

A RECITAL

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LONNY H. SCHROPP

B.A., Bethany College, 1980

A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

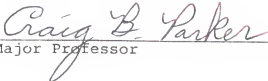
Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1987

Approved by:


Major Professor

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Department of Music

Graduate Series
Season 1986-87

Recital Program

LONNY SCHROPP, Trumpet, Piccolo Trumpet, Fluegelhorn
B.A. Bethany College, 1980

assisted by
Bill Wingfield, Piano

Sunday, December 7, 1986

All Faiths Chapel Auditorium

1:30 p.m.

Presented in partial fulfillment of the requirements
for the degree of Master of Music

PROGRAM

- Chant* Gerald Endsley
(born 1945)
- Concerto No. 1 in D major* Johann Christoph Graupner
Vivace (1683-1760)
Andante
Allegro
- Concerto a Tromba principale* Johann Nepomuk Hummel
Allegro con spirito (1778-1837)
Andante
Rondo

INTERMISSION

- The Maid of the Mist* Herbert L. Clarke
(1867-1945)
- Nightsongs* Richard Peaslee
(born 1930)
- Quarte Variations sur un Theme
de Domenico Scarlatti* Marcel Bitsch
(born 1921)

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Particular thanks are due to Dr. Craig B. Parker, who has overseen my graduate work with patience and encouragement. Other faculty members who have greatly helped in my achievement are Dr. Chappell White and Dr. Edward Brookhart.

Special thanks is given to my wife Jackie, whose support and understanding allowed me to complete this goal, and my dad and mom, Dee and Fran, who gave me the opportunity to play the trumpet.

INTRODUCTION

This report is written to help the listener/reader better understand the compositions selected for this recital. It contains biographical information on each composer, as well as a detailed stylistic analysis of each piece.

GERALD ENDSLEY

Gerald Endsley was born June 2, 1945, in Denver, Colorado, where he is currently residing. He received his B.M. in trumpet performance from the New England Conservatory (1967), where he studied with Roger Voisin. He received his M.M. in trumpet performance, with a minor in music history, from the University of Colorado (1969), where he studied trumpet with Frank Baird, and musicology with Jean Berger. Other trumpet instructors include Walter Birkedahl (b. 1920), Ed Lenichek, and Robert Nagel (b. 1924).

Endsley's trumpet performance credits are numerous and varied. Since 1966, he has been cornet soloist with the Denver Municipal Band,¹ and since 1967 has served as an extra trumpet player for the Denver Symphony Orchestra. In 1968, he toured with the American Ballet, playing trumpet. He also is a member of Denver Symphony Extensions, a ten-member ensemble which performs jazz-rock arrangements of works of all eras, in an effort to familiarize public school students with serious music.²

1 Among the past conductors of this band were cornetists Herman Bellstedt and Albert Sweet, as well as trombonist Frederick Innes.

2 Judith Greenberg Finell, comp., The Contemporary Music Performance Directory: A Listing of American Performing Ensembles, Sponsoring Organizations, Performing Faculties, Concert Series and Festivals of 20th Century Music (New York: American Music Center, 1975), pp. 10-11.

Endsley has been trumpet instructor at Denver University. In addition to teaching, he is founder and director of Tromba Enterprises, consisting of Artists Management, Clarino Recordings, and Tromba Publications. In 1976 Endsley began a custom mouthpiece service, and in 1980 published Comparative Mouthpiece Guide for Trumpet, a systematic and common sense approach to the complex mouthpiece market, providing valuable advice that will help decrease the rate of haphazard experimentation.³ Endsley, a collector of old brass instruments and a specialist in the history of soprano brass instruments, has presented lecture/recitals at the National Trumpet Symposium (Norman, Oklahoma; 1975), the University of Illinois Trumpet Guild (Champaign-Urbana, Illinois; 1976), and numerous colleges and universities.

Endsley has edited numerous Baroque compositions for trumpet and high voice with keyboard accompaniment, and is the author of two trumpet method books, Odd Meter Etudes for Trumpet: Volume I (1971), Volume One for Trumpet (1972), and the humorous texts An Irreverent (and largely irrelevant Dictionary of Musical Terms (1985), and The Orchestra Trumpeter's Handbook (1982).⁴ He also composed Chant for unaccompanied trumpet (1970). He authored the record jacket

³ Gary J. Malvern, Review of Gerald Endsley's Comparative Mouthpiece Guide for Trumpet in International Trumpet Guild Newsletter, VII/3 (May 1981), p. 26.

⁴ This book was written under the pseudonym Melvin St. James.

notes for Herbert L. Clarke, Cornet Soloist (Crystal Records S450).⁵

Numerous attempts have been made to contact Gerald Endsley regarding current information, but Endsley has declined to reply.

Chant for unaccompanied trumpet

Chant for unaccompanied trumpet was composed in December, 1970, and was premiered in mid-January, 1971, by Jeff Dodge, at the Community Church of Walden, Colorado. The composer writes:



The Chant was composed for Jeff Dodge, a brilliant young student (about 15 at the time). Rather than any formal scheme of composition, it evolved almost tacitly via what was felt to be comfortable and appropriate to the trumpet, specifically. In other words, a collection of passages enjoyable to play on trumpet, then organized in ABA fashion.

The composer's own interpretation of Chant is contained on his album of solo cornet and trumpet music (Clarino Recordings S.L.P. 1006).

Chant is organized in an ABA format. Each individual section contrasts bright triple-tongued fanfares with slower slurred lyrical passages. No meter is designated, and measures are of irregular lengths, with bar lines included to designate phrases. The tempo is quarter equals approximately 70.

⁵ Except for the record jacket notes, all of Endsley's publications are by Tromba Publications.

⁶ Letter from Gerald Endsley to Craig B. Parker, May 8, 1975.

The opening A section begins with a brilliant fanfare that utilizes triple tonguing on the  rhythmic pattern embellishing a melodic movement from g^1 to c^2 . A contrasting lyrical slurred section begins at measure 3, with emphasis on the lowered seventh. At measure 5 the slurred section continues with emphasis on the major triad of the (lowered) chromatic mediant with the introduction of the  rhythmic motive, followed by shorter note values. Measure 8 serves as a link to the B section, and is characterized by minor triads descending by half steps.

The B section begins at measure 9, with an agitated sixteenth-note pattern stressing the B-flat minor triad. Intensity is developed through the use of thirty-second note arpeggios that gradually lead to a section of triplet sixteenth notes concluding in a two-octave arpeggiation of the B-flat minor triad. This is contrasted at measure 11 with the same lyrical line heard at measure 3, but a major second lower. The B section concludes with a rapid passage utilizing triplet sixteenth, sixteenth, and thirty-second note rhythms.

