

**GRADUATE TRUMPET RECITAL**

**WANNACHAT SRIPAN**

**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  
2014**

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Graduate Recital Document  
entitled  
**GRADUATE TRUMPET RECITAL**

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## ACKNOWLEDGEMENTS

This graduate Trumpet Recital would not have been successful without the help of many wonderful people. First, I would like to thank my parents for their love and support especially in music study.

I would like to thanks Assoc. Prof. Sugree Charoensook, Dean of College of Music, Mahidol University, for giving me many music opportunities, inspiring me, and giving me his philosophies of music and education.

I would like to thanks Dr. Joseph Bowman and Dr. Daren Robbins for all of their advice, suggestions and supports of my thematic paper.

I would like to thanks all the teachers in my whole life that contributed to me in becoming a better person.

I would like to thanks the staff at the College of Music for their academic helpfulness.

I would like to thanks my musician friends for sharing their ideas and experiences in life and particularly in music.

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GRADUATE TRUMPET RECITAL

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M.A. (MUSIC)

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ABSTRACT

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

In this graduate trumpet recital, the program was selected from the Baroque through Contemporary periods. Additionally, the pieces are considerably different in style, and performance practice. This graduate trumpet recital was presented at the MACM, Music Auditorium, College of Music, Mahidol University on Tuesday, March 18<sup>th</sup>, 2014, from 11:00 a.m. to 12:00 p.m. The program included:

1. *Let the Bright Seraphim from Samson*, by Georg Frideric Handel
2. *Concerto in E-flat Major*, by Franz Joseph Haydn
3. *Sonatina for Solo Trumpet*, by Hans Werner Henze
4. *Concerto No. 1 in C Minor*, by Vladimir Peskin
5. *Passion Dance*, by Erik Morales

The total approximate time was 60 minutes without intermission.

KEY WORDS: GRADUATE TRUMPET RECITAL/ WANNACHAT / TRUMPET

48 pages

การแสดงเดี่ยวทรัมเปตระดับบัณฑิตศึกษา

GRADUATE TRUMPET RECITAL

วรรณฉัตร ศรีปาน 5538104 MSMS/M

ศศ.ม. (ดนตรี)

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

#### บทคัดย่อ

การแสดงเดี่ยวทรัมเปตระดับบัณฑิตศึกษานี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพและทักษะการแสดงของผู้แสดงเดี่ยวโดยผ่านทางกระบวนการวิจัยและเพื่อให้ผู้แสดงเรียนรู้การจัดการแสดงอีกทั้งเขียนคู่มือโดยเนื้อหาเกี่ยวข้องกับบทประพันธ์ที่ผู้แสดงเลือกประวัติศาสตร์ทางดนตรีของบทประพันธ์รวมถึงประวัติของผู้ประพันธ์เพลงในการแสดงเดี่ยวทรัมเปตในระดับบัณฑิตศึกษาครั้งนี้ผู้แสดงได้เลือกบทประพันธ์ตั้งแต่สมัยบาโรกจนถึงศตวรรษที่21ซึ่งทำให้เห็นถึงความแตกต่างในรูปแบบการประพันธ์และวิธีการฝึกซ้อมค่อนข้างมากในแต่ละยุคสมัยของดนตรีการแสดงเดี่ยวในครั้งนี้ได้ถูกแสดงขึ้น ณ หอประชุมดนตรี วิทยาลัยดุริยางคศิลป์ มหาวิทยาลัยมหิดล ในวันจันทร์ที่ 18 มีนาคม พ.ศ. 2557 เวลา 11.00 – 12.00 น. ซึ่งรายการแสดง มีดังนี้

1. *Let the Bright Seraphim from Samson* ประพันธ์โดย Georg Frideric Handel
2. *Concerto in E-flat Major* ประพันธ์โดย Franz Joseph Haydn
3. *Sonatina for Solo Trumpet* ประพันธ์โดย Hans Werner Henze
4. *Concerto No. 1 in C Minor* ประพันธ์โดย Vladimir Peskin
5. *Passion Dance* ประพันธ์โดย Erik Morales

รวมเวลาแสดงทั้งหมด 60 นาทีโดยประมาณ

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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. It highlights a single performer, sometimes accompanied by piano, or a performance of the works of a single composer. 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. This is the evaluation of how well they practice and prepare the music. 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, style, and technique associated with each piece. Communication with the accompanist is also important, performer and accompanist must practice together frequently to enable the accompanist to understand the works as much as the performer and develop good communication.

For this Graduate Trumpet Recital, the selected works were compositions by five composers from different time periods (Baroque, Classical, Neo-Romantic, and 20<sup>th</sup> Century) and feature contrasting styles, historical periods, and composition techniques. The works presented are as follows:

- *Let the Bright Seraphim* from *Samson* by Georg Frideric Handel
- *Concerto in E-flat Major* by Franz Joseph Haydn
- *Sonatina for Solo Trumpet* by Hans Werner Henze
- *Concerto No. 1 in C minor* by Vladimir Peskin
- *Passion Dance* by Erik Morales

## 1.2 Objectives

1.2.1 To study and work on different kinds of compositions from Baroque, Classical, Neo-Romantic and Twentieth Century. To understand the style, expression, technique and composition structure of each piece

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

1.2.3 To present these pieces, which have been carefully studied and refined by professional recital, projecting proper musical expression, styles and interpretation

## 1.3 Scope

Perform and present professionally the selected compositions, and produce a detail program that includes context and historical notes for each piece.

