

Trumpet Repertoire: A Report on Trumpet Solo Literature by Bitsch, Hovhaness, Ketting, and
Haydn

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Abstract

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Trumpet Repertoire: A Report on the Trumpet Solo Literature by Bitsch, Hovhaness, Ketting, and Haydn
(Under the direction of JIM JOHNSON)

This report provides analysis of Marcel Bitsch's *Quatre Variations sur un Theme de Domenico Scarlatti*, Alan Hovhaness' *Prayer of Saint Gregory*, Otto Ketting's *Intrada*, Joseph Haydn's *Concerto for Trumpet in E-flat Major*.

This report contains four chapters, one devoted to each piece. Chapters include the composer's biographical information, historical significance (if applicable), theoretical analysis, and performance considerations.

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Chapter 1 - Quartre Variations sur un Theme de Domenico Scarlatti

Marcel Bitsch

Marcel Bitsch was a French composer who was born in 1921 and died in 2011, both in Paris. Bitsch studied music at the Paris Conservatoire, with his main teachers being Jean Gallon, Noel Gallon, and Henri Busser. Following the successful completion of his degree and winning the esteemed Grand Prix de Rome in 1945. Bitsch became a professor at his alma mater from 1956 until 1988. While at this position, Bitsch taught both counterpoint and fugal composition. Alongside his works for trumpet, Bitsch has written a broad spectrum of music, this includes orchestral works, piano concertos, chamber music, etudes, and solos for wind instruments. In addition to his many compositional accomplishments, Bitsch has authored three books; *Precis d'harmonie*, *Traite de contrepoint*, and *La fugue*. Bitsch is also known for his analytical editions of works by Bach, which are known for their “originality and didactic interest.”¹

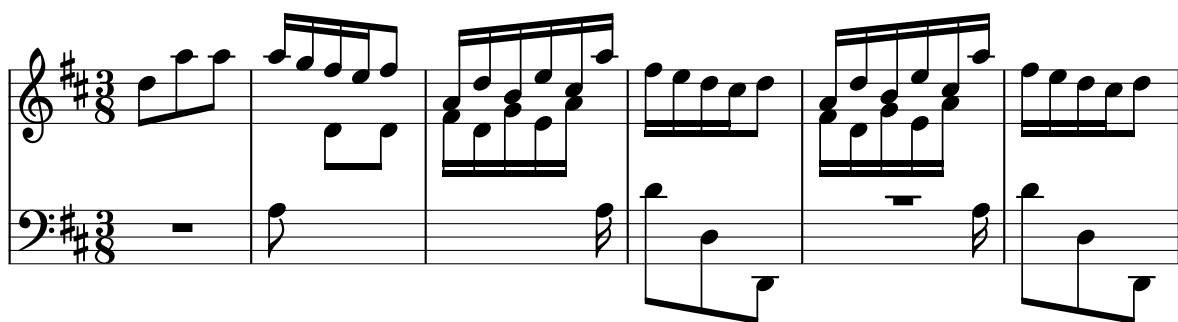
¹ Marcel Bitsch *Quatre Variations sur un Theme de Domenico Scarlatti*. Paris: Editions Musicales Alphones Leduc, 1950.

² Bryan Proksch. “Marcel Bitsch, Quatre Variations sur un Theme de Domenico Scarlatti.” *International Trumpet*

Theoretical Analysis

Quatre Variations sur un theme de Domenico Scarlatti is a trumpet solo in the form of a theme and variations. Bitsch borrowed the theme from Domenico Scarlatti's *Sonata in D major*, K. 21 for keyboard.² Bitsch pulls directly from this to make the initial theme. Changing the key from D major to B-flat major. This makes the piece more accessible since it is being played on the B-flat trumpet.

Figure 1.1 Scarlatti *Sonata in D major*, mm. 1-6, keyboard part



Comparing Figure 3.1 and Figure 1.2, Bitsch uses a more modern harmonic structure, while still honoring Scarlatti's original vision. Scarlatti keeps the opening statement firmly centering in D major, while Bitsch keeps his on B-flat.

² Bryan Proksch. "Marcel Bitsch, *Quatre Variations sur un Theme de Domenico Scarlatti*." *International Trumpet Guild Journal*, Vol. 34, No. 1 (October 2009): 71-72.

Figure 1.2 Bitsch *Theme and Variations*, Theme, mm. 1-6, piano and trumpet part



Bitsch's harmonic structure is visibly barer than Scarlatti's while still having the same familiar melodic line. Bitsch uses a B-flat ninth chord harmonically in these opening measures. Bitsch begins to take advantage of the increased dynamic range of the trumpet by putting in the interjections of triplets.

Figure 1.3 Bitsch *Theme and Variations*, Theme, mm. 7-10, trumpet part



Bitsch emulates the style of the keyboard sonata by putting clear stylistic instructions for both the soloist and accompanist. This is mainly achieved by putting space in between all of the notes and Bitsch having written no note values greater than a quarter note.