The A section returns at measure 14 with an exact statement of the fanfare heard at measure 1. This section concludes with an echo of the opening fanfare written down a perfect fourth with augmented rhythmic values.

JOHANN CHRISTOPH GRAUPNER

The reputation of Johann Christoph Graupner now rests largely on his successful application for the position of Thomaskantor at Leipzig, to which Bach was eventually appointed.¹

Graupner was born at Kirchberg, Saxony on January 13, 1683. He received early musical training from the local kantor, Michael Mylius, and organist Nikolaus Kuster. In 1694 Graupner was admitted to the Thomaschule in Leipzig, where he attended until 1704. Here, Graupner studied with Johann Schelle and Johann Kuhnau, and made acquaintances with G. P. Telemann and Gottfried Grunewald. He then studied law until a Swedish military invasion caused him to emigrate to Hamburg.

At Hamburg, Graupner became harpsichordist of the Operam-Gänsemarkt under the direction of Reinhold Keiser, the most prolific German opera composer of his epoch. Between 1707 and 1709, Graupner composed five operas for this theatre and possibly collaborated with Reinhold Keiser in the joint composition of another three.² These include Graupner's first

1 Colin Lawson, "J. C. Graupner: Bach's rival for the Thomaskantorat," Musical Times, cxxiv/1679 (January 1983), p. 17.

2 Andrew D. McCredie, "Graupner, Johann Christoph," The New Grove Dictionary of Music and Musicians, VII, p. 647.

opera, Dido, Königin von Carthago (1707), and Der angenehme Betrug on which he collaborated with Keiser.

In 1709 Graupner accepted the position of vice-kapellmeister to Wolfgang Carl Briegel, at Hessen-Darmstadt. In 1711 he became full kapellmeister, a position held the rest of his life. In the early years at Darmstadt, Graupner composed mainly operas, which included Berenice and Lucilla (1710), Telemach (1711), and La constanza vince l'inganno (1715).

After 1719 Graupner composed no more operas, but instead concentrated on cantatas, orchestral, and instrumental forms. His prolific output included at least 1,442 cantatas, of which 1,400 still survive, 113 symphonies, about 50 concertos, over 80 suites, 36 sonatas for instrumental combinations, and an abundance of keyboard music.

In 1722-3 Graupner successfully applied for the position of Thomaskantor at Leipzig, on Telemann's withdrawal. Graupner eventually decided to remain at Darmstadt, when the Landgrave refused acceptance of his resignation and granted him an increase in salary and benefits.

Graupner continued to compose until 1754, when failing eyesight and eventual blindness ended his activities. He died at Darmstadt on May 10, 1760.


Concerto No. 1 in D major


This three-movement concerto, like almost all Baroque concertos written for natural trumpet, is in D major. It

is scored for clarino, two violins, viola, and cembalo, and dates from 1744-45.³ It consists of movements labelled "Vivace," "Andante," and "Allegro."

The opening movement, in incipient sonata form in $\frac{6}{4}$, begins with a four-bar accompaniment introduction based on descending broken triads. The solo trumpet enters at measure 5 in the tonic key. The solo part is basically triadic in nature, beginning with a descending octave leap. This section utilizes alternation of loud and soft dynamics extensively throughout. At measure 17, the B theme, a scalewise melodic idea (also in D major) is introduced. The trumpet part utilizes both the high and low registers. At measure 37, the trumpet enters with descending octaves on the dominant. At measure 45, the tonic tonality returns with the trumpet playing descending octaves on the tonic pitch. At measure 53, a new scalewise passage is introduced by the trumpet and echoed. At measure 61, harmonic emphasis is on the dominant with a I_4^6 -V cadence in D major occurring at measure 64. The "Allegro" movement concludes with a D.C. al Fine section that restates exposition material.

3 Martin Witte, "Die Instrumentalkonzerte von Johann Christoph Graupner (1683-1760)," Ph.D. dissertation, Georg-August-Universität zu Göttingen, 1963, 269. This work, which Witte numbers 44 in his list of Graupner's 50 concertos, is the second of that composer's two concertos for trumpet. The first (#14) is also in D, composed in 1744-45, and scored for clarino, two violins, viola and cembalo. Graupner's Concerto for two trumpets, timpani, two violins, viola, and cembalo (#21) also dates from that year.

The middle movement, "Andante," $\text{♩} = 72$, is written in common time. The accompaniment begins the movement in B minor, with the chief rhythmic motive  stated. The trumpet enters at measure 1, on the dominant performing a supporting function, with the melody chiefly in the accompaniment, a characteristic that occurs throughout the movement. At measure 4, the trumpet states the rhythmic motive, which is repeated by the accompaniment at measure 5. Measure 6 serves a modulatory function arriving in E minor at measure 7, with a statement of the rhythmic motive in the accompaniment. Measure 8 also serves a modulatory function arriving in G major at measure 9. The opening tonality of B minor returns at measure 10, and the movement concludes on a dominant chord in B minor.

The final movement, "Allegro," in $\frac{6}{8}$, again is in D major and uses incipient sonata form. The echo effects again are used extensively. Following an ascending scalewise passage in the accompaniment, the solo trumpet enters at measure 2 in the tonic key with a repeated eight-note pattern . This evolves into a complete spelling of the tonic triad. The accompaniment supports as well as injects small melodic ideas. At measure 13, the solo part enters with a sequential descending scalewise passage that is echoed by dynamic change. At measure 28, the solo part introduces a new melodic idea, which is also echoed. At measure 46, the closing section recalls the opening phrase.

Example 1.--Graupner-Concerto, third movement, measures 28-32



The development begins at measure 53 in B minor, with the accompaniment predominant. Modulation to A major occurs by measure 64, and to D major by measure 74. The development section includes the solo trumpet in an accompanimental role playing the repeated eight-note figure until measure 81, when a sequential triadic idea is introduced. This movement concludes with a D.C. al Fine consisting of a restatement of the entire exposition.

JOHANN NEPOMUK HUMMEL

Johann Nepomuk Hummel was considered in his time to be one of Europe's greatest composers, and perhaps its greatest pianist.¹ He was born in Pressburg, Hungary (now Bratislava, Czechoslovakia) on November 14, 1778. His father, Johannes, was director of the Imperial School of Military Music, and introduced Johann to the violin and piano at an early age. Upon the closing of the Imperial School in 1785, the Hummel family moved to Vienna, where Johannes became musical director of the Theater auf der Wieden.

