A TRUMPET RECITAL AND PROGRAM NOTES

by

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A MASTERS REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

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KSU KANSAS STATE UNIVERSITY

Department of Music

Graduate Series
Season 1985-86

JEROLD J. MARCELLUS, B^b Trumpet and Piccolo Trumpet
Assisted by
Roger K. Muse, Piano
and
The Flint Hills Brass Quintet
Jerold Marcellus, Trumpet
Brad Persinger, Trumpet
Enrique Alcaraz, French Horn
Tracy Booth, Trombone
Byron Jensen, Tuba

Sunday, April 6, 1986 — All Faiths Chapel
1:00 p.m.

"Sonata" from *Die Bänkelsängerlieder*
for Brass Quintet .... *Daniel Speer*
(1636-1707)

Concerto in D .... *Giuseppe Torelli*
(1658-1709)
Allegro
Adagio-Presto-Adagio
Allegro

Concerto in E-Flat .... *J.G.B. Neruda*
(1707-1780)
Allegro
Largo
Vivace

—Intermission—

Sonata for Trumpet and Piano .... *Halsey Stevens*
(b. 1908)
Allegro Moderato
Adagio tenero
Allegro

Quintet No. 1 in B-flat minor .... *Victor Ewald*
(1860-1917)
Moderato
Adagio (non troppo lento)
Allegro Moderato

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

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Daniel Speer—"Sonata" from Die Bänkelsängerlieder

This work was discovered in 1880 when a German gentleman by the name of Dr. Zelle bought a bundle of old partbooks at an auction. Most of the music consisted of loose pages and fragments of works, but among the dilapidated pages of music he found six complete partbooks that obviously belonged together. These partbooks consisted of five instrumental and one vocal part. Upon closer examination Dr. Zelle was amazed to discover that the vocal part was filled with many vulgar jokes and off-color poems. Dr. Zelle called upon the noted musicologist Robert Eitner to aid in the identification of his amazing discovery. Upon closer examination of the music Mr. Eitner concluded that Dr. Zelle possessed a complete collection of Bänkelsängerlieder, dances and instrumental works from the late 1600s.[1]

Translated into English Bänkelsängerlieder means "bench singers song." A bench singer was a traveling musician who, along with his fellow itinerant musician friends, would set up on the streets and in the town squares and sing of the latest events and of their latest adventures. These traveling side-shows would sometimes be accompanied by large posters depicting the events the singer described and also by trained monkeys and bears.

1 Anonymous [sic], "Sonata" from Die Bänkelsängerlieder (North Easton, Massachusetts: Robert King Music Co., 1958) Historical Notes by Mary Rasmussen.

In later years the instrumental accompaniment would become obsolete with the invention of the barrel organ.[2]

Due to the public demand for this music, the words were almost always printed, but for obvious political and social reasons the printed works never bore the names of the composer or the publisher. This particular work is considered to be of great importance because both the words and music were printed. This sonata is the twenty-ninth of forty-one included in this particular collection. It is an instrumental work that was originally scored for clarin I, cornetto II, three trombones and continuo.[3]

The scoring for clarino (trumpet) is unusual for several reasons. One must be aware that the trumpet at that time was an instrument that was reserved solely for the use of the aristocracy and that the use of this instrument by a wandering street musician could have resulted in a severe penalty. Secondly, if the trumpet would have been intended for use in this piece it would have been impossible for the valveless trumpet of that day to play the pitches a^1 and b^1 that are so prominent in this piece. Thirdly, the parallelisms and similarities between the first and second part would infer that they were meant to be played on like instruments.[4]

In 1958, when Robert King published the work, it was not known who the composer of this piece was. It has since been

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2 Rasmussen, Historical Notes.

3 Ibid.

4 Ibid.

credited to Daniel Speer (1636-1707). Daniel Speer was a German composer, music theorist and author during the late 1600s. He accumulated much of his musical experiences and training as a wandering musician in southeast Europe. According to his own writings and the records kept in Stuttgart, it is known that he was a town and church musician there from 1664 to 1666. He then moved on to Tübingen for a year and then accepted an appointment at Göppingen. In November of 1667 Speer was appointed to a school-teaching and church musician position. This position lasted only one year as Duke Eberhard refused to approve of his reappointment. He then moved to Leonberg where his first musical works, the Musicalisches ABC, was published at Schwäbisch Hall in 1671. In 1673 he returned to Göppingen and regained his position as schoolteacher.[5]

Speer was most active as a writer of musical and literary material between the years of 1681 and 1689. It was during this period that he wrote and published fourteen works. These included church music, quodlibet collections (which the "Sonata" is included), novels, political commentaries and the first version of his Grund-richtiger. . . Unterricht der musicalischen Kunst.[6]

The Grund-richtiger. . . Unterricht der musicalischen Kunst is Speer's most important work on practical music. This textbook

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5 Rosemary Roberts, "Daniel Speer," in The New Grove Dictionary of Music and Musicians (6th edition, 1980), XVII, 821.