Bitsch begins to push the abilities of the soloist beginning with the first variation. While the time signature is still 3/8, there is metric tension within the way Bitsch has the notes articulated. With the slurs being for every two notes, it hides the feeling of one beat to a measure. This is further reinforced by the third measure of the variation, where Bitsch has marked accents

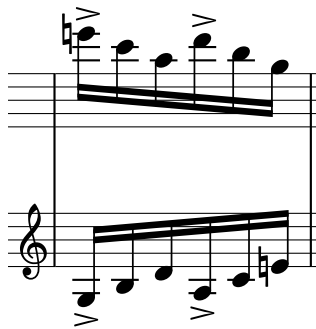
on the first and fourth sixteenth note (beats 1 and ta if you are using the Eastman counting system).

Figure 1.4 Bitsch *Theme and Variations*, Var. I, mm. 1-3, trumpet part



During this variation Bitsch creates a hemiola effect within the accompaniment. Not only does he create this feeling of two beats with 3/8 time, but he also adds peculiar harmonic lines. This can be seen in m. 17, where the top voice plays descending, an A minor chord, followed by a G minor chord; whilst the bottom voice plays, ascending, a G minor chord and an A minor chord after that.

Figure 1.5 Bitsch *Theme and Variations*, Var. I, m. 17, trumpet part



This use of having two different chords happening simultaneously can be seen several more times throughout this variation. Bitsch begins by having this variation in B-flat. Starting in m. 22 Bitsch moves harmonically up by a whole step with each accent.

Figure 1.6 Bitsch *Theme and Variations*, Var. I, m. 22, trumpet part



The second variation makes the full transition from 3/8 to 2/4. The melodic contour is centered on arpeggiations.

Figure 1.7 Bitsch *Theme and Variations*, Var. II, mm. 1-3, mm. 9-14, piano and trumpet part

The image shows two systems of musical notation. The first system consists of a piano part (grand staff) and a trumpet part (single staff). The piano part has a treble and bass clef, and the trumpet part has a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The second system shows a single staff for the trumpet part, continuing the melodic line with eighth and quarter notes.

Bitsch continues arpeggiating chords before reaching the cadential point on a G at m.8 of the variation. The next cadence in this variation is in m.19 on the F-sharp. Finally, Bitsch ends the variation ends on a B-flat, the original key of the piece.

The third variation is a stylistic and tonal shift from the previous variations. While the previous variation ended on B-flat, this variation is in the key of D-flat. While the initial theme of this variation is firmly in D-flat, but the harmonic progression begins to expand with the second entrance of the soloist. In the tenth measure of the variation, an A-minor chord is written.

In the following measure, Bitsch wrote a B-flat augmented chord. A C major chord leads to the height of the phrase. At the end of variation is a section labeled *ad libitum*. This cadenza-like section leads directly into the final variation.

The final variation seems like a summation of all that has come before. Bitsch returns to the tonic key of B-flat, where he alternates between the tonic chord and a C minor chord. A similar pattern is kept throughout the variation. The soloist is no longer tasked with articulating everything, with a consistent slur two-tongue one pattern. This style is included through many different technical passages, which contains arpeggiations and chromatic passages.

Performance Considerations

This piece presents many challenges for the soloist. As in so many other situations, this comes down to having a strong foundation of fundamentals. Particularly with this piece, articulation and technique can be the largest hindrance a player can encounter. As this piece is based on a Scarlatti keyboard sonata, emulating the style is important for a successful performance of the piece. A common mistake is taking the written instructions of separation between the notes and instead making them too short. A way to practice this can be seen by modifying the initial theme. Looking at the first six measures, this can be accomplished through a three-step process. First, practice by slurring all of the notes together. Once every note is speaking clearly, start to add legato articulation. This is a pivotal step, as it is common for the air to change once the tongue is added. The tongue is stopping the air; it is simply interrupting it to add articulation. Finally, add the articulation with the correct amount of space between each note. This method of practice is a way to insure that notes are not being cut off, and are still being played stylistically correct.

Figure 1.8 Bitsch *Theme and Variations*, method for practicing opening theme, trumpet



The method shown above can be applied across the whole solo to help alleviate problems with articulation, style, and endurance.

The first variation presents challenges in articulation and rhythmic pulse. While this variation is marked in 3/8, there are many times that the pulse is felt as two beats in a measure. To help solidify this feel, the soloist put weight on the accents marked. This variation features

heavy use of arpeggiation. Approach the arpeggiations with slow deliberate practice. Other helpful exercises outside of the solo include arpeggiating major scales or playing the third section of the *Clarke Technical Studies* book.

The second variation features many of the same concepts as the first, but this time nearly everything is articulated. Using a du syllable will take away the possibility of a ‘peckish’ sound at the front of the note. Working on flexibility will give the soloist greater control of all ranges of the instrument, which is important for this variation, as the soloist’s range will span over two octaves.

The third variation’s stylistic change features broader articulation. To prepare for this variation, the performer should be able to sing this variation to some degree of proficiency. As this is a lyrical variation, being able to sing will help give clarity to what the performer wants to do musically.

The final variation presents rhythmic and pitch challenges. Bitsch has written large leaps as far as an octave at a brisk tempo. Practicing this final variation under the marked tempo will increase accuracy as tempo increases. It is also important to focus on playing with as little tension as possible while increasing the tempo. As the tempo increases, it becomes easy to push and tense up as things become more difficult, so minimizing this early on in the learning process will ultimately make mastering this final variation easier.

