet. Composer blended traditional Baroque style forms with Classical thematic treatment. When practice must follow the Baroque style on the pulse first beat is important with phrase. Trill style was baroque style trill is when pitch going up that use melodic trill, when pitch going down that use upper trill, and end trill by stop the trill and play last pitch by sixteenth note and follow last note.

The image displays a musical score for two trumpet parts: Trumpet in D and D Trumpet. The score is divided into four systems, each containing two staves. The first system shows the initial measures with dynamics *f* and *p*, and a trill marked *tr*. The second system starts at measure 6 and includes a trill marked *tr* and dynamics *f*. The third system starts at measure 12 and features a trill marked *tr*. The fourth system starts at measure 15 and shows a trill marked *tr* with a dashed line indicating a melodic trill. The score uses a 3/4 time signature and includes various musical notations such as beams, slurs, and dynamic markings.

Figure 2.1 The Trill line.

2.2 Concerto in E-flat Major by Franz Joseph Haydn

Franz Joseph Haydn was born in Rohrau, Austria on 31 March 1732 and died in Vienna on 31 May 1809. He was born with twelve children, and he was second of Matthias and Maria Haydn. He have one of younger brother Johann Michael as well- known church composer and musician, and he compose two significant works for trumpet.

The Trumpet concerto was written in 1796 and is Haydn's only solo concerto written during the last fifteen years of his life. He composed this concerto for his close friend Anton Weidinger who play trumpet in Esterházy orchestra. Evidence of their close relationship is shown when Weidinger married the following year on 6 February 1797, and Haydn was listed as a witness.

The Keyed Trumpet and Anton Weidinger

Anton Weidinger who was inventor of keyed trumpet by his self to made trumpet can play chromatic in trumpet. He made instrument with five or six keys similar to those on modern woodwind instruments. Haydn's concerto was the first trumpet concerto works written for keyed trumpet, and other works for keyed trumpet written by Joseph Weigl (1799) and Johann Nepomuk Hummel (1803), both composer were Esterházy musician.

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).

Beginning of the third movement is play softly in the accompaniment part, and quickly transformed into strong and energetic in measure 13. The solo trumpet part come in measure 45 which represents the theme of third movement, and it appear often. In measure 279 most of listeners and performer are expecting the cadenza will follow but Haydn wrote one more statement of the theme which develops into a final ending fanfare.

2.2.2 Performance Practice

In this piece have to use E-flat Trumpet, this trumpet was mostly out of tune, so soloist must practice with tuner first. The first movement have cadenza that soloist should write cadenza by self to show some technical of trumpet. The second movement was slower than first movement but not slow movement, and soloist must practice with metronome and lyrical style. The third movement have mordent notation for soloist that have two ways to play soloist have to choose lower mordent or upper mordent

The image shows a musical score for three Trumpets in E-flat, in 2/4 time. The top staff is labeled 'Trumpet in Eb' and contains a melody with two mordent ornaments. The middle and bottom staves are also labeled 'Trumpet in Eb' and contain a triplet accompaniment pattern. The score is divided into two measures by a double bar line.

Figure 2.4 The mordent notation.

The First piece was Fasch's Trumpet Concerto in D that have a trill in Baroque (Rococo Style) when the period go to Classical it have to change the style of trill to the classical music in classic have both melodic trill and upper trill but the different thing is release pitch Baroque don't have release if composer wrote and then play if composer doesn't wrote Baroque don't play, But in Classical music release have to play in almost every trill.

Figure 2.5 shows the first movement of a classical trill. It consists of four staves. The top two staves are for Trumpet in Eb, with a trill marked 'tr' and a dynamic marking 'f'. The bottom two staves are for Eb Tpt., with a triplet of eighth notes marked '3' and a dynamic marking 'f'.

Figure 2.5 The Classical trill 1st movement.

Figure 2.6 shows the third movement of a classical trill. It consists of four staves. The top two staves are for Trumpet in Eb, with a dynamic marking 'f' and a section marked '6'. The bottom two staves are for Eb Tpt., with a dynamic marking 'mp' and a section marked '11'. The bottom two staves also have a dynamic marking 'f' and a section marked '15'.

