

AN EXAMINATION OF GEORGE FRIDERIC HANDEL'S "*LET THE BRIGHT SERAPHIM*"
FROM *SAMSON*, FRANZ JOSEPH HAYDN'S *CONCERTO FOR TRUMPET IN E FLAT*
MAJOR, KARL JENKINS' *SALM O DEWI SANT*, AND ERIK MORALES' *CONCERTO FOR*
TRUMPET IN C AND PIANO

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Abstract

This Master's report contains biographical, historical, and theoretical analysis as well as stylistic and technical considerations for the four works performed for the author's Master's recital on April 29th, 2009. The works are Handel's aria "Let the Bright Seraphim" from *Samson*, Franz Joseph Haydn's *Concerto for Trumpet in E Flat Major*, Karl Jenkins's *Salm o Dewi Sant*, and Erik Morales's *Concerto for Trumpet in C and Piano*.

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CHAPTER 1 - “Let the Bright Seraphim” From *Samson*

Brief Biography of George Frederic Handel

George Frideric Handel (1685 –1759) was born in the town of Halle in southern United Kingdom. Although there were no other musicians in his family his father allowed Handel to study with the town church director Friedrich Wilhelm Zachow.¹ Under Zachow’s supervision Handel studied organ, harpsichord, violin, oboe, counterpoint, and the music of Germany and Italy. In 1702, at the age of seventeen, he enrolled at the University of Halle, considering a career in law, but a month later was hired at a Calvinist Cathedral Church as their organist.² This position did not last past the first probationary year, and by that time Handel became interested in writing opera.

In 1703 Handel moved to Hamburg, the capital of German opera at the time.³ At the age of nineteen he composed his first opera, titled *Almira*. The piece was requested of him after the previous composer in residence, Reinhard Keiser, temporarily moved out of Hamburg. Handel’s works at that time were a success, but when Keiser returned to Hamburg in 1705 the requests for his compositions disappeared.⁴ Handel remained in Hamburg for a year after Keiser’s return, but decided in 1706 he should move to Italy.

From 1707 until 1710 Handel lived in Italy. He was quickly recognized as a talented composer, and found himself associated with leading musicians and patrons from Rome, Florence, Venice, and Naples.⁵ His most important patron while in Italy was Prince Francesco Ruspoli, who employed Handel at his estates in both Rome and Vignanello.⁶

At the age of twenty-five Handel returned to Germany to the appointment of music director at the electoral court of Hanover, but his stay did not last long. He was granted a leave of

¹ Donald Grout, *A History of Western Music* 6th ed. (New York: W.W. Norton & Company, 2001), p. 406.

² Anthony Hicks, Grove Music Online [Website] “Handel, George Frideric” (27 March 2009), Site address: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg2>

³ Grout, *A History of Western Music*, p.407.

⁴ Hicks, Grove Music, Site: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg2>

⁵ Grout, *A History of Western Music*, p.407.

⁶ Hicks, Grove Music, Site: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg2>

absence to visit London in the season of 1710–1711. He was again granted permission to visit London in 1712 but did not return to the court until much later.⁷ Between the years 1718 and 1728 Handel enjoyed much success in England with his operas in the Italian Style. By 1729 however, the style had lost favor with the public, and by 1739 Handel decided to turn his attention to the composition of oratorios.

In 1739, his composition *Saul* was well received and was given six performances. In 1741, Handel received the commission to write the *Messiah*, and by that time he committed himself to the genre of the English Oratorio.⁸

The Creation and Performance of *Samson*

Handel's oratorio *Samson* is based on the mighty figure of Samson from the book of Judges in the Old Testament of the Bible. In the oratorio he has been betrayed by Delilah, blinded, and jailed. Handel traces Samson from his final days to his death, when he crushes hundreds of Philistines along with himself by tearing down their temple.

Handel conceived of *Samson* in November of 1739 after hearing the entirety of John Milton's *Samson Agonistes* read aloud.⁹ Newburgh Hamilton wrote the libretto for the oratorio from Milton's book, and also used excerpts from Milton's smaller poems for arias and choruses.¹⁰

Handel finished a draft of the oratorio on the 29th of October in 1741, the same year as the completion of his oratorio *Messiah*. After a highly successful season in Dublin, Ireland with *Messiah* as its climax, Handel returned to London ready to revise and complete *Samson*, which he did in October of 1742.¹¹

Handel gave the first performances of *Samson* in February of 1743 in a six concert subscription series. They were so successful that Handel announced another six performances

⁷ Grout, *A History of Western Music*, p.407.

⁸ Ibid. p.408.

⁹ Hicks, Grove Music, Site: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg2>

¹⁰ Ibid.

¹¹ Donald Burrows, *Handel*. (New York: Oxford University Press, 1996), p. 268.

before the first subscription ended. News of Handel's success even reached the newspapers in Dublin:

Our friend Mr. Handell is very well, and Things have taken a quite different Turn here from what they did some Time past; for the Publik will be no longer imposed on by Italian Singers, and some wrong Headed Undertakers of bad Opera's, but find out the Merit of Mr. Handell's Compositions and English Oratorio (called Samson) which he composed since he left Ireland, has been performed four Times to more crowded Audiences than ever were seen; more People turned away for Want of Room each Night that hath been at the Italian Opera, Mr. Dubourg (lately arrived from Dublin) performed at the last, and played a Solo between the Acts, and met with universal and uncommon Applause from the Royal Family and the whole Audience.¹²

Handel's aria "Let the Bright Seraphim" was not in the original conception of the oratorio. Handel felt that the original ending of the oratorio, a mournful requiem for Samson's death, concluded the piece on too depressing of a note. In an effort to leave the audience in a better mood he added the aria "Let the Bright Seraphim" and a final chorus celebrating the death of the hero who took the lives of many Philistines with him.¹³

Theoretical Analysis

Performed separately from the oratorio, "Let the Bright Seraphim" is treated as a Da Capo aria, but within its original context, the repeat of the A section would not be performed, and the music would have continued to the final chorus.¹⁴

In the A section of the aria Handel remains in the key of D major, the natural trumpet's home key. In the B section, Handel modulates to B minor. The key is unplayable on the natural trumpet and so the instrument is absent from this section.

¹²Donald Burrows, Handel, pg. 169.

¹³Max Morely, "The Trumpet Arias in the Oratorios of George Frederic Handel." International Trumpet Guild Journal October (1980), 16.

¹⁴Randall Tinnin, "George Frederic Handel's 'Let the Bright Seraphim': Thoughts on Modern Performance." The International Journal of the Arts in Society Volume 3, Number 1 (2008), 6.

Stylistic and Technical Considerations

Phrasing in Baroque music is often considered an exercise in balancing subtlety and clarity, and requires the appropriate use of articulation and ornamentation.

Articulation

Articulations for the wind musicians were typically absent from the score, and musicians looked to the text of the piece for any implied markings. Unlike modern performance practice, Baroque trumpet playing required subtle changes in articulation from note to note.¹⁵ In Johann Ernst Altenburg's essay "Trumpeters' and Kettledrummers' Art" written in 1795, he discusses using the four-syllable combinations of "ri-ti-ri-ton" and "ki-ti-ki-ton" when performing multiple sixteenth notes.¹⁶ Suggestions from other sources include "le-ra," "li-ru," "tu-ri," "ta-ra," "te-ghe," and "ta-te"¹⁷

Ornamentation

Ornamentation was an important element to the Baroque musical style, and was executed in very specific ways. Composer Joachim Quantz detailed a list of rules in respect to this subject in an essay he wrote in 1752. His writing details the use and restrictions of ornamentation in imitative pieces such as "Let the Bright Seraphim."

1. Highly florid ornamentations should not be used.
2. Both parts must be allowed to ornament.
3. The ornamentation must suit the subject matter and must be such that it can be imitated by the second part.
4. It should only be used in passages of imitation at the fifth above, or fourth below, or at the same pitch.
5. Nothing should be added to melodies where both parts are against the other, are in parallel sixths or thirds unless it has been agreed upon in advance to make some variation.
6. When one part makes a variation, the other must make it in the same manner.
7. Then one part is in a position to add further, perhaps in a cadenza, it may do so at the end of the variation.¹⁸

¹⁵ Tinnin, Frederic Handel's 'Let the Bright Seraphim', 6.