1.3.1 *Let the Bright Seraphim from Samson* by Georg Frideric Handel

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

1.3.3 *Sonatina for Solo Trumpet* by Hans Werner Henze

1.3.4 *Concerto No. 1 in C Minor* by Vladimir Peskin

1.3.5 *Passion Dance* by Erik Morales

## 1.4 Expectations

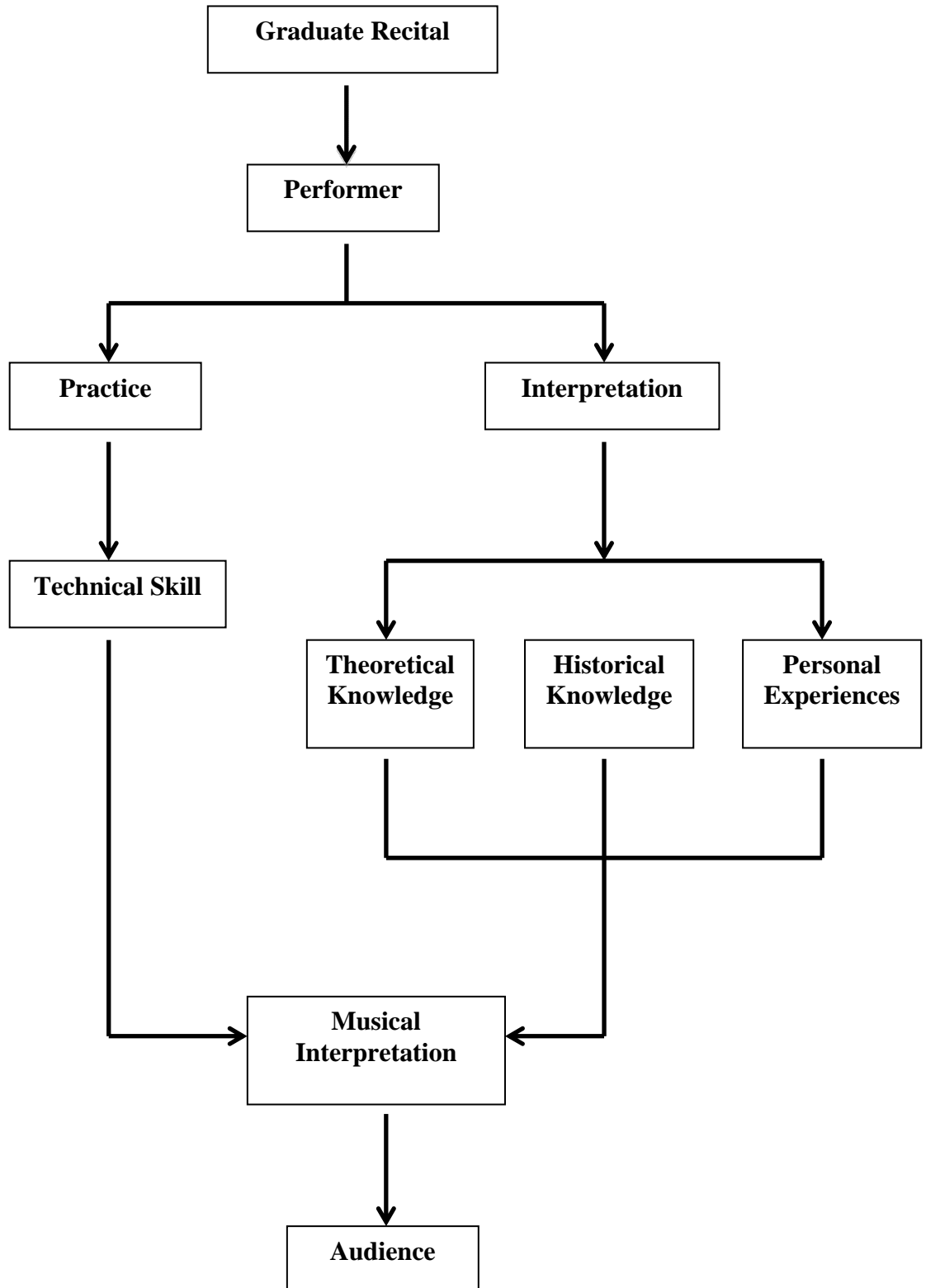
1.4.1 To have a complete understanding of the music being performed including proper style, expression and interpretation

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 program

1.4.4 Provide information for those who are interested in studying these pieces

### 1.5 Conceptual Frame work



## CHAPTER II

### LITERATURE REVIEW

#### **2.1 *Let the Bright Seraphim* from *Samson* by Georg Frederic Handel**

Georg Frederic Handel was born in 1685 in Halle, Germany. Early in his life he shown interest in music but his father disapproved, wanting him instead to study law. Somehow he managed to practice on keyboard instrument and during a trip to the court of Saxe-Weissenfels, won favor with the duke who subsequently convinced Handel's father to allow him to study music. (Stolba, 1990) Handel made rapid progress under the tutelage of a local organist who encouraged him to study different musical styles. In 1703, Handel went to Hamburg specifically to continue his musical studies and it was there that he was introduced to opera and began to take serious interest in operatic music. (Dean, 1980) In 1706, Handel traveled at the invitation of the Grand Duke of Tuscany to Italy with the intention of studying Italian opera. His first destination was Florence and over the next several years, traveled extensively throughout Italy and Europe, visiting strong cultural centers such as Rome, Naples, Venice, and Hamburg. (Dean, 1980)

Handel's experiences in Italy were important to the development of his musical career. It was there that he was exposed to the famous Italian musical forms, such as the chamber cantata, instrumental sonatas and concertos, and most decisively for his career, the opera and oratorio. (Dean, 1980) He was also exposed to many leading Italian composers, such as Domenico Scarlatti, from whom he learned and incorporated into his own compositions the rich and long-breathed *bel canto* melodic style. (Stolba, 1990) Handel composed an extensive body of literature while in Italy through which he honed and polished his compositional skills.

In 1707, at age twenty-two, Handel added London to his travels. During these visits, he made several contracts with high ranking personages, including Queen Anne. (Dean, 1980) His attentions were drawn, however, to a new opera house which, in 1711, *Rinaldo*, his first Italian opera specifically composed for London, was

produced. (Dean, 1980) It was a huge success and probably contributed to his decision in 1712 to establish residency in London. Once in London, Handel began to establish his popularity by composing music during the day and performing in the evening (Stolba, 1990), soon coming into favor with the royalty. In 1718, and with the support of the king, the Royal Academy of Music was established for the purpose of providing London with specifically Italian opera, Handel was made music director. (Stolba, 1990) He then began the height of his prolific opera career as composer, conductor, and performer.

Handel enjoyed success and popularity as an opera composer during the eight years the Royal Academy was the operatic center of London, possibly Europe (Dean, 1980), but conditions in the opera house and in the general public began to take their toll. (Dean, 1980) Strained relations between Handel and Bononcini, the Academy's other significant composer, between their respective factions, and between the principle singers-particularly the prima donnas-combined with the public's increasing irritation at the foreign languages and plots of the operas, contributed to the demise of the Academy and of Italian opera in London. These tensions peaked with the 1728 production of John Gay's *The Beggars Opera*, in which libretto in the English language was set to popular ballads of the time. (Stolba, 1990) Londoners were so immediately enamored and affected by this new convention that Italian opera quickly fell out of fashion and all but disappeared in London. (Dean, 1980) Handel, however, continued for a time to struggle with productions of Italian opera, often with little or no success. He soon turned to the composition of oratorios.

It is the advent of the English oratorio, which is Handel's great and lasting achievement. (Dean, 1980) He did not set out to develop this musical form, but rather it was a chance byproduct of several factors including "his reluctance to abandon the theater" and the "middle class English public's appreciation of familiar bible stories treated in an epic style that combined edification with entertainment." Handel brought to the oratorio his perchance for Italian opera conventions, such as articulation, tonality, expressive lyricism, and, although somewhat altered for the lack exits, the da capo aria. (Dean, 1980)

In his later years, Handel's health began to diminish, suffering two strokes and battling with the loss of eyesight. He did, however, remain prolific

throughout his life although he often simply borrowed and/or reworked his older music for new compositions. He died in 1759 in his London home and was interred, at his request, in the south transept of Westminster Abbey. (Stolba, 1990)

There is a large body of music for trumpet in the works of Handel. His treatment of the trumpet is not exceptionally outstanding, in the tessitura of the parts extends only from the second sixteenth partial, however, in many of the more soloistic scorings, the writing can become quite florid and extended. (Tarr, 1988) Handel wrote for trumpet in C and D (mostly in D) and scored most often for one and two trumpets, occasionally three, and only once calling for four trumpet, Handel relies upon a mostly homophonic texture between the trumpets, often richly employing them within the overall texture of the orchestra. (Tarr, 1980) It is the music for which a single trumpet is scored, particularly the trumpet obligatos, that the writing becomes less martial and quite brilliant.

There are approximately sixteen pieces for solo voice and obligatos trumpet in Handel's opera, oratorios, and sacred works. Max Morley calls these pieces "trumpet arias" in his article "The Trumpet Arias in the Oratorios of Georg Frederic Handel." (Morley, 1980) According to Morley, in order for a work to be considered a "trumpet aria," it must "contain solo voice with one or more trumpets that generally play throughout, although the trumpets may not play during particular sections of the piece" and "the trumpet part must be recognizable as obligato to the voice, not just complementary to the orchestral fabric." (Morley, 1980) Probably the two most famous and celebrated of these trumpet arias are "The trumpet shall Sound" from the oratorio *Messiah* (1741) and "Let the Bright Seraphim" from the oratorio *Samson* (1741).

### **Composition Structure**

"*Let the Bright Seraphim*" a solo soprano aria, is found directly before the final chorus in *Samson* and, as opposed to *The Trumpet Shall Sound*, the trumpet and voice are very much in imitation. (Morley, 1980) The aria is a two-part form with the first section in D Major and the second in b minor.

