

AN EXAMINATION OF ANDRE JOLIVET'S *CONCERTINO FOR TRUMPET*, OSKAR  
BÖMHE'S *CONCERTO FOR TRUMPET IN F MINOR*, TOMOSO ALBINONI'S *SONATA Á 6*  
*CON TROMBA*, AND MANUEL DE FALLA'S *SUITE OF OLD SPANISH DANCES*

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## **Abstract**

This Master's report focuses on analyzing the four works performed on the author's Master's recital on April 10, 2011, from a biographical, historical, theoretical, and technical standpoint. These works include André Jolivet's *Concertino for Trumpet*, Oskar Böhme's *Concerto for Trumpet in F Minor, op. 18*, Tomaso Albinoni's *Sonata á 6 con Tromba*, and Manuel de Falla's *Suite of Old Spanish Dances*.

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## ***CHAPTER 1 - Concerto for Trumpet in F Minor, Op. 18***

### **Brief Biography of Oskar Böhme**

Oskar Böhme was born in Potschappel, Germany on February 24, 1870.<sup>1</sup> It is not known where Böhme received his music training, though most assume it was from his father, Heinrich Wilhelm Böhme. Heinrich Böhme was a music teacher and trumpet player in a military band during 1866 and from 1870-1871.<sup>2</sup> Böhme started touring as a cornet soloist in 1885 at the age of 15. His first performance of this tour was in his hometown followed by a performance in the Exhibition Palace in Dresden. His first review on record was regarding his performance in Helsinki which occurred when Böhme was 19 years old. This review and many future reviews focus on Böhme's technical clarity and his ability to make uninteresting music engaging to the audience. While on tour, Böhme spent about half a year in Hamburg and Berlin studying piano and theory with Cornelius Gurlitt Sr. and Vladimir Horowitz.

In 1894, Böhme moved to Budapest and played in the Royal Hungarian Opera for two years. During this time, he also studied theory and piano with Victor von Herzfeld who was a professor at the Music Academy. Böhme's brother Willi, a trumpet player, was also a member of the Royal Hungarian Opera. It is important to note that during this time, cornet parts were never played by trumpets and trumpet parts were never played by cornets. The instruments were considered distinctly different. Virtuoso solos and melodies were generally associated with the warmer cornet sound and the trumpet was used for punctuated calls.

After playing with the opera, Böhme decided to start studying composition at the Leipzig Conservatory under Kornelius Gurlitt, Salomon Jadassohn, and Victor von Herzfeld and possibly

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<sup>1</sup>Edward H. Tarr. "Böhme, Oskar." *Grove Music Online*. 23 Mar. 2011.

<sup>2</sup>Edward H. Tarr. "Oskar Böhme Revisited." *Brass Scholarship in Review: Proceedings of the Historic Brass Society Conference Cité de la Musique, Paris 1999*. (Hillsdale, New York: Pendragon Press, 2006). p. 189.

cornet under Ferdinand Weinschenk.<sup>3</sup> He stayed at the Conservatory between November 1896 and December 1897. Böhme wrote several works for trumpet recitals while at the Leipzig Conservatory, though he most likely did not study trumpet while attending. In Tarr's book, *East Meets West*, Tarr contradicts himself and states that Böhme did study trumpet with Weinschenk but in his lecture given to the Historic Brass Society Conference in Paris, 1999, he states that Böhme most likely did not. The lecture is an expansion of the chapter in *East Meets West* so it is likely that it is the correct source. Despite the fact that he most likely didn't study trumpet at the conservatory, Böhme did respect the teacher there, Ferdinand Weinschenk, and dedicated his *Trumpet Concerto, op. 18* to him. About Böhme's studies at the Conservatory, Jadassohn wrote:

*Mr. Böhme, very talented, worked very diligently and acquired excellent knowledge of harmony, counterpoint, canon and fugue, of instrumentation, and of musical form. With talent and first-hand knowledge he also tried his hand at compositions for wind instruments...As a pianist, Mr. Böhme was an absolute beginner, but in the short time of his presence at the conservatory nevertheless acquired a not inconsiderable degree of technique.*<sup>4</sup>

Though Böhme's composition teachers thought highly of him, his history professor noted that he did not attend class. This could mean that he had little interest in history and did not see how it could benefit him in his concentrations of composition and trumpet. It could also mean that he was distracted by his impending immigration to Russia.

In 1897, Böhme moved to St. Petersburg to play in the Mariinsky Theatre Orchestra and played with that ensemble until 1921. As part of his employment, Böhme was required to become a Russian citizen. He was contracted to perform only once per week with the orchestra and received four month long summer vacations but still received a very good salary. During his summer vacations, Böhme toured Germany and Saxony. Some of the cities he toured include

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<sup>3</sup> Edward H. Tarr. "The Bohme Brothers, Oskar and Willi." *International Trumpet Guild Journal*. Sept, 1997.

<sup>4</sup> Edward H. Tarr. *East Meets West*. (Hillsdale, New York: Pendragon Press, 2003.) p. 205.



Berlin, Leipzig, Bereuth, Cologne, Düsseldorf, Vienna and Budapest.<sup>5</sup> He performed works on a cornet which was pitched in A.

In 1921 he moved to Vasilyevskiy Island where he taught at a music college until 1930. While teaching, Böhme composed works for brass players as well as for women's and mixed choirs. These were his first choral compositions. He played in the Leningrad Drama Theatre orchestra from 1930 until 1934.

At around that time, Stalin banished Böhme and many other German-born people living in Russia. This was known as the Great Terror and lasted from the end of the First World War to after the Second World War. It effected not only musicians, but also other artists and scientists. It is not clear where Böhme was between 1934 and 1936, but it is surmised that he may have been in Gorky. Böhme got a teaching job in Chkalov, a place where many banished non-native Russians lived, from 1936 to 1938. While in Chkalov, the Russians prevented him from corresponding with his family in Germany. His brother Benno said on May 19, 1940:

*Neither he nor we are allowed to entertain any correspondence by mail (,) and (we) have not received any message from him to date.*<sup>6</sup>

He died sometime after that, though the actual date is not known. An account of one man claims that he was seen working as a laborer on the Turkmenian Channel in 1941, although this cannot be confirmed.<sup>7</sup> Most assume that Böhme died in 1938.

In addition to his *Trumpet Concerto in E (F) Minor, Op. 18*, Böhme wrote several other works for trumpet and including *Trompetensextette in Eb Major, Op. 30, La Napolitaine, Danse*

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<sup>5</sup> Edward H. Tarr. "Oskar Böhme Revisited." *Brass Scholarship in Review: Proceedings of the. Historic Brass Society Conference Cité de la Musique, Paris 1999.* (Hillsdale, New York: Pendragon Press, 2006 ). p. 190.

<sup>6</sup> Edward H. Tarr. "Oskar Böhme Revisited." *Brass Scholarship in Review: Proceedings of the. Historic Brass Society Conference Cité de la Musique, Paris 1999.* (Hillsdale, New York: Pendragon Press, 2006 ). p. 193.

<sup>7</sup> Edward H. Tarr. *Böhme, Oskar.* Grove Music Online. 23 Mar. 2011.

Russe, and a collection of exercises called *24 Melodic Exercises in All Keys Op. 20*. Works by Oskar Böhme continue to be discovered to this day.<sup>8</sup>

### ***Oskar Böhme's Concerto for Trumpet in F Minor, op. 18***

Böhme's *Trumpet Concerto in F Minor, op. 18* was composed in 1899 and was originally written in the key of E minor to be performed on an A cornet. This piece has been transposed to the key of F minor to accommodate the B-flat trumpet since B-flat trumpets and cornets are much more commonly used today.<sup>9</sup> Böhme dedicated this work to Ferdinand Weinschenk, the professor of trumpet at the Leipzig Conservatory. The work was premiered on the ninth of June, 1899 at the Leipzig Conservatory by Friedrich Steuber, a trumpet student.

Böhme's music remained popular in the Soviet Union after his death, but was banned from the western world. *The Trumpet Concerto in E Minor, op. 18* was recorded in F minor by Max Sommerhalder of the Berlin Radio Symphony, along with other Russian works by Böhme, Brandt, Glier, and others in 1980. This reintroduced these works to trumpet players in the Western world. Since then, it has been recorded by Timofey Dokshizer, Jouko Harjannie, Thomas Hooten, and others.

### **Theoretical Analysis**

Oskar Böhme's *Trumpet Concerto in F, op. 18* is in three movements. Since only the first was performed on the recital, it is the only movement which will be discussed in this report.

#### ***First Movement***

Böhme wrote the first movement of this piece in sonata-allegro form. The exposition contains two main themes as shown in figure 1.1 and 1.2. The first theme is in F minor and is harmonized with mainly i, iv, V, and V<sup>7</sup> chords with some occasional V/V harmonies. At the end of the first theme, measure 25, a B-flat major chord is used to as a pivot to move to the key of A-flat major for the second theme which begins in measure 31. The pivot chord is IV in the original key and is V/V in A-flat. This V/V moves to V<sup>7</sup>, and then to I as the trumpet enters with

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<sup>8</sup> Edward H. Tarr. "Oskar Böhme Revisited." *Brass Scholarship in Review: Proceedings of the. Historic Brass Society Conference Cité de la Musique, Paris 1999*. (Hillsdale, New York: Pendragon Press, 2006 ). p. 187.