¹⁶ Johann Ernst Altenberg, Trumpeters' and Kettledrummers' Art. Trans. Edward H. Tarr.(Nashville, Tennessee: The Brass Press, 1974. Originally published 1795), pg. 92.

¹⁷ Tinnin, Frederic Handel's 'Let the Bright Seraphim', 6.

¹⁸Morely, "The Trumpet Arias in the Oratorios of George Frederic Handel.", 16.

While deciding upon the appropriate ornamentations for the trumpet, the player must choose whether to abide by the limitations of the natural trumpet, Handel's intended instrument, or utilize the extra freedom provided by modern instruments. Randall Tinnin, in his 2008 article in *The International Journal of the Arts in Society*¹⁹, provides a number of musical examples that, although they are considered appropriate in style, would have been unplayable on the natural instrument.

¹⁹ Randall Tinnin, "George Frederic Handel's 'Let the Bright Seraphim': Thoughts on Modern Performance." *The International Journal of the Arts in Society* Volume 3, Number 1 (2008), 10.

CHAPTER 2 - Concerto for Trumpet in E Flat Major

Brief Biography of Franz Joseph Haydn

Franz Joseph Haydn (1732 –1809) was born in the town of Rohrau, which is now part of Austria. At the age of seven he became a choirboy at St. Stephen’s Cathedral in Vienna. He received a great deal of practical music experience in this position but was given no formal training in music theory. When Haydn’s voice changed, around the age of seventeen or eighteen, he was dismissed from the position.

For eight years Haydn lived in Vienna supporting himself as freelance musician. In his own words, he “was forced to eke out a wretched existence by teaching young people.”²⁰ In 1757 or 1758 he was appointed director of music for Count Morzin. This position lasted until spring of 1761.

In 1761 Haydn entered the service of Prince Paul Anton Esterházy, head of the richest and most influential Hungarian family, and devoted patrons to the arts. In 1762 Prince Anton was succeeded by his brother Prince Nicholas, another avid supporter of the arts and an amateur musician. For thirty years Haydn remained in service to the Esterházy family. It was an environment considered almost ideal for his development as a composer.²¹

Haydn remained with the Esterházy family until Prince Nicholas’s death in 1790. Prince Anton, Nicholas’s son, immediately disbanded his father’s orchestra, and although Haydn was kept as an employee, he was given no official duties. Haydn moved to Vienna without delay.

Haydn’s time in Vienna was short. After just a year, Johann Peter Salomon, violinist and concert producer, convinced Haydn to travel to London. Between 1791 and 1795 Haydn enjoyed two productive and profitable seasons in London, conducting numerous concerts and composing a number of new works, including his twelve famous London Symphonies.²²

²⁰ James Webster, Grove Music Online [Website] “Haydn, Joseph” (27 March 2009), Site address: <http://www.oxfordmusiconline.com.er.lib.k-state.edu/subscriber/article/grove/music/44593pg2#S44593.2>

²¹ Grout, A History of Western Music, p.466.

²² Grout, A History of Western Music, p.468.

Prince Anton Esterházy died while Haydn was in London and his successor, Nicholas II persuaded Haydn to return to his services with the family. What was required of him was light. His main duty was the composition of one Mass a year in honor of the princess's name day. This was done between 1796 and 1802. Haydn's last musical performance was in 1803 when he conducted his arrangement of the piece *Seven Last Words*.²³

Anton Weidinger and his Keyed Trumpet

Austrian trumpeter Anton Weidinger (1766–1852) was skillful on the instrument even at a young age. His teacher was Chief Court and Field Trumpeter Peter Neuhold. At eighteen, he was released from his apprenticeship with Neuhold and spent seven years as a military trumpeter in two different regiments.²⁴ In 1792 he entered the Viennese Court Orchestra and after a year in this position began to experiment with keyed trumpets.²⁵ Although he was not the first to do so²⁶, Weidinger became the greatest virtuoso of the instrument by far.²⁷

The keyed trumpet has holes in the wall of the tubing of the instrument that are closed by keys. On Weidinger's version of the instrument, levers that are connected to its five keys are brought together on one side, to be used by the left hand. The instrument is held with the right hand. By pressing down a lever, the key is lifted away from the hole. This action would raise the pitch of the instrument. The hole closest to the bell would raise it a semi-tone, the next by a whole tone, etc.²⁸ Weidinger's original instrument was pitched in the key of E flat.

²³ James Webster, Grove Music Online [Website] "Haydn, Joseph" (27 March 2009), Site address: <http://www.oxfordmusiconline.com.er.lib.k-state.edu/subscriber/article/grove/music/44593pg4#S44593.4>

²⁴ Edward Tarr, "Haydn's Trumpet Concerto (1796-1996) and its Origins," in International Trumpet Guild Journal (September 1996), p. 30.

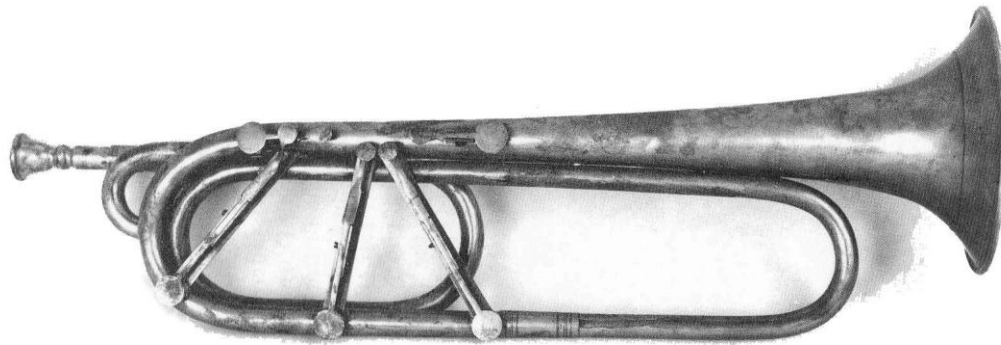
²⁵ Reine Dahlqvist, Grove Music Online [Web site] "Weidinger, Anton" (27 March 2009), Site address: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30023>

²⁶ Reine Dahlqvist, The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger. (Rock Hill, South Carolina, 1975), p. 4.

²⁷ Edward Tarr, The Trumpet, (Portland, Oregon: Amadeus Press, 1988), p. 150.

²⁸ Reine Dahlqvist, Grove Music Online [Web site] "Keyed trumpet" (27 March 2009), Site address: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14950>

Figure 2.1 A keyed trumpet similar to the one designed by Anton Weidinger²⁹



The Creation and Performance of the Concerto

Haydn wrote the Concerto for his friend Anton Weidinger in 1796. Their friendship is clear due to the fact that Haydn was one of the witnesses at Weidinger's wedding in 1797. Haydn's previous use of the trumpet, much like his contemporaries, was limited to pairs of the instruments in the key of C. Not until 1775 did he add trumpets in D, B flat (1778), and E flat (in England, 1793).³⁰ His decision to write the concerto for the keyed trumpet must have been specifically influenced by his friendship with Weidinger, because it was the first and last time he wrote for the instrument. After only three years on the keyed trumpet, Weidinger must have already shown a great deal of skill for Haydn to devote himself to the task of writing a concerto for it.

Although Haydn finished the Concerto in 1796, Weidinger did not perform it in public until four years later.³¹ The premiere took place at the Burgtheater in Vienna on March 28th 1800. An advertisement for the concert has survived and a copy can be seen below. See figure 2.2.

²⁹Reine Dahlqvist, The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger, p. vi.

³⁰ Edward Tarr, "Haydn's Trumpet Concerto (1796-1996) and its Origins", p. 32.

³¹ H.C. Robbins Landon, Haydn: The Years of 'The Creation' 1796-1800, (Bloomington, Indiana: Indiana University Press, 1977), p. 227.

Figure 2.2 Advertisement for Anton Weidinger's benefit concert in Vienna.³²

Heute Freitag den 28^{ten} März 1800.
wird

Herr Anton Weidinger,
k. k. Hof- und Theater-Trompeter,
im kaiserl. königl. National- Hof- Theater nächst der Burg

eine große musikalische Akademie
mit Produzierung
seiner organisirten Trompete
zu geben die Ehre haben.