6 Ibid.

was based on Speer's vast practical experience as a musician and is considered to be an excellent source of information concerning musical practices and conditions of that time. Speer's lack of formal theory training seems to be evident in that much of his discussion of theoretical matters is either obviously drawn from other sources or is altogether unreliable. In addition to text, the treatise also contained a considerable amount of instrumental music in the form of exercises and examples.[7]

The treatise is divided into four sections: instruction for Kantors, a keyboard tutor, a section on other instruments and a tutor for instrumental and vocal composition. Included in the section devoted to the keyboard, Speer also includes instruction for the continuo player. Although Speer bases this section on the Viennese tradition, he makes an important distinction between the old and new practices of figured basses. Included in the keyboard section is an appendix which is one of the earliest systematic approaches for amateurs wishing to learn to play for enjoyment. A large part of the third chapter is devoted to wind instruments which is related to Speer's experience as a town musician. The second edition, which was published in 1697, replaces the verbal descriptions of fingerings with charts and includes more musical examples.[8]

As mentioned earlier, the Sonata is one isolated instrumental

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7 Roberts, New Grove, 821.

8 Ibid.

piece from a larger work. Since the publication of the edition by Robert King which uses the title "Sonata" from Die Bankelsanger-lieder, it has been proven that the original work was published in 1688 in Speer's collection Musicalisch-Turckischer Eulen-Spiegel.[9] Speer used the anagram Res Plena Dei to sign the work. The story that is told in this collection is that of a good-for-nothing type of character named Lompyn during the war with the Turks.[10] The vocal parts make up a continuous narrative that is interrupted by the short instrumental pieces.

The Sonata is a very short piece that is written in the key of A minor. It is constructed in the simple AAB or bar form. It follows the typical Baroque key relationships with excursions into the dominant and relative major. One of the most noteworthy aspects of this work is Speer's effective use of timbre changes. At the beginning of the B section the top two voices drop out, creating a very lush low brass chorale effect. Speer ends this piece with the use of a picardy third.

9 Annapolis Brass Quintet, Program Notes for Speer's "Sonata" (Crystal Records S213).

10 Rasmussen, Historical Notes.

Giuseppe Torelli—Concerto in D

Perhaps the most significant Italian composer of Baroque trumpet music is Giuseppe Torelli (1658-1709). Torelli was the most prolific composer of the Bolognese school of trumpet playing located in Bologna, Italy. He is also credited with laying down the foundations of the early instrumental concerto.[1]

The complete catalogue of Torelli's instrumental works that include trumpet consists of thirty-five complete works and five partial works. Thirty-two of the complete works and all of the partial works have been preserved in manuscript in the Archivio di San Petronio in Bologna. Two of these works are duplicated in manuscript and are preserved in the Sächsische Landesbibliothek in Dresden and a single work is located at the Österreichische National Bibliothek in Vienna.[2] The work that is included on this program is the second of two printed editions that was published by Estienne Roger of Amsterdam.

Bologna flourished as the most important cultural center in Italy at this time. Located in this city was the oldest and most acclaimed university in Europe and a large church which was named after the patron saint of Bologna, San Petronio. Due to the large number of academic and religous festivals held in the city, there were many opportunities for trumpet works to be written.

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1 Anne Schnoebelen, "Giuseppe Torelli," in The New Grove Dictionary of Music and Musicians (6th ed., 1980), XIX, p. 71.

2 Eugene Enrico, "Torelli's Trumpet Music: The Primary Sources," International Trumpet Guild Journal, III (October 1978), p. 4.

Perhaps the most significant works were being written for the religous festivals that were taking place at San Petronio, the largest church in Bologna. With its large interior, two opposing organs, and horseshoe-shaped balcony built to accomodate musicians, the church allowed for the imaginative placement of musicians and for the performance of interesting pieces. This greatly contributed to the development of antiphonal music at this time. It is believed that transcriptions of instrumental works were played antiphonally on the two organs. Much of the repertoire for strings, often with oboe and trumpet parts, included basso continuo parts that were written specifically for organ primo and organ secundo.[3]

In 1657 Maurito Cazzati (c. 1620-1677) arrived at San Petronio to assume the position of "Maestro di Capella." As he was well aware of the festive ceremonies that took place in the academic and religous communities, Cazzati took it upon himself to provide the people with the kind of festive music that they wanted and expected. With an almost unlimited budget, Cazzati was able to increase the size of the choir, keep a large full-time orchestra and hire extra musicians if the need arose. On one festive occasion in 1716 it is documented that Cazzati hired 123 extra musicians and the following year hired 131.[4]

3 Don L. Smithers, The Music and History of the Baroque Trumpet before 1721 (New York: Syracuse University Press, 1973), p. 94.