### **Interesting points**

*Let the Bright Seraphim* by Georg Frederic Handel is one of the most famous repertoire works for trumpet and solo soprano. The piece is a da capo aria in which the second time through the work the performer should add some ornamentation, which is also important to Baroque style.

### **Performance Practice**

The performer should study the history of the music and the style of trumpet playing in the Baroque period in texts such as Altenburg's *Trumpeters' and Kettledrummers' Art* to perform this piece well, the performer should listen to as many recordings as possible and decide which is right for the performer. It is important for the trumpeter and vocalist to have good communication because this piece is very much in imitation and the trumpet and voice should have the same ornamentation.

## **2.2 Concerto in E-flat Major by Franz Joseph Haydn**

Franz Joseph Haydn was born on March 31, 1732 at Rohrau, Austria. As the second of twelve children, Haydn received most of his musical training as a choirboy while attending school in Hainburg. It was during Haydn's early educational period in Hainburg that his gifted singing voice was heard by Georg Reutter who was Kapellmeister at St. Stephen's court in Vienna, at the time. Haydn moved to Vienna to sing in Reutter's choir in April or May 1740. (Webster, 1982) The main focus of Haydn's education in Vienna concerned primarily the training of his voice in preparation for singing in church. However, Haydn was also able to take lessons in keyboard, violin and theory from several capable instructors within the school including Adam Gegenbauer.

In 1750, Haydn left the choir school in Vienna and lived primarily as a freelance musician for a little over a decade of his life. It was during these years that Haydn's training on the keyboard and violin in orchestras, as well as giving lesson to beginner musicians. In 1761, Haydn was appointed Vice-Kapellmeister to the service of Paul Anton Esterházy (later succeeded by his brother, Nikolaus) the Esterházy family was one of the richest courts in Vienna. The Kapellmeister at the Esterházy

court was Gregorius Werner; Haydn's responsibilities in the court centered around assisting Werner. Upon Werner's death in 1766, Haydn took over as Kapellmeister on the court. Nikolaus Esterházy died on September 28, 1790. His son, Anton, did not share his father's interest in music and released all of the orchestral musicians, retaining only the wind band. (Webster, 1982)

It was in London that Haydn composed the majority of his instrumental ensemble compositions including the twelve "London" symphonies. The German violinist, J.P. Salomaon, who was at the time a concert manager in London, appointed Haydn as composer in 1791. Haydn made two visits to London, the second visit was in 1794 after a two year return to Vienna to reestablish the orchestra at Esterházy. During each visit to London, Haydn composed six "London" symphonies as well as various other instrumental and vocal compositions. Haydn returned to Vienna in 1795 and composed for the Esterházy court until his death in 1809. (Webster, 1982)

The Haydn trumpet concerto was originally written for Anton Weidinger and his version of the keyed trumpet. (Dahiqvist, 1975). The first keyed trumpets were pitched in D or E-flat; later versions of keyed trumpet functions mainly through a system of four to six keys; the key closet to the bell raises the pitch a half tone while the next closet key raises the pitch a whole tone, etc. Anton Weidinger was not the first person to experiment with the keyed trumpet. Experiments with slides, keys, and hand stopping were done much earlier by individuals. (Dahiqvist, 1975)

### **Anton Weidinger and the Keyed Trumpet**

Anton Weidinger (1766-1852) was an unusually talented trumpeter. Weidinger's talent as a trumpet player was so great that he successfully completed his two years required apprenticeship early and was said to be fully prepared as a court trumpeter. (Webster, 1982) In order for a trumpet player to be considered prepared for performance in the court or in the army (as a field trumpeter), the performer must show aptitude in the high clarino register as well as in performance of all of the military signals. (Tarr, 1996) In 1807 a decree was passed declaring that the orchestra positions for trumpet players, which had before this time been permanent positions, become an added responsibility of the court trumpeter. (Tarr, 1996)

Weidinger had been experimenting with the keyed trumpet since 1793; the Haydn concerto was composed in 1796 and performed in 1800. Therefore, Weidinger spent four years with his new invention gaining performance experience with other musician. (Tarr, 1996) The Haydn concerto was the second on a program of benefit concert given at the Burgtheatre on March 22, 1800 at 7 P.M..(Tarr, 1996) Weidinger's keyed trumpet probably had four keys although the Haydn concerto could be performed with three keys. As Dahlqvist writes, "the addition of a fourth keyed raises the pitch by a whole tone so as to reach B and to produce a chromatic scale from G upwards". (Dahlqvist, 1975)

An original version of the Haydn trumpet concerto can be found at the Gesellschaft de Musik freunde in Vienna. (Redlich, 1951) The concerto was written for solo trumpet, two flutes, two oboes, two bassoons, two horns, two trumpets, timpani, two violins, viola, violincello, and double bass. A piano reduction was published first in 1929 by Alphonse Geoeuens, professor of trumpet at Brussels Conservatory. (Dahlqvist, 1975) The first recording of the concerto (second and third movements only) was done by George Eskdale in 1939. (Dahlqvist, 1975) This recording made the concerto well known into the twentieth century. The first complete recording of the concerto was done shortly after the Second World War by Harry Mortimer, and the first recording on long playing records was done by Helmut Wobisch in 1950. (Tarr, 1982)

### **Composition Structure**

The *Concerto in E-flat Major* by Joseph Haydn has three movements; the first movement generally follows the sonata-allegro form, with the orchestra stating the themes before the soloist. The second movement is a slower binary form. The structure of the last movement is rondo form.

The first movement of the *Concerto in E-flat Major* the form is in sonata form in the key of E-flat major. The first measure 1 to measure 92 is the exposition, measure 93 to measure 124 is the development, and measure 125 to measure 170 is recapitulation. The beginning of first movement the tempo is allegro 138 of quarter note. Opening from introduction has to use the main theme of movement to play the introduction by full orchestra until measure 31 and then, measure 32 to 36 is call

“bridge”. The main theme is from measure 37 to measure 44 in the key of E-flat major. The transition is from measure 45 to measure 59 the tonic (E-flat major) moves to dominant (B-flat major). The second theme starts from measure 60 to measure 77 which is in the key of B-flat major. The bar number 84 to bar number 92 is closing material, moving the beginning of the development back to the trumpet entrance in C minor in measure 93. The development section is in the key of C minor starting from measure 87. The recapitulation on measure 125 back to E-flat major has returned to the main theme in bars 125-132. The transition that remains in the tonic key in measures 133-137, the different second theme area which remains in the tonic in measures 138-161, and a short bit of closing material in bars 161-168. Haydn clearly provides a place for a trumpet cadenza in measure 168. This is indicated by the traditional fermata and cadence to a second-inversion tonic chord. The soloist is to write or improvise a cadenza based on first movement themes, developing this material in a virtuosic manner. (Hickman, 2005)

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

The image shows a musical score for an E-flat Trumpet and Piano. It is labeled 'Ex. 3' and consists of two systems. The first system shows the E-flat Trumpet part (top staff) and the Piano part (bottom staff). The piano part has a dynamic marking of *mf*. The second system continues the E-flat Trumpet part (top staff) and the Piano part (bottom staff). The piano part has dynamic markings of *p* and *f*. The score ends with a cadence marked with a fermata and a second-inversion tonic chord.

**Figure 2.1** The theme of first movement, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

The second movement is slower binary form A-A'-Coda in the key of A-flat major. The A section is from measure 1-16, the opening was presented by the orchestra in measure 1-8 and solo trumpet entrance from measure 9-16. The transition

start from measure 17-32 in key of C-flat major and a modulation back in measure 27-30 to the dominant of A-flat in bars 30-32. The A' section start from measure 33-40. The short coda in measure 41-50 begins like the transition section but cadences in the familiar manner in bar 46 and resolve to the final tonic.