Die hierinn vorkommenden Stücke sind folgende :

- 1) Eine ganz neue Symphonie von Herrn Joseph Haydn, Doktor der Tonkunst, und Kapellmeister bey Sr. Durchlaucht des Hrn. Fürsten v. Esterházy.
- 2) Wird Herr Anton Weidinger ein Konzert auf der von ihm erfundenen organisirten Trompete, von der Komposition des obigen Meisters spielen.
- 3) Singt Mlle. Gassmann eine Arie von weiland Hrn. Mozart.
- 4) Eine Symphonie von Herrn Joseph Haydn.
- 5) Ein Duett von weiland Herrn Mozart, gesungen von Mlle. Gassmann, und Hrn. Weinmüller.
- 6) Eine Arie mit Begleitung der organisirten Trompete, gesungen von Mlle. Gassmann, die Worte davon sind von Hrn. Lieutenant v. Gamerra, Dichter der k. k. Hoftheater, die Musik ist von Hrn. Franz Xaver Süssmayer, Kapellmeister der k. k. Hoftheater.
- 7) Eine Symphonie von Hrn. Joseph Haydn.
- 8) Ein Sextett, von der Komposition des Hrn. Ferdinand Hauer auf die organisirte Trompete gesetzt, sammt noch einer Trompete, von Hrn. Joseph Weidinger, vier Pauken, von Hrn. Franz Weidinger, zwey Klarinetten, von Hrn. Haberl und Mesch, dann einem Fagot, von Hrn. Sedlatschek gespielt.
- 9) Wird zum Beschluß eine Symphonie gegeben werden.

Die Logen und gesperrten Sitze werden wie gewöhnlich bey der Kasse vergeben.

Die Eintrittspreise sind wie gewöhnlich.

Der Anfang ist um 7 Uhr.

An English translation of the concert program reads:

- 1) A brand new Symphony by Mr. Joseph Haydn, Doctor of Music and Kapellmeister to His Highness the Prince Esterházy.
- 2) Mr. Weidinger will play a Concerto on the organized trumpet of his invention, composed by the above Master.
- 3) Mademoiselle Gassman will sing an aria by the late Mr. Mozart.
- 4) A symphony by Mr. Joseph Haydn.
- 5) A Duet by the late Mr. Mozart, sung by Mademoiselle Gassman and Mr. Weinmüller.
- 6) An Aria with accompaniment of organized trumpet, sung by Mademoiselle Gassman, the words which are by Mr. Lieutenant v. Gamerra, poet of the Imperial Royal Court Theatre, the music by Mr. Franz Xaver Süssmayer, Kapellmeister of the I.R. Court Theatre.
- 7) A symphony by Mr. Joseph Haydn.
- 8) A Sextett, composed by Mr. Ferdinand Hauer for the organized trumpet with another trumpet played by Mr. Joseph Weidinger, four kettledrums played by Mr. Franz Weidinger, two clarinets played by Mr. Haberl and Mr. Mesch, and a bassoon played by Mr. Sedlatschek.
- 9) To close, a Symphony will be given.

³² H.C. Robbins Landon, Haydn: The Years of 'The Creation' 1796-1800, p. 229.

A report on the event states: “28. March. Friday... I stayed there until twelve o’clock. Leisinger and Weinmüller came [to Therese Gassmann’s] to rehearse the duet for the academy today, but it won’t be possible to do it, for the poor thing went hoarse while singing... In the evening I was in the academy of the court trumpeter Weidinger in the Burgtherter. Therese sang after all, but was very hoarse. –It was empty.”³³

There are no direct reviews of Weidinger’s performance of the concerto that night, but two years later there is evidence of mixed reviews, not on the piece itself but on the Weidinger’s keyed trumpet.

Theoretical Analysis

Due to the fact that it was composed late in his career, Haydn’s Concerto for Trumpet is written in a fully mature classical style. The bassoon is written separately from the continuo line and the viola is independent from the bass. Although the keyed trumpet’s history is rooted in the military, its new ability to produce chromatic notes allows Haydn to explore a different side of the instrument.

Movement 1

The first movement of the concerto is marked Allegro and is in Sonata form with an orchestral exposition. The orchestral exposition begins with the entire first theme in its entirety, without any introduction, in the key of E flat major. The theme’s beginning is reminiscent of a military call, but is quickly shifted by Haydn to a lighter style. See figure 2.3. By the ninth measure of the movement, Haydn’s use of irregular phrasing appears to indicate the beginning of a transition to the second theme.

³³ Edward Tarr, “Haydn’s Trumpet Concerto (1796-1996) and its Origins”, p. 34.

Figure 2.3 Haydn, Concerto for Trumpet, mvt. 1, mm. 1-5

Allegro (♩ = circa 120)

Flute

Oboe

Bassoon

Horn in F

Violin I

Violin II

Viola

Cello

Double Bass

Only a fragment of the second theme, beginning in the key of E flat, is present in the orchestral exposition. See figure 2.4. The highly chromatic nature of the second theme has led some to guess that Haydn left most of the material out of the orchestral exposition to allow for some surprise when the trumpet, which did not have such abilities before, performed it later in the solo exposition.

Figure 2.4 Haydn, Concerto for Trumpet, mvt. 1, mm. 20-24

The second theme fragment is followed by a codetta with an exciting accelerated harmonic progression as it nears the first entrance of the solo trumpet in measure 38.

The trumpet's entrance at measure 38 marks the beginning of the solo exposition. As expected, the trumpet repeats the first theme as played in the orchestral exposition. The transition in this section is slightly different from the transition in the orchestral exposition. In measure 48 the trumpet plays descending chromatic eighth notes, instead of the triads that were present in measure 11 the orchestral exposition. See figure 2.5 for a comparison of the two passages. This little addition to the trumpet part was most likely added for the effect.

Figure 2.5 Haydn, Concerto for Trumpet, mvt. 1, Transition Comparison

The image displays two sections of a musical score. The first section, labeled 'Measures 8-12', features two staves: Violin I (Vln. I) and Violin II (Vln. II). Both staves begin with a dynamic marking of *f* (forte) and play a rhythmic pattern of eighth notes. In measure 9, the dynamics shift to *p* (piano) for both parts. The second section, labeled 'Measures 45-49', features a single staff for the Solo Trumpet (S. Trp.). The trumpet part begins with a rest in measure 45, followed by a melodic line in measures 46-49.

After moving through the key of c minor, the transition modulates to the key of B flat major, and the trumpet begins the second theme in measure 61. This is previously unheard material that was not in the orchestral exposition. The theme two fragment that was heard in the orchestral exposition is not heard until 14 measures later. The second theme ends with an impressive flourish up to a concert B flat and the exposition is concluded in measure 84.

The key in the development shifts back to C minor by measure 88. Other keys in the development include A flat major (m. 97) and F major (m. 103). As expected, motives from theme one and theme two are developed. After a brief modulation back to E flat major, the trumpet soars to a concert D flat. The re-transition begins in measure 114, demonstrated by repeated chords on the dominant of E flat major.

Theme one of the recapitulation begins in measure 126 with the entrance of the solo trumpet. In measure 134, where the transition to the second theme began in the solo exposition, Haydn remains in the key of E flat major and new, virtuosic material is added. In fact, almost the entire second theme is missing from the recapitulation. Material from theme two is finally presented in measure 158. It is the same fragment as seen in the orchestral exposition, this time with the solo trumpet included.

In measure 169 the orchestra cadences on a I 6/4 chord, and the solo trumpet is expected to perform a cadenza. It is assumed that Weidinger wrote his own cadenza, since there is not one

included in Haydn's original score.³⁴ After the cadenza, a small five measure coda ends the movement.

Movement 2

The second movement of the concerto is marked Andante and is in A-B-A form. The movement is short and simple, most likely due to the restrictions of the keyed trumpet.

Beginning in the key of A flat major, Haydn's eight measure A theme is first played by the orchestra in a brief introduction. The solo trumpet restates the A theme in measure 9 (see Figure 2.6), still in the key of A flat major. This is an incredible feat for the instrument for which a passage in this key or register had never before been written.

Figure 2.6 Haydn, Concerto for Trumpet, mvt. 2, Theme 1, mm. 9-16



The B section (m. 17) is in C flat major, the submediant, and emphasizes the use of half steps in the solo trumpet part. The A section returns in measure 33 and is followed by the coda beginning in measure 41.

