

**THEORETICAL, PEDAGOGICAL AND PERFORMANCE
ANALYSES OF SELECTED TRUMPET CONCERT PIECES BY
HANDEL, HAYDN, STEVENS AND MOORE**

APIWAT SURIYOS

**A THEMATIC PAPER SUBMITTED IN PARTIAL
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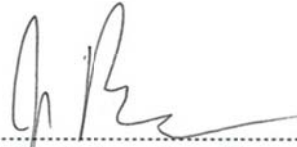
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Thematic Paper
entitled

**THEORETICAL, PEDAGOGICAL AND PERFORMANCE
ANALYSES OF SELECTED TRUMPET CONCERT PIECES BY
HANDEL, HAYDN, STEVENS AND MOORE**

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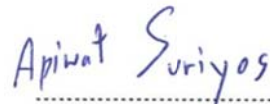
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Thematic Paper
entitled
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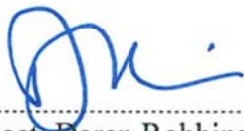
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SELECTED TRUMPET CONCERT PIECES BY HANDEL, HAYDN, STEVENS
AND MOORE**

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ABSTRACT

This thematic paper focused on performance and pedagogical aspects of Handel, Haydn, Stevens and Moore. It provided discussions on the historical of the composer and his pieces for graduate recital, pedagogical approaches and performance considerations. The researcher addressed some exercises from a trumpet book for practicing the important part in the music piece. Through this study, the performer gained comprehensive knowledge of the recital piece which could be used to inform and for insightful performance. The graduate recital was given at the A407 College of Music in Mahidol University on March 07, 2017 and the program consisted of four works: Let the Bright Seraphim from Samson, by Georg Frideric Handel, Concerto in E-flat Major, by Franz Joseph Haydn, Sonata for Trumpet and Piano, by Halsey Stevens and The Last Rose of summer, by Thomas Moore. The total approximate time was 60 minutes.

KEY WORDS: MASTER'S DEGREE RECITAL / APIWAT SURIYOS / TRUMPET

41 pages

การวิเคราะห์และแนวทางการสอนสำหรับบทประพันธ์ที่ใช้ในการแสดงเดี่ยวทรมเป็ตโดย
HANDEL, HAYDN, STEVENS และ MOORE

THEORETICAL, PEDAGOGICAL AND PERFORMANCE ANALYSES OF SELECTED
TRUMPET CONCERT PIECES BY HANDEL, HAYDN, STEVENS AND MOORE

อภิวัฒน์ สุริยศ 5737069 MSMM/M

คศ.ม.

คณะกรรมการที่ปรึกษาสารนิพนธ์: JOSEPH L. BOWMAN, D.M.A., DAREN ROBBINS, D.M.A.

บทคัดย่อ

จุดประสงค์ของการทำสารนิพนธ์เล่มนี้เพื่อศึกษาเนื้อหาของ Handel, Haydn, Stevens and Moore รวมถึงหลักการสอนเนื้อหาในเล่มประกอบด้วย ประวัติความเป็นมาของเพลงที่ใช้ในการแสดง, ประวัติของนักแต่งเพลง วิธีการซ้อม และวิธีการสอนผู้วิจัยยังได้นำแบบฝึกหัดจากหนังสือเรียนต่างๆมาแนะนำเพื่อแก้ปัญหาด้านเทคนิคต่างๆไว้เพื่อให้ผู้ที่สนใจศึกษานำไปประยุกต์ใช้ตามแนวทางของตนเองได้

สุดท้ายนี้การทำสารนิพนธ์เล่มนี้เป็นประโยชน์กับตัวผู้วิจัยเนื่องจากผู้วิจัยได้ศึกษาข้อมูลและสไตล์เพลงที่ใช้ในการแสดงอย่างถ่องแท้โดยทำให้ผู้วิจัยรู้แนวทางในการฝึกซ้อมและสามารถนำมาประยุกต์ใช้กับการสอนในอนาคตได้อีกด้วย

การแสดงเดี่ยวทรมเป็ตจัดแสดงขึ้นที่ ห้องแสดงดนตรี A407 วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัย มหิดล ในวันที่ 7 เดือน มีนาคม พ.ศ. 2560 เวลา 14.00 – 15.00 น. รายการแสดงมีดังนี้ Let the Bright Seraphim from Samson, ประพันธ์โดย Georg Frideric Handel, Concerto in E-flat major, ประพันธ์โดย Franz Joseph Haydn, Sonata for Trumpet and Piano, ประพันธ์โดย Halsey Stevens และ The Last Rose of Summer, ประพันธ์โดย Thomas Moore รวมเวลาแสดงทั้งหมด 60 นาที

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CHAPTER I

INTRODUCTION

1.1 Background

Candidates in the Master of Music degree in Music Performance program are required by the College of Music, Mahidol University to present a full-length graduate recital to show their skill in trumpet performance and musical expression, research, and academic writing.

Candidates in Master degree of Music in Music Performance program are required by the College of Music, Mahidol University, to present a full-length graduate recital to show their skill in trumpet performance, musical expression, research, and academic writing.

For research, the most important aspect is to learn the history, compositional context and performance practice of each work. Students in the Master of Music program are expected to play at a higher level than undergraduate students perform.

The Graduate Recital is a requirement for Master of Music degree. The recital should be approximately 1 hour in duration with a short intermission. The performance should demonstrate various styles, techniques and historical performance practice for each work. The Master of Music Graduate Recital Document should support the Graduate Recital as well as emphasize the practice methods and analyses of each recital work.

This graduate degree recital program includes music of trumpet in different styles and works composed by four composers.

The Program of the Graduate Recital:

1. *Let the bright Seraphim from Samson* by George Frideric Handel
2. *Concerto in E-flat Major* by Franz Joseph Haydn
3. *Sonata for Trumpet and Piano* by Halsey Stevens

4. *The Last Rose of Summer* by Thomas Moore

1.2 Objectives

The purpose of Master of Music graduate recital is to present trumpet performance knowledge and to develop correct musical style of performance at high level. The performance study encompasses the periods such as the Baroque, Classical, Romantic and Twenty Century music. Also, the study should help learning skill regarding academic research which supports the graduate recital.