At age seven, Johann, already an accomplished pianist, was introduced to Mozart. According to his father, the boy so impressed Mozart that he taught him free of charge.² Hummel stayed and studied at the Mozart residence for two years. At the end of his stay, Hummel made his debut at a concert in Dresden in 1787.

In late 1788 at age ten, Hummel and his father began a concert tour that included performances in Prague, Dresden, Berlin, Hannover, Copenhagen, Edinburgh, and London. For two months following the tour, Hummel performed at the palace

1 Joel Sachs, "Hummel, Johann Nepomuk," The New Grove Dictionary of Music and Musicians, VIII, 781.

2 Ibid.

of Prince of Orange in Holland, and returned to Vienna in early 1793.

During the next decade Johann devoted most of his time to study, composition, and teaching with only rare public performances. His teachers included Johann Georg Albrechtsberger for counterpoint and Antonio Salieri for vocal composition, aesthetics, and the philosophy of music. He also studied organ with Joseph Haydn. By 1799, Hummel was considered to be one of the finest pianists in Vienna, where he was especially famous for his brilliant improvisations.³

In 1804 Hummel was hired as kapellmeister to Prince Nikolaus Esterhazy at Eisenstadt, upon recommendation from Haydn. His responsibilities consisted of conducting, teaching violin, piano and cello, and assembling a Haydn archive. In 1811, he was released from this position for neglecting his duties and returned to Vienna where he was active composing piano, chamber and dramatic works for the next several years.

In 1813 Hummel married Elisabeth Röckel, a well-known singer. Upon her encouragement, Hummel began concertizing as a pianist in Vienna, and toured Germany in 1816. In that same year Hummel accepted the post of kapellmeister in Stuttgart, but the position allowed little time for composition and performing. In 1818 Hummel resigned and accepted the

³ Johann Hummel, Trumpet Concerto, ed. by Armando Ghitalla (North Easton, Mass.: Robert King, 1960), Historical notes by Mary Rasmussen, 3.

position of grand ducal kapellmeister at Weimar, one of the cultural centers of Germany.

The years at Weimar proved to be pleasant and productive for Hummel. Through Goethe he met the leading figures of the intellectual world and soon became one of Weimar's tourist attractions: without seeing Goethe and hearing Hummel play, no visit to the town was complete.⁴ Hummel's responsibilities at Weimar included conducting at the court theatre, as well as at special performances, celebrations, and concerts. His schedule allowed time for private instruction, composition, and tours. The living environment at Weimar proved suitable for Hummel, and he remained there until his death on October 17, 1837.

The 1820s were productive years for Hummel as pianist and conductor. He toured Berlin, Dessau, St. Petersburg, Moscow, Paris, Holland, Belgium, Warsaw, London, and Paris. In 1834 he concertized in Vienna for the last time.

Hummel was a prolific composer (with 124 opus numbers) of masses (3), operas (9), ballets, cantatas, chamber music, and piano music. His major works include Septet for piano, flute, oboe, horn, viola, violoncello, and doublebass, op. 74, three piano concertos (op. 89 in B-flat, op. 110 in E and op. 113 in A-flat), and Piano Sonata in F-sharp minor, op. 81. In composition of chamber music, Hummel wrote frequently

⁴ Sachs, "Hummel, Johann Nepomuk," The New Grove Dictionary of Music and Musicians, VIII, 782.

for brass instruments. These works include Notturmo for piano four hands and two horns ad lib, op. 99, Trio for piano, violin, and trumpet,⁵ the "Military" septet for piano, flute, violin, clarinet, cello, trumpet, and doublebass, and Concerto a Tromba principale.

Concerto a Tromba principale

The autograph manuscript of Hummel's Concerto a Tromba principale (now in the British Museum, London, Ms. Ad. 32 222, fol. 43-88) is dated December 8, 1803; the work was first performed on New Year's Day, 1804, at Esterhazy Castle.⁶ It is scored for solo trumpet in E, two flutes, two oboes, two clarinets, two bassoons, two horns, kettledrums, two violins, viola, violoncello, and doublebass. This particular concerto was written for Anton Weidinger, and performed on the newly invented keyed trumpet. Weidinger, although not the inventor of the keyed trumpet, was its finest performer. He was born in Vienna in 1767, and studied trumpet with Peter Neuhold. Upon finishing his apprenticeship, Weidinger held trumpet positions that included the membership in the cuirassier regiment of Prince Adam Czartorisky, the dragoon regiment of Archduke Joseph, and the Royal Imperial Theater in Vienna. Weidinger became interested in solo concerto playing,

5 The manuscript has disappeared.

6 Reine Dahlqvist, The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger (Nashville: The Brass Press, 1975), 15.

which required a more refined tone in contrast to the harsh tone required by military trumpeting.

Weidinger performed several other concertos written for the keyed trumpet, in addition to that composed by Hummel. These include Concerto in E-flat major by Leopold Koželuch, and the Concerto in E-flat by Joseph Haydn (which is the earliest known concerto written for chromatic trumpet). Haydn composed the concerto in 1796 for Weidinger, who at the time was playing in the Viennese Court Orchestra.⁷ The first public performance took place on March 28, 1800, at the Burgtheater.⁸

The first twentieth-century performance of Hummel's concerto was in 1958 by Armando Ghitalla, who also first recorded it in 1964 (Cambridge, CRS 1819). Since that time it has been recorded eight times, by artists such as Maurice André, Wynton Marsalis, and Gerard Schwarz. According to a ten-year compilation of programs reprinted in the International Trumpet Guild Journal, Dennis Herrick mentions that 69 performances of the concerto have been documented, the most for any work in the literature.⁹

7 The autographed manuscript (Franz Joseph Haydn A 153), is now in the Gesellschaft der Musikfreunde.

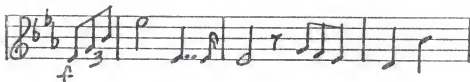
8 H. D. Robbins Landon, Haydn: Chronicle and Works (Bloomington: Indiana University Press, 1977), IV, 226-227.

9 Dennis Herrick, "Ten Years of Programs," International Trumpet Guild Journal, X/4 (May, 1986), 26.

Hummel's Concerto a Tromba principale is composed in the standard Classic concerto style with three movements, "Allegro con Spirito," "Andante," and "Rondo."

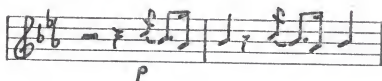
The first movement uses double exposition sonata form. The 66-bar orchestral exposition presents the basic musical material of the movement in the tonic key. Over a cadential elision, the solo exposition follows at measure 66, with a bold entrance from the solo trumpet. This A theme opens with an E-flat major arpeggio.