**Figure 2.2** The theme of second movement, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

The third movement, the beginning of the movement is played *piano* in the orchestra but quickly transforms into an energetic and bold *forte* in measure 13. Dynamics throughout the movement should be highly contrasting and the overall style must be rhythmically precise and exciting.

A fermata appears in measure 124 over the trumpet's dominant note G (written) where a V-chord occurs. Some performers feel that is an indication for a brief cadenza. However, many historical trumpet player feels that Haydn is merely teasing the listener by making the music somewhat sound like a cadenza should-but does not-occur. (Hickman, 2005)



**Figure 2.3** The theme of third movement, Concerto in E-flat Major, edited by David Hickman, Hickman Music Editor, 2005.

### **Interesting points**

Haydn's trumpet concerto is significant to the trumpet repertoire for two main reasons. First of all, the concerto is the first example of chromatic writing for solo trumpet. Weidinger's key trumpet was fully chromatic and thus could be included in the second movement. Concertos written before this invention often left the solo trumpet out of the second movement due to key restrictions of earlier trumpets. Second, this concerto is the first and only concerto Haydn wrote for solo trumpet and the only concerto Haydn wrote during his final residency in Esterhazy. The friendship Haydn shared with Weidinger thus benefited all trumpet players throughout history. Had the two individuals been enemies, the trumpet concerto that has become one of the most popular concertos in the trumpet repertoire would not exist.

### **Performance Practice**

Present and future performers of the Haydn trumpet concerto who wish to perform the concerto exactly as it was performed by Weidinger can find editions of the solo which come fairly close to the original score. Editions by Redlich (1951), Tarr (1982), Handke (1976), Voisin (1960), Crown Press (1978), Hickman (2005) are all very close to the original score. Version that should be avoided due to their considerable differences from the original score include versions by Goeyens, Hall, and Thilde. (Willener, 1981)

## ***2.3 Sonatina for Solo Trumpet by Hans Werner Henze***

Hans Werner Henze was born in Gütersloh, Westphalia, Germany in 1926. He was the oldest of six children, and showed early interest in art and music. In his childhood, Henze was enrolled in the Hitler Youth. Henze began studies at the state music school of Braunschweig in 1942, where he studied piano, percussion, and theory. In 1944, Henze had to break his studies to join the Army after his father died in 1943 in war. He was trained as a radio officer. He was soon captured by British and held in a prisoner's war camp for the remainder of the war. After world war two, he became accompanist in the Bielefeld City Theatre and continued his studies in composition and conducting with Wolfgang Fortner at Heidelberg University.

His extensive and wide-ranging output includes eighteen operas, fourteen ballets, chamber and instrumental works, ten symphonies. Henze was a composition teacher at the Royal Academy of Music in London, the Mozarteum in Salzburg, the Musikhochschule in Cologne and at the Tanglewood Festival.

Henze has been one of the foremost European composers. His music is varied in style, influenced by serialism, atonality, and jazz. He died in Dresden on October 27, 2012.

Henze's *Sonatina for Solo Trumpet* was written in 1974 and published in 1976. The piece was dedicated to Howard Snell, the former principal trumpet of London Symphony Orchestra. This piece has two different editions; the original publication in 1976 by Dunster Music and the modern edition published by Schott Musik International. (McGlynn, 2007)

### Composition Structure

Henze's *Sonatina for Solo Trumpet* is full of the most technically difficult and musically challenging passages in the piece. The work has three movements; the first movement, Toccata is marked *Allegro con brio*, Henze used the motive in groups of four sixteenth notes and three sixteenth notes. This is the main motive of the movement. In the first movement, he used the dynamic contrast to make the piece more interesting. This movement is unmeasured because, Henze himself wanted to make the movement go forward. (McGlynn, 2007)

**Sonatina**

1. Toccata Hans Werner Henze  
\* 1926

**Allegro con brio**

Trumpet in C 

**Figure 2.4** Main motives of the first movement, *Sonatina for Solo Trumpet*, Schott Music Edition, 1976.

The second movement, *Canzona*, is also unmeasured. Henze marked “soft mute” in this movement and it is also up to the performer to choose their own choice of mutes. The movement requires quarter-tone vibrato, flutter tongue, mute half off, and mute slightly removed. (Henze, 1998) There is no clear pattern as to the order of



### **Performance Practice**

The piece it is full of some most technically difficult and musically challenging passages. To perform this piece well, it should work really hard on this because the piece itself is not the familiar sound in human ears, which needed to take it very slow in each pitches to make the ears memorize each sound well. The mutes choice of this piece is also important, mostly the performer will chose the metal straight mute in third movement which, the composer marked “sharp mute” in the score. But in the second movement the composer marked “soft mute”, mostly the performer will choose between harmon mute and cup mute.

### **2.4 Concerto No. 1 in C Minor by Vladimir Peskin**

Vladimir Peskin was born in 1906 and died in 1988, Peskin was one of the most talented composer in Russia, grew up in Irkutsk and then in Geneva, where his father, a revolutionary, had gone into exile until 1917. In Moscow he was a pupil of the legendary pianist and composer Samuil Feinburg, but an illness affecting his hands forced him to break dairy pianist studies. Peskin increasingly turned to composing and wrote music for various wind instrument. (Sommerhalder, 2008)

In 1937 Peskin wrote music for Balalaika orchestra of the red army, where is the young trumpeter who later become world-famous trumpeter: Timofei Dokschitzer. *Concerto No. 1 in C minor* (1948), *Concerto No. 2 “Concert Allegro”* (1954), *Concerto No. 3* (1966) was written for Dokschitzer. (Tarr, 2003)

### **Composition Structure**

Vladimir Peskin’s *Concerto No.1 in C Minor* was written in 1948 for Timofei Dokschitzer, the Ukrainian trumpeter. (Hickman, 2013) The concerto has three movements.

### The 1<sup>st</sup> movement

In the first movement, *Allegro con fuoco*, the form is sonata Allegro form, A-B-A and Coda. At the beginning, piano provide the introduction.

**Concerto N.º in C minor**  
for Trumpet and Piano

Vladimir Peskin  
(1906-1988)

*Allegro con fuoco*

Piano

Piano

*f risoluto*

*cresc.*

*poco allarg.*

*ff*

**Figure 2.7** The introduction, Concerto No.1 in C minor, Editions Marc Reift, 1993.

In the first A section, it has a “theme 1” and “theme 2” inside. The “theme 1” is start at measure 14 to 25.

The image displays a musical score for the first system of "Theme 1" from Concerto No. 1 in C minor. The score is arranged in four systems, each containing a Trumpet in Bb part and a Piano part. The tempo and mood are marked as "Molto drammatico ed espressivo" with a quarter note equal to 80 (♩ = 80). The key signature is C minor (three flats) and the time signature is common time (C). The score includes various musical notations such as dynamics (f, mf, cresc.), articulation (accents), and performance instructions (poco rit., a tempo, poco allarg., Tempo I). The Piano part features complex rhythmic patterns, including sixteenth-note runs and chords, while the Trumpet part plays a melodic line with some slurs and accents.

**Figure 2.8** “Theme 1”, Concerto No.1 in C minor, Editions Marc Reift, 1993.

And “theme 2” melody is start at measure 33 to 43.

**Figure 2.9** “Theme 2”, Concerto No.1 in C minor, Editions Marc Reift, 1993.

Afterward, the “theme 2” possesses the transition for piano at bar 81 to bar 89. The B section has a new key, which is developed to the key of B-flat major, start at bar 89.