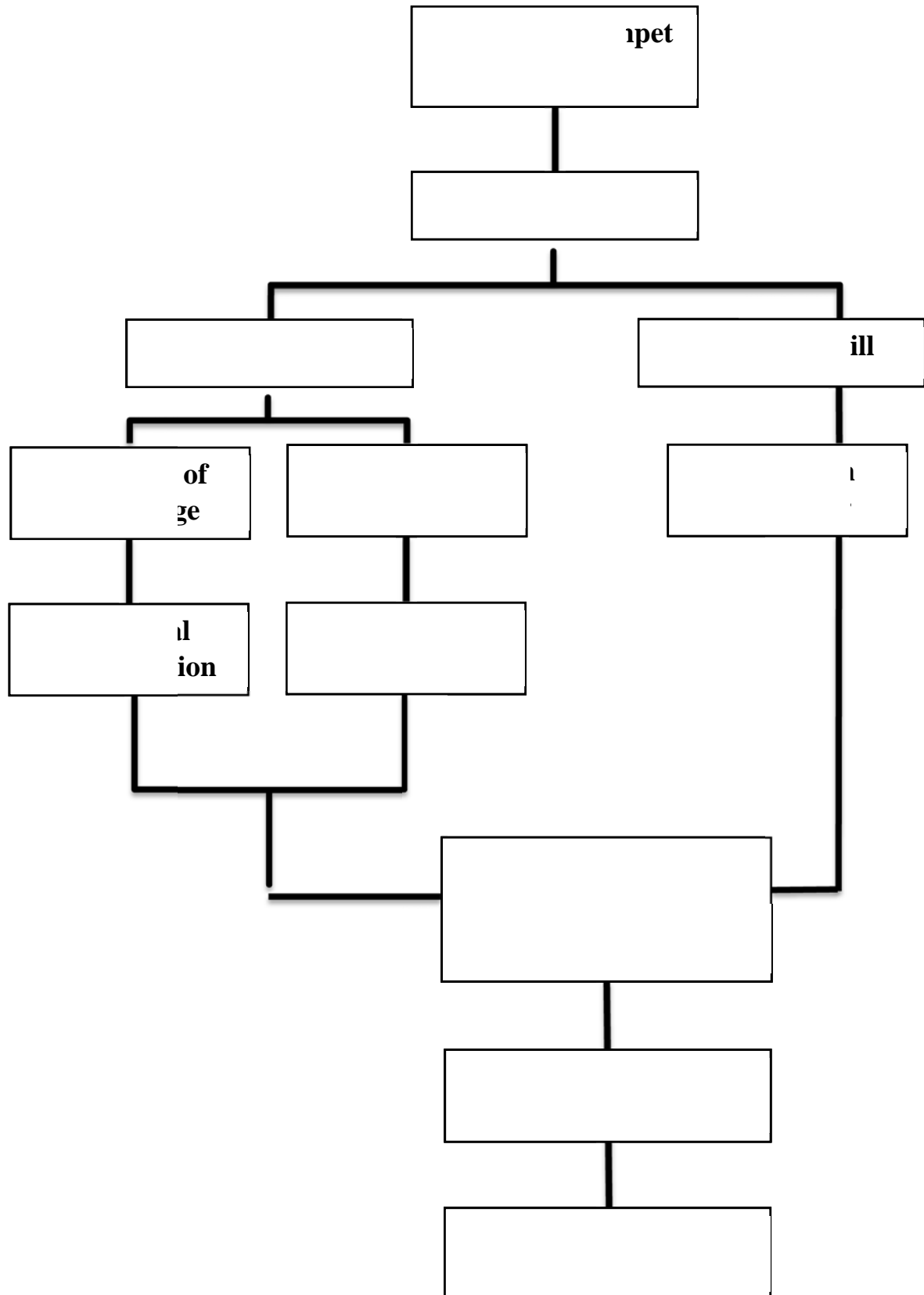
1.3 Scope of the Graduate Recital

The scope of this recital should present composer biographies, analytical details of the works, and the correct performance practice of the repertoire. Biographical information for the composers George Frideric Handel, Franz Joseph Haydn, Halsey Stevens and Thomas Moore will also be researched and presented. In the biographies, it should be discussed very concisely and the analyses will follow the program notes on Handel's *Let the bright Seraphim from Samson*, Haydn's *Concerto in E-flat Major*, Steven's *Sonata for Trumpet and Piano* and Moore's *The Last Rose of Summer*, and focus on the correct the Baroque style, ornamentation and expression of a professional level.

1.4 Expectation

In the graduate recital students should know and understand about the correct style to play repertoire for deference periods and creative skills to play a professional level. The performer also expected to gain knowledge in the historical background music of trumpet and understand written academic language concerning music.

1.5 Conceptual Framework



CHAPTER III

METHODOLOGY

3.1 Performance Information

The Graduate recital program includes four pieces which are:

1. *Let the bright Seraphim from Samson* by George Frederic Handel
2. *Concerto in E-flat Major* by Franz Joseph Haydn
3. *Sonata for Trumpet and Piano* by Halsey Stevens
4. *The Last Rose of Summer* by Thomas Moore

3.2 Objectives

3.2.1 To understand how to play piccolo trumpet and ornamentation in Baroque style, to understand the evolution of music in different period, from Baroque to Twentieth Century periods and to understand techniques and structures of music work.

3.2.2 To understand how to write a recital document and recital program note and to be able to organize time to prepare for trumpet recital

3.2.3 To present these pieces with reliable information and to present different playing styles and musical expression in a proper way by professional recital.