Movement 3

The third movement is in an exciting Allegro tempo and begins in the key of E flat major. Although Haydn takes liberties with the form of the movement, it can be analyzed as a five part Rondo. See Table 2.1 for an outline of the movement's form.

³⁴ H.C. Robbins Landon, *Haydn: The Years of 'The Creation' 1796-1800*, p. 233.

Table 2.1 Haydn, Concerto for Trumpet, mvt. 3, Rondo from outline

Section	Measure	Key(s)
A	45	E flat major
B	78	B flat major E flat major
A	125	E flat major A flat major
B	200	E flat major
A	305	E flat major

The movement begins with an orchestral introduction that states both the A and B section themes in the tonic key. The solo trumpet enters in measure 45 with the A theme which lasts twenty-four measures. The theme in the solo trumpet ends in measure 68 and is followed by a series of sequences, performed by the strings, which modulates to B flat major.

The trumpet introduces the B section in measure 78. The orchestra is back in the key of E flat major by measure 86 and the solo instrument displays more virtuosity previously impossible in the register it is written. See figure 2.7. One possible explanation for this modulation back to E flat major in the B section of a Rondo form which is typically in the dominant, is the solo instrument. Its capabilities may not have allowed it to perform the passage in B flat major with the same ease.

Figure 2.7 Haydn, Concerto for Trumpet, mvt. 3, mm. 86-93



A short repeated military style fanfare in B flat major appears in measure 102. After all of the previous chromaticism on the keyed trumpet, the fanfare is a very effective reminder of the previous limitations of the instrument.

In measure 124 Haydn builds the music to what sounds like a cadence for a cadenza. He tricks the listener by writing a V7 chord instead of a I6/4 chord. He ties the solo trumpet note, B flat, over into the next measure to continue to the return of the A theme on the same pitch.³⁵ This is believed to be some of Haydn’s sense of humor showing through his writing.³⁶

The return of the A section in measure 142 modulates to the key of A flat major. Due to the fact that Haydn treats this return of the A section in a developmental fashion, some believe that the movement could instead be classified a Sonata Rondo.³⁷ In measure 181 Haydn restates the A theme, this time back in the correct key of E flat major.

After the restatement of the A theme, Haydn uses sequential material to transition the piece to the B section, but it remains in the key of E flat major. The B section is now expanded and extremely virtuosic for the trumpet, utilizing multiple tonguing and repeated octave leaps. In measure 216 in the original score, Haydn scratched out his original intensions for the soloist to play up to a high concert C and instead wrote it an octave lower. See figure 2.8.

Figure 2.8 Haydn, Concerto for Trumpet, mvt. 3, Theme 1, mm. 200-220



After this display of virtuosity, Haydn once again “tricks” the listener with a supposed build-up to a cadenza similar to measure 124. This time it is followed by a grand pause and the final return of the A theme. The entrance begins quiet and slowly builds to the end, finishing in a strong military-style fanfare.

³⁵ David Hickman, Masterclass Series: Classical Trumpet. David Hickman, trumpet; Gail Novak, piano. Summit Records, 2008. Track 9.

³⁶ Ibid. Track 9.

³⁷ H.C. Robbins Landon, Haydn: The Years of ‘The Creation’ 1796-1800, p. 236.

Stylistic and Technical Considerations

Haydn's Concerto for Trumpet in E Flat Major is one of the most widely performed works for the instrument. Due to this fact, there are a large number of editions of the piece and an equal number of varied approaches to style, tempo and articulation.

When performing this concerto, it is important to keep in mind the context for which it was written. Anton Weidinger's keyed trumpet was an untested instrument whose merits had yet to be heard by the public. Haydn's repeated use of the half step throughout the piece can be attributed to the keyed trumpets new capability to produce such intervals, and his desire to bring attention to that fact. When performing the piece, it is important to emphasize these half steps when they occur throughout the music.³⁸

Trills and Appoggiaturas in the Classical Style

The first issue to consider in Haydn's concerto is the appropriate style of ornamentation. There have been varying opinions to the approach to trills in Haydn's music. Performers must decide whether to start the trill in the upper neighbor or on the note itself. For modern performers, it is general practice to perform the trills starting on the upper neighbor, but starting on the note is not uncommon. The general rule is to be consistent in approach.

David Hickman provides a slightly different opinion in regard to the trills in the concerto. He states in an edition of his audio master class series that "Trills should begin on either the written note, or the upper neighbor, depending on whether they are used as a mere ornament or cadence. Ornamental trills... simply embellish the melodic line, and may commence from the written pitch or the upper neighbor, depending on voice leading. Cadential trills... emphasize the dissonance resolution of the harmonic progression and begin on the upper note."³⁹

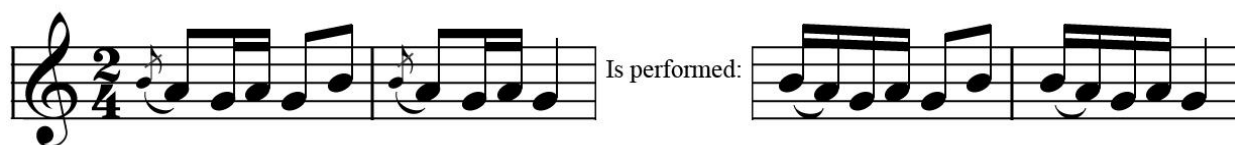
With the appoggiaturas in Haydn's music, there is much less discrepancy to the approach. Appoggiaturas are to be slurred to the note they belong to, and take half of that note's time value.⁴⁰

³⁸ David Hickman, Masterclass Series: Classical Trumpet, Track 9.

³⁹ Ibid. Track 9.

⁴⁰ Donald Bullock, "Articulations for the Haydn Trumpet Concerto" Edward Tarr, in International Trumpet Guild Journal (October 1979), p. 26.

Figure 2.9 Interpretation of the appoggiatura in Haydn's Concerto for trumpet



Tempo, Style and Articulation in the Second Movement

There are a number of different opinions in regards to both the tempo and articulation style to be used in this movement. In a January 2007 article in the *International Trumpet Guild Journal*, English trumpet instructor Brian Moore expressed his opinion about this topic. Moore believes that modern interpretations of the movement are much too slow. He provides a chart in the article (reproduced in Appendix B) surveying the tempo of modern recordings of the piece. Viewing the survey, one can see a large discrepancy of tempo decisions. Moore believes that the tempo of the movement should be much faster than what is typically performed today, and uses the tempo indications from other Haydn scores that were provided by Haydn's contemporaries Johann Nepomuk Hummel and Carl Czerny as reasoning behind this opinion.⁴¹ He believes that the eighth note should be at 120 beats per minute. This belief has not gained a foothold in the academic community.

Moore also believes that the thirty-second notes in this movement (See Figure 2.6) should be tongued, and not slurred, which is typically indicated by most editions, and used by most performers. Trumpet historian Edward Tarr also argues a similar claim, and published a revised edition of the concerto in 1982 reflecting this.⁴²

Dynamic Markings in the Third Movement

Due to Haydn's shorthand in the score, there are no specific dynamic markings written into the original score where the solo trumpet enters. Most editions of the concerto approach the dynamics one of two ways. See figure 2.10 for a comparison of two different interpretations.

⁴¹ Brian Moore, "Haydn's Trumpet Concerto: The Tempo and Articulation of the Andante Movement." *International Trumpet Guild Journal*, (January 2007), 41

⁴² *Ibid.* 41

Figure 2.10 Comparison of the Dynamic Markings, 1st Theme, 3rd mvt, mm. 45-51

The image shows a musical score for two parts of the S.EbTrp. (Soprano E-flat Trumpet). The score is written in treble clef and consists of six measures. The first part (top staff) has dynamic markings *f* in measure 1, *p* in measure 4, and *f* in measure 6. The second part (bottom staff) has dynamic markings *p* in measure 1, *f* in measure 4, and *p* in measure 6. The music features a melodic line with eighth and sixteenth notes, and rests.

In the first, we see the entrance of the trumpet is marked forte, with the echo of the melody marked piano. This marking is quite common in many editions of the piece. In the second section of the example, we can see the markings are the opposite. Some believe this marking to be more accurate, and another example of Haydn's sense of humor.⁴³

⁴³ David Hickman, Masterclass Series: Classical Trumpet, Track 9.