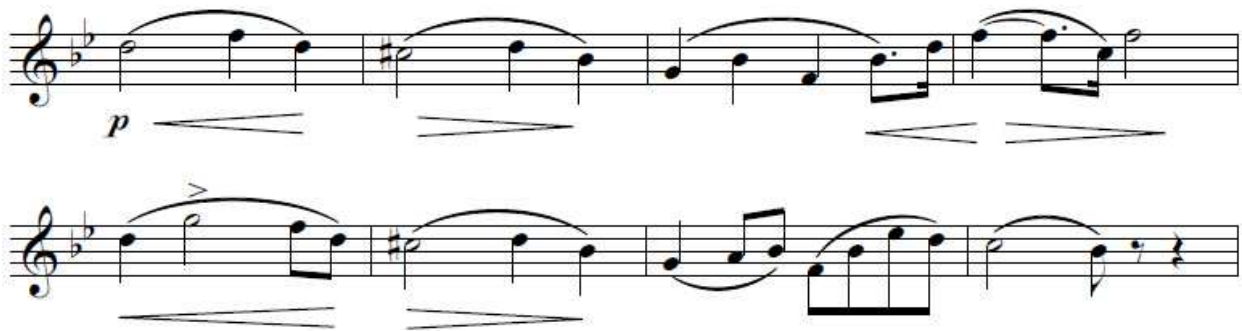
<sup>9</sup>David Hickman. *Oskar Böhme Concerto in F Minor*. (Chandler, AZ: Hickman Editions, 2005)

the second theme. Just like the first theme, the second theme is harmonized with mostly IV and V chords with some secondary dominants.

**Figure 1.1** Böhme, *Trumpet Concerto*, excerpt from First Theme (measures 7-11) for trumpet in in B-flat



**Figure 1.2** Böhme, *Trumpet Concerto*, excerpt from Second Theme (measures 31-38) for trumpet in B-flat



The development section begins in measure 55 with the piano alone. The first theme returns but is rhythmically different and new material is interjected. The harmonic structure is the same as before during this section. The trumpet enters with developmental material as seen in figure 1.3. This occurs while the piano is playing material from the second theme, though in the key of F minor instead of A-flat major in which it was originally stated. The theme seen in figure 1.4 occurs after the piano transitions to a fragmented version of the first theme. The key of the development remains in F minor throughout with brief tonicizations of V, iv, and III in measures 74-75, 76 and 77-78 respectively. Throughout the development section, the accompaniment frequently makes use of an upper neighbor tone.

**Figure 1.3** Böhme, *Trumpet Concerto*, excerpt from Development Theme (measures 67-70)  
for trumpet in B-flat



**Figure 1.4** Böhme, *Trumpet Concerto*, excerpt from Development Theme 2 (measures 75-77)  
for trumpet in B-flat



As expected in sonata-allegro form, the recapitulation, beginning in measure 85, restates both themes with slight modifications. The main difference occurs at the end of the first theme (measures 99 through 102) where the rhythm becomes faster and pushes into the second theme rather than relaxes into it as it did the first time the theme was heard. Also, instead of modulating to A-flat major for the second theme, it is heard in F minor.

**Figure 1.5** Böhme, *Trumpet Concerto*, excerpt from Coda (measures 135-144) for trumpet in B-flat



At the end of the recapitulation, Böhmé allows the soloist to play a cadenza which is followed by a coda section beginning at measure 135. This edition includes two cadenzas, one written by David Hickman and one written by Armando Ghitalla. Harmonically, the coda is similar to what the piano does during the time the trumpet plays the first theme. In measure 154-155, there is a deceptive cadence which did not happen when the theme was stated previously in the piece. The trumpet part sounds much faster since the rhythm is now subdivided into sixteenth notes. As the coda nears the end, the harmonic rhythm quickens and the key of F minor is further emphasized with a series of alternating tonic and dominant chords leading to the end of the movement.

### **Stylistic and Technical Considerations**

Böhmé's *Trumpet Concerto in F Minor, op. 18* is written in a late romantic Russian style. This affects the way the trills and articulations should be handled.

#### ***Articulation***

Böhmé took great care to add many different articulation markings to this piece and they should be followed precisely. When accents are used in this type of music, they are to show weight or emphasis. The notes should not stand out due to a change in dynamic, but because of a change in weight. Staccatos should be light and the slurred sections should be played singingly.

#### ***Trills***

Since this concerto was written in the romantic era, the trill should start on the written note, not the upper note. The easiest way to do the trill that is found in measure 70 of the development section is to lip trill from A to B-flat.

#### ***Double Tonguing***

In order to make it through the double tongued sections, the trumpet player must take a large breath beforehand. It is best to play these passages in one breath since there are no good places to breathe. They should not be played too loudly and heavily, both because of the style and because it makes it difficult to make it through the passage in one breath. The double tongue should sound light and easy.

## ***CHAPTER 2 - Sonata á 6 con Tromba***

### **Brief Biography of Tomaso Albinoni**

Tomaso Albinoni was born in Venice, Italy on June 8, 1671. He became an apprentice to his father who was a stationer (maker of playing cards) and owned many shops in Venice. At the same time, Albinoni began studying the violin and taking voice lessons, though who his teachers were is not known. His family supported his music study under the assumption that it was a hobby, not his career. His first serious attempts at music were with religious music, but this was not well received. He wrote a short a cappella Mass which was scored for a bass and two tenors. The work was reviewed as dry and stiff by critics.<sup>10</sup> The date this piece was premiered was not recorded.

Soon after this, in 1694, he wrote his first instrumental collection, Op. 1. He dedicated the work to his younger brother, Domenico, who had received a doctorate and entered the service of the Ottoboni family of Rome, most likely as a civil lawyer. His first publically successful piece was an opera called *Zenobia* which was written in 1694 as well. He also became successful in writing instrumental ensemble music and other secular works for voice.<sup>11</sup>

Albinoni's opuses 2 and 3 were dedicated to Ferdinando Carlo III. This man was the duke of the Gonzaga court. Ferdinando III was interested in music and was a skilled harpsichord player. He was also one of the earliest proponents in the development of the pianoforte. Albinoni was not the only composer to recognize the duke's importance. Torelli dedicated a work to him in 1687, Gentili in 1706, and Vivaldi in 1711.<sup>12</sup>

In 1702, Albinoni's *Rodrigo in Algeri* became his first work to be performed outside of Venice. He began traveling to Naples and Florence, then married a soprano named Margherita Raimondi in 1705. Neither family approved of this marriage. The reasons for this disapproval

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<sup>10</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. Clarendon Press. p 28.

<sup>11</sup> Michael Talbot. *Albinoni, Tomaso Giovanni*. Grove Music Online. 27 Mar. 2011.

<sup>12</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p 35.

are unclear, but it is possible that they eloped for their wedding which caused bitterness with their families. The Albinonis had seven children over the course of their marriage.

Also in the year 1705, Albinoni gave up the career of making cards in favor of music. It is not known if this was his choice or if he had done this under the encouragement of his father. There is evidence that his father was unimpressed with Albinoni's lack of attention to being a stationer in favor of music. Albinoni had never paid his dues to be a master of his trade (card making) and was stripped of this title in 1708.

Albinoni's father died in 1709 and left him one of his shops in his will. His two younger brothers were in control of all of their father's other properties. Albinoni was completely devoted to music, unlike as his brothers who were devoted to business. He liked to emphasize his financial independence from his family, especially after this occurred.<sup>13</sup> Until 1709, Albinoni took great care to make sure everyone regarded him as an amateur musician. He did not join the instrumentalist guilds which would have allowed him to be paid for his public performances. He never sought out a paid position in a church or a royal court.<sup>14</sup>

Albinoni formed a successful singing school in Venice. He was highly regarded in the community but did not tend to associate often with other musicians or musical scholars in the area. In 1711, Albinoni completed his Op. 6, but his Op. 7 was not completed until 1715. This gap between the two collections indicates that much of his time was spent teaching rather than composing during this period in his life. Also during this decade, five of Albinoni's children were born.<sup>15</sup>

On the 22<sup>nd</sup> of August, 1721, Albinoni's wife, Margherita passed away. She had been diagnosed with intestinal inflammation which was accompanied by a fever. Prior to this, she had spent most of her time caring for their children, but did do some vocal performances as well between the years of 1714 and 1721. These performances were not plentiful since she still had to spend most of her time raising the children. Margherita was regarded as a very talented singer

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<sup>13</sup> Michael Talbot. *Albinoni, Tomaso Giovanni*. Grove Music Online. 27 Mar, 2011.

<sup>14</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p 29.

<sup>15</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p 32.

and was artistically independent of Tomaso. She had never been contracted to perform in any of his works.<sup>16</sup>

In 1722, Albinoni travelled to Munich to oversee productions of *I veri amici*, his opera, and *Il trionfo d'amore*, a smaller stage work. The audience had been wary that Albinoni was an imposter who had been traveling the area pretending to be Albinoni, but after the performance, they were convinced that he was the real Albinoni. The fact that there was an imposter pretending to be Albinoni proves how well regarded Albinoni's music was during this time in his life.

Albinoni's works were performed more and more frequently outside of Italy during the 1720s and onward, however Albinoni composed increasingly less works from this time until 1741 when he retired.

In 1722, he published his instrumental collection, Op 9. This he dedicated to Maximilian II Emanuel who was the elector of Bavaria. Emanuel was a player of the bass viol and was very interested in the music of ancient Greece. Albinoni shared this interest. His Op. 10 came out in 1735-6 during the War of the Polish Succession. Venice remained mostly neutral; however Spanish troops did invade much of Italy. Albinoni dedicated this collection to Don Luca Fernando Patiño who was the marquis of Castelar.<sup>17</sup> Albinoni had expressed that he was very honored to meet Patiño during a previous occasion when he was in Venice and was in alliance with the Spanish invaders.