3.3 Instruments

3.3.1 Piccolo Trumpet

3.3.2 E-flat Trumpet

3.3.3 B-flat Trumpet

3.3.4 B-flat Cornet

3.4 Process of Presenting a Graduate Recital

3.4.1 Discussed with the advisor about Graduate recital

3.4.2 Studied and selected the pieces according to the advisor's recommendation

3.4.3 Discussed with the advisor for the final decision and approval

3.4.4 Studied and collected information of selected pieces to present the outline of the Recital Document paper. Sources for the recital document and the Graduate Recital program note are from:

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

3.5 Preparation Process Timeline

3.5.1 Practice schedule for the Graduate Recital

	2015 - 2016							
	Jul.	Aug.	Sep.	Mar.	Oct.	Nov.	Dec.	Jan.
- Let the bright Seraphim from Samson by Georg Frederic Handel	→							
- Concerto in E-flat Major by Franz Joseph Haydn	→							
- Sonata for Trumpet and Piano by Halsey Stevens				→				
- The Last Rose of Summer by Thomas Moore			→					

3.5.2 Contacted and reserved the A407, College of Music, Mahidol University for the Graduate recital performance

3.5.3 Prepared the program note and summarized information from the outline of Graduate Recital Document

3.6 Presentation

This Graduate Trumpet Recital was presented formally. The audiences were given the program note before the recital performance began. The program note has two sections and 10 minutes intermission.

3.7 Program and Approximated Time

Let the Bright Seraphim from Samsom (10 minutes)	George Frederic Handel (1685-1759)
Concerto in E-flat Major (20 minutes)	Franz Joseph Haydn (1732-1809)
15 minutes Intermission	
Sonata for Trumpet and Piano (20 minutes)	Halsey Stevens (1908-1989)
The Last Rose of Summer (5 minutes)	Thomas Moore (1779-1852)

Total approximate time: 60 minutes without intermission

CHAPTER IV

ANALYSIS AND PEDAGOGY

1. Let the Bright Seraphim from Samson by Georg Frederic Handel

Georg Frederic Handel was born on February 23, 1685, in Halle, Germany and died on April 14, 1759, in London, England. For early period of his life, when he was seven years old, Georg Frederic Handel demonstrated a strong ability to play music but his father disallowed the notion, in favor of the study of law. However, after a successful performance at the Court of Saxe-Weissenfels where Handel performed the organ at an advanced level, his father allowed him to study music. Handel made fast development under the instruction with the organist in his local town who supported and helped him to study many compositional genres. Handel then went to Hamburg, Germany in 1702 to develop his musical knowledge. At that time, his interest in opera began to grow and in 1705 he traveled to Italy with the goal of learning Italian opera style. His studies took him to Venice and Rome. (Dean, 1980)

Handel's purpose in visiting Italy was to improve his musical knowledge of the Italian opera style. In Italy, he witnessed many musical forms, including sonata form, concerto form, cantata and also oratorio. Handel met many famous Italian composers and they shared knowledge to support his inspiration to develop his own musical style. In Italy, Handel prepared himself for his work as a professional musician. (Dean, 1980)

Handel traveled to London in 1707 when he was 22 years old. He met and was close to many musical patrons, including HM Queen Anne. In 1711 Handel's first opera was performed at the London opera house. Handel composed music every week and sometimes he composed every day for royally supported performances. He was a tremendously successful music director, conductor and composer from that point forward.

In London, Handel's success earned him a position at the Royal Academy. Handel's fame as a composer earned him a large income but he did not change his composition style significantly throughout his life. His later years were punctuated by bad health and failing eyesight. He died at his home in London in 1759.

The trumpet works of Handel's were composed for trumpet in D and trumpet in C, and scored primarily for one, two or three trumpets, with four trumpets which is only called for once. (Tarr, 1988)

Handel wrote music pairing voice and trumpet for sixteen works. Max Morley calls those works in his article "The Trumpet Arias in the Oratorios of Georg Frederic Handel." In the trumpet arias, Morley stated the notion that voice and trumpet were not always performed simultaneously, but that "the trumpet part must be recognizable as obbligato to the voice, not just complementary to the orchestra fabric." Handel's two most famous arias for trumpet and voice are "The Trumpet Shall Sound" from *Messiah* and "Let the Bright Seraphim" from *Samson*. (Morley, 1980)

Composition Structure

Let the Bright Seraphim from *Samson* is a voice solo aria written in the popular "Da Capo Aria" form. The da capo aria is an ABA form with added ornamentation in the return of the A section by both soloists. In the A section for this piece, the key D major is the key center of the natural trumpet. Also, in the B section, the key center modulates to B minor. Trumpet is not performed in the B section owing to the fact that the natural trumpet could not change keys. The phrasing of this piece is the most important because in Baroque music subtle phrasing is required for correct style.

Performance Practice

There is a performance practice guide for *Let the Bright Seraphim* which consists of the following ideas. First is music history, as this piece was composed in 1741, a Baroque period, the understanding in details about the Baroque style can support the performer a fine performance. For example, in this piece, there has a

character of music like question and answer between piccolo trumpet and soprano voice, thus the the performer should play in a same direction.

Second is concerning the piccolo trumpet technique, in order to play this piece, the performer should have some personal techniques skills. For example, the performer should have the air control because this instrument has a small pipe which differs from other instruments in trumpet family, so the air that is used to played in piccolo trumpet cannot be the same air in Bb trumpet. In addition, using an inappropriate air to play piccolo trumpet will affect the pitch and intonation, so the performer should have a good air control.

The last aspect is the ornamentation in the piece. The way to put ornamentation should be simple and avoid complication. It should also add the overall musical quality of the work, but not overshadow the main musical ideas.

The image displays two systems of a musical score. The first system includes staves for 'Trumpet in C', 'Soprano Solo', and 'Piano'. The second system includes staves for 'C.Tpt.', 'S. Solo', and 'Pno.'. The vocal line in the second system contains the German lyrics: 'Kommt, all ihr Se-ra-phim in flam-men-rei-h'n, stimm-laut zum Schall der En-gel-cho-re-in,'. The piano accompaniment features intricate arpeggiated patterns in the right hand and a steady bass line in the left hand.

Figure 4.1 Main Theme of Section A- Let the Bright Seraphim.