4 Smithers, Music and History, p. 97.

In 1665, in Bologna, Cazzati wrote the first full-length trumpet sonatas that were published. His Sonate a due, tre, quattro, e cinque, con alcune per Tromba[5] consisted of three pieces and was scored for trumpet, strings and continuo.[6] Cazzati was aware of the paucity of good trumpeters and notes that the trumpet part can be substituted by violin.[7] This not only increased the playability of this work but also aided its saleability.[8]

The three trumpet pieces are titled "La Caprara," "La Bianchina," and "La Zabeccari." The first two sonatas are in four sections with each section beginning with a brief toccata-like fanfare. All three sonatas are written in a similar antiphonal style with the trumpet and strings stating and restating the same thematic material. This type of statement and answer device is very characteristic of the trumpet sonatas of this time. It is also interesting to note that this piece calls for muted trumpet in some parts.[9]

Three more works containing trumpet sonatas were published shortly after Cazzati's but these still preceded the great surge of trumpet music in the last decade of the seventeenth century. These works were composed by G. B. Viviani, Andrea Grossi, and G. B. Bonocini. The collection by Viviani contains twenty pieces

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5 These were reprinted in Venice (1668) and Bologna (1677).

6 Smithers, Music and History, p. 95.

7 Ibid.

8 Ibid.

9 Ibid.

for solo violin and continuo but the last two pieces are for trumpet and continuo. Except for a few short pieces, Viviani's are the only known Baroque pieces for trumpet and continuo alone.[10]

As a result of the frequency of large-scale performances at this time, instrumental works with trumpet parts were in great demand. The composers that represented the Bolognese school of trumpet composing were Pirro Capacelli d' Albergati, Matteo Albergati, Giuseppe Albergati (possibly the same as P. C. d' Albergati), Giuseppe Aldrovandini, Giuseppe Corretti, Giovanni Paolo Colonna, Francesco Foggia, Petronio Franceschini, Dominico Gabrielli, Giuseppe Jacchini, Ferdinando Antonio Lazzari, Francesco Manfredini, Giacomo Perti, and of course Torelli.[11]

Eighty-three manuscripts of instrumental works containing trumpet parts are located in the archives at San Petronio. Thirty-three of these are for one trumpet, forty-five are for two trumpets, and three are for four trumpets.[12] The Italians did not score works for three trumpets as the Germans sometimes did. Of the eighty-three surviving manuscripts, Torelli is credited with composing thirty-five.

It is difficult to determine the nature of these works judging by the titles, since the terms Sonata, Sinfonia, and Concerto

10 Smithers, Music and History, p. 99.

11 Ibid., p. 100.

12 Ibid.

indicate neither the size nor the nature of the performing group.[13] It is the opinion of some scholars that these terms were used interchangeably and seemed to have little significance.[14] Others feel that the title "Sinfonia" was given to works that contained fugal sections as in the old canzona style but close examination of Torelli's works does little to offer any concrete evidence.[15]

Torelli's printed works for trumpet and orchestra consist of two collections that were published shortly after his death in 1709 by Estienne Roger of Amsterdam. Estienne Roger was one of the most prolific publishers of early eighteenth-century music and had published works by almost every prominent Italian composer of this time. Estienne Roger was known for his high quality publications and especially for his use of elegant type and the use of generous spacing on the page.[16]

The first of the two printed collections was issued in 1710 and contained the following title page:

> VI SONATES OU CONCERTS/ á 4, 5, & 6 Parties/ Composees par/ Mr.s BERNARDI, TORELLI/ & autres fameux Auteurs/ Dediees á/ MONSIEUR J. VAN DER COST/ Grand Amateur de Musique a Delft/ Livre Premier/ A Amsterdam/ Chez Estienne Roger/ Marchand Libraire. No. 96.

The second publication which contains the Concerto for trumpet

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13 Enrico, "Torelli's Trumpet Music," p. 101.