Example 2.--Hummel-Concerto, First movement, measures 66-69

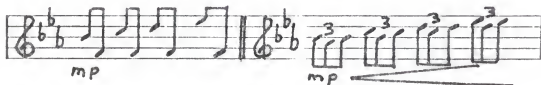


This is followed by a generally stepwise flowing melody. The second theme, which was not used in the orchestral exposition, is presented in C minor at measure 90, and is smooth in nature. The B group begins at measure 111 in B-flat major, with a new rhythmic idea. At measure 120, the orchestra repeats the first four bars of this theme. Following a brief excursion into G-flat major, the second theme of the B section enters at measure 130, in B-flat, and consists of two basic rhythmic ideas.

Example 3.--Hummel-Concerto, first movement, measures 111-112




Example 4.--Hummel-Concerto, first movement, measures 130 and 132







The closing material, played by the orchestra, begins at measure 146 in B-flat major. Without bringing the exposition to a complete halt, the development section begins at measure 175, with a statement of the first theme in the key of G-flat major, thus emphasizing the tertian key relationship hinted at earlier. This is followed by a statement of the B theme at measure 182 in the new key. Measures 189-196 present new material in C-flat major (another tertian relationship), and at measure 197, the concluding B material enters as the developmental section gives way to recapitulation section beginning at measure 210, with the opening theme in E-flat major. The recapitulation begins with the presentation of the first theme on tonic beginning at measure 210. Development

of the opening four-note motive occurs in the relative minor at measure 227, on the dominant at measure 232, and briefly on the parallel minor at measure 245. The B section enters at measure 253, and is repeated by the orchestra at measure 262. Part two of the B section begins at measure 273, on an extended statement in the tonic key. This leads to a sequential pattern ending with a trill section embellishing the dominant pitch, F, followed by a concluding orchestral codetta characterized by scalewise runs and also arpeggiated chords.

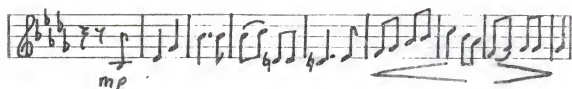
The second movement, "Andante," is a through-composed work centered in the keys of A-flat minor, C-flat, E-flat, and A-flat. The A section begins with a gentle moving orchestral introduction in A-flat minor. The solo part enters at measure 3 on a sustained note which evolves into an extended trill.¹⁰ At measure 13, the solo enters with a smooth C-flat major arpeggio that gives way to a development of the rhythmic pattern,  , which continues throughout the section. The melody flows gently, moving in a generally scalewise manner with subtle ornamenting consisting of short trills, mordants, and grace notes. The only moment of repose in the movement is at measure 30, with a perfect authentic cadence in C-flat minor. An abrupt shift of tonality occurs at measure 31, the beginning of a modulatory section.


¹⁰ Subsequent research has led some to consider this marking a vibrato indication.

At measure 41, the key of A-flat major is established. The solo part enters at measure 42, and the A-flat major scale serves as the foundation for embellishment by trills, the triplet motive heard in the A section, and a sixteenth-note run. At measure 55, the solo part enters with a melodic idea that uses the tonic and subdominant tones for foundation of development consisting of arpeggios and sixteenth-note scale passages. The "Andante" section concludes with a modulatory coda (measures 63-71), from A-flat major to the dominant of E-flat major, the opening key of the rondo. The end of the "Andante" is labeled "attacca subito il Rondo."

The final movement, "Rondo," in $\frac{2}{4}$, is written in sonata-rondo form. The movement begins with unaccompanied trumpet playing the rondo theme, which is characterized by the rhythmic pattern . The B section begins at measure 32 in the dominant. It consists of development of the  rhythmic pattern with some melodic chromaticism. The second statement of A begins at measure 68 with an almost exact restatement of the opening, but with cadential melodic ornamentation. The C (developmental) section begins at measure 100 in the parallel minor key. The solo part introduces a new melodic idea. This is combined with development of the , and  rhythmic ideas heard earlier. The key center at measures 114-122 is G-flat major, and melodic material based on the end of the rondo theme is played by the orchestra at measure 114, and stated by the



Example 5.--Hummel-Concerto, third movement, measures 100-108



solo at measure 118. At measure 132 the C theme is restated with alteration leading to measure 150, which is in the tonality of E-flat major. The  rhythmic idea is used to embellish the dominant arpeggio. The D section begins in E-flat major at measure 168, with the solo part playing accompaniment to the orchestral melody, highlighted by light pizzicato strings, and delicate woodwind passages. The solo

Example 6.--Hummel-Concerto, third movement, measures 172-175



part enters at 195 in a more predominant role, embellishing the tonic and dominant triads through rhythmic variations using the  and  patterns. This leads into an orchestral repeat of the D theme with trumpet playing a sustained obbligato, which evolves into a series of trills

progressing upward by halfsteps. The coda, in E-flat through-
out, begins at measure 234, with the solo part basically
outlining the E-flat major chord through the use of the

 rhythm.

HERBERT L. CLARKE

In his biography of John Philip Sousa, Paul Bierley wrote, "The genial Herbert L. Clarke became the most highly regarded cornetist of all time during his years with Sousa. His compositions are still popular. After retiring from the Sousa Band he became one of America's leading bandmasters."¹

Herbert Lincoln Clarke was born on September 12, 1867, at Woburn, Massachusetts. His father was William Horatio Clarke (1840-1913), a celebrated organist, organ builder, and composer. Educated early in life to be an architect, Herbert L. Clarke was forbidden to practice the cornet, because his father believed that it would lead to association with bandmen, whom he considered to be bad influences. Clarke later was allowed to practice cornet providing school work was completed. Clarke began to read music at age five through instruction on violin by his father. The Clarke family made many moves as a result of positions obtained by William. Residences included Dayton, Ohio; Indianapolis, Indiana; Somerville, Massachusetts; Toronto, Canada; and Rochester, New York.

Clarke showed interest in band music at an early age. In 1881 he heard the American Band of Providence, and was

¹ Paul Bierley, John Philip Sousa, American Phenomenon, revised edition (Columbus, Ohio: Integrity Press, 1986), p. 171.

greatly inspired by cornet soloist Bowen R. Church (1860-1923). Also, while living in Toronto, Clarke heard many performances of the Queen's Own Regimental Band, of which brothers Ed and Ernest were members.