Albinoni published a collection of Sonatas by Martini in 1742 and a collection of sonatas by Tartini in 1743. He had started working on this project in 1739, but was delayed by his own grief and lack of motivation caused by the death of his son. Albinoni's health began to decline. He died on January 17, 1751 after being confined to his bed for two years.<sup>18</sup>

Over the course of Albinoni's life, he put out numerous works in various genres. Albinoni wrote 54 operas, though the music for most of these has been lost over time. He also

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<sup>16</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p 31.

<sup>17</sup> Michael Talbot. *Tomaso Albinoni: The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p 39.

<sup>18</sup> Denis Arnold and Elizabeth Roche . "Albinoni, Tomaso Giovanni." *The Oxford Companion to Music*. 27 Mar, 2011



wrote three intermezzi, three serenades, two collections of cantatas (one containing twelve cantatas, the other including eighteen cantatas), sixteen other cantatas, three works of religious nature, ten collections of instrumental music which totals 96 sonatas, concerti, and other instrumental works, nine sinfonias without opus numbers, five concertos, and 45 sonatas without opus numbers. He wrote only one other sonata for trumpet. This sonata was in D instead of C (the key in which *Sonata á 6 con Tromba* was composed) and was composed in 1711.<sup>19</sup>

### ***Tomaso Albinoni's Sonata á 6 con Tromba***

This work was composed in 1700 which was during a time when he was thought to be working as a chamber musician under Ferdinando Carlo di Gonzaga, the Duke of Mantua. This has been debated since the only reference to this is in a dedication which Albinoni wrote to the Duke for his *Sinfonie e concerti a cinque* op.2.<sup>20</sup> It may have been written to honor the Duke rather than to indicate employment by him. The piece is not included in Albinoni's catalog of works compiled by Remo Giazotto which includes only works that were published during Albinoni's lifetime.<sup>21</sup> It is not known why this piece was written or where it was premiered. The piece was written for trumpet, two violins, tenor viola, cello, and contrabass.<sup>22</sup>

### **Theoretical Analysis**

This sonata is written in four movements, which is standard for a sonata da chiesa. During the slow movements, the trumpet does not play. This is because the trumpet was associated with the military and royalty during this time. It was used for fanfare-like passages and would not have been considered appropriate for a slow movement. In addition, the grave marked movements are more chromatic than the faster movements. The natural trumpet was limited to the partial series so it would not have been able to play the chromatic notes. It is likely that during the performance of this piece, Albinoni or another performer improvised a solo

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<sup>19</sup> Michael Talbot: *Tomaso Albinoni. The Venetian Composer and His World*. (Oxford: Clarendon Press, 1990). p. 271–281.

<sup>20</sup> Michael Talbot. *Albinoni, Tomaso Giovanni*. Grove Music Online. 27 Mar. 2011.

<sup>21</sup> Remo Giazotto. *Tomaso Albinoni: 'musico di violino dilettante veneto' (1671-1750)*. (Milan: Fratelli Bocca, 1945).

<sup>22</sup> Edward Tarr. *Sonata in C*. Forward. (London: Musica Rara, 1968).

during the first and third movements to give them melodic content. Unlike most pieces written for trumpet during this period, the work is in C major instead of D major.<sup>23</sup>

### ***First Movement***

Like most first movements of a Baroque sonata da chiesa, the first movement of this piece is slow and, as stated above, performed without the trumpet. It begins with the first chord in the key of C major but immediately moves to A minor through the use of a vii diminished chord of A minor in first inversion.

During the seventh measure, Albinoni modulates again, this time to E major. This modulation lasts until the end of measure twelve where he returns to the key of C major. The movement makes use of many suspensions throughout. Again, since this movement is mostly chordal, it suggests that a soloist or Albinoni himself improvised a melody when it was first performed.

### ***Second Movement***

The second movement is in ABA<sub>1</sub>B<sub>1</sub> form. The A theme includes measures 1 through 8. The B theme encompasses measures 9 through 19. The A<sub>1</sub> theme begins in measures 20 through 25. There is a transition to the B<sub>1</sub> theme in measures 26 to 29 and it begins in measure 31. The B<sub>1</sub> theme continues until the last measure of the piece, measure 42.

The A theme is rather brief and can be seen in figure 2.1. The B section includes small snippets of the A theme. The A theme is always in the key of C major; however, the B theme modulates often between C major and G major. During the second occurrence of the B theme, the accompaniment modulates to the key of A minor for a brief four measures between measures 26 and 29 while the trumpet rests. The movement ends in the key of C major. The I and V chords are used very frequently in this movement, though IV occurs often as well.

**Figure 2.1 Albinoni, *Sonata á 6 con Tromba*, Second Movement Theme A (measures 1-3)**



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<sup>23</sup>Edward Tarr. *Sonata in C*. Forward. (London: Musica Rara, 1968).

### ***Third Movement***

The third movement, like the first movement, is marked grave and is played by the accompaniment alone. It does not contain as many suspensions as the first movement; however many of the phrases end on a diminished seventh chord. It begins in the key of A minor and modulates to the dominant, E major, in the sixth measure. In the tenth measure it moves to the parallel major of A minor, C major, and remains in C through the end of the movement. There is an emphasis on C minor which makes the tonality of the end of the piece ambiguous.

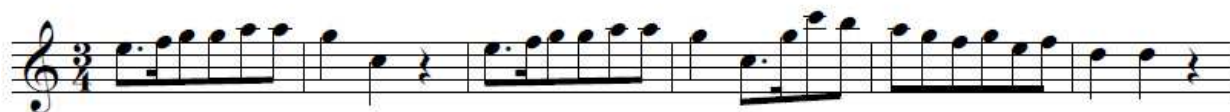
### ***Fourth Movement***

The trumpet returns for the fourth and final movement of this sonata which is again marked allegro. The form of this movement is ABA<sub>1</sub>C. The A section ends at measure 6. The B section begins in measure 7 and lasts until measure 33. The A<sub>1</sub> theme starts in 34 and ends in measure 39. The C section starts in measure 40 and continues until measure 53. There is a brief coda with A material in measures 54 through 56.

The A theme can be seen in figure 2.2. Like in the second movement, the B section develops material from the A theme. Unlike the second movement, the way that the B section develops the A material is not repeated. Instead, a C section is used which develops different material, still derived from the A theme.

The movement remains in the key of C major until part way through the B section in measure 18 where it modulates to G major, cadencing in measure 21. It returns to C major in measure 25, nine measures before the return of the A section and remains in the key of C major for the remainder of the piece. The chords used in this movement are mostly I and IV with V occurring toward the end of phrases. There is an occasional ii chord and secondary dominant.

**Figure 2.2 Albinoni, *Sonata á 6 con Tromba*, Fourth Movement Theme A (measure 1-6)**



## **Stylistic and Technical Considerations**

This sonata presents many issues unique to music of the Baroque era. These include articulation choices, the use of dynamics, and using ornamentation in the correct style.

### ***Ornamentation***

The two movements which involve trumpet in this work are both fast movements in which the trumpet has the melodic content. In the case of a work such as this, not too much ornamentation is needed beyond adding trills or small embellishments the second time a melody is heard. Free ornamentation should not be done except in the case of a slow movement. Trills or mordents can be done on longer notes but should not take away from the melodic content. Baroque trills begin on the upper note and trill down to the written note unless they are directly preceded by the upper note in which case they begin on the lower note. Also, ornamentation should occur on the beat rather than before the beat.

### ***Dynamics***

Albinoni and other composers of his time did not usually notate dynamics in their music. All of the dynamics in this edition were added by the editor, Edward H. Tarr. This was to allow the performers room to make musical decisions with the dynamics. Musicians of the baroque era usually regarded dynamics as a type of ornamentation and felt that they should be left to the discretion of the musicians performing the piece.<sup>24</sup>

### ***Articulation***

In the era that this piece was written, articulation marks were not present on instrumental music and would not occur until the end of the Baroque period. This does not mean that the trumpet soloist would use the same articulation throughout the piece. Slurs are generally used between notes in a sigh motive. Trumpet players were also taught to do unequal tonguing in

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<sup>24</sup> Joseph Paul Ardivino. *Creating contemporary performance editions of Giuseppe Torelli's Sinfonia con Tromba in D Major, G. 10, and Tomaso Albinoni's Concerto for Trumpet in C Major*. (D.M.A. dissertation. Alabama, 2001.) p. 50.

which different articulations were used on different notes to create subtle groupings. This could be done with articulation alone or with dynamics in combination with articulation.<sup>25</sup>

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<sup>25</sup>Edward H Tarr. *The Trumpet*. p. 64-65. (Chandler, AZ: Hickman Edition, 2008).

## CHAPTER 3 - Concertino for Trumpet

### Brief Biography of André Jolivet

André Jolivet was born in Paris, France on August 8, 1905. Jolivet's father was a painter and his mother was a pianist. Despite their involvement in the arts, they strongly encouraged Jolivet to become a teacher instead of a musician. Jolivet was very talented in music from a young age. At the age of 13, Jolivet set a poem of his own creation to music and at the age of 14, he studied cello with Louis Feuillard. Also at the age of 14, Jolivet attended the Padeloup concerts where he was introduced to the music of Ravel, Dukas, and Debussy. He was deeply inspired by these composers.