14 Smithers, Music and History, p. 101.

15 Enrico, p. 8.

16 Ibid.

was published around 1715 with the following title page:

> CONCERTS/ á 5, 6, & 7 Instrumens, dont il y en a/ pour la trompette ou le Haubois;/ Composez par Messieurs/ BITTI, VIVALDI & TORELLI/ Dediez á/ MONSIEUR LEON D' URBINO/ A Amsterdam/ Chez Estienne Roger Marchand Libraire/ No. 188.[17]

It is interesting to note that the composer's name is not listed with the work but is only noted in a general way on the title page. Although there is no doubt that Torelli composed this work, it is safe to assume by the grouping of the works and the ordering on the title page that Bitti wrote the first two, Vivaldi the second two and Torelli the final two. The five-movement style of the last work further suggest that Torelli was the composer.[18]

The most significant musical aspect of this work is Torelli's use of thematic material. In this concerto Torelli clearly marks the evolution from the more simple imitative antiphonal style to the more mature concerto-like style of composition. In the first and last movements of this piece Torelli uses quasi-developed, bi-thematic material in which the trumpet and accompaniment restate the same musical ideas.[19]

The Concerto for trumpet is written in the key of D major. This key was chosen because the keys of D and A were the only two keys that the valveless trumpet in D could play in with any facility.

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17 Enrico, p. 8.

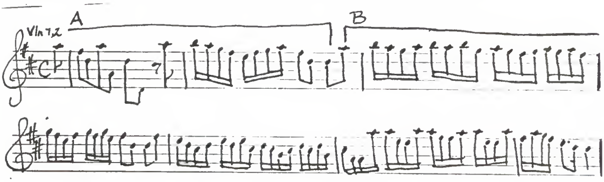
18 Ibid., p. 13.

19 Smithers, p. 104.

To keep the work harmonically interesting, the trumpet plays only on the first and last movements and Torelli uses the three inner movements to move to the relative minor and other related keys. As the valveless trumpet was also a very physically demanding instrument to play, the inner movements also allowed the player a chance to rest.

In the first movement of this work two thematic ideas are introduced in the first six measures of the accompaniment. (Example 1.) The trumpet enters in measure seven with a restatement of the first theme. The rest of the movement continues reworking these two ideas and then ends with a recapitulation of rhythmically related ideas.[20]

Example 1. Torelli, Concerto in D, First Mvmt., meas. 1-7.



The three inner movements, Adagio, Presto, Adagio, follow the common order of inner movements practiced by Torelli. These are performed with no break between them and are scored for accompaniment alone. The twenty-four-bar second movement is used as a modulatory device to move to the relative minor for the toccata-like

20 Smithers, p. 104.

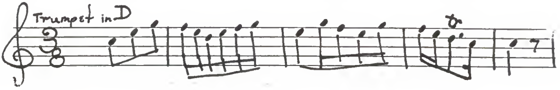
third movement. The slow, five-measure fourth movement cadences in the relative minor and prepares the trumpet for its entrance which reestablishes the key of D major. Due to the brilliant violin passages in the third movement some scholars feel that this work would more appropriately be called a concerto with trumpet.[21]

The last movement, in three-eight, uses the same basic formula as the first movement; however, the trumpet is the first instrument to introduce thematic ideas in this movement. The first idea is a three-note arpeggiated D major triad. (Example 2.) This rhythmic idea is constantly used throughout the entire movement. The second theme is introduced, once again by the trumpet, in measure sixteen. (Example 3.) These two ideas are then intertwined and reworked throughout the remainder of the movement. The movement ends with the trumpet playing the first and second themes respectively with accompaniment.

Example 2. Torelli, Concerto in D, Final Movement, meas. 1-6.

21 Giuseppe Torelli, Concerto in D, ed. by Edward Tarr, (London: Musica Rara, c1968).

Example 3. Torelli, Concerto in D, Final Movement, meas. 16-20.



Torelli was born in Verona, Italy on the 22nd of April, 1658. He was the sixth of nine children and the son of the local health inspector for the customs office.[22]

Torelli arrived in Bologna between 1681 and 1684, where he was admitted as a member of the Accademia Filarmonica as a violinist. In September of 1686 he was admitted to the orchestra at San Petronio after serving as an extra player the two previous years. He was given a conditional position as a viola player and was then permanently employed until 1696. It was at this time that the orchestra at San Petronio disbanded for a short time for economic reasons. Torelli then left Bologna to seek employment elsewhere.

Torelli returned to Bologna in 1701. At this time he was at the peak of his fame and was allowed to perform with the orchestra when he was in the city rather than being obliged to perform on a full-time basis. To demand this from Torelli would have meant losing his services completely.

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22 Schnoebelen, "Torelli," New Grove, XIX, p. 71.

Torelli died on February 8, 1709 in Bologna. Eight days after his death the Accademia Filarmonica held its customary memorial service for a deceased member in his honor. He was described by his associates as "a man not only of docile and humble habits but also erudite and eloquent."[23] Among his greatest contributions to the music world was his standardization of the three-movement concerto grosso and the development of the solo violin concerto.

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23 Schnoebelen, p. 72.