Figure 2.6 The Classical trill 3rd movement.

2.3 Concerto for Trumpet by Lauren Bernofsky

She wrote this piece for her own doctoral dissertation that her study at Boston University. The piece has inspired by her own background. She was get an idea from a concerto. She also choose trumpet for the solo instrument. She love how

much the trumpet sound so clear and brilliant. Another reason that she love trumpet is the trumpet works talented as a solo instrument against the combined forces of the orchestra. (It can be heard easily when its play in orchestra, trumpet give her a lot of choice to decide this piece.)She get known that her pieces need more things to be a perfect concerto. She needs to fix something's.

2.3.1 Composition Analysis

The first movement, Allegro, was principles of sonata form, with relatively fast first theme and more lyrical second theme. Opening theme flourish begins with G major dominant seventh chord, but by the top of the arpeggio the B (or third) has become a B-flat (thus implying G minor). (Cooper, 2010)

B
A Tempo

Trumpet in C

C Tpt.

Figure 2.7 The First Theme of Bernofsky Trumpet Concerto.

D
Poco meno mosso ♩ = 96 con sord.
mp

Trumpet in C

C Tpt.

C Tpt.

Figure 2.8 The Second Theme of Bernofsky Trumpet Concerto.

This major/minor interplay foreshadows the character of the first theme, which plays the ideas of minor and major off of each other. The lyrical second theme borrows its accompaniment figures from the first three notes of the first theme, and the trumpet plays this gently-cascading second theme muted, for a more mysterious color. The movement has the traditional development section followed by a recapitulation and ending with a virtuosic cadenza. (Cooper, 2010)

Catilena is the word that start for second movement, trumpet start to play with cup mute and singing solo line. The trumpet play melody in the middle section and then material is taken over by piano and trumpet will play accompanimental line. This movement play on center tonal of D-Major and E-flat major, melody opening with D-Major, but E-flat on the bass line.

This movement following a rondo form, marked *Allegro leggiero*. Though one of the intervening sections is itself an A-B-A. The dance-like character of this movement comes from the use of asymmetrical meters (such as 8/8 bars divided into 3 + 3 + 2.) The cadenza in this movement comes to a close with a curious technique: while playing a trill, the trumpeter slowly adjusts the third slide so that the half-step trill gradually becomes unison repeated notes. (Cooper, 2010)

2.3.2 Performance Practice

This piece is virtuosic technique for trumpet in C (straight mute, cup mute), this music has to be performed with wide range of dynamics and articulations.

Solo quasi cadenza is shown some hard interval with piano accompaniment line. The challenge of this piece is time signature, first and third movement play with many change of time signature.

2.4 Concerto for two Trumpets by Erik Morales

Erik Morales was born on 10 December 1966 in New York City, United States of America. He has unique melodic and harmonic signature that he wrote in his music. Morales began early age with composing his music. In high school in south Florida he shortly began composing career when his former band director offered him to arrange music for marching band in 1985.

This inevitably led to more arranging jobs and would open doors to the educational music publishing industry. In 2002 Morales signed contract with the FJH Music Company for his educational wind and string works. His chamber music ensembles have won numerous awards including first place performances at the 2006 and 2008 National Trumpet Competitions. His "Concerto for Trumpet in C and Piano" has a national standard for trumpet repertoire, the concerto was recorded by Rich Stoelzel. Morales is a member of the American Society of Composers, Authors and Publishers (ASCAP) and the International Trumpet Guild (ITG).

2.4.1 Composition Analysis

This piece was written in 2011 the goal of this piece was to have the two soloists as "equals". There are several passage where both soloists in unison, and each soloists has an opportunity to shine. All there movements are designed to run together with a little break time between movements. First movement (boldly) start with accompaniment with a theme until measure 26 and trumpets come in measure 27 in unison until measure 41 is the first divisi. In measure 64 the two soloists play as a fugue only 4 measure and then play as a divisi until measure 77, in measure 86 until measure 102 first and second trumpets play back and forward. Theme come back in measure 120 by accompaniment and trumpets play theme on measure 124 with a development until measure 183 first trumpet play long sustain note while the second trumpet play running note and last five measures playing in a unison octave.