Chapter 2 - Prayer of Saint Gregory

Alan Hovhaness

Alan Hovhaness, (born in Somerville, MA on March 8, 1911 and died in Seattle, WA, June 21, 2000), was an American composer of both Armenian and Scottish descent. Hovhaness began composing by age four. His first composition teacher was Frederick Converse, at the New England Conservatory. As well as composing, Hovhaness held interest in meditation and mysticism, which influenced his compositional style, as did his acquaintance with Indian music in the 1930s. Hovhaness destroyed hundreds of his early compositions after they were criticized by Roger Sessions and later, in 1942, at the Berkshire Music Center by Aaron Copland and Leonard Bernstein. This led Hovhaness to refocus his studies on Armenian music, especially on the music of the priest-composer Komitas Vardapet. Vardapet was an Armenian composer as well as an ethnomusicologist, choral conductor, singer and teacher. Vardapet was among the first Armenians to have a classical Western music education.³ Hovhaness worked as the organist at the St. James Armenian Apostolic Church in Watertown, Massachusetts throughout the 1940s which led to increasing Armenian influence in his compositions. During the 1950s, Hovhaness garnered a reputation for combining Western music and non-Western musical traditions. Hovhaness' fondness for injecting his music with international tendencies continued into this 1960s, expanding outside of the initial Armenian influences and adding East Asian elements. By the 1970s, Hovhaness began to return to Western influences, focusing more on rich scoring and chordal sonority.⁴

³ Grigorian, Armineh and Robert Atayan, "Vardapet, Komitas," *Grove Music Online*, ed. M. Abeghyan, grovemusic.com

⁴ Arnold Rosner, "Hovhaness, Alan," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2nd edn. (London, 2001), 11: 763.

Over 500 Hovhaness compositions survive, including 67 symphonies and ten operas.⁵ Almost all of his works exhibit his spiritual nature. Hovhaness rarely used standard formal musical procedures, though counterpoint was commonly used in his works. This can be seen in his works *Missa brevis*, *'St. Vartan' Symphony*, and *The Holy City*. Rhythmically, Hovhaness included complex metric patterns, which were related to Western isorhythm and Indian talas. He originated the technique he called “spirit murmur,” an indeterminate rhythm pattern in which each player performs at his or her own pace. Hovhaness did not decrease his pace of composing as until about 1996, becoming even more productive after his 60th birthday, after which he composed over 30 symphonies and numerous other works. Alan Hovhaness’ legacy leaves him as one of the most prolific and versatile composers of the 20th century with works, across many different genres.

⁵ Ibid., 11:763

Historical Significance

While this work is more commonly accompanied by organ, it began as a solo accompanied by strings. The work began as an intermezzo in Hovhaness' opera, *Etchmiadzin*, Op. 62, was composed in 1946. Hovhaness took an excerpt, now known as the *Prayer of Saint Gregory*, and extracted it as an independent own solo work. Hovhaness described the work as “a prayer in darkness.”⁶ The Saint Gregory who is referenced is Saint Gregory the Illuminator (257-331), who converted Armenia to Christianity in 301. King Tiridates of Tiridates then imposed Christianity upon his people, making Armenia the first nation to adopt Christianity as the country's official religion. *Prayer of Saint Gregory* is probably Hovhaness's most performed composition, and has been recorded about three dozen times.

⁶ Chris Morrison, “*Prayer of Saint Gregory (interlude from opera “Etchmiadzin”)*, for trumpet and string orchestra, Op. 62b,” *All Music*, [allmusic.com/composition/prayer-of-st-gregory-interlude-from-opera-etchmiadzin-for-trumpet-string-orchestra-op-62b-mc0002367611](https://www.allmusic.com/composition/prayer-of-st-gregory-interlude-from-opera-etchmiadzin-for-trumpet-string-orchestra-op-62b-mc0002367611).

Theoretical Analysis

Prayer of Saint Gregory Op. 62b, is a reflective modal solo. In m. 5, the music cadences deceptively. Hovhaness then weaves through many different chords: G, C, D minor, A minor, F, B-flat, G minor, C, and finally A minor. The aforementioned progression shows the unconventional nature a listener might expect from a standard harmonic progression. This brings the music to the first entrance of the trumpet. Hovhaness, skirts traditional harmony as he goes from A minor to D minor to G major. After this progression, Hovhaness keeps the same harmonic relationship between chords, but doesn't use the same chords. This starts in m.41 with the F chord, going to B-flat, G-minor, A-minor, D, B-minor, and finally arriving at E major at m. 48. This E chord is sustained from mm. 48-52. Starting in m. 53, the chord shifts from an E chord, to just two notes, an E and a B. This sounding interval of a perfect fifth keeps the familiarity we experienced with the previous measure, while giving us a hollow sonority. This sonority shifts to A minor at the climax of this section at m. 57.

Starting in m. 64, the soloist gets a long break while the organist plays for 51 measures. During this interlude we see similar harmonic motion that was used earlier in the work. Hovhaness also uses the interlude to show the dynamic range of the organ. Finally, in mm. 115-116, the harmonic progression presents a forceful dominant chord leading back to the tonic key of A-minor. This mirrors the opening section of the piece.

What Hovhaness achieved was a piece of reflective music. The noble solo, with quiet moments of thought, reveals a triumphant song that provides a strong sense of closure.