J. B. G. Neruda—Concerto in E-flat

The Concerto in E-flat was originally written for the corno da caccia, which was also known as the trompe, trompe di chasse or the cor de chasse. This instrument was a valveless member of the horn family. The corno da caccia was different from the traditional 18th-century horn in that it had a shallower, more cup-shaped mouthpiece similar to that of the modern day trumpet. This instrument was usually of very elegant design and elaborately engraved. The corno da caccia's length of tubing and bore size was very similar to that of the Jägertrompete that was widely used during the 18th-century. The corno da caccia is thought to have appeared around the late 17th-century.[1]

Because the mouthpiece of this instrument was more similar to that of the trumpet, it was usually played by trumpeters. It is believed that the tone quality achieved on this instrument was closer to that of the modern day trumpet than that of the French horn. For this reason the Concerto in E-flat has been included in the limited collection of early classic works for trumpet.[2]

This work uses the typical Classical format of a fast first movement, slow second movement and fast third movement. Because of the limitations of the valveless instrument, all three movements are in the key of E-flat.

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1 J. B. G. Neruda, Concerto in E-flat, (Monteux, France: Musica Rara, c1974). Notes by David Hickman.

2 Ibid.

The first movement, Allegro, is in the standard double exposition sonata allegro form. The orchestra begins with the first statement of the principle theme in the first eight measures. This theme firmly establishes the E-flat tonality with the use of scalar and triadic passages. (Example 1.) The subordinate theme occurs in the orchestral accompaniment from measures 9 to 49. The solo exposition begins at measure 49 with a restatement of the principle theme and continues to develop it. The solo exposition fails to include the subordinate theme. At measure 76 the tonal center moves to the dominant and the orchestra returns with the orchestral exposition in its entirety in the dominant key. This concludes the "A" section of the first movement.

Example 1. J. B. G. Neruda, Concerto in E-flat, Allegro, meas. 1-8.

The development section begins at measure 114 with the solo trumpet entrance. This section begins in the dominant key of B-flat. The trumpet proceeds to develop the principle and subordinate theme. The development section ends with a restatement of the principle and subordinate themes in the relative minor by the orchestra.

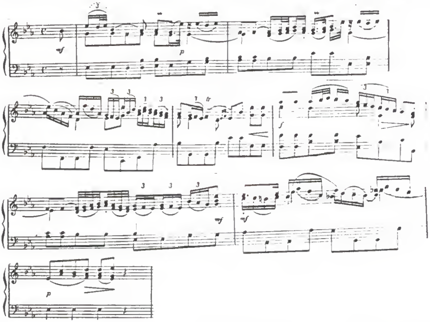
The recapitulation begins at measure 174 with the reestablishment of the tonic key with the entrance of the trumpet with the principle theme. The tonic key, once again, is firmly established by the use of scalar and triadic passages based on the tonic chord. Uncharacteristic of this style of composition, the subordinate theme is omitted and material based on this theme is used.

At measure 210 the dominant is implied by the use of A naturals in the orchestra which immediately resolve to a second inversion tonic chord. At this point the trumpet begins the characteristic cadenza. The first movement ends with a 14-bar coda based on portions of the subordinate theme.

The second movement, Largo, is also written in the tonic key. This movement is in AAB form. The accompaniment states the "A" theme in measures 1-8 and the solo trumpet repeats it. (Example 2.) The accompaniment enters again with the A theme after the trumpet solo.

The "B" section begins at measure 26 with the entrance of the solo trumpet and continues to measure 32. (Example 3.) At measure 33 the accompaniment sounds a second inversion tonic chord and the trumpet plays a cadenza. The second movement ends with a coda based on material from the "A" section.

Example 2. J. B. G. Neruda, Concerto in E-flat, Largo, meas. 1-8.



Example 3. J. B. G. Neruda, Concerto in E-flat, Largo, meas. 25-32.

The third movement, Vivace, in 3/4 time, is in rondo form. The rondo theme is introduced by the accompaniment in measures 1-22. (Example 4.) The trumpet enters at measure 23 with the "A" section. One of the unusual aspects of this movement is Neruda's prominent use of syncopated rhythms. (Example 5.) At measure 48 the rondo theme appears again, this time in the dominant key. The trumpet enters again in measure 69 with the "B" section, still in the dominant key. The rondo theme recurs again at measure 91, this time in the relative minor. The trumpet enters at measure 111 with the "C" section and continues to measure 148 where the soloist cadenzas on a second inversion tonic chord. The movement comes to a conclusion with the final statement of the rondo theme in the tonic key.

Little is known about the composer of this work, Johann Baptist Georg Neruda. It is believed that he was born in Rosice, Czechoslavakia around 1707 and died in Dresden around 1780. He was a violinist as well as a composer and was active in Germany during the middle and late 1700s. In 1750 he became a member of the court orchestra in Dresden and later became Konzertmeister. He composed sacred works, one opera, eighteen symphonies, fourteen instrumental concertos and a few trio sonatas.[3]

3 John Clapham, "Neruda, J. B. G.," in The New Grove Dictionary of Music and Musicians (6th edition, 1980), XIII, p. 113.