Pedagogy

To perform this piece, the performer should prepare personal ability and musical technique before playing the piece. First is about the endurance of performer which is a factor when performing on the piccolo trumpet. To prepare, soft exercises were performed using *Clarke's Technical Studies* that gradually improvised air

efficiency and endurance to the point that the work could be performed with minimal effort. Second, practicing ascending scales and slurs and playing in soft dynamic range help promote comfort and easy of playing because the piccolo trumpet is the high range instrument the performer do not play over blow. Next is to exercise in order to learn to control the air flow, the performer used the book name is *Twenty-Seven Groups of Exercises for cornet and trumpet book by Earl D. Irons* because this book shows the idea to play long note and show how to switch note in the same tone color. This book has many group exercises and starts from easy to advance step by providing a slow to fast tempo. Further, these exercises also support the performer to play piccolo trumpet easily in high note. The next exercises which the performer used to prepare are in the book of *James Stamp Supplemental Studies by James Stamp*. This book helped the performer to play the beautiful phrasing and every exercise in this book helped illustrate imagination from the first to the last note in the same direction.

The last book for preparation is the *Arban Book trumpet method*, this book helped the performer to focus the Trill ornament because trill ornament is very important in baroque music period, and the performer practiced this section to show the correct style.

2. Concerto in E-flat Major by Franz Joseph Haydn

Franz Joseph Haydn was born on March 31, 1732 in Rohrau, Lower Austria. He died in Vienna on May 31, 1809 at the age of seventy-seven. He was the second of the twelve children in family and began to study music at his home with relative Johann Mathias Franck. Haydn served as choirboy at a school in Hainburg, Austria and after that his singing skill developed faster and then he began to study violin and keyboard. (Webster, 1982)

Haydn's first composition was called *Mass in F Major* in 1752. While starting to compose, he continued his study of applied music on keyboard and strings. In 1761, Haydn received a job offer to work at the Esterhazy court, home of the Duke of Esterhazy. Esterhazy was one of the wealthiest courts in Austria at that time. Duke Paul Anton Esterhazy had heard some of Haydn's early works and was greatly

impressed. He subsequently offered Haydn a position which he retained for the rest of his life. (Webster, 1982)

In 1790, the Duke of Esterhazy died. The new Duke, Anton II, retained Haydn but dismissed most of the other musicians as a cost saving initiative. Haydn used this opportunity to ask for a sabbatical to travel. He visited London for several years which brought about composition works that have come to be regarded as his “London Period”. In 1794, Haydn returned to Austria and worked at the Esterhazy court until his death in 1809.

Haydn’s Trumpet Concerto in E-flat Major was composed in 1796. This work was the only concerto that Haydn wrote during his 2nd Vienna Period. This concerto has become quite famous and is considered to be the most important trumpet solo work in the repertoire. The Concerto was composed for Haydn’s friend, trumpeter Anton Weidinger, who was a trumpeter in the Esterhazy court. The Concerto was written for a unique instrument – the keyed trumpet, which had been developed by Weidinger to play all the chromatic pitches. The natural trumpet which had been performed previously was limited to only pitches in one harmonic series. The keyed trumpet had between 5-7 keys and was pitched in the Key of E-flat, E or D. Weidinger’s trumpet had 5 keys and was in the key of E-flat. Haydn’s trumpet concerto was the first work ever composed for a chromatic instrument. It has become the most performed and recognizable trumpet solo until today.

The Keyed Trumpet and Anton Weidinger

The keyed trumpet was the original trumpet used for the Haydn Trumpet Concerto. Performed and developed by Anton Weidinger who created the trumpet to play all 12 chromatic pitches. The keyed trumpet was the most important innovation in the history of the trumpet. However, the keyed trumpet had imperfections, including the tone quality of trumpet. This failing led to more design experiments in the continued search for a truly chromatic instrument. The keyed trumpet should not be confused with the keyed bugle, an instrument of slightly later time popular as a military band solo instrument. (Webster,1982)

Composition Structure

The Trumpet Concerto in E-flat Major by Joseph Haydn has three movements in a standard concerto form of fast – slow - fast. The first movement generally follows the sonata-allegro form, with the orchestra stating the themes before the soloist. The second movement is a binary form and slower. The structure of the last movement for this piece is the rondo form.

The first movement of the Concerto has a marking of Allegro and is in a traditional sonata form. The exposition is mm. 1-92, development section is mm. 93-124, and recapitulation is mm. 125-170. The orchestra plays introduction from mm. 1-32, followed by a bridge transition. The main theme is from mm. 37-44 in the tonic key of E-flat major in tempo 138 of quarter note. The Opening from interdiction use the main theme and play by full orchestra until mm. 31 as you can see in the figure 4.2., the transition is started in mm. 45-59 the tonic key in E-flat major move to dominant in B-flat major. The second theme started from mm. 60 until mm. 77 in the key of B-flat major and cadences in the dominant. The mm. 84-92 is closing material, moving the beginning of the development back to the trumpet entrance in C minor in measure number 93. The development section is on key of C minor started from mm. 87-95. The recapitulation in E-flat major on mm. 125 is return to the main theme in mm. 125-132. The transition that remains in the tonic key in mm. 133-137, the different second theme area which remains in the tonic in mm. 138-161, and a short bit of closing material in mm. 161-168. In measure number 169 to the end, Haydn has a short cadenza. The soloist should write the cadenza or improvise this section to show your style, and use the concept of this piece as a theme to develop the manner concept in this music piece. (Hickman, 2005)

In the first movement, the keyed trumpet for the performer can play the chromatic scale, and this movement has to show the chromatic scale in the mm. 55-59 as in the example.



Figure 4.2 The theme of first movement, Concerto in E-flat Major.