Performance Considerations

Prayer of Saint Gregory is written for B-flat trumpet. While it works well enough on that instrument, playing it on C trumpet also has its benefits. Playing on C trumpet changes the key from B minor to A minor. The equipment change also lowers the highest note from B-natural to A-natural. The stylistic and tempo marking in the beginning is indicated as *Noble, Moderato*. It is imperative to not play this piece too quickly. A recommended tempo would be for the quarter note to equal 52 beats per minute. While this piece is not technically challenging, playing it at the recommended tempo presents some new challenges. The challenge is to make sure you have enough air and support to play through all of your phrases. This especially presents itself during the second section starting at m. 48. The following are a list of suggestions for breathing: after beat 1 in m. 52, after the dotted quarter note in m. 56, at the end of m. 60. This should give the performer enough air to finish the phrase.

Figure 2.1 Hovhanness *Prayer of Saint Gregory*, mm. 51-53, trumpet part



Figure 2.2 Hovhanness *Prayer of Saint Gregory*, mm. 56-57, trumpet part



Figure 2.3 Hovhanness *Prayer of Saint Gregory*, m. 60, trumpet part



The beginning of the solo is marked *Noble*, and shouldn't be taken too fast. While there is no written metronome marking, the tempo of quarter note equals fifty-six beats per minute is appropriate for the noble nature. The solo has many constant lines of sixteenth notes, which should not be rushed. Practicing with a metronome will help to cement a consistent pulse, and help alleviate the sixteenth note passages from speeding up.

After the long organ interlude, the performer should enter with a sense of renewed vigor. This powerful final statement requires the fullest sound the performer can achieve, without their tone spreading and losing desirable qualities.

While the solo part is written for B-flat trumpet, it is easily transferrable to C trumpet. This makes the key more accommodating for the soloist. Switching to C trumpet presents a different set of challenges. While playing on C trumpet, it is common to have to play the fourth space E with a 1-2 valve combination, because the open fingering is on most C trumpets. Using the valves will raise the pitch making that pitch more in tune. This is important due to the key you are playing in. Playing on C trumpet, the soloist will have to transpose down a step, from the written part of B minor, to what you will be playing, which is A minor. That makes the fourth space E the fifth of the tonic chord.

Chapter 3 - Intrada

Otto Ketting

Otto Ketting (born in Amsterdam, Sept 3, 1935; died The Hague, December 13, 2012) is a Dutch trumpeter and composer. Ketting studied trumpet at the Royal Conservatory at The Hague in South Holland, while also receiving composition lessons from his father, Piet Ketting. Beginning in 1954, Ketting spent some time playing trumpet with the Hague Resedentie-Orkest. In 1961 he left that position to focus largely on composition and studied composition for a year in Munich with Karl Amadeus Hartmann. Along with composing, Ketting became a lecturer at Rotterdam Conservatory until 1991, and the same Royal Conservatory where he studied trumpet. Ketting's style is referred to as a, "unique blend of Bergian expressiveness and Stravinskian objectivity....Ketting has in common with both these models a modernist aesthetic, which never allows for a simple tonality or neo-Romanticism."⁷

While Ketting wrote chamber and solo works, he spent a majority of his compositional energies to large ensemble works, which included six symphonies. Ketting's final symphony was finished in 2012, which was only a few months before his death. He would even sometimes mix soloist with orchestra with works such as *The Light of the Sun* (1978) and *Summer Moon* (1992), which was scored for soprano and orchestra. Ketting also had a common theme of "the journey" that appeared in his works, first appearing in *Ithaka*, and later in his four part works written between 1992 and 1994, *De overtocht*, *Het oponthoud*, *De aankomst* and *Kom, over de zeeën*.⁸

⁷ Martin Brandt, "Ketting, Otto," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell, 2nd edn. (London, 2001), 13: 505.

⁸ "Otto Ketting," *Primephonic*, <https://www.primephonic.com/otto-ketting>.

Theoretical Analysis

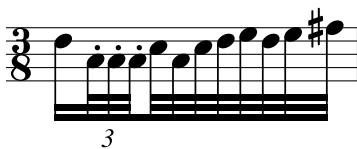
Intrada is an unaccompanied trumpet or horn solo published in 1977 and features atonal melodies throughout. *Intrada* lack a time signature, and has very few suggested bar lines. The solo is split into three different sections. Each section presents at some point the same motive seen in Figure 3.1 the initial form of this motive is presented with the *tranquillo* marking. For this figure, and each figure used for this solo, since there are not definitive measures, the line on the solo page that these excerpts appear will be listed instead.

Figure 3.1 Ketting *Intrada*, Opening melody



The first section is broken into two smaller sub-sections. The first sub-section is more fanfare-like in nature. It features multiple-tonguing sections as well as heavily accented passages. As seen in example 3.2, Ketting suggests the 3/8 time signature for this particular passage.

Figure 3.2 Ketting *Intrada*, Fanfare passage



Immediately following the short fanfare passage, Ketting enters a lyrical section. The lyrical passage starting on a G on top of the staff; spanning an octave to second line G. Something of note is Ketting's use of a dotted bar line, which only occurred in this section. Ketting could be suggesting that the bar line is the end of the current phrase. The only other time Ketting uses bar lines is when he uses double bar lines, where all but one of those include a fermata over them. Following the second presentation of the initial motive, Ketting gives the

stylistic marking of *decido*. This section is written more aggressively than previously sections of the piece. Ketting centers the fanfares of this section around the interval of a Perfect Fourth. This can be seen in Figure 3.3.