When Jolivet was 15 years old, he was accepted at the *maître de chapelle* of Notre Dame in Paris as a chorister. It was there that he received lessons in harmony and organ. After a year, he left that school and, as his parents had encouraged, began training to become a teacher. He took various teaching posts starting at the age of 22. During his training in teaching, he composed piano works.

A year after he began teaching he started studying with Paul Le Flem who taught him classical forms, harmony, counterpoint, and polyphony. This was also around the same time that Jolivet was first exposed to atonal music. In December, 1927, Jolivet attended the Schoenberg concerts put on by the Société Musicale Indépendante at Salle Pleyel. This was also where he first heard the music of Edgard Varèse who he found particularly interesting.

Le Flem introduced Jolivet to Varèse after discovering his enthusiasm and Jolivet took composition lessons with Edgard Varèse between the years of 1928 and 1930 as Varèse's only student.<sup>26</sup> With Varèse, Jolivet explored such concepts as the transmutation of sound, astronomical law for music structures, and took part in acoustic research. This influenced his non-tonal approach to music.<sup>27</sup> Varèse returned to the United States in 1930. About Varèse, Jolivet said:

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<sup>26</sup>Paul Griffiths. "Jolivet, André." *The Oxford Companion to Music*. 7 Mar, 2011.

<sup>27</sup>Brigette Schiffer. "Andre Jolivet (1905-1974)." *Tempo*. New Series, No. 112 (Mar, 1975). p 13.

*I must say, it was Varèse, whose only pupil I was, and for whom I have the deepest admiration, who set me on my way. He helped me discover one of music's most significant aspects; music as a magical and ritual expression of human society. I have learnt to attach great importance to the balance between man and the cosmos.*<sup>28</sup>

Before leaving, Varèse gave Jolivet some Calder mobiles, a Balinese statue, and an exotic bird statue. Jolivet valued Varèse's musical guidance so much that he kept these gifts on his piano for the rest of his life.<sup>29</sup>

After Varèse left, Jolivet found a new mentor in Olivier Messiaen. Messiaen had heard Jolivet's piece, *Trois Temps pour Piano*, which was Jolivet's first mature composition, in 1930 and performed it in March, 1931. Like Varèse, Messiaen was very interested in portraying spiritual ideas through music. Messiaen fueled Jolivet's interest in composing what he considered neo-romantic music. Messiaen was interested in mysticism and erotic rhythms in contrast to Jolivet's interest in magical beliefs and exotic sounds but both desired to produce lyrical music which emphasized human qualities against this spiritual context.<sup>30</sup>

Inspired by Varèse, Jolivet wrote a piano suite called *Mana* in 1935. This piece displayed aesthetics found in the Far East and Africa. It heavily featured music that depicted ancient myths and magic. This piece marked the beginning of his first compositional period which is known now as his "Magic" period due to the influence of these concepts.<sup>31</sup> Jolivet found inspiration in ancient music and made an effort to recreate this in his music. Though he did write atonal music, he found the twelve-tone compositions that were beginning to pop up from Schoenberg, Berg, and other composers in this time period to be artificial and lacking meaning.

In the 1930s, an anonymous person described Jolivet's music described it as "An Aural Manifestation directly related to the universal cosmic system."<sup>32</sup> During this time, it was very uncommon to hear a description such as this. The majority of people described music for its techniques, not for how it makes one feel or what beliefs it is trying to portray.

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<sup>28</sup> Martine Cadieu. A Conversation with André Jolivet. *Tempo*. New Series, No. 59 (Autumn, 1961) p. 3.

<sup>29</sup> Brigitte Schiffer. "André Jolivet (1905-1974)." *Tempo*. New Series, No. 112 (Mar, 1975). p 14.

<sup>30</sup> Brigitte Schiffer. "André Jolivet (1905-1974)." *Tempo*. New Series, No. 112 (Mar, 1975). p 14.

<sup>31</sup> Brigitte Schiffer. "André Jolivet (1905-1974)." *Tempo*. New Series, No. 112 (Mar, 1975). p 14.

<sup>32</sup> Brigitte Schiffer. "André Jolivet (1905-1974)." *Tempo*. New Series, No. 112 (Mar, 1975). p 14.

Also in the year 1935, Jolivet along with Messiaen and Daniel-Lesur, formed an avant-garde chamber music society called La spirale. This society promoted music which expanded the emotional and spiritual range of music. They disapproved of neo-classical music, Les Six, Satie, and European experimental music. They described their purpose as “Creating and propagating a living music in a spirit of sincerity, generosity and artistic consciousness.”<sup>33</sup> They gave their first concert on the third of June, 1936. The audience at this first concert was very large and the music was well received. Unfortunately, four years later, the Second World War broke out and they were unable to continue meeting. These society members were still active during World War II, at which time they began to write war inspired music. Messiaen was taken as a prisoner of war, which was hard on Jolivet. Jolivet wrote *Messe pur le jour de la paix* and *Trois complaints du soldat* about the war. The piece was about a soldier without an army.<sup>34</sup>

After the war, Jolivet’s style tended to stray from atonality and toward lyricism. He sought to produce simple music with a focus on melody in order to promote relaxation. This was most likely due to the strain the war had put on Jolivet.

He began his final period of composition around 1945 in which he began to combine elements of his earlier experimentation with atonality with his more lyrical and relaxing melodies. In an interview, Jolivet stated that his compositional style consisted of: “Procedures derived from resonance, including the whole scale of upper and lower harmonics, and the new procedures of modulation, dynamics and rhythmic phasing.”<sup>35</sup> He further explained that the technical elements of composition cannot ever be separated from the human elements of music and that he still found twelve-tone music to be artificial and offensive. It is clear that he was still heavily influenced by the teachings of Varèse and Messiaen.

Also in 1945, Jolivet became the musical director of Comédie Française, for which he composed fourteen scores for theatre and was able to travel. Jolivet spent much of his childhood holidays at the Comédie Française, mostly observing artwork. Ever since he was 12 years old, he had been determined to become a member.<sup>36</sup> Since he now had time to travel, Jolivet visited

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<sup>33</sup> Brigitte Schiffer. “Andre Jolivet (1905-1974).” *Tempo*. New Series, No. 112 (Mar, 1975). p 15.

<sup>34</sup> Barbara L. Kelly. *Jolivet, André*. Grove Music Online. 7 Mar, 2011.

<sup>35</sup> Brigitte Schiffer. “Andre Jolivet (1905-1974).” *Tempo*. New Series, No. 112 (Mar, 1975). p 15.

<sup>36</sup> Martine Cadieu. “A Conversation with André Jolivet.” *Tempo*. New Series, No. 59 (Autumn, 1961). p. 2.



countries in the Far East and was excited to experience their music. He found the music haunting and bewitching, much as he had envisioned it when he wrote the music of his “Magic” period. Jolivet stated:

*Before having been there, I understood the East intuitively. I studied its technical principals and particularly that lyricism which is so precious to me; for me, a true work of art must achieve the mythical.*<sup>37</sup>

Jolivet wrote his *Concertino for Trumpet* in 1948 which is explained below. In 1954, Jolivet wrote an additional work for trumpet, *Trumpet Concerto No. 2*. This work contained a great deal of jazz influences. Instead of a typical orchestra, it was scored for an orchestra of saxophones, flutes, clarinet, English horn, piano, double bass, and fourteen different percussion parts.<sup>38</sup>

In 1959, Jolivet left the Comédie Française and formed the Centre Français d'Humanisme Musical and began teaching at the Paris Conservatory in 1961. This gave him even more time to compose. He continued to receive commissions to write new works until the time of his death in 1975. About his music, Jolivet felt:

*From the technical standpoint my aim is to liberate myself totally from the tonal system; aesthetically it is to give back to music its ancient and original character as the magic and incantational expression of human groups. Music should be a sonorous manifestation directly related to the universal cosmic system.*<sup>39</sup>

Throughout the course of Jolivet’s life, he wrote an opera, an oratorio, a piece for orchestra and voice, several piano cycles, suites, songs and serenades, seven works for solo instruments (two of which are for trumpet), five sonatas, three symphonies, and ten concertos.<sup>40</sup>

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<sup>37</sup> Martine Cadieu. “A Conversation with André Jolivet.” *Tempo*. New Series, No. 59 (Autumn, 1961). p. 3.

<sup>38</sup> Wynton Marsalis. *Tomasi, Jolivet: Trumpet Concertos*. 2010 Wynton Marsalis Enterprises.

<sup>39</sup>Wynton Marsalis. *Tomasi, Jolivet: Trumpet Concertos*. 2010 Wynton Marsalis Enterprises.

<sup>40</sup>Brigitte Schiffer. “Andre Jolivet (1905-1974).” *Tempo*. New Series, No. 112 (Mar, 1975). p 16.