The second movement (rubato/flowing) start with piano and second trumpet play small cadenza in measure 5, and also first trumpet in measure 13. In measure 22 will play in tempo (quarter note=100) second trumpet play melody in measure 24 follow by the first trumpet with a similar melody. Measure 40 piano play melody with two trumpets play small harmony reinforcements until measure 48 the trumpets play in unison octave as a melody. In measure 56 the accompany part play small transitions to the *flowing* (quarter note =120) section which two trumpets part play back and forward as one line until measure 90 and then come back to measure 118 as a beginning to the end, and continue third movement (Allegro) with small attacca by accompanying part play the introduction and theme until measure 33 trumpets come in a unison and then split as a divisi. Trumpets play back and forward

in measure 126 as a transition to measure 146 which two trumpets play in a very broadly. The theme come back again in measure 222 in a difference key, and following by big cadenza in measure 271 which show the contrasting styles between lyrical and technique. Measure 310 come back to small theme until 339 which is a coda with the melodic passage with a deep, full sounding chorus effect.

2.4.2 Performance Practice

This piece, two soloists has to practice together first before rehearing with accompaniment. The trumpets part play in a unison and divisi, not only the intonation, but tone color and articulations. In measure 64 the first trumpet play motive melody and the second trumpet play the same motive should play the same articulations. In measure 86 both part has individual solos should practice from slow to the normal tempo. When two trumpets part has melody a back and forward should be sound like one player. The running notes have to play very clearly and together to hear intervals very clearly. The grace note in the whole piece must to be play before the downbeat. The rhythm in this piece has a lot of syncopation between solo part and accompaniment part the player has to subdivide to play in time.

The cadenza in the last movement (measure 271-309) first four measures play scale back and forward start from slow and getting fast. In the fifth measure should start in tempo with following between two trumpets, and then faster before fermata, after fermata come as beginning of cadenza, and then after two trumpets has to play melody in arpeggio with connection between two people.

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

Four pieces are selected:

3.1.1 *Concerto for Trumpet in D major* by Johann Friedrich Fasch

3.1.2 *Concerto in E-flat major* by Franz Joseph Haydn

3.1.3 *Concerto for Trumpet* by Lauren Bernofsky

3.1.4 *Concerto for Two Trumpets* by Erik Morales

3.2 Objectives

3.2.1 To study and work on different structure, styles, and technique of composition from Baroque, Classical, 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 expression, styles and interpretation.

3.3 Instruments

Piccolo Trumpet, E-flat Trumpet, C Trumpet, and B-flat 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 pieces 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	2014 - 2015				
	Oct	Sep	Dec	Jan	Feb
- <i>Concerto for trumpet in D</i> by Johann Friedrich Fasch			→		
- <i>Concerto in E-flat major</i> by Franz Joseph Haydn			→		
- <i>Concerto for trumpet</i> by Lauren Bernofsky					→
- <i>Concerto for two trumpets and orchestra</i> by Erik Morale				→	

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

- *Concerto for Trumpet in D major* approx. 6 minutes
Johann Friedrich Fasch
- *Concerto in E-flat major* approx. 16 minutes
Franz Joseph Haydn

Intermission

- *Concerto for Trumpet* approx. 12 minutes
Lauren Bernofsky
- *Concerto for Two Trumpets* approx. 20 minutes
Erik Morales

Approximately 60 minutes, without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer Biographies

Kueakool Jaisom

Kueakool Jaisom was born in Chiangrai, Thailand on April 16, 1990. He was first exposed to music by playing Bass drum at the age of 13 and he start to play trumpet in next year. He was entering the Pre-College Program at the College of Music, Mahidol University. Throughout his studies in the Pre-College program, Kueakool studied trumpet with Sompop Puengpreeda and Joseph Bowman. He holds the Bachelor's Degree in Music Performance from the College of Music, Mahidol University. He also interesting and studied in jazz music with James Sherry and David Hart.