CHAPTER 3 - Salm o Dewi Sant

Brief Biography of Karl Jenkins

Karl Jenkins was born in 1944 in Penclawdd, Wales. His father, who was a local schoolteacher, organist and choirmaster, gave Jenkins his first music lessons when he was five. At the age of eleven he began to take oboe lessons, and shortly after became the principal oboe in the National Youth Orchestra of Wales. While in the orchestra Jenkins became interested in Jazz, and decided to study the saxophone.⁴⁴

Jenkins attended the University of Wales, Cardiff from 1963 to 1966, and began post-graduate studies at the Royal Academy of Music in London from 1966 to 1967. While at the Royal Academy of Music, Jenkins collaborated with jazz composer and musician Graham Collier, recording with him in 1967 and performing in his big band in the 1968 –1969 season.⁴⁵

In 1969 Jenkins became a founding member of the jazz-rock band Nucleus. Nucleus received first prize at the Montreux Jazz Festival, and appeared at both the Newport Jazz Festival and the Village Gate jazz club.⁴⁶ With Nucleus, he recorded the group's first record entitled *Elastic Rock* in 1970. The recording, along with Miles Davis's *Bitches Brew* which was recorded five months earlier, helped to solidify the new genre of Jazz Fusion.⁴⁷

In 1972 Jenkins joined the English group called Soft Machine, formed by keyboard player Mike Ratledge. The jazz-rock group, based out of Canterbury, often defied categorization and performed in such venues as Royal Albert Hall Proms Concerts, Carnegie Hall, and the Newport Jazz Festival.⁴⁸ In 1977 he became co-leader of Soft machine with drummer John

⁴⁴ Simon Adams, Grove Music Online. [Web site] "Jenkins, Karl" (27 March 2009) Site address: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/J228500>

⁴⁵ Ibid.

⁴⁶ Karl Jenkins Biography. [Web Site] "Biography" (10 April 2009) Site address: <http://www.karljenkins.com/biography.php>

⁴⁷ Ibid.

⁴⁸ Soft Machine at All About Jazz. [Web Site] (12 April 2009) Site Address: <http://www.allaboutjazz.com/php/musician.php?id=15399>

Marshall. In 1978 though, the group was effectively disbanded and divided into the groups Soft Heap and Soft Head. Soft Machine did record one more record in 1980, due to a contractual obligation.

After Soft Machine, Jenkins began to compose for short films and commercials with Mike Ratledge. An extremely popular Delta Airlines advertisement led Jenkins to compose extended pieces for voice and orchestra. In 1995 he released a CD entitled *Adiemus – Songs of Sanctuary*. Under the name of Adiemus Jenkins has released eight other CDs.

The Creation and Performance of *Dewi Sant*

Karl Jenkins's work *Dewi Sant*, or Saint David, is a thirty-minute work for choir and orchestra. Composed in seven movements, the piece depicts the life Saint David, the sixth-century Patron Saint of Wales, and focuses on the saint's last sermon entitled *Be Joyful, Keep the Faith and Do the Small Things*.⁴⁹

Jenkins completed the piece in 1999 using the texts of three Psalms in Latin (Numbers 22, 27, and 150) and a poem about the saint translated into English (Good Night, House of Dewi).

Dewi Sant was premiered in March of 2000 in a collaboration concert between the Four Counties Youth Choir, Pembrokeshire Youth Choir, Ceredigion Youth Chamber Choir, Carmarthenshire Youth Chamber Choir, South Wales Combined Singers, and the BBC National Orchestra of Wales.⁵⁰ In 2010 *Dewi Sant* will be premiered in the United States at Carnegie Hall through Distinguished Concerts International New York.⁵¹

Salm o Dewi Sant is a movement taken from this larger work and has been adapted for Jenkins's group Adiemus, small brass band, and as a trumpet solo with piano. The movement uses Psalm 27 for its text. See Appendix C for an English translation of the Psalm.

⁴⁹ Karl Jenkins. [Web Site] "Karl Jenkins-Article" (10 April 2009) Site address:

<http://www.karljenkins.com/biography.php>

⁵⁰ Ibid.

⁵¹ Distinguished Concerts International New York. [Web Site] "2010 Concert Series" (12 April 2009) Site address: <http://www.dciny.org/jenkins-newpage.html>

Theoretical Analysis

Salm o Dewi Sant is in ternary form, and in its original vocal format could be considered a Da Capo Aria. Jenkins's melodic line is simplistic and chant-like. He uses detailed chord progressions and suspensions in the piano to vary the musical line and provide momentum throughout the piece.

Beginning in the key of A minor, Jenkins immediately introduces suspensions into the harmonic language with a 9-8 suspension in the first measure. In measure 7 Jenkins tonicizes E major with a $ii^9/5$ chord followed by an E major chord with a 4-3 suspension. Jenkins then immediately returns to A minor in measure 9. See Figure 3.1.

Figure 3.1 Jenkins, *Salm o Dewi Sant*, Section A, mm. 7-9

The image shows a musical score for three measures (7-9) of Section A from Jenkins's 'Salm o Dewi Sant'. The score is written for voice and piano. The voice part is on a single staff in treble clef, showing a simple, chant-like melody. The piano accompaniment consists of two staves (treble and bass clefs). In measure 7, the piano part features a complex chord structure, including a $ii^9/5$ chord. In measure 8, there is a 4-3 suspension in the piano part. The key signature is one flat (A minor).

In measure 13, at the end of first phrase, Jenkins cadences in C major, treating it with the same 9-8 suspension that is seen in the opening measures. Jenkins repeats the phrase again, this time with an embellished trumpet part, but maintains the chord progression in the piano until measure 23, the last measure of the phrase, when he uses a deceptive cadence, landing in A major instead. See Figure 3.2 for a comparison of the two cadences.

Figure 3.2 Jenkins, *Salm o Dewi Sant*, Section A, cadence comparison

The image displays two systems of musical notation for Figure 3.2. The first system consists of three measures (11, 12, 13). The vocal line (top staff) features a melodic line with a fermata over the final note of measure 13. The piano accompaniment (bottom two staves) provides harmonic support with chords and moving lines. Dynamics are marked as *mf* for measures 11 and 12, and *p* for measure 13. The second system also consists of three measures (21, 22, 23). The vocal line has a more active melodic line with a fermata over the final note of measure 23. The piano accompaniment continues with harmonic support. Dynamics are marked as *mf* for measure 21, *mp* for measure 22, and *p* for measure 23.

After a three-measure transition, the B section begins in measure 27. Jenkins modulates the piece to A major, but remains in the key only briefly before, through a series of suspensions, emphasizing F major then E major chords and returning to A minor. See Figure 3.3. Similar to what Jenkins writes in the A section, he temporarily tonicizes C major using a 9-8 suspension before returning the piece to A minor and the A section of the piece.

Figure 3.3 Jenkins, *Salm o Dewi Sant*, Section B, mm. 38-41

The image shows a single system of musical notation for Figure 3.3, covering measures 38-41. The vocal line (top staff) features a melodic line with a triplet of eighth notes in measure 39 and a fermata over the final note of measure 41. The piano accompaniment (bottom two staves) is highly textured, featuring complex chordal structures and moving lines. The piano part includes a triplet of eighth notes in measure 39 and a fermata over the final note of measure 41.

Jenkins's chord progression in the return of the A section is identical to the opening. Instead of a modulation at the end of the final phrase, Jenkins concludes with a plagal cadence.

Stylistic Considerations

Jenkins's *Salm o Dewi Sant* is a work of melodic simplicity, utilizing only slightly more than an octave of the trumpet's range. This simplicity poses a challenge for the soloist and although Jenkins ornaments the melody as the piece progresses, the responsibility of shaping each phrase to create a musical experience lies on the musician.

For the trumpet player, it is important to examine the piano part and become familiar with Jenkins's chord progressions. This will enable the player to better shape the musical line dynamically, beyond the written page. It is also essential to remember that the piece was originally intended for the human voice. Focus on vibrato will aid in recreating a vocal quality.