The second movement is in binary form A-A-Coda and in the key of A-flat major. The opening was presented by the orchestra in the A section begin on mm. 1-16 and solo trumpet plays the melody theme on the mm. 9-16 as you can see in the figure 4.3. The next section is a transition starting from mm. 17-32 play in the key C-flat major and then modulation back in mm. 27-30 with the dominant in A-flat major in measure number 30 to measure 32. The second A section starts from mm. 33-40 and should be played with the optional ornamentation. The shot coda in mm. 41-50 begins with the same transition but cadences in the familiar manner in mm. 46 and resolves to the final tonic. (Hickman, 2005)

In the second movement, soloist has to play a little ornamentation in the second A theme in mm. 33-40 to show the baroque style.



Figure 4.3 the theme of second movement, Concerto in E-flat Major.

The third movement is in the rondo form, the beginning introduction is presented by the orchestra in mm. 1-44 which is the main theme of rondo form in mm. 1-12 and bold Forte in mm. 13. The dynamics in this movement should be high

contras and the style must be rhythmic which is very exciting. The second theme starts in mm. 23-33. The solo trumpet section plays the theme in mm. 45-56 and plays again in mm. 57-68 as you can see in the figure 4.4. The transition in mm. 69-77 followed by orchestra only and the dominant key trumpet solo has to play again in the second theme in mm. 90-124. The development starts in 137-180. In mm. 142-148 is A-flat major, the measure number 149 to measure number 167 is F minor, in mm. 168- 176 is G major. The modulation to dominant in E-flat major starts in mm. 177-178. In mm. 181-192 is back to mean theme and transition in mm. 193- 199 and the second theme in mm. 200- 220. The harmony has to move to dominant in measure number 232 to measure number 237. In the coda measure is number 282 until to the end. (Hickman, 2005)

In the measure number 280 starts to play slower and move a little faster to the same tempo as in the first theme in the measure number 282.

The image shows a musical score for the first four measures of a theme. The top staff is for the Trumpet in Eb, and the bottom staff is for the Piano. The time signature is 3/4. The key signature has three flats (B-flat, E-flat, A-flat). The Trumpet part begins with a mezzo-piano (*mp*) dynamic and a marcato articulation. The Piano part begins with a piano (*p*) dynamic. The score shows the first four measures of the theme, with the Trumpet part playing a melodic line and the Piano part providing harmonic support.

Figure 4.4 The theme of third Movement, Concerto in E-flat Major.

Performance Practice

There is a performance practice guide for Haydn Trumpet Concerto which consists of the following ideas. First, about the music history, as this piece was composed in 1796, classical period, the understanding in details about the classical style can support the performer have a good performance.

First, The Haydn trumpet concerto is the work in the classical period the performer should learn to style from how to play correct style because if the performer did not know how to play classical style, he could not present to audiences the idea of Haydn. This concerto must play in the trumpet E-flat because this instrument can make the sound in the height pitch which is lighter than B-flat trumpet. For trumpet players,

we should practice trumpet with E-flat for long tone along with lip feasibility and scale to learn the pitch of this instrument because this E-flat trumpet is difficult to control.

Second, about the cadenza, the performer should write it himself in every paragraph because it can inspire the main theme and the performer has to develop the melody, change the tempo and articulate liberally.

For bar number 43, in the first movement, music has been written for the classic trill style. The trill has upper trill and simple trill for this section bar number 43, and the solo should be played in simple trill because it is not the perfect cadence. Also, for the next section in bar number 82, the solo should be played upper trill because the section is the perfect cadence.

Pedagogy

Haydn Trumpet Concerto is popular for trumpet players in this piece as it has three movements. There are interesting points to prepare before playing in these pieces. First is the articulation, as the beginning of the first movement starts the phrase with a very clear articulation, the performer chose the exercise form *Aruban Book on the STUDIES* on the Scales because the first movement played opening in the scales and need to clear articulation. Second is in the second movement which is in a very soft and smooth style. The performer chose the lips slur exercise from *Clark Studie Book* and played in the soft dynamic and check air to play smooth and soft. Furthermore, the performer used *The Vocalise by Bordogni* because the exercise in this book focuses on beautiful melody and it is easy to learn and practice. The third is about the tonguing, as the third movement is in a fast tempo, thus player need to play fast and clear on the tonguing. Therefore, the player chose the tonguing exercise form *Arban Book* and practiced on single tonguing and double tonguing to play clear the articulation every note.

The last one is that the performer focused on the cadenza because in classic period every soloist should play the cadenza and write himself. We can practice the exercise from *Arban Book* and learn the style of character in classical style.

3. Sonata for Trumpet and Piano by Halsey Stevens

Halsey Stevens was born on December 3, 1908 in Scott, New York. He studied at Homer Academy, Syracuse University he studied piano with George Mulfinger. He also studied composition with William Berwald, He graduated his bachelor degree in 1931 and master degree in 1937. On September 2, 1939, he married Harriett Elizabeth Merritt and had three children: Joanna, Christopher and Ann. After he graduated, he moved to Dakota Wesleyan University in the position of associate professor of music. Until 1944, he studied composition again with Ernest Bloch at the University of California Berkeley and then in 1946, Stevens had to set a professorship at the University of Southern California. Stevens worked as chairman in department composition from 1949 to 1976. Stevens died in Long Beach, California, January 20, 1989.

In May 1953, Steven began to start writing for Sonata for Trumpet and Piano, but for this piece, he did not finish his work until 1956. The first premiere for this piece was performed at the Hartt School in Hartford on November 12, 1957, trumpet player was Theodore Gresh and with the piano player was Geraldine Douglass. (Kuhn, 2001)

Composition Structure

Stevens's Sonata for Trumpet and Piano is the most famous piece to show the skill of performance player including musically passages, technically and difficulty of playing duet with piano accompaniment in the sonata. For this sonata, it has three movements; the first movement is the principle theme section starts in mm. 1-50. Also, key F major is a little section for introducing transition to motive as you can see in the figure 4.5. In mm. 18-19 the trumpet player has come in third and the harmony will appear both the harmony. The second theme starts in key D minor and the accompaniment played supported on D pedal. In this second theme, the trumpet player has to slow tempo and play the melody expressive in lyrical style in long phasing. In mm. 72- 191 is the development theme. For the final section of this movement,

Stevens has to develop in mm. 138-176. After that, for mm. 192-249, they use coda and recapitulation. (Dearden, 2007)

The image displays a musical score for the first movement of a Sonata for trumpet and piano. The score is in 3/4 time and marked 'Allegro Moderato' with a tempo of 116-120. It features two systems. The first system shows the Trumpet in Bb and Piano parts, both starting with 'poco f' dynamics and ending with 'meno f'. The second system shows the Trumpet (Tpt.) and Piano (Pno.) parts, with the piano part marked 'm.d.' (mezzo-dolce).