Kueakool also has join in the ensemble such as iBrass (2rd place The 13th Osaka International Music Competition 2012), MU-TE (3rd place The 11th Osaka International Music Competition 2010), and Tromba Ranger (1st place Thailand International Wind Ensemble Competition 2013). Kueakool was participated the Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE) in 2007.

Kueakool was invite to perform in ITG conference, 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 4th trumpet in Thailand Philharmonic Orchestra.

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 Sompop Puengpreeda and Joseph Bowman. He holds the Bachelor's Degree in Music Performance from the College of Music, Mahidol University. He also interesting 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.

Yoshimi Sato (Matsushima)

Yoshimi Sato has been on the piano faculty (serving as an official accompanist) of Mahidol University College of Music in Thailand and is a piano accompanist of the Kita-Kyushu City Kokura Junior Chorus in Japan.

She began her piano lessons at the age of five at YAMAHA Music School and took advanced piano instructions with Shoko and Takako Hiraiwa. She then attended Musashino Music Academy in Tokyo where she studied with Prof. Yoshimi Matoba and Nobuyoshi Hirato, and graduated with a Bachelor of Music in Piano Performance. Her further studies include Masterclass with Alexander Bakhchiev at International Summer School Tokyo (Piano Duo), and with Brazilian Pianist Andre Boainain at the Hochschule fuer Musik in Karlsruhe, Germany.

Yoshimi has been working with singers as well as wind and string players for many years and maintains a repertoire that encompasses a variety of musical genres including classical, musicals and popular music. She has been frequently on demand as an accompanist for masterclasses held by visiting international artists, such as Violinist Midori Goto in 2004 and Prof. Franz Lukasovsky in Voice and Piano Accompaniment since 2008. She collaborated with Hornist Patrick Hughes in 2006, Saxophonist Vince Gnojek in 2008, Marimbist Momoko Kamiya in 2011, Violist Paul Groh and Trumpeter John Marchiando in 2014.

She is also interested in Piano Duo and has been giving concerts regularly, and was invited to perform at the Palace of Schönbrunn in Vienna on the occasion of the Austrian millenary festival. As a soloist, she performed with Kyushu Symphony Orchestra and National Chamber Orchestra Kraków of Poland.

4.2 Details of the Program

Program

Concerto for Trumpet in D major

Johann Friedrich Fasch
(1688-1758)

Allegro

Largo

Allegro

Concerto in E-flat Major

Joseph Haydn
(1732-1809)

Allegro

Andante

Rondo

— Intermission —

Concerto for Trumpet

Lauren Bernofsky
(b.1967)

Allegro

Concerto for Two Trumpets

Erik Morales

(b.1966)

Boldly

Rubato

Allegro

Alongkorn Laosaichuea, trumpet

Johann Friedrich Fasch was born on April 15, 1688 in Buttelstädt, Germany and died on December 5, 1758 in Zerbst. He studied with Kuhnau at Leipzig Thomasschule from 1701 to 1707, and he was choister in Weissenfels in 1699. He was self-taught as composer, he studied the concerto style of Vivaldi and was composition influence of his friend, Telemann. Fasch founded a collegium musicum in Leipzig. Fasch was highly influential composer and leading to innovator of elements of Rococo style. His music blended traditional Baroque forms with Classical thematic treatment, and paved the way for composers such Haydn and Mozart.

Fasch wrote his Concerto in D major in style of Baroque period transition to classical period this is “Rococo style” that have long phrase and higher note from baroque, in second movement in baroque not have trumpet to play, but fasch’s concerto have to play.

Joseph Haydn was born in Rohrau, Austria on 31 March 1732 and died in Vienna on 31 May 1809. He was one of twelve children, and was the second of Matthias and Maria Haydn. He had one of younger brother Johann Michael as well-known church composer and musician, and he compose two significant works for trumpet.

Haydn’s parents were not professional musicians, but they love music and religion in their home and took Haydn study music with Johann Mathias Franck. Haydn studies many instrument and he very good in singing. Haydn was invited to join the choir at St. Stephen’s Cathedral in Vienna by Georg Reutter.