CHAPTER 4 - Concerto for Trumpet in C and Piano

Brief Biography of Erik Morales

Erik Morales was born in 1966 in New York City and began studying the trumpet through the public school system in fifth grade. Morales started to gain an interest in composition around the age of seventeen, and by his senior year of high school was arranging small compositions for his school marching band.⁵²

After graduation from high school, Morales began to study both music composition and trumpet at Florida International University. In 1985 he was hired to arrange a full competitive show for his old high school's marching band. The band was successful with his arrangements and Morales began receiving more requests for arrangements from other schools. At the height of his output, he was arranging twelve shows in a seven month period.⁵³

Morales did not graduate from Florida International University, but instead transferred to the University of Louisiana, Lafayette, where he graduated in 1989. While at the University of Louisiana, Morales studied composition with composer and Copland scholar⁵⁴ Quincy Hilliard. His trumpet teachers at the school were Gary Mortenson and Richard Stoelzel.⁵⁵ In 1990 Morales competed in the prestigious International Trumpet Guild Solo Competition and received fourth place.

In 2002 Morales signed an exclusive contract with the FJH Music Company to write for their concert band, jazz band and string orchestra catalogs.⁵⁶ Under this contract Morales began writing music for an educational setting. This allowed him to focus less on arranging, and by 2004 he finished his last arranging project. Morales has also written a number of chamber works, specifically trumpet ensembles, that have received widespread popularity. Morales still lives in

⁵² Erik Morales Music. [Web site] "Bios & Photos" (12 April 2009) Site address:
<http://www.moralesmusic.com/Bio.html>

⁵³ Erik Morales, Email Correspondence with Gary Mortenson, (23 February 2009)

⁵⁴ University of Louisiana Lafayette. [Web site] "Faculty: Quincy C. Hilliard" (12 April 2009) Siteaddress:
<http://music.louisiana.edu/faculty/qhilliard.html>

⁵⁵ Erik Morales Music. [Web site] "Bios & Photos" (12 April 2009)

⁵⁶ Erik Morales, Email Correspondence with Gary Mortenson, (23 February 2009)

the New Orleans area where he continues to compose, freelance as a trumpet player, and teach trumpet.⁵⁷

The Creation and Performance of the Concerto

Morales wrote his Concerto for Trumpet in C and Piano in 2006 for his former trumpet teacher Richard Stoelzel. This is not Morales's first piece commissioned by Stoelzel. Previous commissions by Morales include *Crystal Spheres* (1992), *Cityscapes* (2003), *Path of Discovery* (2005), and *Cyclone* (2007).⁵⁸ When commissioning the concerto, Stoelzel asked Morales for a piece that not only included a beautiful sense of melodic line, but utilized extended techniques such as double tongued octaves. Stoelzel asked that the piece remain appealing to general audiences.⁵⁹

Stoelzel premiered the work in July of 2007 at the Grand Valley State University International Trumpet Seminar, as part of a collage concert for the seminar. The piece was very widely praised by audience members.⁶⁰ Stoelzel recorded the piece in 2007 and included it on a CD entitled "A Mild Fantasie." The concerto has received praise from listeners to the CD as well.⁶¹

In 2009 Morales finished a wind ensemble arrangement of the concerto. Stoelzel will premiere the work at the 2009 International Trumpet Guild Conference in Harrisburg, Pennsylvania with Jack Stamp conducting the Keystone Wind Ensemble.⁶²

Theoretical Analysis

The compositions of Erik Morales are influenced by jazz chord structures and chord progressions. It is not unusual to see complex stacked triads and sequence-based chord progressions in his music, but they are voiced in a way that remains fully tonal. Morales often

⁵⁷ [Erik Morales Music](#). [Web site] "Bios & Photos" (12 April 2009)

⁵⁸ Erik Morales, Email Correspondence with Gary Mortenson, (23 February 2009)

⁵⁹ Richard Stoelzel, Re: Questions [Email to Paul Mueller impaulm@yahoo.com] (11 April 2009)

⁶⁰ Ibid.

⁶¹ Ibid.

⁶² Erik Morales, Email Correspondence with Gary Mortenson, (23 February 2009)

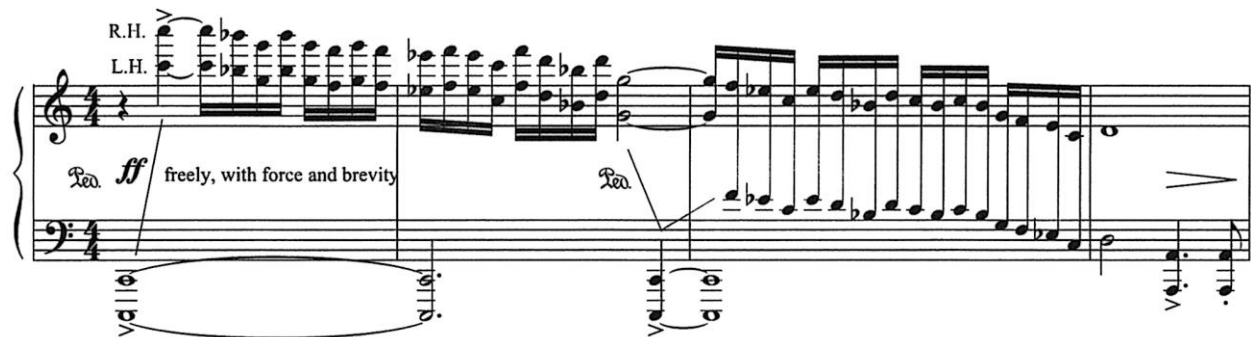
composes in minor keys, but by using sevenths in most of his chords, he creates hints of major tonalities, and adds a jazz element to the music.

Movement 1

Although it is a fully modern composition, the first movement of Morales's concerto can be loosely analyzed in a Sonata form. It is marked Moderately Fast, and the tempo marking of quarter-note equals 120 is given.

The piece begins with an introductory cascading solo piano line. See figure 4.1. This is a reoccurring motive and Morales describes it as "...a musical 'waypoint' within each movement."⁶³

Figure 4.1 Morales, Concerto for Trumpet, mvt. 1, Piano Introduction, mm. 1-4



The musical score for the Piano Introduction (measures 1-4) is presented in a grand staff format. The right hand (R.H.) part is written in a treble clef and features a cascading line of eighth notes, starting on a G4 and moving downwards. The left hand (L.H.) part is written in a bass clef and provides a simple accompaniment of quarter notes. The score is marked with a forte dynamic (ff) and the instruction "freely, with force and brevity". A piano dynamic (Pia) is also indicated. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

The piano ends its cadenza-like material in the key area of D minor and the trumpet enters with the first theme in measure 9. The flowing melody is accompanied by a simple ostinato pattern in the piano. In measure 16 Morales writes a long A major chord, and without a transition the trumpet begins the second theme. The second theme cadences in the key of D minor.

In measure 24 the transition that one would expect between the first and second theme occurs with the trumpet part omitted. The trumpet reenters in measure 31 with a restatement of the second theme.

⁶³ Erik Morales, *Concerto for Trumpet in C and Piano*, (New Orleans, Louisiana: moralesmusic.com, 2007) p. 1.

The development section starts in measure 36, at the end of a restatement of the second theme. Using tightly voiced chords, the piano and trumpet trade one measure phrases. The pitch center focuses on D, but briefly shifts to Bb in measure 40. By measure 44 the piece re-shifts focus back to the key area of D minor. See Figure 4.2.

Figure 4.2 Morales, Concerto for Trumpet, mvt. 1, mm. 36-44

In measures 48 through 54 Morales writes the same chord progression seen in measures 36 through 42. In this section the voicing of the chords in the right hand are raised in pitch to compensate for the trumpets absence.

In measure 56 Morales continues with his use of stacked triads, writing a D minor 9 chord. He remains on the chord for the entire measure, and alters the voicing for each beat, condensing the chord and creating slightly more dissonance. He repeats the same effect in measure 57 on an F minor 9 chord, and again in measure 58 with a C major 9 chord.

Measure 60 begins a series of ascending sequences both in the left and rights hands of the piano. The trumpet joins in measure 64 and in measure 68 Morales writes a rare G major chord.