Figure 3.3 Ketting *Intrada*, Pitches used in final *decido*



After the piece reaches its climax on the high B-flat, Ketting inserts the motive that has appeared two times before. This time, the piece fades away on the final measure as the soloist fades into nothing.

Performance Considerations

When performing an unaccompanied solo, there are factors they one should consider. Since Ketting's *Intrada* lacks, there isn't a tonal center, the soloist should find a way to learn and sing the pitches, as well as proceed to buzzing afterwards. While the soloist won't have to be in tune with an accompanist, it is important that they stay in tune with themselves. Knowing the tendencies of the trumpet is key to solving this problem. Along with singing and buzzing, playing the piece slowly and out of rhythm with everything slurred with familiarize the soloist with the pitches.

Endurance is another challenge to face, as this piece can be deceptively difficult in that regard. The farther along the piece progresses the more demanding it becomes rhythmically and in its range, so the soloist must keep that in mind. The soloist must take the appropriate time at the marked fermatas to relive the face of contact with the mouthpiece. As the piece becomes more aggressive and demanding of the player, the moments of rest the soloist has taken throughout the piece will have helped with the execution of these more demanding sections.

Musicality is solely dependent upon the soloist in an unaccompanied solo. The *piano* sections and *forte* sections must have distinct contrast. The *piano* sections represent a reflective thought, while the *forte* sections are aggressive. The performer must be able to expand the ability to have control over these extreme changes in volume to properly portray the contrasting nature of this piece.

Chapter 4 - Trumpet Concerto in E-flat major

Franz Joseph Haydn

Joseph Haydn was born in Rohrau, Lower Austria on March 31, 1732. Haydn's father, Mathias (1699-1763), was a master wheelwright and magistrate of Rohrau. Haydn's mother, Anna Maria Koller (1707-54), was a cook at the castle of Count Karl Anton Harrach until her marriage to Mathias.

Haydn's parents were great lovers of music, though they were not musicians in a professional sense. Mathias was known for "playing the harp without reading a note of music,"⁹ while his mother often sang melodies. Haydn's musical ability manifested itself early on. Johann Mathias Franck, a cousin of Haydn's father, noticed Haydn's talent and requested to take Haydn away so he could enroll at the school in the town of Hainburg where Franck was school principal and choir director. Franck was also the choir director at the Hainburg church. Starting in approximately 1739 Haydn served as a choirboy at the Stephansdom in Vienna, a position he held for the next ten years. George Reutter, who was the Kapellmeister at Stephansdom in Vienna, heard Haydn's voice and accepted him almost immediately. Haydn sang frequently until his voice changed and soon after he was dismissed from the Viennese choir school in 1749.

Haydn's own account of his time as a freelancer in the 1750s shows his rising notoriety: When my voice finally broke, for eight whole years I was forced to eke out a wretched existence by teaching young people. Many geniuses are ruined by this miserable [need to earn their] daily bread, because they lack time to study. This could well have happened to me; I would never have achieved what little I have done, had I not carried on with my zeal for composition during the night. I composed diligently, but not quite correctly, until I finally had the good fortune to learn the true fundamentals of composition from the famous Porpora (who was in Vienna at the time). Finally, owing to a recommendation from the late [Baron] von F rnberg (who was especially generous to me), I was

⁹ Feder, George and James Webster, "Haydn, Franz Joseph," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie and John Tyrell 2nd edn. (London, 2001), 11: 172.

appointed as director with Count Morzin, and from there as Kapellmeister with his highness Prince [Esterházy].¹⁰

This period of time has been separated into three distinct stages. The first stage is described as the “lean years.” This period lasted from 1749 to the mid-1750s. During this time, Haydn grew his professional and social contacts, as well as freelanced as a teacher and composer. The second stage began in 1753 with his compositional activity increasing, as well as his access to patronage. This included contact with the poet Metastasio, Marianna Martinez, and Nicola Porpora. . The final stage began in 1757 with his first full-time appointment, as the director of music for Count Morzin, in Vienna. Haydn’s appointment with Morzin included a salary of 200 gulden, free lodging and board at the officers’ table. Following this appointment with Count Morzin, Haydn began his position in the Esterhazy court in 1761.

As the richest and most influential family among the Hungarian nobility, the Esterhazys family were avid patrons of the arts and culture. Prince Paul Anton appointed Haydn as the vice-Kapellmeister, a position which he held from 1761 to 1765. After Paul Anton passed away in early 1762, his brother Nicolaus succeeded him. About 25 of Haydn’s early symphonies were written during this appointment. In March of 1766 Haydn’s superior, Gregor Joseph Werner, died and Haydn became the sole Kapellmeister, making Haydn responsible for church music as well as all of his other duties.¹¹ Haydn’s output changed considerably at this point, with a surge in the composition of vocal works as well as in compositions for the baryton. A member of the viol family, the baryton is a unique instrument in which the performer could accompany themselves by plucking the strings, while still playing normally with a bow. The surge of baryton music was

¹⁰ Ibid., 11: 173.