**Figure 2.10** Piano transition, Concerto No.1 in C minor, Editions Marc Reift, 1993.

From measure 144 to 153 is transition from B section to A section. In A1 section, it has a “theme 1a” part and “theme 2a” part similar to the first A section. The “a1” part is start at measure 159.

The musical score for Figure 2.11 consists of three systems. The first system includes a Trumpet in Bb part and a Piano part, both marked with a piano (*p*) dynamic and the tempo instruction *poco più mosso*. The second system includes a Bb Tpt. part and a Piano part, with the tempo instruction *poco rit.*. The third system includes a Bb Tpt. part and a Piano part, with dynamics *f* and *marcato*, and the tempo instruction *a tempo*.

**Figure 2.11** Transition back to A section, Concerto No.1 in C minor, Editions Marc Reift, 1993.

The “theme 2a” part is start at measure 191.

The musical score for Figure 2.12 consists of three systems. The first system includes a Trumpet in Bb part and a Piano part, both featuring triplet markings. The second system includes a Bb Tpt. part and a Piano part, also featuring triplet markings. The third system includes a Bb Tpt. part and a Piano part, with a *cresc.* (crescendo) marking.

**Figure 2.12** “theme 2a”, Concerto No.1 in C minor, Editions Marc Reift, 1993.

Afterward, the cadenza start at measure 233. After cadenza, the first “a” melody come back again but this this time is the transition to coda start from measure 271 to 280. And the coda start from, *Molto piu mosso* from measure 281 to the end of the movement.

The musical score for the Cadenza is presented in ten systems. It begins with the word "CADENZA" and a dynamic marking of *mf*. The first system includes a trill and a triplet. The second system features a triplet and a sixteenth-note pattern. The third system has a triplet and a sixteenth-note pattern. The fourth system includes a triplet and a sixteenth-note pattern. The fifth system features a triplet and a sixteenth-note pattern. The sixth system includes a triplet and a sixteenth-note pattern. The seventh system has a triplet and a sixteenth-note pattern. The eighth system features a triplet and a sixteenth-note pattern. The ninth system includes a triplet and a sixteenth-note pattern. The tenth system features a triplet and a sixteenth-note pattern. The score concludes with a dynamic marking of *ff* and a tempo marking of *poco allarg.*

Figure 2.13 Cadenza, Concerto No.1 in C minor, Editions Marc Reift, 1993.

### The 2<sup>nd</sup> movement

The second movement is short movements in ternary form, with a feel like vocalize. The movement marked *Andante sostenuto, dolce amoroso*, the movement starts at a very slow tempo with piano introduction. The trumpet enters in measure 18 in the key of E-flat major.

The image displays a musical score for the second movement of Concerto No. 1 in C minor. It consists of two systems of music. The first system starts at measure 18 and features a Bb Trumpet part and a Piano part. The trumpet part begins with a melodic line marked 'p' (piano) and 'dolcissimo' (very soft), with the instruction 'con sord.' (with mutes) above it. The piano part provides a harmonic accompaniment with a 'pp' (pianissimo) dynamic. The second system starts at measure 21, continuing the trumpet's melodic development and the piano's accompaniment. The key signature is E-flat major (three flats), and the time signature is 4/4.

**Figure 2.14** The theme of second movement, Concerto No.1 in C minor, Editions Marc Reift, 1993.

### The 3<sup>rd</sup> movement

The third movement is Ternary form. The movement is marked *Allegro scherzando*. The movement begins with four-measure introduction by the piano, and trumpet starts from measure 5 in the key of C minor.

Allegro scherzando  $\text{♩} = 120$

Trumpet in Bb

Piano

4

Bb Tpt.

Pno.

8

Bb Tpt.

Pno.

**Figure 2.15** The introduction of third movement and theme of A section, Concerto No.1 in C minor, Editions Marc Reift, 1993.

In B section starts from measure 51 in key of G-flat Major.

51

Bb Tpt.

Pno.

**Figure 2.16** B section, Concerto No.1 in C minor, Editions Marc Reift, 1993.

And return to A section again at measure 87 in key of C minor

The musical score for measures 85-88 consists of two systems. The first system (measures 85-86) features a Bb Tpt part with a *mf* dynamic and a Pno part with a *sf* dynamic. The second system (measures 87-88) features a Bb Tpt part with a *f* dynamic and a Pno part with a *p* dynamic. The key signature is C minor, and the time signature is 4/4.

**Figure 2.17** Back to A section, Concerto No.1 in C minor, Editions Marc Reift, 1993.

It proceeds to coda at measure 128.

The musical score for measures 128-133 consists of three systems. The first system (measures 128-129) features a Bb Tpt part with a *mf* dynamic and a Pno part with a *sf* dynamic. The second system (measures 130-131) features a Bb Tpt part with a *f* dynamic and a Pno part with a *sf* dynamic. The third system (measures 132-133) features a Bb Tpt part with a *ff* dynamic and a Pno part with a *ff* dynamic. The key signature is C minor, and the time signature is 4/4.

**Figure 2.18** Coda, Concerto No.1 in C minor, Editions Marc Reift, 1993.

### **Interesting points**

*Concerto No.1 in C Minor* by Vladimir Peskin is the first and the longest concerto that Peskin wrote. This concerto was written in Russian music style. Peskin got influence from Rachmaninov, Böhme, and Brandt by playing accompanying for Dokschitzer on the piano. The accompanist part is sound like Rachmaninov's second concerto, and also the trumpet solo part is used a lot of techniques that useful in cornet. Some place in music is much like in the German's cornet style. (Sommerhalder, 2008)

### **Performance practice**

The Peskin's *Concerto No.1 in C Minor* is one the challenge piece for trumpet repertoires, that need to practice from very slow tempo because many parts of the concerto is much like cornet solo piece, that have many tonguing techniques, and running note passages. Mostly, the running passages is base from scales and arpeggios, the performer need to practice scales to play this piece more easily.

## **2.5 *Passion Dance* by Erik Morales**

Erik Morales was born in 1966 in New York, United State of America. He is trumpeter and composer. Morales began composing music at an early age. He started composing career after graduation from high school in south Florida when his former band director offered to pay him to arrange music for the marching band (1985). (Morales, 2013). In 1989, he completed his bachelor's degree in Music composition from University of Louisiana, where he studied composition with Dr. Quincy Hilliard and studied trumpet with Dr. Gary Mortenson and Richard Stelzel. (Morales, 2013)

In 2002, Morales signed the contract with FJH Music Company for his educational and string works. After *Cityscapes* was composed in late 2004, the piece was written for five trumpets, Morales decide to self-publish his trumpet music. (Mortenson, 2011)

Currently, Morales was professional trumpeter and teacher in New Orleans area. (Mortenson, 2011)

### Composition Structure

This piece was written in style of modern tango. The piece began with piano and the main theme started with trumpet at measure 4.

**Tango** ♩ = 120

**Figure 2.19** Main theme, *Passion Dance*, Morales Music Edition, 2009.

Afterward, the violin entrance with slightly variation on the main theme at measure 48.

**Figure 2.20** Variation of theme play by violin, *Passion Dance*, Morales Music Edition, 2009.

In the middle of the piece, the piano plays the solo in high register with rubato gives the piece a warm, introspective quality. (Morales, 2011)

The musical score for Figure 2.21 shows three staves: Trumpet in Bb, Violin, and Piano. The Trumpet and Violin staves are mostly empty, indicating they are silent during this section. The Piano staff features a solo in the high register, starting with a dynamic marking of *p* (piano) and a tempo marking of *Solo rubato*. The piano part includes a sustain pedal instruction: "hold sustain pedal throughout...". The score is written in a key signature of two flats and a 4/4 time signature.