See Figure 4.3. Morales uses the chord to emphasize the rhythmic figures placed in the left hand of the piano.⁶⁴

Figure 4.3 Morales, Concerto for Trumpet, mvt. 1, mm. 67-69

The image shows a musical score for measures 67-69 of Morales' Concerto for Trumpet, mvt. 1. The score is in D minor and 3/4 time. It features a trumpet line and a piano accompaniment. The piano part has a strong rhythmic pattern in the left hand, with chords in the right hand. The trumpet line has a melodic line with some grace notes. The score is marked with a forte (f) dynamic.

The re-transition begins in measure 79. Morales writes a series of flowing sixteenth notes in the trumpet and, using the same accompaniment pattern that was written in measure 5, directs the piece back to the key area of D minor.

The Recapitulation begins in measure 85 as the trumpet restates the first theme. The second theme is also performed, identical to the exposition, and in measure 97 Morales returns to the piano's cascading notes that were featured in the beginning of the piece. The movement ends with a short 10 measure coda featuring virtuosic triple tonguing in the solo trumpet.

Movement 2

The second movement begins with a flourish in the piano similar to what is seen in the first movement. The main theme begins in the key of F major in measure 10 in the right hand of the piano and is accompanied by arching chords in the left hand. See figure 4.4 for an excerpt.

⁶⁴ Erik Morales, Re: Concerto Questions [Email to Paul Mueller impaulm@yahoo.com] (10 April 2009)

Figure 4.4 Morales, Concerto for Trumpet, mvt. 2, mm. 10-14



The trumpet enters in measure 26 with a legato second theme, and is accompanied by descending sequential chord progression. It even moves through E major before a cadence on G minor in measure 34. A transition to D Major begins in measure 40. The cadence in D major in measure 46 does not contain any added notes beyond the major triad, allowing for a clear transition to the new key for the listener. See figure 4.5.

Figure 4.5 Morales, Concerto for Trumpet, mvt. 2, mm. 42-46



After a key change to G major in measure 66, a restatement of the main theme begins in the piano while the trumpet performs a series of virtuosic cascading passages. The piece remains virtuosic for the trumpet until the very end, when it slows to a final cadence.

Movement 3

The third movement of the concerto is in ternary form. The movement begins in 4/4 with a cascading piano line identical to the first movement initially, but is extended at the end. The movement is highly motivic. The piano is alone for the first forty-seven measures and states

three themes that reoccur throughout the rest of the piece. See Figure 4.6 for an excerpt of each, labeled numerically according to initial entry.

Figure 4.6 Morales, Concerto for Trumpet, mvt. 3, A section thematic material

The image displays three musical staves, labeled 1, 2, and 3, representing thematic material. Staff 1 is a single melodic line in treble clef, starting with a treble clef and a key signature of one flat. It features a series of eighth notes with grace notes, followed by a sixteenth-note run, and then a series of eighth notes with grace notes. Staff 2 is a piano accompaniment in grand staff (treble and bass clefs). The bass line consists of a steady eighth-note accompaniment. The treble line has a series of chords and rests. Staff 3 is a single melodic line in treble clef, starting with a treble clef and a key signature of one flat. It begins with a forte (*f*) dynamic and features a series of eighth notes with grace notes, followed by a series of eighth notes with grace notes.

The first theme is introduced in measure 12 and is light, using repeated grace note figures, and sixteenth-note runs. It is not seen again until the B section of the piece. In measure 20 the first theme is elided into the second. The second theme, although rhythmically driven, should be considered melodic. Morales states “Many... rhythmic elements should be categorized as melodic because your attention is drawn to them when they occur.”⁶⁵ The third theme begins in measure 32. This fanfare-style theme is long and relies upon syncopation to maintain energy. It is always accompanied by sixteenth-notes.

The trumpet’s first entrance in measure 48 performs the function of accompaniment to the third theme’s restatement in the piano. In measure 52 Morales reverses the role of the trumpet and piano, and the trumpet states the third theme, while the piano accompanies.

⁶⁵ Erik Morales, Re: Concerto Questions [Email to Paul Mueller impaulm@yahoo.com] (10 April 2009)

The B section of the piece begins in measure 64, when five flats are added to the key signature, and time signature shifts into 9/8. In the B section there are two new thematic elements added to the piece. See Figure 4.7. They are only used in this section.

Figure 4.7 Morales, Concerto for Trumpet, mvt. 3, B section motivic material

The image displays two staves of musical notation. The first staff, labeled with a measure number '4', is in 9/8 time and marked 'Agressively!' with a tempo of quarter note = 126. It shows a piano accompaniment with eighth-note patterns in both hands. The second staff, labeled with a measure number '5', is marked 'ff' and features a virtuosic sixteenth-note flourish with accents and a hemiola pattern, indicated by a circled '1' above the notes.

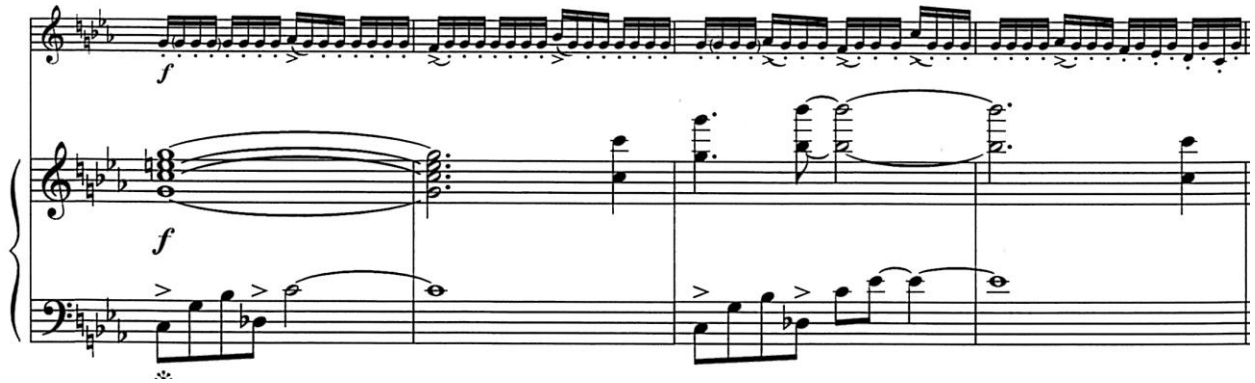
The fourth theme is composed of running eighth-notes in compound time, with an occasional sixteenth-note flourish. The theme is utilized in both the trumpet and piano parts throughout the B section. The fifth theme, only present in the trumpet is an extremely virtuosic sixteenth-note flourish accented in a hemiola.

The movement shifts into 3/4 in measure 78 and includes a return of the first theme. The theme is presented in both the trumpet and piano part. In measure 91 the 9/8 time returns using both the fourth and fifth themes. A statement of the fourth theme begins in measure 99 in the trumpet. In measure 102 the piano enters in cannon, and continues for seven measures.

The piece begins to transition back to the A section in measure 114, and shifts back to the original time signature of 4/4. The piano states an un-syncopated variation of the third theme in the left hand, and this time it is accompanied by quintuplet sixteenth-notes in the right hand.

The second theme returns in measure 126, and in measure 134 the trumpet begins an extended section of light and fast double tonguing. The piano restates the third theme repeatedly throughout the section. See Figure 4.8.

Figure 4.8 Morales, Concerto for Trumpet, mvt. 3, mm. 143-146



In measure 153 the trumpet and piano breaks from using any previous material to quote from Richard Wagner's *Götterdämmerung*. Morales restates the second theme in the piano one last time in measure 159 and the piece ends with a sixteenth-note piano flourish, and heavy octaves from both instruments. See Figure 4.9.