Example 4. J. B. G. Neruda, Concerto in E-flat, Vivace, meas. 1-22.

Example 5. J. B. G. Neruda, Concerto in E-flat, Vivace, meas. 23-48.

Halsey Stevens—Sonata for Trumpet and Piano

Born in Scott, New York in 1908, Halsey Stevens studied composition with William Berwald at Syracuse University and with Ernest Bloch at the University of California, Berkeley. He has been a faculty member at Syracuse University, Dakota Wesleyan University, the College of Music at Bradley Polytechnic Institute and the University of Redlands, California. Most recently he was a faculty member at the University of Southern California, Los Angeles, where he was the chairman of the composition faculty and of the Council of Graduate Studies in Music. Stevens was a Guggenheim Fellow in 1964-65 and 1971-72 and has won many awards for his music. He was awarded an honorary Litt. D. by Syracuse University in 1967.[1]

A noted authority on Béla Bartók, Stevens is the author of the standard English biography of this composer. He has also published many articles and reviews on the music of Bartók and other related studies.

Although Stevens has published over eighty works, all of his compositions are purely absolute music. Stevens has written for a great variety of vocal and instrumental combinations. Although his music can be considered modernistic, he does not incorporate theatrical devices into his music. His music can be described as being rhythmically vigorous, brilliant and possessing definite

1 Richard Swift, "Stevens, Halsey," in <u>The New Grove Dictionary of Music and Musicians</u> (6th edition, 1980) XVIII, p. 134.

tonality.[2]

The Sonata for Trumpet and Piano, written in 1956, is in the three movement, fast-slow-fast, sonata style. The first movement, Allegro moderato, is in the sonata-arch form. The first theme is introduced by the trumpet in measures 1-27. (Example 1.) The trumpet and piano then continue to develop this theme. One of the most striking aspects of this movement is Stevens' use of constantly changing meters.

Example 1. Stevens, Sonata for Trumpet and Piano, Allegro moderato, meas. 1-27.

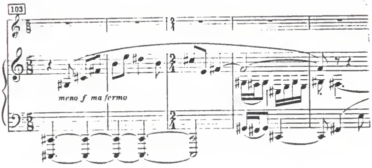
2 Nicolas Slonimsky, "Stevens, Halsey," Bakers Biographical Dictionary of Musicians (7th ed., 1984), p. 2207.

In direct contrast to the first theme, the legato second theme begins at measure 51 and continues to measure 72 where it is interrupted with a short statement from the first theme. (Example 2.)

Example 2. Stevens, Sonata for Trumpet and Piano, Allegro moderato, meas. 51-72.

The development section, measures 73-191, combines and contrasts the two themes. The most obvious use of theme contrasting takes place at measure 103. (Example 3.)

Example 3. Stevens, Sonata for Trumpet and Piano, Allegro moderato, meas. 103-107.

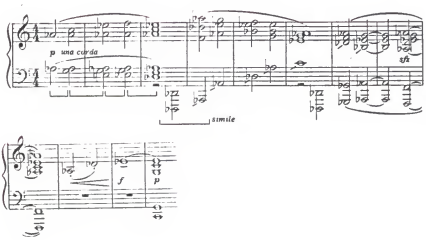


The recapitulation begins at measure 191 with the first and second themes in reverse order. During the recapitulation the piano begins the restatement of the first theme and the trumpet then enters.

The second movement, Adagio tenero, is very slow and tranquil. This is in complete contrast of the first movement. This movement is freely composed but uses rhythmic motives to unify the movement.

The piano begins this movement with a motive of ascending half notes which the muted trumpet echos. (Example 4.) At measure 28 the trumpet introduces a melodic idea based on sextuplets and triplets which is developed throughout the remainder of the movement. (Example 5.)

Example 4. Stevens, Sonata for Trumpet and Piano, Adagio tenero, meas. 1-13.

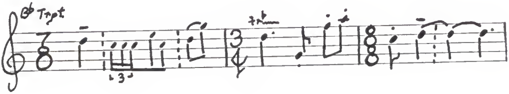


Example 5. Stevens, Sonata for Trumpet and Piano, Adagio tenero, meas. 28-45.

The third movement, Allegro, is also in sonata-arch form. The first theme is introduced by the piano in measures 1-4. (Example 6.) The second theme is introduced by the trumpet in measures 15-17. (Example 7.) At measure 20, the inversion of the second theme appears in the solo trumpet. (Example 8.)

Example 6. Stevens, Sonata for Trumpet and Piano, Allegro, meas. 1-4.

Example 7. meas. 15-17.