**Figure 2.21** Piano solo in middle section, Passion Dance, Morales Music Edition, 2009.

After the middle section, all of the instruments join in on a variation of melody, this time with classic tango ostinato.

The musical score for Figure 2.22 is titled "A Little Faster" with a tempo marking of  $\text{♩} = 132$ . It features three staves: Trumpet in Bb, Violin, and Piano. The Trumpet part has a dynamic marking of *p* (piano) and is marked "(behind violin)". The Violin part has a dynamic marking of *mp* (mezzo-piano). The Piano part has a dynamic marking of *mp* and plays a classic tango ostinato. The score is written in a key signature of two flats and a 4/4 time signature.

**Figure 2.22** Variation of melody, Passion Dance, Morales Music Edition, 2009.

The piece continues to build by violin play the melody in very high register and more intensity with trumpet played sixteenth note based on main theme to accompanist the violin, the piano part still play the classic tango ostinato.

The musical score for Figure 2.23 is titled "Very Fast" with a tempo marking of  $\text{♩} = 160$ . It features three staves: Trumpet in Bb, Violin, and Piano. The Trumpet part has a dynamic marking of *f* (forte) and plays a sixteenth-note melody. The Violin part has a dynamic marking of *f* and plays a melody in a very high register. The Piano part has a dynamic marking of *f* and continues to play the classic tango ostinato. The score is written in a key signature of two flats and a 4/4 time signature.

**Figure 2.23** Building part, Passion Dance, Morales Music Edition, 2009.

The piece build to the end by accellando the speed until the last two bars of the music, the trumpet play on the high C, the violin and piano play unison of eight note and together all of instruments play sixteenth note at the end.

The image shows a musical score for the end of the piece 'Passion Dance'. It features three staves: Trumpet in Bb, Violin, and Piano. The tempo is marked 'Presto' with a metronome marking of quarter note = 160. The dynamics are marked 'ff' (fortissimo). The score shows a complex rhythmic pattern with many sixteenth notes and eighth notes, leading to a final cadence. The Trumpet part has a high C note in the final bar. The Violin and Piano parts play unison eighth notes in the final bar.

**Figure 2.24** The end of the piece, Passion Dance, Morales Music Edition, 2009.

### Interesting points

Passion Dance was commissioned by Aries Trio for premiere performance at the 2010 International Trumpet Guild Conference, Harrisburg, Pennsylvania, USA. Passion Dance was written in 2009 but the premiere was in 2010. The piece is based in style of modern tango “*I drew much inspiration from listening to excellent composer of Astor Piazzolla, perhaps one of the greatest tango composers and performers of our time.*” The title of the piece is “*Passion Dance*” the passion from your feeling and emotions.

### Performance practice

The *Passion Dance* require a warm and rich sound on trumpet, also the accuracy to play the interval after the middle section. The last part of the piece requires very fast and long double-tonguing, that needed to practice slow and long to make the tongue’s muscle get strong. The violin player needed to be strong enough to perform this piece because this piece requires many technique include double-stop, high position, and fast bowing technique etc.

## **CHAPTER III**

### **METHODOLOGY OF PRESENTING THE GRADUATE RECITAL**

#### **3.1 Performance information**

Performer has selected five pieces, which are:

3.1.1 *Let the Bright Seraphim* from *Samson* by Georg Frideric Handel

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

3.1.3 *Sonatina for Solo Trumpet* by Hans Werner Henze

3.1.4 *Concerto No. 1 in C Minor* by Vladimir Peskin

3.1.5 *Passion Dance* by Erik Morales

#### **3.2 Objectives**

3.2.1 To study and work on different kinds of compositions from Baroque, Classical, Neo Romantic and Twentieth Century. To understand the style, expression, technique and composition structure of each piece.

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

3.2.3 To present these pieces, which have been carefully studied and refined by professional recital, projecting proper musical expression, styles and interpretation.

#### **3.3 Instruments**

3.3.1 A Piccolo Trumpet

3.3.2 E-flat Trumpet

3.3.3 C Trumpet

3.3.4 B-flat Cornet

### 3.3.5 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 Recital Document and the program note by using sources from:

- Library of College of Music, Mahidol University
- Books and journals
- Internet
- CDs / Recording

## 3.5 Preparation process for the recital

3.5.1 Set the study and practice schedule.

Process	2013 - 2014									
	June	July	Aug.	Sep.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.
- <i>Let the bright Seraphim</i> from <i>Samson</i> by Georg Frideric Handel	→							→		
- <i>Concerto in E-flat Major</i> by Franz Joseph Haydn	→							→		
- <i>Sonatina for Solo Trumpet</i> by Hans Werner Henze	→									
- <i>Concerto No. 1 in C minor</i> by Vladimir Peskin					→					
- <i>Passion Dance</i> by Erik Morales	→							→		

3.5.2 Propose for hearing examination by 2014.

3.5.3 Contract 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 Master Recital Document.

### **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 into two sections by 10 minutes intermission.

### **3.7 Program and approximate time**

3.7.1 Georg Frideric Handel, <i>Let the Bright Seraphim from Samson</i>	approx. 5 minutes
3.7.2 Franz Joseph Haydn, <i>Concerto in E-flat Major</i>	approx. 20 minutes
3.7.3 Hans Werner Henze, <i>Sonatina for Solo Trumpet</i>	approx. 5 minutes

#### **Intermission**

3.7.4 Vladimir Peskin, <i>Concerto No. 1 in C Minor</i>	approx. 25 minutes
3.7.4 Erik Morales, <i>Passion Dance</i>	approx. 5 minutes

Total approximate time: 60 minutes without intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's Biography**

##### **Wannachat Sripan, Trumpet**

Wannachat was born on May 5, 1990. He began playing trumpet in school's symphonic band. He began seriously studying trumpet with Mr. Sakarin Wangsomboondee. Moreover, he was educated music theory with Mr. Anupong Amardhayakhul and Mr. Nitinai Puengya. After graduated from lower secondary school he attended The Mahidol University, College of Music (Pre-college program) and studied trumpet with Asst. Prof. Dr. Joseph L. Bowman and Mr. Sompop Puengpreeda. Wannachat also studied more in jazz trumpet with Dr. David Hart, Prof. Rustem Galiullin and Mr. Taweesak Booranapanitpan. Now, Wannachat is studying Master of Arts, program in music at College of Music, Mahidol University with Asst. Prof. Dr. Joseph L. Bowman.

Wannachat was the Brass and Percussion Department's scholarship winner for 2009-2010, and was also the department's representative in the College of Music's Concerto Competition 2009-2010. He was the finalist of Thailand Trumpet Competition 2009. In 2012, Wannachat win the 3<sup>rd</sup> prize from Pan-Asian Brass Competition at Singapore and in the same year he was win the scholarship "Road to Chosen Vale" sponsored by Siam Yamaha Thailand to take a class with Edward Carroll, Thomas Steven, Håkan Hardenberger, and Mark Gould at Boston, United State of America.

He has been participating with various ensembles, including the SAYOWE (Southeast Asian Youth Orchestra and Wind Ensemble) in 2006-2008, and he also played several times with Bangkok Symphony Orchestra, Thailand Philharmonic Orchestra, and Siam Philharmonic Orchestra. Currently, he was principal trumpet of Siam Sinfonietta Youth Orchestra.

**Yoshimi Matsushima, Piano**

Yoshimi Matsushima studied at Musashino Music Academy in Tokyo with Yoshimi Matoba and Nobuyoshi Hirato.

Whilst in Europe she spent time with Brazilian Pianist Andre Boainain as at the Hochschule für Musik in Karlsruhe, Germany.

She took part in Master Class, studies with A. Bafcev at International Summer School, Tokyo.