Figure 4.5 The theme of first movement, Sonata for trumpet and piano.

In the second movement is Adagio Tenero the form of AA' it looks like Stevens wants to eccentric for used, the second movement is slow tempo in the beginning the piano accompaniment part play on A-flats. In mm. 13-26 is the theme A and trumpet player played with the stage mute as you can see in the figure 2.6. The theme B melodic line starts mm. 27- 45. Also, the performer presented the accompaniment part in the third motive from the first movement in mm. 31-32. The theme C in mm. 55- 68 played with trumpet with stage mute and played same melodic line with the rhythmic in measure number 78 is the B' theme it has to change to conclusion the tonality to A-flat. (Dearden, 2007)

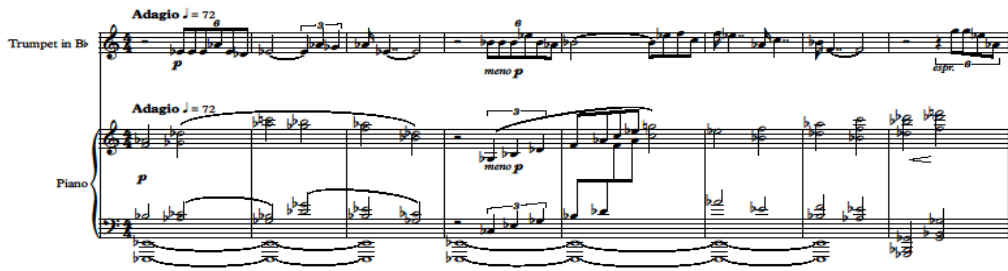


Figure 4.6 The theme of second movement, Sonata for trumpet and piano.

In the third movement is Allegro. This is the final movement for this piece. This movement is complex sonata form in the introduction opening by piano accompaniment in mm. 1-14. The introduction starts in F minor on meter 5/8 and played 2+3 in the group note. However, in the beginning, it is presented in F major on the first theme. The A theme in mm. 15-23 the trumpet present in short trill with rhythmic as you can see in the figure 4.7. The theme B has to show the two ideas in mm. 3-47 which is called B1 and mm. 39-41 which is called B2 and has the transition in mm. 39 to become the coda. In the theme C is mm. 50-60 and it is supported by D-flat four octaves. This melody in this section is the first to change the style and character in this movement. The development for main idea in mm. 65-126. in mm. 127-170 is the recapitulation and the Coda. (Deaden, 2007)



Figure 4.7 The theme of third movement, Sonata for trumpet and piano.

Performance Practice

There is a performance practice guide for Halsey Stevens Sonata for Trumpet and Piano which consist of these ideas. First, about the music history, as this piece was composed in 1953 and completed in 1956, 20th Century period, the understanding in details about the style supports the performer has good performance.

The Halsey Stevens trumpet sonata, the most important to performer, has to understand the history of American music, because Halsey Stevens's the American composer has to show the idea and skill to compose his piece. For this piece, Steven has shown that the ability both of trumpet and piano. Because the piano part has an important complex time group with trumpet, the performer should practice the complex time group note such as 6/8, 5/8 and 9/8. After that, the performer needs to learn with accompaniment line. Second thing is that the performer should start practicing slowly and play slurs every phasing because the performer can know and understand the melody in the complex time. The last thing which is very important is that the performer should listen to the record of artist, approximately for four or five artists, in order to know and develop the idea and play in your style. (Zifer, 2000)

Pedagogy

Halsey Stevens Sonata for Trumpet and Piano is the most popular piece for trumpet player for this period. In 20th century, the most important piece to practice is the rhythm because this piece changes the time signature and the rhythm every two or three bar. The performer recommends the exercise form *Twenty-Seven Groups of Exercises* by Earl D. Irons. This exercises helped the performer to understand the time signature in compound meter and practice slow and soft to learn with the subdivide for every group note. The next book to prepare in this piece will focus on the fingering the performer using *The Charlier Trumpet Book* because the Halsey Stevens sonata has difficult fingering and more accidental note.

The last book for preparation in this piece will focus on the endurance exercises because this piece has high note in first movement and last movement before the end performer still played on high note, endurance is very important to play in

recital, the performer chose *Brandt 34 Study* because this exercises combines upper and lower register with dynamics from quiet to loud.

4. The Last Rose of Summer by Thomas Moore

Thomas Moore was born on May 28, 1779 in Dublin, Ireland. He studied France and Italian at Dublin School. He also studied music with his sister. The Trinity College in Dublin was opened to the Catholic in 1793 and in 1794 Moore is a student there. In 1799 Moore went to London and entered to the Temple as a law student. Moore made the reputation by himself with his singing. Moore also wrote the opera called *The Gipsy Prince* for Michael Kelly in 1801. It is the libretto. In 1803, Moore composed his *The Canadian Boat Song* and appeared in 1806. The publisher, William Power, was impressed by his work as the collection of George Thomson is a section of Irish song. In 1808, the Irish melodies began for publication. Moore married Elizabeth Dyke in March 1811. She was an Irish dancer. However, he wrote the text music unsuccessfully in the same year. Then in 1816, Moore composed music with his accompaniment and published the first number of *Sacred Song*. Then Moore went to Paris, visited Italy and returned to England in 1822. In 1825, Moore published *Life of Sheirdan*, Byron in 1830 and *Fitzgerald* in 1831. After that, Moore was sick and depressed. In 1846, Moore lost everything in his life. This was bad news and his five children were death and Moore was devastated and died in Bromham, Wiltshire, England on February 25, 1825.