### *Jolivet's Concertino for Trumpet*

Jolivet completed his *Concertino for Trumpet* in 1948. He wrote the piece for Ludwig Valiant to perform and dedicated it to Claude Delvincour, Director of the Conservatoire National de Paris. Valiant found the piece too difficult to play, as did all the other trumpet players whom Jolivet knew at this time. Jolivet heard about a promising young student at the Paris Conservatory and asked him if he could premiere it. The student agreed and premiered the piece, then recorded it soon after. This student was Maurice André.<sup>41</sup> The premier occurred at the Abbey of Royaumont in 1950.<sup>42</sup>

The West Coast premiere of this work occurred on June 8, 1956. It was performed by Maurice Klein on trumpet, Andre Previn on piano, and the Lost Angeles Music Festival Orchestra under the baton of Franz Waxman. In the program, the following was stated about the *Concertino for Trumpet* by Jolivet (translated from French):

*The Concertino for Trumpet, String Orchestra and Piano is one of a set of seven pieces, written by André Jolivet in honor of the transcendent techniques and the subtle musical feeling of contemporary instrumentalists. This Concertino was written in 1948, for Claude Delvincour, Director of the Conservatoire National de Paris and throughout the most different aspects of the trumpet are considered, ranging from the traditional triple tongue technique to the latest innovations of the Jazz trumpeters.*

*The piece consists of a varied theme in which the trumpet is step by step heroique, witty, martial, violent, lyrique, and dynamic.*

*The work finishes with a diabolical variation which demands from the soloist extraordinary qualities of virtuosity.*<sup>43</sup>

Jolivet described his *Concertino*, along with his *Second Trumpet Concerto*, as ballets for trumpet.<sup>44</sup> Though both pieces were later choreographed, this description refers to the physical nature of the pieces. Like a ballet dancer at the top of his or her field, the trumpet player must have a great amount of strength and finesse in order to play this piece and make it seem effortless.

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<sup>41</sup>David Hickman. *Re. Post Subect: Jolivet Concerto (Concertino)*. Trumpet Herald. 23 April, 2005.

<sup>42</sup>Christine Jolivet-Erlah. *André Jolivet*. Association Les amis d'André Jolivet.

<sup>43</sup>Program booklet for the Tenth Anniversary Los Angeles Music Festival (June 1956).

<sup>44</sup>Wynton Marsalis. *Tomasi, Jolivet: Trumpet Concertos*. 2010 Wynton Marsalis Enterprises.

## Theoretical Analysis

Jolivet's *Concertino for Trumpet* is written in a theme and variations form. The piece as a whole is atonal. At times, key areas are briefly established, but these are of little importance since they generally go unresolved and are surrounded by dissonance.

### *Introduction*

The form of the introduction is ABA<sub>1</sub>. This is the general form which is used for the theme, as well as all the variations except the final variation. The A material lasts only three measures. The B section includes measures 4 to 11 and the A<sub>1</sub> section lasts from measures 12 to 17. A codetta from 18 to 26 is used to transition to the theme.

The introduction has sparse instrumentation, causing it to sound like a cadenza at times. Jolivet contrasts highly rhythmic passages found in section B with passages with the freer melodies found in the A and A<sub>1</sub> sections. A<sub>1</sub> is even designated to be played in the style of a recitative.

Harmonically, Jolivet uses mostly seventh chords with extensions of either the ninth or eleventh. When he wants to draw attention to the dissonance, Jolivet keeps the intervals within the chord close together, whereas when he wants the variation to sound more consonant, he spreads the dissonant intervals further apart.

### *Theme*

The first statement of the theme occurs at measure 35. Eight measures previous to that, the strings provide a short introduction consisting of repeated chords. These chords are the same that are used to provide accompaniment to the theme when it is introduced by the trumpet.

Just like in the introduction, the first time the theme is stated, it is in ABA<sub>1</sub> form. The A section begins in measure 27 after an introduction. The B section begins in measure 46 and lasts until measure 60. In measure 61, the A section returns and continues until measure 79. There is a codetta which leads into the first variation which lasts from measures 79 to 87.

Melodically, Jolivet highlights the dissonances of the tritone and the seventh. The first interval of the theme is a tritone and the fourth measure of the theme emphasizes a leap from b to g-sharp', enharmonically a minor seventh. The minor seventh is filled in by the scale in the next measure and followed by a tritone from b' to e''. The next two measures anticipate the

movement from c'' to f-sharp'', another tritone. The f-sharp'' leaps down immediately to g', a major seventh this time, followed by b-flat' to g'', again, enharmonically a minor seventh. This is followed by a scale outlining the major seventh between c-sharp'' and d' and ends with a perfect octave from d' to d'', though this octave contains a c-sharp'' grace note, again emphasizing the dissonance of the seventh.

**Figure 3.1 Jolivet, *Concertino*, A section of main theme (measures 34-46)**



### *Variation 1*

The first variation is in the same form, ABA<sub>1</sub>. The A section starts in measure 88 and goes to measure 103. In measure 104, the B section begins and goes to measure 119. In measure 120, the A theme returns and is followed by a codetta which lasts from measures 135 to 142.

Rhythmically, the accompaniment slows down; however the harmonic rhythm remains the same as in the original theme. The original theme included a highly syncopated accompaniment, whereas the first variation emphasizes the strong beats. The chief rhythmic motive which recurs throughout this movement is the dotted eighth sixteenth note motive which can be seen in figure 3.2.

The original theme began with a descending tritone, whereas the first variation begins with an ascending tritone. The melody continues to ascend so it is not an exact inversion of the original theme. The next interval that is not stepwise is a minor seventh ascending. The first minor seventh encountered in the original theme is descending. In the third measure of the melody, a descending tritone is outlined, though the third to the fifth measure as a whole outline a descending major seventh. This is where an ascending minor seventh occurs in the original theme. Another ascending tritone is used after this and the corresponding tritone in the original

theme is also ascending. Another major seventh is outline next, ascending as opposed to the descending major seventh in the original. It ends with a descending minor seventh which resolves up a step to d'', the same ending pitch as the original, even though the other pitches were unrelated. Though it is not a literal inversion of the original melody, this variation does feature the same interval outline as the theme, generally in inverted forms.

**Figure 3.2 Jolivet, *Concertino*, A section of Variation 1 (measures 92-102)**



### *Variation 2*

The form of the second variation is once again ABA<sub>1</sub> with a brief codetta which is used to lead into the third variation. The codetta between the first and second variation introduces the triplet rhythm which will be used by the trumpet in this variation. The A section begins in measure 143 and continues until the B section starts in measure 168. In measure 184, the A theme returns and continues until measure 194. The codetta lasts from measure 195 to 196.

The trumpet enters with arpeggiated triplets. Like previous variations, tritones are the prevailing interval. The first three intervals heard on the trumpet are fourths. First augmented, then perfect, and then diminished. In this section, the trumpet is muted and serves as secondary material to the orchestra which is playing the theme. The original theme is heard in parallel thirds in the violin. During the codetta, the trumpet removes the mute and segues into the next variation.

Figure 3.3 Jolivet, *Concertino*, A section of Variation 2 (measures 153-166)

The musical score consists of three staves in 3/4 time, marked *Con Sordino*. The first staff begins with a triplet of eighth notes (G4, A4, B4) marked *pp*, followed by a triplet of eighth notes (C5, B4, A4) marked *mf*, and another triplet of eighth notes (G4, F4, E4) marked *pp*. The second staff continues with a triplet of eighth notes (D4, C4, B3) marked *f*, followed by a triplet of eighth notes (A3, G3, F3) marked *f*, and a triplet of eighth notes (E3, D3, C3) marked *f*. The third staff begins with a triplet of eighth notes (B2, A2, G2) marked *mf*, followed by a triplet of eighth notes (F2, E2, D2) marked *mf*, and a triplet of eighth notes (C2, B1, A1) marked *mf*. The score includes various dynamic markings (*pp*, *mf*, *f*) and triplet markings (3) over the notes.

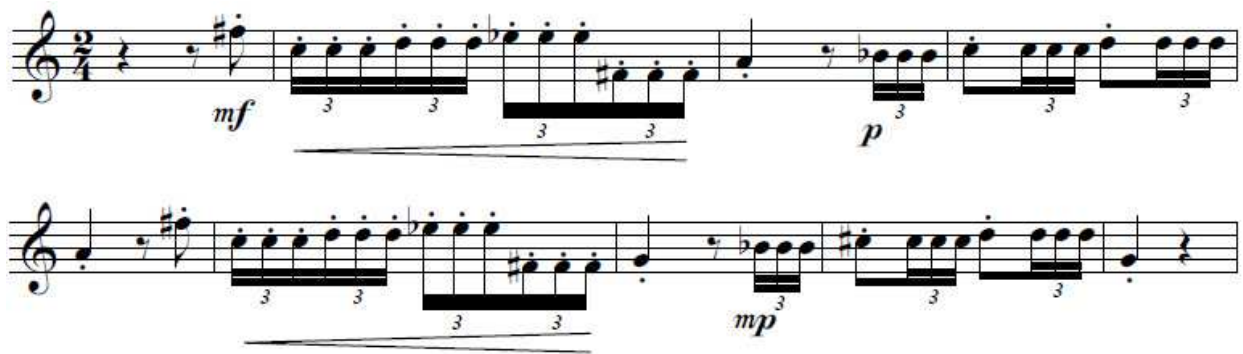
### Variation 3

This variation is in  $ABA_1$  form but without the codetta. The A section starts in measure 197 and ends in measure 207. In measure 208, B begins and continues until measure 226. In measure 227, A returns and continues until measure 243.

The orchestra begins the third variation with rhythmic figures found in the original theme and retains much of the melodic content as well. The intervals of the seventh and tritone remain important throughout this variation in the orchestra and trumpet parts.

The trumpet part contains the same opening melody as the original theme, only transposed up a step. The intervals between pitches are the same. Rhythmically, it is very different from the original theme. While the orchestra plays the rhythm of the original theme, the trumpet plays triple tongued sixteenth note triplets based on the first six notes of the theme. The orchestra fills in the rest using the original rhythm. The harmonic rhythm remains the same as in the original theme, however the use of the subdivided rhythms makes this variation feel like it is moving faster.