In 1882, Clarke became a member of the Queen's Own Regimental Band directed by John Bayley, as last chair cornetist. Upon joining, Clarke was under the required minimum age limit. He wrote, "At the time I was 'sworn in' to the regiment and had to state my age, the officer in command asked: 'What is your age?' 'Fourteen, Sir,' I said. 'You are eighteen!' he said in a tone that would admit no contradiction."² Two years later Clarke was hired as second cornetist with the Baker and Farrow Musical Show. This orchestra was led by his brother Ed, and was contracted to play at a Summer Garden in Buffalo, New York.

In 1884 Clarke first heard cornetist Walter B. Rogers (1865-1939) at a concert in Indianapolis. Rogers performed the Excelsior Polka by Jules Levy (1838-1903), and greatly impressed Clarke. Clarke later met Rogers, and began an association that included performances together in the Schubert Brass Quartet (of Indianapolis), and later in the Victor Brass Quartet (recording for the Victor Talking Machine Company), and as side partners in the band of John Philip Sousa.

² Herbert L. Clarke, How I Became a Cornetist: The Biography of a Cornet-Playing Pilgrim's Progress (St. Louis: Joseph L. Huber, 1934), p. 18.

At the end of 1884 roller skating became very popular. During this time Clarke played in a six-piece band that performed at the skating rink.

In early 1885, Clarke was hired to play violin, and occasionally cornet, in the Indianapolis Opera House Orchestra. Later that same year upon encouragement from his father, Clarke moved to Toronto to pursue a business career. Clarke worked for the John Kay Company as a bookkeeper. Clarke's brother William was employed by, and had obtained a good position with, this same company. While in Toronto, Clarke rejoined the Queen's Own Regimental Band, but this time as second chair cornetist. He also played solo cornet with the Streetsville country band which was to compete in a band contest. The band placed second, and Clarke won the cornet contest playing Levy's Whirlwind Polka. After receiving a good offer, Clarke left Toronto to play viola in the Opera Orchestra in Indianapolis.

The next decade was very busy for Clarke. Along with winter performances in the Opera Orchestra, he played the summer season of 1886 with the When Clothing Store Band. This same band competed in the State Band Contest at Evansville, Indiana. The "When Band" won first prize, and Clarke won the solo cornet contest playing the Whirlwind Polka. His prize was a pocket cornet made and presented by instrument maker Henry Distin. This six-and-one-half-inch-long cornet is now on display at the Herbert L. Clarke Library in the Harding Band Building at the University of Illinois.

In the fall of 1886, Clarke returned to the Opera Orchestra. Theatrical business was less than desirable and Clarke's viola position, as well as the violin position held by his brother Ed, were replaced by the hiring of a pianist. Clarke then became a member of The Alliance Orchestra and Swiss Bell Ringers, which was financed by John T. Brush, manager of the When Clothing Company. This group toured Indiana, and existed for only a few weeks. Clarke then moved to Rochester, New York to live with his family.

Shortly after arriving in Rochester, Clarke joined the Academy of Music Theatre Orchestra (directed by Dave Morgan), as a violist. Here he also was cornet soloist with a band that performed outside before theatrical productions. This solo playing boosted Clarke's career, as it required the learning of much new material, as well as giving him much exposure to the public. During this time, Clarke did much arranging of solos and music for theatrical shows.

In 1887 Clarke accepted an offer from John Bayley to play in the Citizens Band of Toronto as solo cornetist. He once again reenlisted in the Queen's Own Regimental Band, and in the winter season played in the Toronto Philharmonic Society directed by Dr. Torrington, and the Claxton Orchestra. In addition, he taught private cornet, taught violin at Trinity College of Port Hope, and conducted an amateur orchestra. In 1888 Clarke was appointed to the staff of the Toronto Conservatory of Music, as instructor of viola, violin, cornet, and all brass instruments. During this time he also conducted

the Taylor Safe Works Company Band. In 1890 Clarke became leader of the Heintzman Piano Company Band, which performed at Harlan's Point resort at Toronto. In February of 1892, Clarke went to New York City to audition for Patrick S. Gilmore. Favorably impressed, Gilmore hired Clarke (at age 24), to play solo cornet in his 22nd Regiment Band. During this season, the band played concerts in sixty-one cities, including a series of concerts at Madison Square Garden, summer concerts at Manhattan Beach, as well as the opening of the Annual Exposition in St. Louis. On September 24, 1892, Gilmore suddenly died. The band finished the engagement at the Exposition under the direction of Assistant Conductor Charles W. Freudenvoll, and Gilmore's successor, David Wallace Reeves (who had been director of the American Band of Providence). The band completed the tour and then disbanded.

In the fall of 1892, Clarke played various jobs in theaters, restaurants, clubs, and dance halls in New York. He also did some arranging of band and orchestral works. In the winter, Clarke was hired by band leader Ellis Brooks to play cornet at the Ponce de Leon Hotel in St. Augustine, Florida.

In April of 1893, Clarke accepted an offer and became first chair cornetist, soloist, and librarian with John Philip Sousa's Band. His first tour with the Sousa Band included performances at the World Columbian Exposition in Chicago, concerts at Manhattan Beach, performances at the

Annual Exposition at St. Louis, and at the "Trocadero" vaudeville house in Chicago.

In the fall of 1893, funded by Mrs. Gilmore, the Gilmore Band was revived. It was conducted by Victor Herbert, and Clarke was hired as cornet soloist. The revived band's first performance was given at the Broadway Theatre. During the 1789s Clarke performed numerous times with the Gilmore Band. Clarke also performed with the Frederick Innes and Myles Standish Bands during this time.

On December 9, 1898, Clarke played his first concert in Carnegie Hall with the New York Philharmonic Orchestra under the direction of Emil Pauer. This was the first time Clarke publicly performed on trumpet.

In 1899, Clarke made his first solo recordings, for the Berliner Company, as well as composed his first major cornet solo, The Bride of the Waves. He also rejoined the Sousa Band on a tour covering 48,000 miles through forty-eight states and Canada. While the band was playing in Philadelphia, Clarke was offered the position of first trumpet with the Metropolitan Opera Orchestra (New York) for the 1899-1900 season. He accepted, but his tenure was short-lived due to the acceptance of an offer to play with Sousa's Band on its first European tour.

In January of 1900, Clarke started on tour with Sousa's Band through twenty states, stopping at Philadelphia to play a week at the Gramophone Company making records, and ending in New York to prepare for the European trip. In April of

1900, the band left for Europe. The European tour included performances at the Paris Exposition, as well as in Belgium, Germany, Holland, and England. The tour spanned nearly six months and during this time Clarke performed 110 solos. This trip was followed by a coast-to-coast tour of the United States, that included performances in the principal cities of thirty-four states, as well as several provinces of Canada. Clarke later toured numerous times with the Sousa Band, including trips in 1901, 1904, 1909, 1910, 1911, and his final Sousa tour in 1917.