In 1805, Moore composed one piece at Jenkinstown in Ireland. That piece called *The Last Rose of Summer*. He was inspired by a sample of roses called "Old Blush", a China rose, which is generally accepted as the first Asia rose come to Europe. This piece has the most popular melody to set theme and variation during the 19th Century. In 1792, this piece which was transcribed by Edward Bunting and performer by Denis Hempson at Harp Festival and the originally piano part for this piece written by John Stevenson. (Crowe, 1907)

Composition Structure

The last Rose of Summer is the famous piece in Ireland. The melodies is the traditional folk song from the country. In mm. 1-4 is the Introduction. The theme A starts at mm. 5-8 as you can see in the figure 4.8. In mm. 9-12 is the theme A' and mm. 13-16 is the theme B. After that in mm. 17-20 is the theme A''. In mm. 21-26 is the Ending. This piece is in D-flat major and modulation in section B in mm. 13-14. The last beat in mm. 15 has an A to show that now it is in B-flat minor. It is the relative key and ending G-flat seven. After G-flat seven, composer continues to the next section by common tone in (D-flat).

The image shows a musical score for 'The Last Rose of Summer'. It consists of two staves: 'Trumpet in Bb' and 'Piano'. The tempo is marked as 'J = 64'. The piano part starts with a forte dynamic 'f' and includes a section marked 'ad lib. (slowly)' with a piano dynamic 'p'. The score shows the first 26 measures, including the introduction and themes A, A', B, and A''.

Figure 4.8 The theme of The Last Rose of Summer.

Performance Practice

There is a performance practice guide for The Last Rose of Summer which consists of these ideas. First, about the music history, as this piece was composed in 1805 which is in Classical period, the understanding in details about the style supports the performer to have a good performance.

For this piece, the performer should learn the history of Irish folk song to understand the style of music from this period because the traditional music is very important for the country. The performer should listen to the original version because the original one was played by a singer and the performer should try to imitate the singer's style through the instrument. The most important part to play this piece is the air because the melody requires long phasing and the performer should play like lyrical.

Pedagogy

The last *Rose of Summer* is a beautiful piece with very nice melody, the performer played this piece on B-flat Cornet, and so the exercise that the performer selected to practice is the *Arban Book* to the Long Tone Exercise. This exercise helped the performer to play more smoothly on the cornet because the Cornet style should be played with relaxation with a little vibrato. Also, the long tone should be played very softly to make the perfect tone in cornet style. The next book which was used to prepare for this piece will focus on lip flexibility because the theme has beautiful melody and jump the low note to high note. For preparation, the performer chose *The Longinotti Studies*. The exercises in this book will train your lip to adapt to current pitch which helps you to hit the right note.

The last book will focus on the vibrato technique. Because of the character of cornet's vibrato tradition, the performer chose the *Charlier Etudes Book*, the exercise no. 2. The exercise shows the lyrical melody and helps the performer to design the vibrato technique in every last paragraphs.

CHAPTER V

CONCLUSTION AND RECOMMENDATIONS

5.1 Conclusion

The Graduate Trumpet Recital was held at the A407, College of Music, Mahidol University on March 07, 2017, at 2.00 pm. The performance demonstrates the repertoire for three differences periods, including the Baroque, Classical, and 20th century music. All of the pieces were composed by famous composers.

The first half of the recital opened with a composition *let the Bright Seraphim* by German composer, George Frederic Handel, played on piccolo trumpet. The second piece was the *Concerto in E-flat Major* by Franz Joseph Haydn which was played with E-flat trumpet and three movements. The Second half of the recital began with *Sonata for Trumpet and Piano* by Halsey Stevens. It was played with B-flat trumpet and the last piece of the graduate recital is *The Last Rose of Summer* by Thomas Moore which was played with B-flat Cornet.

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 has helped the candidate to perform with a full knowledge of the piece.

5.2 Recommendations

5.2.1 Performance Procedures

There are several recommendations which can be made for a music performance. The idea of performing on music in different periods and different kind of trumpet including piccolo trumpet, E-flat trumpet, B-flat trumpet and B-flat cornet interests the audiences and challenged the performer. Also, the performer should manage their time to practice all the repertoires that were chosen for the graduate

recital. The brass player is getting tired very easily comparing with other instrument musician because the researcher had to change piccolo trumpet to E-flat trumpet. The performer had to change the lips to play on large bore pipe. If the performer practice too much, it is bad for the brain and lips.

To perform your best on the recital is to prepare the performer's mind and body to be ready for a performance. It is a good idea to do the run through all the pieces and follow the program three weeks before recital day. Also, it is essential to have a good rest for body, mind and lips for readiness in the recital.

5.2.2 Graduate Recital Document Procedures

The Graduate Recital Document is a requirement of the Faculty of Graduate Studies and it 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. After finishing the proposal defense, the student started to play graduate recital. Later, the student has to complete the conclusion and present in defense with committee again.

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

5.3 Performer Biographies

Apiwat Suriyos was born on March 19, 1992 in Lampang, Thailand. He started studying Trumpet when he was in grade 6 at Assumption College Lampang. He played the marching band and concert band at school until he graduated his high school.

He attended bachelor's degree at College of Music, Mahidol University, in the program of Music Performance. He studied trumpet with Prof. Dr. Joseph Bowman and Prof. Surasi Chanoksakul when he was in bachelor degree. Now, for his master's degree, he is studying Music Performance and Pedagogy Program in Music at

College of Music, Mahidol University, and continues his study with Dr. Joseph Bowman.

He had a chance to perform in Trumpet Master Class by several world renowned trumpeters such as Carole Reinhart and John Marchiando.

He has been participating with various ensembles inside and outside the college including Mahidol Symphonic Band, Mahidol Brass Band, Mahidol Wind Symphony, Mahidol Symphony Orchestra, Yamaha Rangsit Wind Orchestra, Emanuel Symphony Orchestra and Mahidol Trumpet Ensemble. He has joined a concert extra trumpet with Thailand Philharmonic Orchestra. He also plays in the pop band in Thailand called Better Weather and performs in concert tours such as event concerts and music festival concerts in Thailand. He also plays trumpet for musician professional records in the studio for artist.