Example 8. meas. 20.

The development section of this movement is based on fragmented pieces of the first and second themes. These fragments occur in inversions and retrogrades.

At measure 107 the piano begins a false recapitulation but the muted trumpet answers with a fragmented movtive based on the third measure of the movement. The recapitulation begins at measure 138 with the trumpet's restatement of the second theme. The trumpet and piano continue their dialog and the movement ends with the restatement of the first theme in the piano in the final two measures.

Victor Ewald—Quintet No. 1 in B-flat minor

Like most Russian musicians of his time, Victor Ewald (1860-1935) earned his living outside of the music field. He studied and practiced engineering for some time before becoming a professor at the Institute of Civil Engineering in 1895, a position that he held until 1915. After the 1917 Revolution he returned to the practice and teaching of engineering.

Ewald's interest in music enabled him to participate on expeditions to the north of European Russia in order to gather folk songs. His daughter (Zinaida Ewald; 1894-1942) was a Russian ethnomusicologist and with her husband (Evgeny Gippius; b. 1903) published several collections of Russian folk songs.[1]

Because of his reputation as a cellist he was able to meet the man with perhaps the greatest influence on the preservation of Russian music, Mitrofan Petrovich Belaiev. Belaiev, the head of his family's extremely profitable timber business, was also a very enthusiastic amateur musician. The combination of these two factors had a great impact on the preservation and publication of much Russian music. He had a great interest in nationalistic composers and was willing to do anything that he could to preserve and support this music. For these reasons he established a concert series of Russian music and also provided the cash prizes for an

1 David F. Reed, "Victor Ewald and the Russian Chamber Brass School" (Ph. D. dissertation, Eastman School of Music, 1979), p. 97.

annual composition contest.[2]

Aside from his monetary support of the Russian Nationalistic composers, his greatest contribution was his establishment of a publishing house dedicated to his favorite cause. In order to secure international copyright protection Belaiev choose Leipzig, Germany as the firm's headquarters. Among the composers to be found in the catalogue of Belaiev's publications are Balakirev, Borodin, Chaikovsky, Cherepnen, Cui, Glazunov, Liadov, Mussorgsky, Rimsky-Korsakov, Scriabin, and Taneyev. The list also includes many lesser-known Russian composers in which Ewald is included. A complete list of Belaiev's editions can be found in the <u>Verzeichnis der in Deutschland seit 1860 ershienenen Werke Russischer Komponisten</u>, (Leipzig, 1950).[3]

Ewald's relationship with Belaiev was not only that of composer to publisher. Ewald was a member of Belaiev's popular string quartet as a cellist. This group gathered at Belaiev's home every Friday evening. Although it is unclear when these gatherings began, it is believed that the first of these historic gatherings began on September 25, 1887, and continued until Belaiev's death in 1904.[4] It was as a member of this group that Ewald was to associate with many of the great Russian composers of this time and as a performer that he would become familiar with the music

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2 Reed, "Victor Ewald," p. 98.

3 Ibid.

4 Reed, "Victor Ewald," p. 99.

and the compositional styles of Western European composers.

Among the great Russian composers that were nearly always present at these weekly sessions were Borodin, Glazunov, Liadov, Rimsky-Korsakov, Sokolov, and others. Chaikovsky, who was living in Moscow at that time, was also a visitor at these meetings whenever he was in St. Petersburg.[5]

Although Ewald studied under Nicolai Sokolov, a professor at the St. Petersburg Conservatory at that time, it is known that many of the compositions written by the amateur members of the group were usually given to Rimsky-Korsakov for criticism and advice and that Glazunov and Liadov would also offer their musical leadership to the inexperienced composers. It is with this in mind that one can observe how closely Ewald was working with the ideas and practices of the St. Petersburg Conservatory. Perhaps this offers insight into Ewald's formal excellence and careful craftsmanship.[6]

Besides the performance of early works by the masters, the group also performed many of the compositions that were written by the amateur members of the group. Not only was Ewald able to become familiar with formal techniques and ideas of instrumentation, but he was also able to recieve a sympathetic performance of his own compositions.[7]

As one might expect, the first known composition by Ewald

5 Reed, "Victor Ewald," p. 101.

6 Ibid., p. 102.

7 Ibid.

was a work for string quartet. We know from the writings of Rimsky-Korsakov that this work, String Quartet in C Major, opus 1, was written around 1893.[8] This work was awarded third prize in the competition of the St. Petersburg Quartet Society in March of 1893.[9] Rimsky-Korsakov and Chaikovsky, who were both judges of the contest, felt that the work was written in a "well ordered manner, but nothing beyond that."[10] As a part of the prize, Ewald was promised publication of the piece and it was published by Belaiev in 1894.[11] Ewald's String Quartet in C Major was quickly followed by three more works for strings: <u>Romance</u> for violoncello and piano, opus 2 (1894), <u>Deux Morceaux</u> for violoncello and piano, opus 3 (1894), and Quintet for two violins, two violas, and one violoncello, opus 4 (1893).[12] Ewald also composed the eighth variation, Andante cantabile, of the collective work, <u>Variations sur un theme populaire russe</u> for string quartet (Leipzig: Belaiev, 1899).[13]

Although it is logical that Ewald would write works for strings, it is not completely clear what prompted Ewald to write for brass instruments. As it is known that Ewald was also a French horn

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8 Reed, "Victor Ewald," p. 103.