In 1902, Clarke became conductor of the American Band of Providence, Rhode Island. During this time he also served as bandmaster of the Naval Brigade of Massachusetts, and the First Light Infantry of Providence. Under Clarke's direction, the American Band played two seasons at Willow Grove Park in Philadelphia. At the end of a year, he changed the name from the "American Band" to "Clarke's Providence Band."³ He resigned this position to return to Sousa's Band in 1904, this time as principal cornet soloist, first chair cornet, personnel manager, and assistant conductor. He held these duties until his resignation from Sousa's Band in 1917 at age 50.

In January of 1913, Clarke began a new phase of his career, as head of the cornet and trumpet department of the C. G. Conn Company of Elkhart, Indiana. Clarke stated:

³ Curtis H. Larkin, "Clarke the Cornet Virtuoso," School Musician, XV/5 (January 1944), p. 9.

My principal duties were to test thoroughly every cornet and trumpet that was turned out for intonation, purity of tone, and workmanship; attend to all the correspondence connected with the department; and experiment with new models, which were produced every two years."⁴

Between Sousa tours, Clarke held this position until the summer of 1915, when the Conn Company was sold. He then worked in a similar capacity for the Frank Holton Company until 1918.

In April of 1918, Clarke became leader of the Anglo-Canadian Concert Band at Huntsville, Ontario. The band was made up of employees of the Anglo-Canadian Leather Company, many of whom were hired by the company due to their musical abilities. Clarke stayed at this position for five years, resigning due to adverse effects of the harsh climate on his wife's ill health.

In November of 1923, Clarke became conductor of the Long Beach Municipal Band in California, a tenure which lasted nearly twenty years, until his retirement in January of 1943. Clarke's activities at Long Beach included two daily concerts fifty weeks per year. In a record year the band played nearly 600 concerts. Up until 1926, Clarke played cornet solos daily with the band. Clarke states: "The band has achieved great popularity, playing in the Auditorium during the winter months, and in the bandshell on the beach in the summer."⁵


⁴ Herbert L. Clarke, "The Road to Success," Jacobs' Band Monthly, XXIV/10 (October 1939), p. 6.

⁵ Herbert L. Clarke, "The Road to Success," Jacobs' Band Monthly, XXV/6 (June 1940), p. 8.

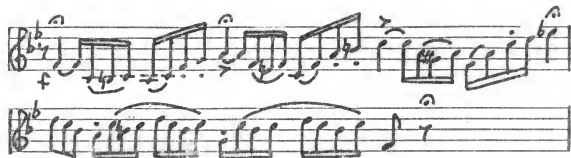
On January 30, 1945, Herbert Lincoln Clarke died in Long Beach, California. On February 2, 1945, a memorial service was held in his honor, with music provided by the Long Beach Municipal Band. On June 3, 1948, a memorial ceremony was held to unveil the monument to Herbert Lincoln Clarke at the Congressional Cemetery in Washington, D.C., where the ashes of Clarke and his wife were re-interred about 20 yards from those of John Philip Sousa.



The Maid of the Mist


The Maid of the Mist was published in 1912. The title comes from the original Maid of the Mist, a little steamboat that took newlyweds under the cataract at Niagara Falls.

The basic form is ABCB, primarily contrasting bright sections that highlight the triple tonguing technique, with smooth lyrical passages. The A section begins in B-flat, with a spirited "Tempo di Pollacca," played by the piano. The solo cornet enters in a cadenza section at measure 12. This cadenze is based on an F dominant seventh chord, which is embellished by a sixteenth-note pattern. The A section continues in triple meter with a lyrical "Andantino" section at measure 13. It extensively uses a  rhythm to create subtle points of tension and release.





The B section begins in E-flat major, in $\frac{2}{4}$, at measure 33, and is labeled "Andantino." It is written in a very brilliant style. The section begins with a four-bar piano introduction. The solo cornet enters at measure 36, playing

Example 7.--Clarke--Maid of the Mist, measure 12

an idea that utilizes the  rhythmic pattern extensively in a scalewise pattern descending by halfsteps. The triple tonguing technique is used extensively. The cornet melody is sixteen measures in length, broken up into four-bar phrases, each concluding with the  rhythm. This is followed by an eight-measure concluding section played by the piano, which serves as a modulatory link to C section, which being at measure 61 in A-flat major.

The C section, labeled "Trio," is flowing in nature. This is accomplished through the use of slurred notes grouped in twos, combined with ascending and descending sixteenth notes and triplet sixteenth notes. The writing is primarily scalewise with occasional chromatic passing tones and lower neighbors. The C section continues at measure 78 with the piano playing exclusively for sixteen measures. The  rhythm is used extensively as a modulation to E-flat major, accomplished by measure 94, the return of the B section.

The second B section is labeled "Coda," and begins with a restatement of the  rhythmic idea. Before the

statement is completed, it is linked by use of the  rhythmic pattern, to a short codetta beginning at measure 128. The codetta combines the repeated  pattern with a new rhythmic idea,  , which accelerates to a brilliant ending.

RICHARD PEASLEE

Richard Peaslee is a composer active in several genres, including theatre, dance, film, big band, serious music, and television. He was born in New York on June 13, 1930. He received his B.A. degree in 1952 from Yale University. He then served in the United States Army for two years as an artillery instructor. Upon finishing service, Peaslee received his M.S. degree from the Juilliard School in 1958, where he studied with Vincent Persichetti, Vittorio Giannini, Bernard Wagenaar, and Henry Brant. Other formal education includes private study with William Russo and Nadia Boulanger.

Peaslee's original ambition was to write for big bands. He was greatly influenced by bands such as Stan Kenton's. Pursuing his interest in jazz arranging, he studied privately with William Russo. When Russo went to Great Britain, and formed the London Jazz Orchestra, he requested that Peaslee come to England and write for his band. Peaslee accepted the invitation and spent two years working with Russo. During this time he composed a suite in four movements entitled Stonehenge, which was premiered at St. Pancras Town Hall in 1964, and recorded on EMI records.

Through Russo, Peaslee was introduced to Peter Brock, director of the Royal Shakespeare Company in London. This association began Peaslee's career in theatre music in London

as well as in New York. Peaslee's major incidental music includes Marat/Sade (1964), US (1965), The Serpent (1966), Indians (1968), A Midsummer Night's Dream (1969),¹ and more recently The Children's Crusade, Animal Farm, Vienna Lusthaus, and The Green Knight.