She has performed as a soloist with the Kyushu Symphony Orchestra and the National Chamber Orchestra Krakow of Poland

Yoshimi Matsushima is now mainly active as chamber musician, accompanist and piano pedagogue, and faculty member at College of Music, Mahidol University since November 2003.

**Teeranai Jirasirikul, Piano**

Mr. Teeranai Jirasirikul is a Lecturer in Piano at the College of Music, Mahidol University. He teaches applied piano and small ensemble, and is also a staff accompanist. He was the Associate Director of Bands and served as conductor of the Mahidol Symphonic Band.

In April 2012, Teeranai won the Best Accompanist Prize with the Mahidol University Choir, winning the 1<sup>st</sup> Grade Diploma from the XI Moscow International Children's Youth Choir Festival "MOSCOW SOUNDS" in Russia.

Teeranai Jirasirikul began piano lessons at Nat-Studio with Mr. Wanchana Sompakdee and Mr. Nat Yontarak. In 2004, he enrolled as a music student at the College of Music, Mahidol University majoring in piano performance. For his Bachelor's of Music degree, he was a student of Dr. Bang Lang Do and Mr. Goesta Mueller. In 2012, Teeranai received his Master's in Music in piano performance from the College of Music as a student of Dr. Tretip Kamolsiri.

Teeranai has vast performance experience and has won numerous scholarships and prizes throughout his study. In July 2007, Teeranai received a scholarship to join the Corfu Festival at the Ionian University in Greece, where he studied with Assist. Prof. Lambis Vassiliadis and Mr. Maxim Mogilevsky. In 2008, he was awarded the Mazurka and Nocturne Prizes in the 8<sup>th</sup> Chopin Piano Competition held in

Bangkok. In 2010, Teeranai was invited as a guest soloist to perform Gershwin's *Rhapsody in Blue* with the Mahidol Wind Symphony at the 2010 Yamaha Australian National Band Championships in Hobart, Australia. Teeranai has also performed as a pianist with Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE) in 2006, 2007 and 2010 as well as with the Mahidol Wind Symphony in the 15<sup>th</sup> World Saxophone Congress held in Bangkok, Thailand.

### **Kangsadan Kreokkamon, Soprano**

Kangsadan Kreokkamon was born in November 6th 1990 in Thailand. She began her singing lesson with Miss Thuradee Arirob at age of 16, and later she continued with Miss Zion Daorattanahong. In 2007, Kangsadan was a singer at 'Auam-aree' music school also known as 'Dr.sax' and she had opportunities to perform in many concerts, and as a soloist of the song 'Keaw-kanlaya' in honors of The HRH Princess Galayani Vadhana with Dr.sax chamber band at College of music, Mahidol University. With her outstanding talent, Kangsadan was selected to be a student in the major of voice performance at college of music, Mahidol University. She was student of Tsui-Ping-Wei. In 2011, She was performed in many concerts of TPO choir and chamber choir. She was chosen to be soloist in student voice recital.

In 2012, Kangsadan joined 'The Heavenly Voice Concert' and The charity concert on 24th November for Child Hospital with Kamol Bunkul solo violinist and Payoon-noi string Quartet at Assavanan Dental Clinic. She was member of Mahidol singer chamber choir and she took part of solo and performed on 28th November at Goethe Institute. On 25th December she took master class with Prof.Kotoko saito. She also joined in Operetta 'Die Fledermaus' On 21-23 August she took mater class with Prof. Mario Diaz from Salzburg. She also joined master class Piano by student graduated from Vienna on 30 August. On 11 Sep. 13 She sang 'Ah!non credea mirati' for the student who passed the semi round in Osaka's Competition at Siam Society. Kangsadan also joined 'The winter Jouney singing camp' by Loh-Siew-Tuan she get the chance for solo her pieces 'Fair House of joy' by R.Quilter and she performed Fairy from The midsummer night dream by B.Britten at Chom-dong Palace and Preedee institute and She also join Graham Johnson Master class.

**Karuna Boonyuen, Violin**

Karuna Boonyuen was born on November 2, 1989. She started her piano lesson when she at age of 4. She began her violin with Yodchai Submahajaroen. She also took lesson with Somchai Wattanaprasobsook and joined the church music club in Chingmai, that was the beginning of her music life. She continued her studied at College of Music, Mahidol University (Pre-Collge program). She studied with mr. Juris Mardevis for 1 years. Currently she was Master student of College of Music, Mahidol University and studied with mrs. Inga Causa

Karuna was the member of many orchestra such as Mahidol Pop Orchestra, Dr. Sax Chamber Orchestra. She also was the member of the Thailand Philharmonic Orchestra.

## 4.2 Program Notes

### PROGRAM

Let the Bright Seraphim from *Samson*

Goerg Frideric Handel

(1685-1759)

Kangsadan Kroekkamon, Soprano

Concerto in E-flat Major

Franz Joseph Haydn

(1732-1809)

*Allegro*

*Andante*

*Allegro*

Sonatina for Solo Trumpet

Hans Werner Henze

(1926-2012)

*Toccata*

*Canzona*

*Segnali*

— Intermission 10 minutes —

Concerto No. 1 in C Minor

Vladimir Peskin

(1906-1988)

*Allegro con fuco*

*Andante sostenuto, dolce amoroso*

*Allegro scherzando*

Passion Dance

Erik Morales

(b. 1966)

Karuna Boonyuen, Violin

## 4.3 Details of the program

### 4.3.1 Let the Bright Seraphim from *Samson*

#### Georg Frideric Handel

Georg Frederic Handel was born in 1685 in Halle, Germany. Early in his life he shown interest in music but his father disapproved, wanting him instead to study law. Somehow he managed to practice on keyboard instrument and during a trip to the court of Saxe-Weissenfels, won favor with the duke who subsequently convinced Handel's father to allow him to study music. Handel made rapid progress under the tutelage of a local organist who encouraged him to study different musical styles. In 1703, Handel went to Hamburg specifically to continue his musical studies and it was there that he was introduced to opera and began to take serious interest in operatic music. In 1706, Handel traveled at the invitation of the Grand Duke of Tuscany to Italy with the intention of studying Italian opera. His first destination was Florence and over the next several years, traveled extensively throughout Italy and Europe, visiting strong cultural centers such as Rome, Naples, Venice, and Hamburg

In his later years, Handel's health began to diminish, suffering two strokes and battling with the loss of eyesight. He did, however, remain prolific throughout his life although he often simply borrowed and/or reworked his older music for new compositions. He died in 1759 in his London home and was interred, at his request, in the south transept of Westminster Abbey.

"*Let the Bright Seraphim*" a solo soprano aria, is found directly before the final chorus in *Samson* and, as opposed to *The Trumpet Shall Sound*, the trumpet and voice are very much in imitation. The aria is a two-part form with the first section in D Major and the second in b minor.

### **4.3.2 Concerto in E-flat Major**

#### **Franz Joseph Haydn**

Franz Joseph Haydn was born on March 31, 1732 at Rohrau, Austria. As the second of twelve children, Haydn received most of his musical training as a choirboy while attending school in Hainburg. It was during Haydn's early educational period in Hainburg that his gifted singing voice was heard by Georg Reutter who was Kapellmeister at St. Stephen's court in Vienna, at the time. Haydn moved to Vienna to sing in Reutter's choir in April or May 1740. The main focus of Haydn's education in Vienna concerned primarily the training of his voice in preparation for singing in church. However, Haydn was also able to take lessons in keyboard, violin and theory from several capable instructors within the school including Adam Gegenbauer.