¹¹ Ibid., 11:173.

due to his patron, Prince Nicolaus, being a baryton player. During his appointment at Esterhazy, Haydn also spent time in London from 1791-1795. While there, Haydn wrote some of his most famous symphonies, 93 to 104, known as the London symphonies.¹² Haydn moved back to Vienna in 1795, and created some of his most significant works until he became physically unable to compose in 1803. He died in Vienna on May 31, 1809, probably of arteriosclerosis.

¹² Ibid., 11: 186.

Historical Significance

Written in 1796, Haydn's *Trumpet Concerto in E-flat Major* was composed shortly after the composer's return to Vienna from his second trip to England. Up until this point, trumpet playing was limited to the overtone series. Edward Tarr describes this in 'The Search for Chromaticism:'

Not only Beethoven, but composers and musicians in general felt the 'longing for reform' towards the end of the Baroque Era. Players and instrument makers in particular sought various ways to make the trumpet chromatic. This pertained not so much to the high notes of the clarino range, but rather to the third octave of the overtone series.¹³ This want to expand the chromaticism of the trumpet led to many experiments with how the instrument was played. This included a stopped trumpet, a keyed trumpet, and a slide trumpet. These experiments eventually led to the invention of the modern valve mechanism in 1815, leading to modern trumpet playing technique.

The keyed trumpet was as an experiment to increase the possible notes available as far back as the 1760s. The first keyed trumpets were pitched in D and E-flat. The most successful and virtuosic player on the keyed trumpet was Anton Weidinger (1767-1852). Weidinger, for whom the concerto was written, was a friend of Joseph Haydn. Weidinger's keyed trumpet required at least three keys. These keys raised the pitches played a half step, whole step, and a minor third. Weidinger premiered the *Concerto in E-flat Major* on March 28, 1800 at the Imperial and Royal Court Theater in Vienna.⁴ A particular performance in Leipzig in 1802 brings a positive review for the instrument:

"The instrument has yet its full, penetrating tone, but at the same time one so soft and tender, that one cannot render it softer on a clarinet."¹⁴

¹³ Reine Dahlqvist, "Weidinger, Anton," *Grove Music Online*, grovemusic.com

¹⁴ Edward Tarr, *The Trumpet*. (Portland, OR: Amadeus Press, 1988), p. 150.

The use of the keyed trumpet also brought forth another standard of the trumpet repertoire. Besides the Haydn concerto, Johann Nepomuk Hummel (1778-1837) wrote his concerto for keyed trumpet, which also became a standard piece of trumpet repertoire. Due to Weidinger, the keyed trumpet gained success as a solo instrument. Musicians in Austria and Italy made use of the keyed trumpet in their military music as well. By 1840, Austria and Italy phased out the keyed trumpet and began using the valved trumpet.

The other major work composed for Weidinger and his keyed trumpet was the *Concerto in E* by Johann Nepumulk Hummel (1778-1837), composed and premiered in 1803.

Theoretical Analysis

Haydn's use of orchestration for his *Trumpet Concerto* draws comparisons to the instrumentation of some of his later symphonies. The instrumentation includes pair of flutes, oboes, bassoons; brass includes pairs of horns, trumpets (which were natural at the time); percussion included timpani; and a full string section. Daniel Adamson made an interesting comparison to both Haydn's earlier symphonies and Mozart:

Excepting a lack of 2 clarinets and the extra percussion of Symphony No. 100, the Trumpet Concerto's Orchestration is nearly as substantial as Haydn's last symphonies. The choice to use such an orchestra likely reflects contemporaneous trends established by Haydn and other composers such as Mozart especially in the symphonic genre. With that said, in the concerto genre the precedent had been set in at least one case. In Mozart's Haydn's Trumpet Concerto.¹⁵

For the purpose of this report, a piano reduction from G. Henle Verlag will be used for figures outside of just the solo trumpet part.

1.1 First Movement – *Allegro*

Table 4-1 First Movement Form-Sonata

Introduction	m. 1
Exposition	m. 37
Development	m. 93
Recapitulation	m. 125

As this concerto would have been a major presentation of the keyed trumpet, Haydn appears to be misleading during the introduction of this movement. The first

¹⁵ Daniel R. Adamson, *A comparative analysis of Haydn's Horn Concerto and Trumpet Concerto*. D.M.A. diss., University of North Texas, 2016, p. 54.

entrance of the soloist begins on the pitch, E-flat (m.8), and the heroic fanfare afterwards (mm. 13-16) is comprised on notes found within the harmonic series. This sort of passage would have not been surprising for a frequent listener. When the solo trumpet begins the primary theme of their solo exposition, the flavor changes from the militaristic fanfare to a more melodic tone. It is also during this early moment in the exposition Haydn begins to take advantage of the new boundaries available due to the keyed bugle. In Figures 4.1 and 4.2 it can be seen how the addition of keys added the ability to use the diatonic scale and chromaticism in its melodies.