Figure 3.4 Jolivet, *Concertino*, excerpt from A section of Variation 3 (measures 200-208)



#### Variation 4

In this variation, the form is ABA with no cadenza as well. The A section starts in measure 224 and ends in 261. The B section starts in measure 262 and ends in measure 385. In measure 386, the A section returns and continues until measure 308.

This is the first variation in which the harmonic rhythm significantly slows. It is also the only variation in a different meter. The orchestral accompaniment is also more consonant sounding due to the fact that the dissonant intervals are spread further apart. Instead of seconds being present in seventh chords to further emphasize dissonance, they are voiced so there are generally wider intervals between notes. Unlike previous variations, this variation opens in B-flat minor with a traditional sense of tonality although the increasingly harmonic planing soon negates this.

Many of the passing tones used in other variations are eliminated, giving the theme a simpler, more lyrical feel. Though some passing tones are removed, the important intervals of the tritone and the seventh remain. A mute is indicated in order to give this variation a softer sound. As this variation nears the end, it accelerates into the final variation.

Figure 3.5 Jolivet, *Concertino*, excerpt from A section of Variation 4 (measures 250-261)



### Variation 5

This fifth variation is the only variation to be in a form other than ABA'. It is in rondo form, ABACA with a full coda. The A section begins in measure 309 and concludes in measure 332. In measure 333, the B section starts and continues to measure 353. In measure 354, A returns and lasts until measure 375. The C section begins in measure 377 and continues until measure 398. A returns for a final time in measure 399 and concludes in measure 423. The coda lasts from measure 424 to measure 475.

This variation does not use exact material from the original theme until the coda. The trumpet part enters with the interval of a major sixth spelled as a diminished seventh. Rhythmically, it uses ideas from previous variations. The dotted eighth sixteenth rhythm can be found in the original theme as well in the first variation. The sixteenth notes following that are reminiscent rhythmically of the original theme, but not melodically. The orchestra introduces the themes used in this variation before the trumpet enters with these themes. Also, the material in this variation is sequential, moving continuously upward until the coda.

Harmonically, this variation uses many parallel chords in the accompaniment and moves the fastest of all the variations until it reaches the coda. During the coda, the opening theme is stated boldly using quarter notes and dotted eighth sixteenth rhythms. The note values become shorter as it approaches the end and the piece finishes strongly with a perfect fifth from g'' to c'''. The last chord in the piece is a consonant C major chord, the first such triad in the *Concertino*.



Figure 3.6 Jolivet, *Concertino*, excerpt from A section of Variation 5 (measures 324-331)



### Stylistic and Technical Considerations

The Jolivet *Concertino for Trumpet* has many technical and stylistic challenges for trumpet players. The full range of the trumpet is used and it is required that the performer has an excellent sense of pitch since it contains many wide leaps. It is important to note that Jolivet did not approve of neo-classicism or most of the French composers of his time. He preferred to be called a “neo-romantic” since his music aligns more with romanticism than classicism, though he used many twentieth century techniques as well.

#### *Mutes*

Mutes are called for twice during this piece, neither of which specifies which type of mute to use. The first time a mute is required is during the second variation. It is best to use a straight mute for this which has the capabilities to play both loud and soft with a good sound.

The second time a mute is used is in the fourth variation. A cup mute is preferable for this since it gives it a softer and warmer sound which is appropriate for this section. If the cup on the mute is adjustable, it should be adjusted so that it is about a quarter of an inch away from the bell of the trumpet. This allows the sound to be heard un-muffled, but softened by the mute.

#### *Multiple Tonguing*

In order to play the third variation, the ability to triple tongue at high speeds for an extended period of time is necessary. Parts of this also pose a problem to some trumpet players since there are sections that extend from the low to high register while the trumpet player is

constantly triple tonguing. There are some passages in the fifth variation which can be double tongued or played with a fast single tongue.

### ***Flutter Tonguing***

There are sections in the introduction and in the final variation which require flutter tonguing. This technique involves rolling one's tongue while playing the trumpet. There are some people who physically cannot do this, in which case a growl or alternate fingering trill in which the trumpet player trills on a single note using an alternate fingering can be used. Interestingly, right before the coda, in measure 419, Jolivet requires the performer to lip trill and flutter tongue at the same time.

## ***CHAPTER 4 - Suite of Old Spanish Dances***

### **Brief Biography of Manuel de Falla**

The one of the most important Spanish composers of the twentieth century, Manuel de Falla, was born in Cádiz, Spain on November 23, 1876.<sup>45</sup> His training in music began with taking piano lessons from his mother. As he progressed, he began taking piano lessons with a local teacher and around the age of ten, he started attending chamber concerts in Cádiz regularly. While he was around this age, de Falla became interested in becoming an author and began writing short stories. This would later influence his writing style in his opera librettos. He also was an extremely religious person in the Catholic faith beginning in his adolescence and continuing throughout his life.

In his late teens, de Falla decided that being a writer was not for him and that he would much rather become a composer. He began studying with Alejandro Ordero who taught counterpoint and harmony at the local conservatory while performing his piano compositions publically. He eventually enrolled in the Madrid Conservatory and studied piano with José Tragó. He won the first prize performing in piano in 1899 at the conservatory and won several other honors during his time there as well. Some of the earliest compositions de Falla composed and performed publically during this time include *Mazurka* and *Nocturno* for piano alone and *Romanza* and *Melodía* which were composed for piano and cello.

In 1900, de Falla moved back with his family who were then living in the capital and supported them though teaching harmony and giving piano lessons. While in the capital, he continued to perform his music in Cádiz as well as the Madrid Athenaeum. He composed his first published works during this time, *Serenata andaluza* and *Vals-capricho*. Both of these works were for piano.

Because of the fact that he could not make a living performing the piano music which he preferred and Spain did not have the resources to perform the large orchestral works he envisioned, de Falla started to compose zarzuela, a Spanish theatrical genre which combines

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<sup>45</sup> Carol A. Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*. 13 Mar, 2011.

opera, popular songs, and dance. De Falla considered himself to be incompatible with this genre and by 1904 had stopped composing these works. He experimented with *Gypsy cante jondo*, Spanish deep song, between 1905 and 1907 and found it much more to his liking; however the performing venues in Spain were limited so in 1907, de Falla moved to Paris for seven years.<sup>46</sup>

While in Paris, de Falla met Paul Dukas (The composer most famous for composing *The Sorcerer's Apprentice*), Isaac Albéniz (piano composer who worked much with folk elements), Claude Debussy (prominent impressionist French composer), Florent Schmitt (French composer and music critic), Igor Stravinsky (prominent Russian born composer), and Maurice Ravel (prominent French composer). Dukas was particularly taken with de Falla's work and provided him with much encouragement. He began using more remote key relationships while in Paris as well as non-functional 7<sup>th</sup> and 9<sup>th</sup> chords. De Falla traveled to London, Brussels, and Milan while living in Paris in order to perform his works and become more widely accepted. He wrote an opera, *La vida breve* shortly after arriving in Paris and revised it under the encouragement of Dukas but it was not performed until six years after its composition, in 1913, in Nice. The opera was successful and De Falla earned a publishing contract with Max Eschig. He planned to move his family to Paris, but this was not an option due to the outbreak of World War I which required him to move back to Spain.

Once he returned to Madrid, many more of de Falla's works were performed than when he had lived there years ago. He also started to incorporate Spanish folk music. Harmonically, these folk-inspired works are simple but they are rhythmically charged and contain passionate melodies. His *Siete canciones populares españolas*, from which some of the trumpet arrangements discussed in this document were derived, was completed in Paris but shows his tendency toward the incorporation of folk music with the compositional techniques he learned in France. These seven songs became extremely popular very quickly and have remained popular.

De Falla, toured Spain with Gregorio Martínez Sierra and his wife in 1914 and 1915. They worked providing the dramas *Othello*, *La passion* and *Amanecer* with incidental music. De Falla destroyed the scores, convinced they were not of quality, so it is impossible to know how these works sounded. In 1915, de Falla returned to Madrid and worked in Sierra's new company, *Teatro de Arte*, where he most likely met Federico García Lorca who he would

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<sup>46</sup> Carol A. Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*. 13 Mar, 2011.

collaborate with in the future. Critics during this period and onward in de Falla's life criticized de Falla for his foreign influences due to the time he spent in France. Despite the critics, the Spanish population in general found the foreign influences exciting.

During the summer of 1915, de Falla stayed at Stiges, a Mediterranean artists' colony, in order to complete *Noches en los jardines de España*, a work for piano and orchestra.<sup>47</sup> This work had a great deal of French impressionistic influence which Spanish critics disliked. The start of the First World War brought more foreign artists to Spain and made critics more amiable to works with foreign influences which led to de Falla getting better reviews.

In 1920, de Falla's parents passed away and he moved to Granada with his sister in search of a more peaceful atmosphere. He taught and composed there until 1939. During his time in Granada, de Falla experimented with neo-classicism. Instead of writing only diatonically, de Falla began to use some modal writing, quartal harmonies, and octatonic structures. In his neo-classical works, de Falla continued to make subtle references to traditional Spanish music.<sup>48</sup>

De Falla collaborated with Garcia Lorca in the competition, *Cante Jondo* which was made to bring flamenco singers back into the mainstream. Lorca and de Falla planned on collaborating on a future play called *Lola la comedianta* but it did not work out for unknown reasons. He was still on good terms with Lorca and wrote a piece for voice and harp called *Soneto a Córdoba* for Lorca's commemoration to Góngora, a 17<sup>th</sup> century Spanish poet, in 1927.