5.4 Detail of the Program

George Frederic Handel was born in 1685 in Halle, Germany. Early in his life, he shown interest in music but his father disapproved, wanting him to study law instead. He practiced on keyboard instrument and during a trip to the court of Saxe-Weissenfels, he won favor with 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 reworks his order music for new

compositions. He died in 1759 in London at his 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 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.

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. 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 lesson 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 orchestra, as well as giving lesson to beginner musicians. In 1761, Haydn was appointed Vice-Kapellmeister to the service of Paul Anton Esterhazy. Nikolaus Esterhazy died on September 28, 1790. His son, Anton, did not share his father’s interest in music and released all of the orchestra musicians, retaining only the wind band.

The Haydn trumpet concerto was originally written for Anton Weidinger and version of the keyed trumpet. The first keyed trumpet was pitched in D or E-flat; later version of keyed trumpet function mainly through a system of four to six keys; closet to the bell raises the pitch a half tone while the next closet key raises the pitch a whole note, 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.

Halsey Stevens was born on December 3, 1908, in Scott, New York. In 1920, he studied composition with William Berwald at Syracuse University. He finished B.A. in 1931 and his M.M. in 1937. He graduated B.A. degree in 1931 and also Graduated M.M. degree in 1937. On September 2, 1939, he married Harriett Elizabeth Merritt and they had three children: Joanna, Christopher and Ann. After he graduated, he move to Dakota Wesleyan University in the position associate professor of music until 1944 he studied composition again with Ernest Bloch at the University of California Berkeley. And then in 1946, Stevens had to set a professorship at the University of Southern California. Stevens worked as chairman in department composition from 1949 to 1976. Stevens died in Long Beach, California on January 20, 1989.

In May 1953 Steven began to start writing for Sonata for Trumpet and Piano but he did not finish this piece until 1956. The first premiere for this piece was performed at the Hartt School in Hartford on November 12, 1957 by a trumpet player, Theodore Gresh, and a piano player, Geraldine Douglass. (Kuhn, 2001)

Thomas Moore was born on May 28, 1779 in Dublin, Ireland. He studied France and Italian at Dublin School. He also studied music with his sister. The Trinity College in Dublin was opened to the Catholic in 1793 and in 1794 Moore is a student there. In 1799 Moore went to London and entered to the Temple as a law student. Moore made the reputation by himself with his singing. Moore also wrote the opera called The Gipsy Prince for Michael Kelly in 1801. It is the libretto. In 1803, Moore composed his The Canadian Boat Song and appeared in 1806. The publisher, William Power, was impressed by his work as the collection of George Thomson is a section of Irish song. In 1808, the Irish melodies began for publication. Moore married Elizabeth Dyke in March 1811. She was an Irish dancer. He also wrote the text music for unsuccessful in the same year. Then in 1816, Moore composed music with his accompaniment and published the first number of Sacred Song. Then Moore went to Paris, visited Italy and returned to English in 1822. In 1825, Moore published live of Sheirdan, Byron in 1830 and Fitzgerald in 1831. After that, Moore was sick and depressed. In 1846, Moore lost everything in his life. This was bad news and his five

children were death and Moore failed. He died in Bromham, Wiltshire, England on February 25, 1825.

In 1805, Moore composed one piece at Jenkinstown in Ireland. That piece called *The Last Rose of Summer*. He was inspired by a sample of roses called "Old Blush", a China rose, which is generally accepted as the first Asia rose come to Europe. This piece has the most popular melody to set theme and variation during the 19th Century. In 1792, this piece which was transcribed by Edward Bunting and performer by Denis Hempson at Harp Festival and the originally piano part for this piece written by John Stevenson. (Crowe, 1907) was born on May 28, 1779 in Dublin, Ireland. He studied France and Italian at Dublin School. He also studied music with his sister. The Trinity College in Dublin was opened to the Catholic in 1793 and in 1794 Moore is a student there. In 1799 Moore went to London and Moore entered to student at the Temple as a law student. Moore made the reputation by himself with his singing. Moore also wrote the opera it calls *The Gipsy Prince* for Michael Kelly in 1801 it's the libretto. In 1803 Moore has compose his *The Canadian Boat Song* and appeared in 1806 and the publisher William Power they impressed for his work is the collection of George Thomson is a section of Irish song. In 1808 the Irish melodies began to publication. Moore married with Elizabeth Dyke in March 1811 she was an Irish dancer and he also wrote the text music for unsuccessful in the same year and then in 1816 Moore compose the music with his accompaniment and published the first number of *Sacred Song* and the Moore went to Paris and Moore also visit in Italy and Moore returned to English in 1822

In 1805 Moore composed the one piece at Jenkinstown in Ireland that piece is call *The Last Rose of Summer* he has inspired for wrote this piece by a sample of rose it called "Old Blush". That is a China rose and is generally accepted as the first Asia rose come to Europe. This piece has the most popular melody to set theme and variation during the 19 Century and then in 1792 this piece which has been to transcribed by Edward Bunting and performer by Denis Hempson at Harp Festival and the originally piano part for this piece written by John Stevenson.

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Date: 07 March 2017

Time: 01.00 P.M.

Venue: A407, College of Music, Mahidol University, Salaya Campus

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APENDIX

Graduate Trumpet Recital by Apiwat Suriyos: DVD

Graduate Trumpet Recital by Apiwat Suriyos: Poster



Master Recital

by Apiwat Suriyos

Morakot Cherdchoo-Ngarm, Piano
Bussayapat Aunchittikul, Soprano

Work by

George Frederic Handel, Franz Joseph Haydn
Halsey Stevens, Thomas Moore

12 January 2017. 3 P.M. At MACM College of Music Mahidol University Free Admission

BIOGRAPHY

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PLACE OF BIRTH	Lampang / Thailand
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