Figure 4.1 Haydn *Trumpet Concerto in E-Flat Major, First Mvmt.*, mm.41-42, trumpet

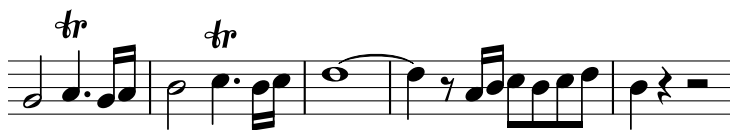


Figure 4.2 Haydn *Trumpet Concerto in E-Flat Major, First Mvmt.*, mm.47-48, trumpet



Beginning in m. 53, Haydn transitioning from the tonic key of E-flat to the dominant key of B-flat. Haydn does this by taking us through the relative minor, ending with a secondary dominant (m. 59), which places us in the dominant key for the secondary theme, which the beginning of is seen in Figure 4.4.

Figure 4.3 Haydn *Trumpet Concerto in E-Flat Major, First Mvmt.*, mm.60-64, trumpet



During this transition section Haydn uses chromaticism again in the trumpet. The development begins in m. 93, going from E-flat major to the relative key of C minor. Throughout

the development, Haydn makes more use of the keyed trumpet's chromatic capabilities. This can be seen from mm. 101-117.

Figure 4.4 Haydn *Trumpet Concerto in E-Flat Major, First Mvmt.*, mm. 101-105, trumpet



The recapitulation starts in m. 125 with the entrance of the trumpet. Starting in m. 138, in juxtaposition of chromaticism Haydn also increases the level of virtuosic ability by intervallic passages in the solo part. Again, in m. 157, chromaticism becomes prevalent.

Figure 4.5 Haydn *Trumpet Concerto in E-Flat Major, First Mvmt.*, mm. 157-161, trumpet



Ending on an E-flat chord in second inversion, the cadenza begins. Following the cadenza, the movement finishes on a tonic chord.

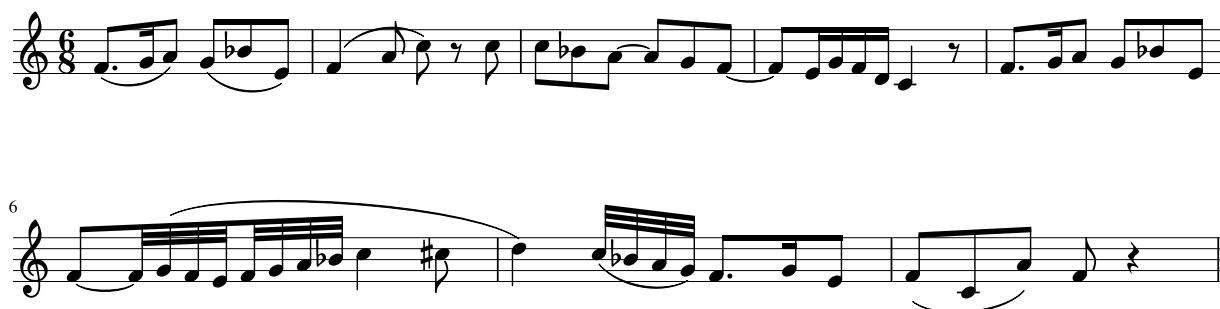
1.2 Second Movement - *Andante*

Table 4-2 Second Movement Form-Rounded Binary

Introduction	m. 1
Section A	m. 9
Section B	m. 18
Section A'	m. 33

The second movement begins in the key of A-flat major. The piano introduces the main theme, lasting eight measures. The trumpet then restates the same eight measures, as seen in Figure 4.8.

Figure 4.6 Haydn *Trumpet Concerto in E-Flat Major, Second Mvmt.*, mm. 9-16, trumpet



Following the first theme, Haydn sets up a pedal E-flat, while the trumpet navigates through a lyrical and chromatic passage.

Figure 4.7 Haydn *Trumpet Concerto in E-Flat Major, Second Mvmt.*, mm. 20-24 trumpet



Starting in m. 27, the piano part takes over melodic content, with the return of the A section at m. 33. This movement contains a striking similarity to the Austrian National Hymn, written by Haydn.

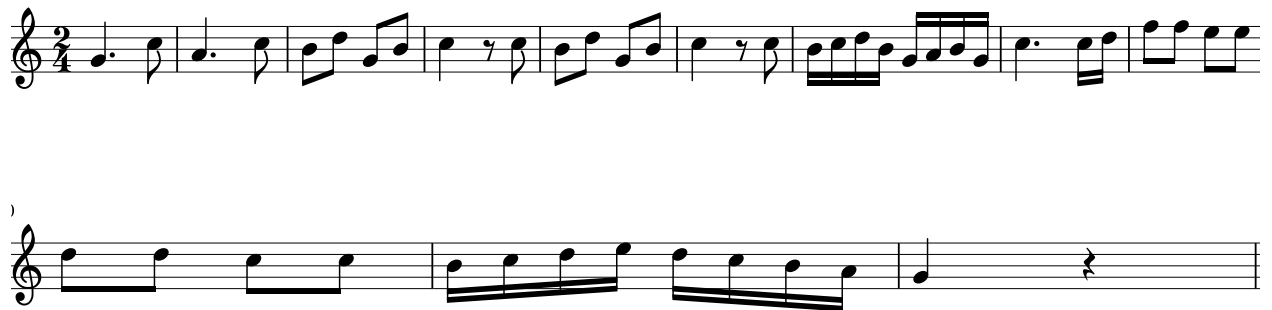
1.3 Third Movement - *Allegro*

Table 4-3 Third Movement Form-Sonata Rondo

Introduction	m. 1
Section A	m. 45
Section B	m. 78
Section A	m. 124
Development	m. 142
Section A/Recapitulation	m. 179

This energetic final movement begins with a 44 measure introduction of the first theme by the piano. Beginning in m. 45 the trumpet soloist begins the exposition. The technological advances allowed by the keyed trumpet allowed sixteenth note passages able to be performed by the soloist.