In 1923, de Falla completed *El retablo de maese Pedro*, an opera in one act based on puppets. As a child, de Falla was very interested in playing with puppets and putting on puppet shows and this was most likely the inspiration for this work. The opera also incorporates themes from *Don Quixote*. It was his most performed work during his lifetime. He wrote a Harpsichord Concerto soon after which also received much praise, even from Stravinsky.

Through the remainder of his stay in Madrid, de Falla continued to compose new works of various genres which were neo-classical and showed French impressionist influence in addition to his teaching duties.

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<sup>47</sup> Carol A. Hess. "Falla (y Matheu), Manuel de." *Grove Music Online*. 13 Mar, 2011.

<sup>48</sup>Paul Griffiths and Christopher Webber . "Falla (y Matheu), Manuel de." *The Oxford Companion to Music Online*. 13 Mar, 2011.

In 1931, a new government called the Second Spanish Republic was put into place. He agreed with most of the government's new principles, but was very troubled with its stand against churches and the clergy. This caused him to become depressed which worsened some of his existing health problems. As a result, de Falla wrote less music during this period of his life. A civil war broke out in 1936 and Granada fell under control of the Nationalists which approved of the church which caused de Falla to be more sympathetic to their cause. De Falla did not wish to choose a political side in this fight and in 1939 he moved to Buenos Aires in search of peace due to his poor health.

The move to Argentina made de Falla less depressed and his health improved somewhat after his arrival. He arrived under invitation to conduct several concerts of Spanish music.<sup>49</sup> He was regarded very highly and received the best treatment from his hosts, however he did not like living in a large city and moved to Córdoba Sierra by the end of 1939 in search of relief from the peace and quiet. This is where he died on November 14, 1946.<sup>50</sup>

### ***Manuel de Falla's Suite of Old Spanish Dances***

The songs "Polo," "Asturiana," "Jota," "Nana," and "Seguidilla Murciana" are all part of a cycle of seven songs called *Siete canciones populares españolas*, or *Seven Popular Spanish Songs*. These songs were written in 1914 right before de Falla returned to Madrid from Paris.

"Canción del fuego fatuo" and "Canción del amor dolido" both come from de Falla's ballet *El amor brujo*, or *Love, the Magician*. This ballet was composed between 1914 and 1915 when he was living in Spain. It contains many French Impressionist characteristics while incorporating traditional Spanish music, a combination which Spanish critics judged harshly. The plot of *El amor brujo* is that a gypsy must receive help from her new lover in order to chase away the ghost of her unfaithful lover who had hurt her. The goal of each movement is to evoke a specific emotion or mood.<sup>51</sup>

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<sup>49</sup> Jaime Pahissa. *Manuel De Falla: His Life and Works*. (Westport, Connecticut: Hyperion Press, Inc, 1954). p. 160.

<sup>50</sup>Paul Griffiths and Christopher Webber . "Falla (y Matheu), Manuel de." *The Oxford Companion to Music Online*. 13 Mar, 2011.

<sup>51</sup>Peter Gutmann. *Manuel De Falla El Amor Brujo*. Classical Notes, 2004.

### ***Amanda Pepping***

Amanda Pepping earned her bachelor's and master's degrees at Arizona State University and was a student of David Hickman. She received her doctorate under Ray Sasaki and the University of Texas in Austin and has studied in Germany with Edward Tarr on a Fulbright scholarship. Pepping is a co-editor of news section of the International Trumpet Guild and was the editor of David Hickman's book, *Trumpet Pedagogy*. She has performed internationally with a wide variety of orchestras and bands and is currently assistant professor of music at Georgia State University.<sup>52</sup> Pepping is the person who arranged de Falla's Spanish songs for trumpet and piano.

### **Theoretical Analysis**

Formally, de Falla's music from this period is relatively simple. These pieces contain interesting harmonies and rhythmic accompaniment along with beautiful Spanish melodies. Seventh chords are abundant and quartal and quintal harmonies are also present. The English translations of the melodies can be found in Appendix B of this document.

### ***Polo***

The form of this movement is ABAB<sub>1</sub>. The first A section is measures one through 31. The B section begins in measure 32 and ends at measure 51. Measure 51 is a transitional measure back into the return of the A section which goes until measure 65. The final B section begins at measure 66 and goes to the end of the piece.

The first sixteen measures of this piece are in A minor with a B repeated throughout, functioning as a pedal. Measures 17 through 24 move to D dorian with an F functioning as the B did in the beginning. The A minor to D dorian movement is considered plagal in the key of A minor rather than authentic in the key of D dorian. The pedal movement of the B pedal to F further suggests plagal since B to F could be tonic to dominant motion which would suggest that the first chord was the tonic.

After this, the B section begins and the harmonies become quartal and quintal with the F pedal remaining. It is during this quartal and quintal harmony that the piece moves from the A section to the B section. After ten measures of quartal harmony, the B section moves to the key

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<sup>52</sup>Amanda Pepping. *About Amanda*. Amandapepping.com. (Jan, 2010)

of F major with a B pedal still remaining. Instead of all F major chords as found in previous material, this section includes some G major chords as well which are used in a plagal function to go back to F major.

The key returns to A minor with B pedal in measure 51 when the A theme returns. There is a D minor seventh chords interspersed with the A minor chords in the middle of this section which hint back to the D dorian used in the previous A theme. At the end of the second A section, the first B harmonies besides the pedal are heard, though they are fifths rather than chords.

The B<sub>1</sub> section begins in the key of C major. The pedal moves from B to G between measures 67 and 72 and the key moves steadily downward from G to F major. The piece ends in the key of E minor. The B pedal that has been heard almost constantly throughout the piece is the dominant of E minor. Though the pedal may have seemed an obscure choice at the beginning, the ending tied it in and made the piece sound like it ended with v to i motion rather than the i to v motion of A minor, where the piece began, to E minor.

### *Asturiana*

The form of this piece is much simpler and most of the harmonies are open octaves. If a harmony is something other than an octave, it will be noted. The form thematically is AAA with a brief introduction. The introduction includes measures one through seven. The first A section begins in measure eight and goes to measure 18. There is a brief two measure transition into the second A section which begins in measure 21. The third A section begins in measure 32 and continues until the end of the piece.

The movement begins with B-flat in octaves for six measures accompanying the melody. This is followed by measures of a C pedal. The melody in this section is shortened and the last two measures of the introduction lead harmonically into the A section.

The A section starts with F in octaves over a rhythmic C pedal. This cycles through G and B-flat, then goes through F, G, and B-flat again. When B-flat occurs, it is in heard with its fifth, F. The others are pure octaves. The rhythmic C pedal remains throughout.

The next A section is harmonically very similar. It begins with two measures of only the C pedal, just like what is heard at the end of the introduction. After this, it goes directly to G over the C pedal followed by both F and G octaves at the same time over the C. This is followed



by B-flat with its fifth. After this, F and G are heard together again followed by the B-flat over the C. The effect is a quickening of the harmonic rhythm. All of the same sonorities are heard as in the previous statement of the A theme; however they are now compressed together so that the F and G are heard at the same time.

The final statement of the A theme is the same melodically, but is quite different harmonically. The pedal moves from C to B-flat and then to E. The harmonies above these pedals change more rapidly than before as well. The second to last measure of the piece is an F minor chord over an E pedal and the last measure is an F alone. Like in the previous movement, the C pedal which sounded for the majority of the piece functions as a dominant to the chord at the very end of the piece and the first sonority heard, the B-flat forms a plagal cadence when analyzed in conjunction with the F at the end.

### *Canción del fuego fatuo*

The form of this movement is ABAABA with a brief introduction. The A section begins at measure eight and continues until measure 29. The B section begins in measure 30 and continues until measure 37. The second A section starts in measure 38 and continues to measure 54. There is a brief transition which lasts until measure 58 which is followed by another iteration of the A section which continues until measure 82. Measures 82 through 89 constitute the return of the B section and the A section returns again at measure 90 and continues to the end of the piece.

There is a short introduction at the beginning, and as a transition between the two A sections in the middle of the piece it is heard again. This introduction when heard the first time alternates between a G major seventh chord and F-sharp. The G major seventh acts as a II to the F-sharp it is tonicizing. The F-sharp that is tonicized in this introduction serves as the dominant to the A section.

The A section is in B minor and contains only F-sharp and B chords. Most of the F-sharp chords contain the seventh, the ninth, or both. This moves into the B section at measure 30 where the B minor key is tonicized with ii half diminished seventh chords instead of V chords. The A section returns in measure 38 and B minor is again tonicized with dominant chords with sevenths and ninths.

The return of the introduction material tonicizes F-sharp with C-sharp half diminished seventh chords instead of G major seventh chords as it did the first time. This leads into the A section which is in B minor and uses the dominant with sevenths and ninths to tonicize the key. The following B and A sections are harmonized in the same way they were when they occurred previously.

The movement ends with a brief coda in which moves through B, A, F-sharp, C-sharp, and G to get back to B. The final two chords are B major despite the fact that the entire piece besides those two measures was in B minor.

### ***Canción del amor dolido***

This movement is in ABA<sub>1</sub>B<sub>1</sub> form with a brief introduction. The A section starts at measure nine and continues to measure 27. In measure 28, the B section is introduced and it continues to measure 32. Measures 31 and 32 belong to both the B section and the return of the A section. The second A section lasts until measure 51. When the B section returns in measure 52, it is extended a great deal from when it was heard the first time.

It begins with a short eight measure introduction which alternates between a fifth on C and B-flat minor, and then it moves to E-flat major in preparation for the B section. During the A section, the C fifth turns into a C minor chord, then later into a C minor seventh chord.