Haydn's Concerto in E-flat Major was written in 1796 and is Haydn's only solo concerto written during the last fifteen years of his life. He composed this concerto for his close friend Anton Weidinger who play trumpet in Esterházy orchestra. Evidence of their close relationship is shown when Weidinger married the following year on 6 February 1797, and Haydn was listed as a witness.

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.

Lauren Bernofsky (b. 1967, Rochester, MN) has written over a hundred works, including solo, chamber, and choral music, as well as larger-scale works for orchestra, film, musical, opera, and ballet. With performances spanning the world, her music has been described as "fantastic," "delightful," "evocative and witty," "brilliant," and destined to "become standard repertoire."

Her music has been performed across the United States as well as in England, Wales, Canada, Germany, Spain, Norway, Iceland, Korea, New Zealand, Australia, and The Netherlands. Her works are published by The FJH Music Company, Balquhider Music, Frank E. Warren Music Service, Fatrock Ink, Hal Leonard, Grand Mesa Music, Alfred Music Publishing, Boosey & Hawkes, and Theodore Presser.

She wrote the Concerto for Trumpet for her own doctoral dissertation that her study at Boston University. The piece has inspired by her own background. She was get an idea from a concerto. She also choose trumpet for the solo instrument. She love how much the trumpet sound so clear and brilliant. Another reason that she love trumpet is the trumpet works talented as a solo instrument against the combined forces of the orchestra.(It can be heard easily when its play in orchestra, trumpet give her a lot of choice to decide this piece.)She get known that her pieces need more things to be a perfect concerto. She need to fix something's.

Erik Morales was born on 10 December 1966 in New York City, United States of America. He has unique melodic and harmonic signature that he wrote in his music. Morales began early age with composing his music. In high school in south

Florida he shortly began composing career when his former band director offered him to arrange music for marching band in 1985.

This inevitably led to more arranging jobs and would open doors to the educational music publishing industry. In 2002 Morales signed contract with the FJH Music Company for his educational wind and string works. His chamber music ensembles have won numerous awards including first place performances at the 2006 and 2008 National Trumpet Competitions. His "Concerto for Trumpet in C and Piano" has a national standard for trumpet repertoire, the concerto was recorded by Rich Stoelzel. Morales is a member of the American Society of Composers, Authors and Publishers (ASCAP) and the International Trumpet Guild (ITG).

In March 2011 Morales was approached by Prof. James Ackley of the University of South Carolina during the National Trumpet Competition in Virginia. He expressed interest in commissioning Morales to create a work for 2 Trumpets and band. Two years later (and through the generous contributions of the members of the consortium he formed) Morales thrilled to present the culmination of my inspiration and efforts, "Concerto for Two Trumpets". This three movement work can be best described as a celebration of all that is great about the trumpet. Incepting with my philosophy of the importance of melody each movement is carefully crafted to entertain and engage the listener. The piece was designed specifically for the B-flat Trumpet (please don't use C Trumpets). His goal was to have the two soloist as "equals". So there are several passages where both soloist are playing in unison. This fortifies the melodic passages with a deep, full sounding chorus effect.

4.3 Date, Time and Concert Venue

Date: February 11, 2015

Time: 15:30 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 February 11, 2015, at 15.30. The performer demonstrates the repertoire for four differences periods, including the Baroque, Classical, and 20th century music. All of the pieces were compose by famous composers.

The first half of the recital opened with a composition *Concerto for Trumpet in D* by Italian composer Johann Friedrich Fasch, play on piccolo trumpet which has three movements and the second piece were the *Concerto in E-flat Major* by Franz Joseph Haydn which is play on E-flat trumpet and also has three movements.

The second half of the recital beginning with *Concerto for Trumpet* by Lauren Bernofsky were play with C trumpet and the last piece of the recital is *Concerto for Two trumpets* by Erik Morales which play on two Bb trumpet with trumpet performer.

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 difference periods and difference 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.

APPENDIX

Graduate Trumpet Recital by Kueakool Jaisom DVD

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