Figure 4.8 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 45-56, trumpet



The next section begins with the entrance by the soloist. As noted in Figure 4.9, the keyed trumpet is now able to make use of accidentals in the music.

Figure 4.9 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 78-83, trumpet



This section is where Haydn again shows the advancements of the keyed bugle by including ornamentation.

Figure 4.10 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 87-99, trumpet



Along with these passages, Haydn takes advantage of the added chromaticism of the new keyed trumpet.

Figure 4.11 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 93-98, trumpet



Haydn also brings back a variation of the fanfare figures that were seen previously in the first movement.

Figure 4.12 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 118-120, trumpet



The first theme then makes a brief appearance starting in m. 125. At m. 142 a short development starts. Shifting keys to the sub-dominant. At m. 149, Haydn gives an F pedal point in the piano. Throughout the development, Haydn is using the first theme and the fanfare figures, both from the initial sections. At m. 179 there is an arrival at a B-flat seventh chord, which leads back into

the recapitulation at m. 181. Haydn also expanded the idea of the earlier fanfare passages, making them more melodically relevant.

Figure 4.13 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 204-209, trumpet



Figure 4.14 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 210-214, trumpet



These two passages shown in the example above represent Haydn expanding upon the more simplistic fanfare figures seen earlier in the movement. There is also a section of descending trills seen in Figure 4.15, which were now possible due to the keyed trumpet.

Figure 4.15 Haydn *Trumpet Concerto in E-Flat Major, Third Mvmt.*, mm. 248-256 trumpet



The concerto ends with Haydn again using the fanfare-like motive seen multiple times already. This time it centers on going between the tonic and dominant as the piece ends.

Haydn's *Trumpet Concerto in E-flat Major* has rightfully become a standard in the trumpet repertoire. By using the innovations presented with the keyed bugle, Haydn was able to produce a piece that used the trumpet in ways it had never been used before. Each movement

presented the instrument in new and interesting ways, helping to lead the way from the Classical era and onwards in the advancement of solo trumpet repertoire.

Performance Considerations

The Haydn *Trumpet Concerto in E-flat Major* is one of the most well known pieces of music in the trumpet repertoire. This concerto is commonly played on either the standard B-flat trumpet, or the trumpet in E-flat. For my performance I used the trumpet in E-flat. The preparations given in this section are assuming the reader is using the E-flat trumpet.

Before beginning to work on the solo, the performer must acclimate themselves to playing on the E-flat trumpet. It is considerably more taxing than playing on the standard B-flat or C trumpets. The soloist will need to gradually introduce the E-flat trumpet into their daily fundamental routine. The introduction of the instrument into the daily fundamentals of the soloist is imperative so endurance is built, as well as familiarity with instrument in regards to pitch and pitch tendencies. By the time the performer begins to work on the solo, the soloist will not have to focus on learning the instrument, and they can work on the music instead.

Stylistically, when performing the concerto it is important to make sure articulation stays light and bouncy. When performing it can be easy to see the more technically challenging passages and try to force them to happen. Especially while playing on the E-flat trumpet, this approach will not work. Instead, it is best to focus on keeping the airstream full and constant, with very light articulation. The solo includes many sections where double tonguing is a necessary technical skill. To keep the articulation from being too short and aggressive, practice any isolated passages slurred before reintroducing articulation. Using the syllables du/gu for the multiple tonguing and focusing on keeping the notes as long as possible will help achieve the desired execution of the more challenging sections of the solo.

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Appendix A - Program and Concert Information

Lucas Johnson, Trumpet

Assisted by

Amanda Arrington, Piano

David Pickering, Organ

All-Faiths Chapel

Saturday, October 28, 2017

1:00 P.M.

Quatre Variations sur un Theme de Domenico Scarlatti

Marcel Bitsch

(1921-2011)

Prayer of Saint Gregory

Alan Hovhaness

(1911-2000)

INTERMISSION

Intrada

Otto Ketting

(1935-2012)

Concerto for Trumpet in E-flat Major

Franz Joseph Haydn

(1732-1809)

Appendix B - Recordings

Alison Balsom, *Haydn Trumpet Concerto in E-flat Major*, EMI Music, Germany 2012.

Maurice André, *Haydn Trumpet Concerto in E-flat Major*, EMI Records, 2004.

Ryan Anthony, *Prayer of Saint Gregory, Bold Blue and Bright*, Opening Day Entertainment Group, Canada, 2014.

Raymond Mase, *Trumpet in our time*, *Intrada*, 2005 Summit Records.

Thomas Hooten, *Quatre Variations sur un theme de Domenico Scarlatti*, Trumpet Call, 2011.

Wynton Marsalis, *Prayer of Saint Gregory*, *Classic Wynton*, BMG Music Entertainment, 1984.