Figure 4.9 Morales, Concerto for Trumpet, mvt. 3, mm.166-end

Stylistic and Technical Considerations

In the introductory notes to the concerto Morales states “The concerto... was conceived as a showcase for both instruments... I was determined to have the piano play an equal role to the trumpet and not take the accompaniment role which is all too prevalent in the current repertoire.”⁶⁶ Because of this compositional concept it is extremely important for both the

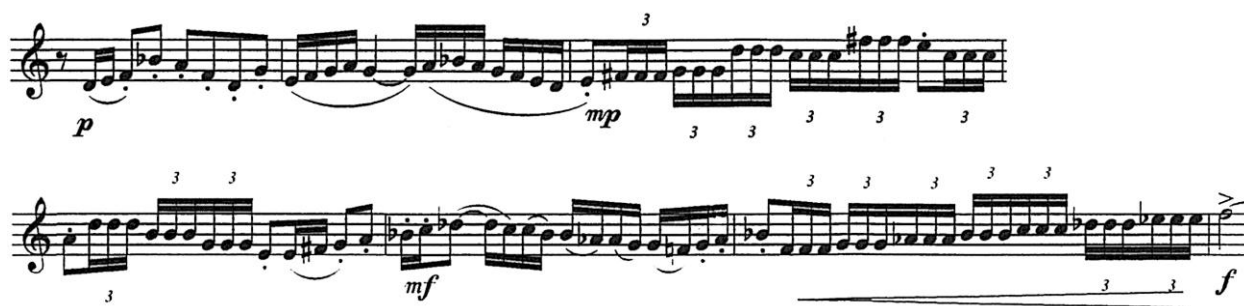
⁶⁶ Erik Morales, Re: Concerto Questions [Email to Paul Mueller impaulm@yahoo.com] (10 April 2009)

trumpet player and pianist to study the score. Throughout the work, Morales alternates the roles of the instruments and it is vital for the performers to be aware of where these shifts take place.

Triple Tonguing in the First Movement

Morales's indicates that the tempo of this movement should be quarter-note equals 126. At the given tempo certain passages become difficult. Measures 100 through 106 in particular become a challenge for the trumpet player. See Figure 4.10.

Figure 4.10 Morales, Concerto for Trumpet, mvt. 1, mm. 100-106



Clear and consistent triple tonguing on the trumpet becomes an issue at around 105 beats per minute. When preparing the concerto Staelzel noted difficulties with this section and stated that he spent time practicing the section devoted to triple tonguing in Jean-Baptiste Arban's *Grand Method for Trumpet*.⁶⁷

Low Register and Finger Technique in the Second Movement

The second movement of Morales's concerto is highly expressive. Certain mechanical and physical issues must be addressed in the movement to successfully maintain the expressive quality required.

After performing the first movement and the first 47 measures of second, it is often a challenge for the trumpet player to keep their lips adequately relaxed and flexible to perform the melody starting in measure 50. See Figure 4.11. While preparing for this section of the piece,

⁶⁷ Richard Staelzel, Re: Questions [Email to Paul Mueller impaulm@yahoo.com] (11 April 2009)

Stoelzel transposed the melody into lower keys to try to acclimate himself to performing in the lowest register of the instrument.⁶⁸

Figure 4.11 Morales, Concerto for Trumpet, mvt. 2, mm. 50-58



Measures 66 through 80 in the second movement pose a fingering challenge to the trumpet player. See Figure 4.12 for an excerpt of this passage. Although the trumpet player must navigate through a series of scales and triple tonguing passages, the piece is to remain lyrical and expressive. Stoelzel recommends repeated practice of this passage at slow tempos, and memorization. “I made sure it was memorized so I could do whatever I wanted in terms of tempo and not have issues”⁶⁹ While the trumpet performs this technical passage the piano restates the movement’s main melody. Memorization aides in the ability to follow any rubato that the piano decides to take.

⁶⁸ Richard Stoelzel, Re: Questions [Email to Paul Mueller impaulm@yahoo.com] (11 April 2009)

⁶⁹ Ibid.

Figure 4.12 Morales, Concerto for Trumpet, mvt. 2, mm. 66-71

*Tongued or slurred - interpretation is left up to soloist.

The image shows a musical score for trumpet in G major, measures 66-71. The music is written on a single staff in treble clef. It begins with a mezzo-piano (*mp*) dynamic. The piece consists of a continuous sequence of sixteenth-note triplets. The first line (measures 66-67) contains 12 measures of triplets. The second line (measures 68-69) contains 12 measures of triplets. The third line (measures 70-71) contains 12 measures of triplets. The key signature has one sharp (F#), and the time signature is not explicitly shown but is implied to be 2/4 based on the note values.

Double Tonguing in the Third Movement

The final movement of Morales’s concerto concludes with an extremely challenging sixteenth-note passage that Morales indicates should be performed at 160 beats per minute. Stoelzel recommends that the trumpet player spend a considerable amount of time repeating the passage at a slow tempo, with only gradual increases in tempo.⁷⁰ Excerpts from this passage are reminiscent to the “Intervals” section of Arban’s *Grand Method for Trumpet*, and can be used as a practice aide.

⁷⁰ Richard Stoelzel, Re: Questions [Email to Paul Mueller impaulm@yahoo.com] (11 April 2009)

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Appendix A - Program and Concert Information

Graduate Recital Series

Paul Mueller, *trumpet*

William Wingfield, *piano*

Amy Rosine, *soprano*

“Let the Bright Seraphim” from *Samson* George Frederic Handel
(1685 –1759)

Concerto for Trumpet in E Flat Major Franz Joseph Haydn
I. Allegro (1732 –1809)
II. Andante
III. Allegro

Intermission

Concerto for Trumpet In C and Piano Erik Morales
I. Moderately fast (b. 1966)
II. Like an anthem
III. As before but slightly more intense

Salm o Dewi Sant Karl Jenkins
(b. 1944)

This recital is presented in partial fulfillment of the requirements for the
Master of Music degree in trumpet performance.

**All Faiths Chapel Auditorium
Wednesday April 29th, 2009
7:30 p.m.**

Appendix B - Survey of Tempos for Haydn's Second Movement

Tempo measurements from recordings

Performer	Sec	Date	Andante
	Below		8th-note =
André	w	1963	78
André	w	1974	69
Berinbaum	w	1971	72
Calvayrac	w		78
De Ley	w		78
Delmotte	w		93
Dokshizer	w	1979	72
Eklund	a	2005	92
Eskdale	a	1939	92
Eskdale	t	1945	106
Eskdale	a	1954	104
Friedrich	a	1995	96
Geisle	w	1959	72
Hardenberger	a	1986	80
Hovaldt	w		78
Immer	a	1987	88
Jeannoutout	w	1963	78
Kejmar	a	1992	84
Krug	w	1970	90
Longinotti	w	1958	78
Marsalis	a	1982	92
Marsalis	a	1994	96
Mertens	w	1965	87
Mortimer	a	1946	92
Nakariakov	a	1993	80
Preis	w	1968	99
Scherbaum	w	1960	75
Schetsche	w	1970	78
Schneidewind	w	1964	72
Schwarz	a	2005	80
Smedvig	a	1990	80
Steele-Perkins	a	1986	76
Steele-Perkins	a	2001	94
Stevens	w	1974	81
Stringer	a	1967	104
Wallace	a	1995	72
Wobisch	a	1951	82
Average			84.1

(Sources of measurements: a: author; t: Trevenna 1945;
w: Willener 1981b)

Appendix C - English Translation of Psalm 27

1 The psalm of David before he was anointed. The Lord is my light and my salvation, whom shall I fear? The Lord is the protector of my life: of whom shall I be afraid?

2 Whilst the wicked draw near against me, to eat my flesh. My enemies that trouble me, have themselves been weakened, and have fallen.

3 If armies in camp should stand together against me, my heart shall not fear. If a battle should rise up against me, in this will I be confident.

4 One thing I have asked of the Lord, this will I seek after; that I may dwell in the house of the Lord all the days of my life. That I may see the delight of the Lord, and may visit his temple.

5 For he hath hidden me in his tabernacle; in the day of evils, he hath protected me in the secret place of his tabernacle.

6 He hath exalted me upon a rock: and now he hath lifted up my head above my enemies. I have gone round, and have offered up in his tabernacle a sacrifice of jubilation: I will sing, and recite a psalm to the Lord.

7 Hear, O Lord, my voice, with which I have cried to thee: have mercy on me and hear me.

8 My heart hath said to thee: My face hath sought thee: thy face, O Lord, will I still seek.

9 Turn not away thy face from me; decline not in thy wrath from thy servant. Be thou my helper, forsake me not; do not thou despise me, O God my Saviour.

10 For my father and my mother have left me: but the Lord hath taken me up.

11 Set me, O Lord, a law in thy way, and guide me in the right path, because of my enemies.

12 Deliver me not over to the will of them that trouble me; for unjust witnesses have risen up against me; and iniquity hath lied to itself.

13 I believe to see the good things of the Lord in the land of the living.

14 Expect the Lord, do manfully, and let thy heart take courage, and wait thou for the Lord.