9 Ibid.

10 Ibid.

11 Ibid., p. 104.

12 Ibid., p. 102.

13 Ibid., p. 116.

player, it is probably safe to assume that he paralleled his activities as a string performer by being involved in some type of brass performance. Although this is a logical assumption, it is not a documented one. It is believed that the connection of Ewald and his interest in writing for the brass instruments comes with his association with Rimsky-Korsakov.

In 1873 Rimsky-Korsakov was appointed to the post of Inspector of Naval Bands. Motivated by his feelings of insecurity and unfamiliararity of wind instruments he purchased several in order to become familiar with them. It is likely that Ewald became aware of Rimsky-Korsakov's sudden interest in the brass instruments and likewise followed suit.

Ewald's Quintet in B-flat minor, for brass instruments, opus 5, was published by the Belaiev firm in Leipzig in 1911.[14] It was originally scored for two cornets, E-flat alto horn, B-flat tenor horn and tuba. The use of the conical bore instruments were best suited to the romantic melodies of Ewald.[15]

The use of the instruments pitched in E-flat and B-flat would provide for the sounding of a unified tone quality and better intonation throughout the wide range of the instruments. Although the pitch of the tuba is not listed, the E-flat tuba was probably used in early performances, since that was the most common in

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14 Reed, "Victor Ewald," p. 124.

15 Ibid., p. 125.

Russia at that time.[16]

In adapting this work for modern performance, the nearly obsolete alto horn and tenor horn are replaced by the French horn and trombone, respectively. The cornet parts are usually played on trumpets and the lowest part on a B-flat or C tuba. Thus, the timbre heard in modern performance of this work is quite different than Ewald had originally conceived.

Ewald's Quintet first appeared in America at a time when the brass choir was enjoying more popularity than the brass quintet. The work was edited and published in the early 1950s by Robert King as a piece for six-part brass choir. Although King explained his motives for rescoring the work for six-part brass choir, he failed to mention the commercial marketability and demand for music that the more popular brass choir demanded. Along with the rescoring of the work King also changed the title from Quintet to Symphony which has caused much confusion. Robert King reissued the work in 1957.

In the second edition, King made a few articulation and phrasing corrections and left the three upper parts unchanged. It is in the lower parts where drastic alterations have been made. In his rescoring, King substituted the baritone horn part for the tuba and resulted with the new tuba part becoming an octave doubling of the baritone horn part.[17]

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16 Clifford Bevan, <u>The Tuba Family</u> (New York: Charles Scribner's Sons, 1978), p. 144.

17 Reed, "Victor Ewald," p. 133.

In 1960, with the rise in popularity of the brass quintet, Don Miller of Ensemble Publications make available a photocopy of the original Belaiev edition. He added a bass clef part for the trombone but kept the E-flat alto horn part. In 1973 he published the first "modern edition" which specifically calls for the modern brass instruments. By this time the work was considered a major composition in the brass quintet library.[18]

In 1976 two more works for brass quintet by Ewald were uncovered by the members of the Empire Brass Quintet while on tour in Oslo, Norway. Noted horn virtuoso Frøydis Ree Werke of the Oslo Philharmonic expressed her interest in obtaining some of their music which was unavailable in Europe. It was suggested that a trade be make and Werke offered the Empire Brass Quintet the two previously unknown works.[19] The second and third Ewald brass quintets have since been published (by G. Schirmer, edited by the Empire Brass Quintet, and by J. & W. Chester, edited by Philip Jones) and recorded (#2 and #3 by the Empire Brass Quintet, Sine Qua Non 2012 and #3 by the Annapolis Brass Quintet, Crystal Records S214).

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18 Reed, "Victor Ewald," p. 133.

19 Ibid., p. 135.

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A MASTER'S RECITAL AND PROGRAM NOTES

by

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AN ABSTRACT OF A MASTER'S REPORT

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requirements for the degree

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This recital contains selections by the composers Daniel Speer, Giuseppe Torelli, J. B. G. Neruda, Halsey Stevens, and Victor Ewald. The program notes contain biographical, historical and analytical information of these composers and their works represented on this recital.