Peaslee also has composed for dance, television, and serious concerts. His major dance work is Afterlight, composed in 1983 for the Kathryn Poisin Dance Company. For television, he composed the music for the Time/Life series, Wide World of Animals. Major serious concert works include October Piece (1970, performed by the Philadelphia, Detroit, Milwaukee, Buffalo, and other symphony orchestras), The Devil's Herald, and Nightsongs.

Peaslee currently lives in New York City with his wife (a painter) and two children. He is on the faculty of The Lincoln Center Institute, and serves as board member of The Theatre Communications Group. He is a member of B.M.I., the Yale Repertory Theatre Associate Artists, and Local 802, A.F.M.




Nightsongs was written in 1973, and dedicated to Harold Lieberman, a leading concert and studio trumpet player in New York City. Lieberman commissioned it, and gave its first performance in Carnegie Recital Hall in 1973. Nightsongs

1 Peaslee's "Fairy Song" from Music for A Midsummer Night's Dream for soprano and tenor soli, SATB chorus, guitar, double bass or bass guitar, and percussion, is published in Score: An Anthology of New Music, edited by Roger Johnson (New York: Schirmer Books, 1981), pp. 260-265.

is scored for both trumpet and fluegelhorn (one player) and strings or piano.

Nightsongs

Nightsongs is a nine and one-half minute, one-movement composition that includes contrasting sections written to exploit the characteristic qualities of the trumpet and fluegelhorn.



The first section, labeled "Moderate-flowing," in G minor, begins with a four-bar piano trill on the supertonic over a two-bar left-hand ostinato. The solo fluegelhorn enters at measure 5 with a melodic idea exploiting the low register. The smooth flowing melody is characterized by the use of the rhythmic patterns  and . A long written-out trill is used often, especially at phrase endings. At measure 26 the piano plays the opening melody in the right hand, while the left plays broken seventh chords utilizing the  rhythmic pattern. At measure 27 the solo enters with a stepwise obbligato based on a quarter note triplet rhythmic pattern. This section concludes at measure 43.

The second section, labelled "Slower-expressive," uses twelve-tone technique. It begins at measure 45 after a one-measure introduction by the unaccompanied solo trumpet playing the twelve-tone row in original form. This section utilizes twelve-tone writing extensively. At measure 45 the piano left hand plays the row in original form, while the right

Example 8.--Peaslee-Nightsongs, measures 45-50



hand plays an octave tremolo. At measure 50, the original row is played in retrograde by the piano right hand and trumpet. At measure 53 the row is played in inverted form by trumpet and piano right hand. At measure 58 the trumpet enters playing the I-2 form, and at measure 60 the original form is played by trumpet and piano left hand, while the piano right hand trills. At measure 62 the piano tremolo returns in both hands. At measure 64 the tone row is played in retrograde by the trumpet against a D-minor chord in the piano, which concludes this section.



Measures 66 and 67 serve as a link to the section labeled "Tempo 1" beginning at measure 68. This section is primarily in G minor, and the piano is featured playing material played in the opening section by the Fluegelhorn. It is very lyrical in nature, and uses tremolos to embellish the melody.

Measure 83 begins a section labeled "Slow," and begins in E minor utilizing parallel eleventh chords played in a syncopated manner. The chief rhythmic motives are  and . The solo fluegelhorn enters at measure 89 in a smooth but awkward melodic passage consisting of several wide intervals. At measure 93, the tonality is basically modal with the fluegelhorn stating a generally scale-wise idea stressing the Lochrian mode, while the piano sustains an A-flat minor eleventh chord. Measures 96 to 100 repeat the parallel eleventh chord idea heard at measure 83.

The section beginning at measure 101, marked "A little slower," is in F-sharp minor. The piano enters with an accompanimental pattern made up entirely of arpeggiated sextuplets in both hands. The solo enters at measure 103 playing a diatonic melodic idea made up of longer note values utilizing large skips and covering a range of over two octaves.

At measure 113, a section labeled "Slow" begins. It consists of the same rhythmic ideas heard at measure 83, but with eleventh chords stressing the key of E-minor, and doubled by the solo fluegelhorn. At measure 118, a new angular theme is introduced by the piano, and repeated by the solo and piano right hand at measure 121. At measure 125, the solo enters with an arpeggiated melodic idea stressing the Lochrian mode, while the piano sustains an eleventh in E minor.

A section labeled "Fast ($\text{♩} = 132-138$)," begins at measure 129. It is characterized by the use of the  rhythm, the shifting of meters, and the whole-tone scale. The piano begins with a syncopated triplet pattern which evolves into a stricter eighth-note triplet pattern at measure 134. The solo trumpet enters at measure 137, with an obbligato consisting primarily of a whole-tone theme predominantly utilizing the  rhythmic pattern. Variety is accomplished through the use of slurred and tongued passages. At measure 170, the trumpet restates the theme heard at measure 137. At measure 181, the tempo slows with a smooth linking section played by the piano. The solo fluegelhorn enters at measure 187 with the same theme heard in measure 18, but using smaller note values.





The concluding section begins at measure 189, and is labeled "Tempo 1 ($\text{♩} = 104-108$)," recapitulates the opening material. Also in G minor, it is smooth and lyrical in nature. At measure 196, the opening theme is played by the solo fluegelhorn an octave higher. The  rhythm pattern and long trills are used extensively. At measure 213, while the solo part trills, the piano left hand utilizes the tremolo, the the piano right hand performs the opening material using the  rhythmic pattern for variety, as the piece gently concludes.


MARCEL BITSCH

Marcel Bitsch was born December 29, 1921 in Paris, France. In 1939 he entered the Paris Conservatory, where he studied composition with composer, organist, and conductor Henri Busser. In 1943, Bitsch won second prize in the Prix de Rome, and in 1945 took first place. His major compositions include 6 Esquisses Symphoniques (1949), Sinfonietta (1950), La Farcle du Contrebandier (1946), Divertissement for flute, clarinet, oboe, and bassoon (1947), 3 Sonatinas for flute and piano (1952), Concertino for piano and orchestra (1954), Variations sur une chanson française for horn and piano (1954), and Quatre Variations sur un Thème de Domenico Scarlatti for B-flat trumpet or cornet and piano (1950). He also is the author of Vingt Études for trumpet (1954) and Douze études for horn (1950).