The B section starts in E-flat Major, then moves down stepwise to D-flat Major, followed by C minor. The harmonic rhythm is still every two measures. The rest of the B section is the same C to B-flat minor ninth relationship that had occurred in the A section. The A<sub>1</sub> section also follows the same formula.

During the B<sub>1</sub> section, the harmonic rhythm speeds up to a chord change every measure instead of every other measure. Measures 51 through 55 consist of chords which cycle around, not in the circle of fifth but using other relationships, to a G half diminished seventh chord in measure 56. This functions as the dominant of C minor and the rest of the piece alternates between the G half diminished seventh chord and the C minor chord until the very last chord in measure 67 which is a C major chord.

### ***Jota***

The form of “Jota” is ABA<sub>1</sub>B<sub>1</sub>A<sub>2</sub> with a coda which features a brief return of B material. The A section begins without introduction and continues until measure 33. The B section

includes measures 34 through 59. Measure 60 is a measure which both belongs to section B and the next iteration of section A. The next A section lasts until measure 92. The final B section begins at measure 93 and lasts until measure 117. Measure 118, like measure 60, is important both in the B section and the final return of A. There is a coda at measure 141 which lasts five measures and, once again, uses material from B.

A fifth based on E begins the movement and is repeated approximately every two measures throughout the A section. Sometimes an E major chord is used instead of the fifth. Between each E, a repeated note occurs alternating with the melody for the first seventeen measures. This alternates between G-sharp and A every four to five measures. Once the trumpet comes in with the melody at measure 18, the piano plays E major chords which are tonicized with B major or B seventh chords, the V chord in E major. The harmonic rhythm speeds up at the end of the A section.

The B section begins in the key of E major but modulates to B major. In measure 47, a constant fifth starting on B is heard until measure 57 underneath the other harmonies. Over the B, A major is briefly harmonized. This is IV in the original key. In measure 57, an F minor seventh chord is used to tonicize the B pedal that returns for the next two measures. While the B pedal occurs, a D-sharp diminished chord is also used to bring the piece back to E major when the A theme returns in the next bar.

Between measures 60 and 67, an E major chord is heard under the melody. This modulates to G major which is tonicized with D major. The key of E major returns in measure 76 after moving down stepwise through a measure of F major. The rest of the A section is the same as the first A section with alternating E major and B chords.

The second B section is harmonically similar to the first B section. It starts in E major and moves to B major and uses a repeated fifth starting on B to emphasize that. The harmonic rhythm of this B section is slower than that of the first one.

The third A section is in E major again but this time begins with a seventh chord on E which eventually moves to A. The A moves to G major, then to a B seventh chord which leads back to E major in the coda. The melody used in the coda is that of the B theme.

### *Nana*

This movement is the shortest of the movements included in this collection. The form is simply A. There is no returning material. The melody simply unfolds itself and is developed within the 20 measures of the piece.

The movement starts and remains in the key of E major through its entirety. A plagal cadence occurs every two to four bars moving from E major to A minor then back to E major. Occasionally, an E seventh chord is present before the A minor chord which functions as the V of iv. Three quarters of the way through the piece, a D minor seventh chord occurs before an E seventh chord which leads to A minor. This is the only chord that is not A or E. This is also where the melodic climax is located. The movement ends in E major.

### *Seguidilla Murciana*

This final movement is in theme and variations form. The theme is stated first, and then is followed by five variations and a brief coda. The main theme begins in measure three. The first variation begins in measure 11 and the second variation in measure 23. The third variation starts in measure 35 and the fourth variation begins in measure 43. The final variation starts in measure 55 and ends in measure 63. Measures 64 through 69 constitute a brief coda. There is a three measure interlude between each variation.

Before the theme is stated, there is a two measure introduction which firmly establishes C using octaves. Once the theme itself comes in, the accompaniment becomes tone clusters. These clusters start out with only two notes, C and D-flat, then add more so that right before the end of the theme we hear A, B-flat, C, D, and E together. The final note of the theme returns to tonality with an F major chord which is tonicized for four measures before the first variation begins.

**Figure 4.1 De Falla, *Suite of Old Spanish Dances*, Seguidilla Murciana Theme (measures 3-7)**



The first variation remains in the key of F. It is tonicized through the use of a V/V/V followed by the V/V leading to V which resolves to I which is F major. The interlude between the first and second variation serves to move the key from F major to D through the use of diminished vii<sup>7</sup> chords.

The second variation begins with an A mixolydian scale in the melody then solidifies the key of D minor with IV-V-i. After this, a C-sharp fully diminished seventh chord is used to further tonicize D minor. The melody of this variation is more technically demanding than the previous variation. The next interlude brings the movement back to the key of F major.

The third variation contains a I- $\flat$ vi<sup>7</sup>-iim<sup>7</sup>/V-V<sup>9</sup>-I progression. The melody is again more technically challenging than the previous variation and now contains double tongued leaps rather than the fast slurred passages found in the second variation. The interlude to the next movement uses dominant to tonic motion to solidify F major as the key of the next variation.

The fourth variation uses modal scales, much like in the second variation, to ornament the original theme. First a dorian scale is heard followed by a mixolydian scale. The chord progression used is I-V/ii-ii-V/ii-V-I. As between the first and second variation, the interlude uses C-sharp diminished seventh chords to lead to the key of D for the fifth and final variation.

Harmonically, the fifth variation is very similar to the second. D minor is established through i-IV-V progression which leads back to tonic and a vii diminished seventh chord before the final D minor seventh chord in this section further solidifies this. The melody also returns to rhythm reminiscent of the second variation. The final interlude before the coda tonicizes F with V<sup>7</sup> chords and the piece ends with a strong authentic cadence in F major.

### **Stylistic and Technical Considerations**

These selections from Manuel de Falla's *Siete canciones populares españolas* and *El amor brujo* are excellent pieces to highlight the traditional Spanish music in an early twentieth century style. When playing this music, it is important to take into consideration the Spanish vocal style of the time for which these pieces were originally composed.

### ***Vocal Style***

The ballet, *El amor brujo* and *Siete canciones populares españolas* were both intended to be performed in a flamenco style. This is the traditional style gypsy singers in Spain and

requires the performer to add much inflection to the music.<sup>53</sup> In this arrangement of these songs, many of the inflections are noted with accents or other markings. It is important that the performer carries out these inflections in a way that is lyrical. Accents are for weight and emphasis but should not stick out. To play these pieces correctly, the performer must sing through the trumpet rather than merely play the notes and written dynamics and articulations.

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<sup>53</sup>Israel J. Katz. "Flamenco." *Grove Music Online*. 23, Mar, 2011.

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## Appendix A - Program and Concert Information

### Graduate Recital Series Katherine Klinefelter, Trumpet Amanda Arrington, Piano

Concerto for Trumpet in F Minor.....Oskar Böhme  
(1870-1938?)

I. Allegro moderato

Sonata á 6 con tromba.....Tomaso Albinoni  
(1671-1750)

- I. Grave
- II. Allegro
- III. Grave
- IV. Allegro

#### Intermission

Concertino for Trumpet.....André Jolivet  
(1905-1974)

Suite of Old Spanish Dances.....Manuel de Falla  
(1876-1946)

- I. Polo
- II. Asturiana
- III. Canción del fuego fatuo
- IV. Canción del amor dolido
- V. Jota
- VI. Nana
- VII. Seguidilla Murciana

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

All Faiths Chapel Auditorium  
Sunday, April 10, 2011  
1:15 p.m.

***Appendix B - Translations of Texts of Manuel de Falla Suite of Old  
Spanish Dances***

**Polo**

Ay! I have a pain in my heart  
Which I can tell no one.  
A curse on love, curse,  
And the one who made me know it.

**Asturiana**

Seeking consolation  
I drew near a green pine tree,  
Seeking consolation  
Seeing me weep, it wept;  
The pine, as it as green,  
Wept to see me weeping.

**Canción del fuego fatuo: Song of the Will-o'-the-Wisp**

Like the will-o'-the wisp love pursues when you flee,  
Flees when you pursue  
Pity the poor heart that burns in the flame of love that vanishes,  
Like the will-o'-the-wisp.

**Canción del amor dolido: Song of Love's Sorrow**

Aie, I cannot understand this feeling  
My blood flames with the jealous fire of Hell.  
What is the river trying to say?  
Aie! He forgets me and loves another.

Aie! My pain torments me.  
My love is like a poison. Aie!

### **Jota**

They say we don't love each other because they never see us talking;  
But let them ask your heart and mine.  
Now I bid you farewell, your house and your window too.  
Even though your mother may not like it,  
Farewell, little girl, until tomorrow.

### **Nana**

Sleep, little one, sleep,  
Sleep my darling.  
Sleep, little star of the morning.  
Lullaby, lully,  
Lullaby, lully,  
Sleep, little star of the morning.

### **Seguidilla Murciana: Seguidilla from Murcia**

Whoever has a glass roof should not throw stones at his neighbors.  
Mule drivers are we, perhaps on the road we shall meet.  
Because of your inconstancy, I compare you.  
I compare you because of your inconstancy.  
I compare you to a peseta that passes from hand to hand  
That finally becomes so rubbed down, that believing it false,  
No one will take it.<sup>54</sup>

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<sup>54</sup>Manuel De Falla. *Suite of Old Spanish Dances*. (Chandler, AZ: Hickman Edition, 2005).

## Appendix C - Octave Designation

The following is used as octave designation throughout this document:

**Figure C.1 Octave Designation**