In 1750, Haydn left the choir school in Vienna and lived primarily as a freelance musician for a little over a decade of his life. It was during these years that Haydn's training on the keyboard and violin in orchestras, as well as giving lesson to beginner musicians. In 1761, Haydn was appointed Vice-Kapellmeister to the service of Paul Anton Esterházy (later succeeded by his brother, Nikolaus). Nikolaus Esterházy died on September 28, 1790. His son, Anton, did not share his father's interest in music and released all of the orchestral musicians, retaining only the wind band.

The Haydn trumpet concerto was originally written for Anton Weidinger and his version of the keyed trumpet. (Dahiqvist, 1975). The first keyed trumpets were pitched in D or E-flat; later versions of keyed trumpet functions mainly through a system of four to six keys; the key closest to the bell raises the pitch a half tone while the next closest key raises the pitch a whole tone, etc. Anton Weidinger was not the first person to experiment with the keyed trumpet. Experiments with slides, keys, and hand stopping were done much earlier by individuals.

### **4.3.3 Sonatina for Solo Trumpet**

#### **Hans Werner Henze**

Hans Werner Henze was born in Gütersloh, Westphalia, Germany in 1926. He was the oldest of six children, and showed early interest in art and music. In his childhood, Henze was enrolled in the Hitler Youth. Henze began studies at the state music school of Braunschweig in 1942, where he studied piano, percussion, and theory.

In 1944, Henze had to break his studies to join the Army after his father died in 1943 in war. He was trained as a radio officer. He was soon captured by British and held in a prisoner's war camp for the remainder of the war. After world war two, he became accompanist in the Bielefeld City Theatre and continued his studies in composition and conducting with Wolfgang Fortner at Heidelberg University.

Henze's *Sonatina* for solo trumpet is full of the most technically difficult and musically challenging passages in the piece. The Henze's *Sonatina* for solo trumpet have three movements; the first movement, Toccata is marked *Allegro con brio*, Henze used the motive in group of four sixteenth note and three sixteenth note. This is the main motive of the movement. In the first movement, he used the dynamic contrast to make the piece more interest.

The second movement, *Canzona*, is also unmeasured. Henze marked "soft mute" in this movement and it also up to performer to choose their own choice of mutes. The movement requires quarter-tone vibrato, flutter tongue, mute half off, and mute slightly remove. There is no clear pattern as to the order of motives. Henze has clearly written the dynamics for tension and release moments in many points of the movement.

The third movement, *Segnali* is the most challenging movement of the piece. In this movement Henze marks "sharp mute" and it is also up to performer to choose, but it should be some sort of metal straight mute to make a different color in the piece. The movement is more complex than first and second movement in terms of rhythm, intervals, and dynamics contrasts.

#### **4.3.4 Concerto No.1 in C Minor**

##### **Vladimir Peskin**

Vladimir Peskin was born in 1906 and died in 1988, Peskin was one of the most talented of their number, grew up in Irkutsk and then in Geneva, where his father, a revolutionary, had gone into exile until 1917. In Moscow he was a pupil of the legendary pianist and composer Samuil Feinburg, but an illness affecting his hands forced him to break dairy pianist studies. Peskin increasingly turned to composing and wrote music for various wind instrument.

Vladimir Peskin's *Concerto No.1 in C Minor* was written in 1948 for Timofei Dokshtitzer, the Ukrainian trumpeter. The concerto have three movements. The first and

longest concerto in C minor unmistakably and skillfully takes up Pachmaninov's idiom, borrows from Böhme and Shcholov and in measure 151 of the opening movement quotes the introductory motif of Brandt's F minor Concert Piece, which Peskin probably knew from accompanying Dockschitzer on the piano.

### **4.3.5 Passion Dance**

#### **Erik Morales**

Erik Morales was born in 1966 in New York, United State of America. He is trumpeter and composer. Morales began composing music at an early age. He started composing career after graduation from high school in south Florida when his former band director offered to pay him to arrange music for the marching band (1985). In 1989, he completed his bachelor's degree in Music composition from University of Louisiana, where he studied composition with Dr. Quincy Hilliard and studied trumpet with Dr. Gary Mortenson and Richard Stelzel.

This music was commissioned by the Aries Trio (Richard Stoelzel, trumpet/ Rebecca Wilt, piano/ Ming Huan Xu, violin) for premier performance at the 2009 International Trumpet Guild Conference, Harrisburg, Pennsylvania, USA. The piece is based around the style of a modern tango. The piece continues to build with intensity and speed to the end.

### **4.4 Date, Time and Venue for the P8erformance**

Date: 18 March 2014  
Time: 11:00 A.M.  
Venue: MACM Hall, Music Auditorium College of Music,  
Mahidol University, Salaya Campus

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Conclusion**

The main objective of a performance of a solo recital is to study and work on different kinds of compositions from Baroque, Classical, Neo Romantic and Twentieth Century. The performer should to understand the style, expression, technique and composition structure of each piece. In preparing to play graduate solo recital, the performer should studies the pieces and practice as much as you can to develop and acquire the technique necessary to perform each piece. The performer should present these pieces, which have been carefully studied and refined by professional recital, projecting proper musical expression, styles and interpretation.

It is not only good technique that make the performer become expert on their instrument, but it is a complete knowledge of all that the performer is playing. The performer can go to that level by studies more in details, studies in history, structure, and style of each piece can make the performer become understand and perform in a right styles. The confident in performing each piece will come after the performer understands everything. Finally, the audience will tell everything about the quality of the performer after the recital.

#### **5.2 Recommendations**

5.2.1 Keep your body safe and beware of your health. Get enough sleep, keep fully hydrated by drinking plenty of water and take a good healthy food.

5.2.2 Two weeks before the recital day, try to do everything the same as on the recital day, including wake up in the morning, meals, warm-up, rest, and run through the program at same time as your recital time to make you feel comfortable and know your limit when you perform your recital.

5.2.3 When you choose your repertoire, start with the major piece of the instrument you want to present. Consider a balance of styles, eras, and length of the piece. If the program have the intermission, the performer should balance the first and second half.

5.2.4 Consider your ability to perform each piece well, one right after the other endurance is a huge issue for most player in a recital.

5.2.5 Avoid drinking alcohol the day before recital.

5.2.6 Arrive to the performance location 2-3 hours before your recital so that there is a ample of time to settle in.

5.2.7 Keep physical activities to a minimum so that strength is not reduced.

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## **APPENDIX**

## Graduate Trumpet Recital by Wannachat Sripan, Poster



 COLLEGE OF MUSIC  
MAHIDOL UNIVERSITY

### MASTER TRUMPET RECITAL BY WANNACHAT SRIPAN

**WORKS BY**  
GEORG FRIDERIC HANDEL  
FRANZ JOSEPH HAYDN  
HANS WERNER HENZE  
VLADIMIR PESKIN  
ERIK MORALES

**ACCOMPANISTS**  
YOSHIMI MATSUSHIMA  
TEERANAI JIRASIRIKUL

**SPECIAL GUESTS**  
KANGSADAN KROEKKAMON, SOPRANO  
KARUNA BOONYUEN, VIOLIN



TUESDAY, MARCH 18, 2014  
11:00 A.M. MACM HALL  
COLLEGE OF MUSIC, MAHIDOL UNIVERSITY

**FREE ADMISSION**

**Graduate Trumpet Recital by Wannachat Sripan, Audio CD**

- Let the Bright Seraphim from *Samson* by Georg Frideric Handel Track 1
- Concerto in E-flat Major by Franz Joseph Haydn Track 2-4
- Sonatina for Solo Trumpet by Han Werner Henze Track 5
- Concerto No. 1 in C Minor by Vladimir Peskin Track 6-8
- Passion Dance by Erik Morales Track 9

**Graduate Trumpet Recital by Wannachat Sripan, DVD**

## **BIOGRAPHY**

<b>NAME</b>	Mr. Wannachat Sripan
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