Quatre Variations sur un Thème
de Domenico Scarlatti

The theme for the Scarlatti variations is taken from the keyboard sonata No. 363-E.R. 548 in D major. The theme is very accented and rhythmic in nature. Written in $\frac{3}{8}$, it is generally in B-flat major. It introduces five rhythmic motives that are developed in later variations. These include

1)  , 2)  , 3)  , 4)  ,

and 5)  . These motives are utilized in arpeggiated


and scalewise manners. The theme begins with a sforzando tonic ninth chord pickup in the piano. The solo trumpet enters at measure 1 on tonic, stating rhythmic motives 1, 2, and 3. The piano accompanies with accented ninth and eleventh chords on shifting beats. At measure 7, the piano enters using motives 2 and 3, while the solo plays motive 4. At measure 11, the solo echoes the piano statement heard at measure 7. At measure 15, the solo plays an extended passage based on motive 2, while the piano plays two octave broken chords based on motive 3, stressing tonic ascending, and the dominant descending. At measure 23, the solo enters with motive 5, in a soft scalewise passage, accompanied by the piano playing motive 1, and hinting briefly at B-flat minor. At measure 27, the piano echoes the passage heard at measure 23. The solo trumpet enters at measure 31 with descending arpeggios stressing the tonic, subtonic, submediant, and dominant triads, with the piano left hand playing ascending arpeggiated seventh chords on the subdominant and tonic on alternating measures beginning at measure 32. This creates a continuous sixteenth-note effect. At measure 42, the solo begins an extended section utilizing motive 1, and is accompanied by motive 4 repeated. At measure 50 the solo part repeats melodic material heard at measure 42, but uses motive 3 for further development. This is accompanied by the piano right hand playing parallel octaves, and left playing parallel thirds followed by a pedal note on the afterbeat. The accompanimental rhythm changes at measure 57, with the piano


right hand using motive 4, and left hand using motive 1. The theme concludes on a sustained B-flat chord occurring on the weak second beat.



The first variation is characterized by the use of continuous sixteenth notes, except at cadences. Alternation of material between trumpet and piano gives a dialogue effect. It is written in $\frac{3}{8}$, and generally in B-flat major. The solo trumpet begins the variation at measure 63, with a three-bar ascending thirteenth chord consisting of constant sixteenths with accents in measure 65 producing a hemiola. This is echoed at measure 66, by the two-bar piano statement. This dialogue continues until measure 89, when the solo and piano both play the sixteenth note motive. The motivic alternation resumes at measure 97, and continues until measure 122, when the piano plays successive descending passages that slow to the segue to the second variation.


The second variation begins in $\frac{3}{4}$, but utilizes many time changes throughout. Key center is hard to identify exactly with the exception of the variation's final measure which is obviously in B-flat major. The motivic alternation is also used extensively, as well as the constant sixteenth-note movement. The piano begins the variation at measure 131, and is echoed by the solo in measure 132. From measure 130 to 137, the repetition is in similar motion, but beginning at measure 138 and continuing through measure 149, contrary motion is prevalent, as well as constant time changes. Measure 150 begins a light "music box" section with the solo

playing descending and ascending sixteenth notes outlining ninth chords, accompanied by the piano playing a parallel minor seventh eighth-note pattern. The piano right hand plays descending eighth notes while the piano left hand plays ascending. At measure 158, the piano right hand repeats the sixteenth-note pattern played at 150, and the piano left hand plays accented eighth-note minor seventh chords on shifting beats. The solo enters at measure 164, with an ascending sixteenth-note pattern which gives way to an alternating section beginning at measure 166, in similar motion. At measure 172, the piano plays material similar to that heard at the beginning, which is answered by the solo in measure 173. This continues until an accented unison B-flat eighth note ends the variation.

The third variation, "Andante," contrasts all other variations with its expressive flowing character. Written in $\frac{3}{8}$, it begins in D-flat major. The melody is based on the opening statement of the theme, modified with a turn figure. It begins with the perfect fifth interval in the solo as well as piano right hand. The piano accompaniment makes extensive use of seventh chords. At measure 183, the piano right hand repeats opening material. Through most of the variation the piano left hand plays a constant eighth-note pulse. At measure 186, the solo enters with an ascending scalewise passage utilizing the  rhythmic pattern. At measure 194, the opening phrase is repeated an octave higher by the solo, and continues at measure 197

with a series of descending passages outlining triads. A hint of F minor occurs at measure 201, as well as G minor at measure 207. The variation tapers down to a cadenza section at measure 215. The solo cadenza is flowing in nature, and stresses E-flat major. At measure 217, the piano enters with a contrasting accented statement. At measure 218, the solo plays a rubato scalewise statement ending on a fermata. The piano then enters with an accelerated  pattern that functions as modulatory and segue material to the final variation.

The fourth variation, in $\frac{3}{8}$, begins in B-flat major. The piano begins at measure 219, playing a version of the opening statement of the theme, accompanied by ninth chords. The solo part enters at measure 224, with a statement made up of the  rhythmic pattern. Duple versus triple subdivisions are used extensively throughout this variation. At measure 230, the piano plays thematic material heard in measure 7, and is accompanied by the short trumpet  rhythmic pattern. Polytonality occurs at measure 234, with the piano right hand in G-flat major, and the piano left hand stressing B-flat minor. At measure 238, the piano repeats opening theme material in D-flat major. This also begins a section of dialogue between the solo trumpet and piano. At measure 248, the duple versus triple subdivision reoccurs. The melodic idea played by the piano right hand is based on material heard at measure 23, while the solo restates material heard at measure 224 a major second higher.

Measure 258 begins a section of duple alternating with triple subdivision. The piano right hand plays the 

rhythmic idea contrasted in alternating measures by the



rhythm played by the solo. The duple versus triple idea continues at measure 264. Both solo and accompaniment are chromatic in nature. The alternating duple

and triple idea is heard again at measure 270. At measure 272 the piano plays material heard earlier at measure 218

which introduced the fourth variation. This  pattern

is stated by the solo at measure 273. At measure 275, the piano begins a chromatic section based on material heard

at measure 50, while the solo continues with a chromatically embellished passage based on material heard at measure 218.

This duple versus triple section continues until measure

283 (the beginning of the coda) when alternation between

parts occurs in an accelerated section ("animez jusqu'à la fin") that concludes with a chromatic passage stated by the

solo at measure 294, followed by two syncopated eighth-note tonic chords played by the piano.

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A RECITAL

by

LONNY H. SCHROPP

B.A., Bethany College, 1980

AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of

the requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY

Manhattan, Kansas

1987

ABSTRACT

This Master's Report (recital) features trumpet selections by Gerald Endsley, Johann Cristoph Graupner, Johann Nepomuk Hummel, Herbert L. Clarke, Richard Peaslee, and Marcel Bitsch. Included with the recital program and tape of the recital is a series of program notes. These notes include brief biographical sketches of each composer and a summary of his compositional style, as well as a style analysis of each selection.