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Evan Benjamin Duke

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Dr. Lance Brunner, Director of Graduate Studies

LANGUAGE AS A PERFORMANCE PARAMETER: THE MARCEL BITSCH *VINGT*
ETUDES

DISSERTATION

A dissertation submitted in partial fulfillment of the requirements for the degree of
Doctor of Musical Arts in the School of Music at the University of Kentucky

By

Evan Benjamin Duke

Lexington, Kentucky

Director: Dr. Skip Gray, Professor of Music

Lexington, Kentucky

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ABSTRACT OF DISSERTATION

LANGUAGE AS A PERFORMANCE PARAMETER: THE MARCEL BITSCH *VINGT* *ETUDES*

The Bitsch *Vingt Études* are a significant part of the trumpet performers repertoire. They are taught in many university trumpet studios across the United States. David Baldwin, professor of trumpet at the University of Minnesota, has recorded all of them for the International Trumpet Guild. The editor, Raymond Sabarich, is considered the founder of the modern French school of trumpet playing.

Articulation is a significant component in performing on a brass instrument. By varying the attacks of the tongue, different timbres can be successfully achieved on the trumpet. Because of the volume the trumpet can generate, any defective articulation will be more noticeable. Articulation is for the brass player what consonants are for the singer—successful execution is imperative or a lack of clarity results.

One major problem in teaching the Bitsch etudes is the lack of attention paid to French pronunciation. The musical ideas in these etudes (melodies, articulation, phrasing, etc.) were conceived by a Frenchman. While fluency in French is not a prerequisite for successful performance of these works, understanding the basics of French pronunciation and how they influence French articulation is essential.

In order to properly perform the Marcel Bitsch *Vingt Études*, the trumpeter needs to modify his or her tonguing in accordance with the rules of French pronunciation. The different components of articulation will be discussed, after which the impact of language in recorded performance will be examined. Finally, selected compositions from the Marcel Bitsch *Vingt Études* will be analyzed, with recommendations for articulation being given for each work.

KEYWORDS: Marcel Bitsch, Articulation, Trumpet, French Pronunciation, *Vingt Etudes*

LANGUAGE AS A PERFORMANCE PARAMETER: THE MARCEL BITSCH *VINGT*
ETUDES

By
Evan Benjamin Duke

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Director of Dissertation

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*Dedicated to John C. Duke Sr. (1922–2009), who gave me my first trumpet, and never
tired listening to me play; a true hero and the world's greatest Grandfather.*

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Table of Contents

ACKNOWLEDGEMENTS	iii
List of Tables	vii
List of Figures	viii
List of Files	ix
Part 1: Lecture Recital Monograph	1
<i>Introduction</i>	1
<i>Need for the Study</i>	3
<i>Thesis</i>	4
<i>Terminology</i>	5
<i>Components of Articulation</i>	6
<i>Linguistic Pronunciation Variations</i>	10
<i>Recordings</i>	14
<i>General Observations</i>	14
<i>Implementing Language Modifications in Performance</i>	15
<i>Types of Articulation in the Bitsch Vingt Études</i>	16
Etude No. 1	17
Etude No. 2	19
Etude No. 14	20
Etude No. 5	21
Etude No. 8	23
Etude No. 12	25
Etude No. 18	26
<i>Ramifications of Linguistically Modified Tonguing</i>	28
<i>Conclusions</i>	34
Part II: Program Notes	36
Program Notes: Recital No.1	38
<i>Johann Melchior Molter: Concerto No.1</i>	38
<i>Andre Jolivet: Concertino for Trumpet, String Orchestra, and Piano</i>	41
<i>Richard Strauss: Vier Letzte Lieder (Transcribed by Evan Duke)</i>	44
<i>Knudåge Riisager: Concertino for Trumpet and String Orchestra</i>	48
Program Notes: Recital No.2	53
<i>Gordon Stout: Duo (Dance Song) for Trumpet and Marimba</i>	53
<i>Eric Ewazen: Trio for Trumpet, Violin and Piano</i>	55
<i>Benjamin Britten: Fanfare for St. Edmundsbury</i>	58
<i>Eric Ewazen: Colchester Fantasy</i>	60
<i>Dwight Gustafson: Be Thou My Vision</i>	62

Program Notes Recital No.3	67
<i>Georg Philip Telemann: Concerto in D Major</i>	67
<i>Paul Hindemith: Sonate für Trompete und Klavier</i>	69
<i>Eric Ewazen: Trumpet Sonata</i>	73
Program Notes Recital No.4	78
<i>Leopold Mozart: Concerto für Clarino und Orchester</i>	78
<i>Amilcare Ponchielli: Concerto For Trumpet in F Major, Op. 123</i>	80
<i>Reinhold Gliere: Concerto for Coloratura Soprano and Orchestra (Transcribed by Timofei Dokshizer)</i>	82
<i>William Perry: Concerto for Trumpet and Orchestra</i>	85
Appendix A: Recommended Reading List	88
<i>General: Woodwinds</i>	88
<i>Flute</i>	89
<i>Clarinet</i>	90
<i>Bassoon</i>	90
<i>Oboe</i>	91
<i>Saxophone</i>	91
<i>Recorder</i>	91
<i>General: Brass</i>	91
<i>Horn</i>	92
<i>Trumpet/Cornet</i>	92
<i>Trombone</i>	93
<i>Tuba and Euphonium</i>	93
<i>Linguistics/Vocal Pedagogy</i>	94
Appendix B: Practice Methods	97
<i>Flute</i>	97
<i>Recorder</i>	99
<i>Oboe</i>	100
<i>Bassoon Methods</i>	100
<i>Clarinet Methods</i>	101
<i>Saxophone Methods</i>	102
<i>Brass Methods: General</i>	103
<i>Horn</i>	103
<i>Trumpet/Cornet Methods</i>	105
<i>Trombone Methods</i>	106
<i>Tuba/Euphonium Methods</i>	106
Appendix C: Recommended Recordings	107
<i>Haydn Trumpet Concerto</i>	107
<i>Hummel Trumpet Concerto</i>	110
<i>Jolivet Trumpet Concerto</i>	111
<i>Tomasi Trumpet Concerto</i>	112

Appendix D: The Compositional Output of Marcel Bitsch	113
Discography	117
Works Consulted.....	118
Evan Benjamin Duke, Vita	126

List of Tables

Table 1: Phonemes Used In Articulation	8
Table 2: Consonant Phoneme Subcategorization	9
Table 3: Tonguing Syllables Classification	10
Table 4: Linguistic Pronunciation Variations Between the French, German, And Italian Languages	11
Table 5: Etudes By French Composers Available For Purchase	28
Table 6: Pedagogical Works (According To Publication Order).....	113
Table 7: Performing Works (According To Publication Order).....	114
Table 8: Non-Soloist Works (In Order Of Completion).....	115

List of Figures

Figure 1: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 1, mm. 28–34.....	18
Figure 2: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 1, mm. 4–7.....	18
Figure 3: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 2, mm. 35–38.....	20
Figure 4: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 14, mm. 1–3.....	21
Figure 5: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 5, mm. 26–34.....	22
Figure 6: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 5, mm. 1–3.....	23
Figure 7: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 8, mm. 41–49.....	24
Figure 8: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 8, mm. 1–5.....	25
Figure 9: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 12, mm. 13–18.....	25
Figure 10: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 12, mm. 19–24.....	26
Figure 11: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 18, mm. 37–43.....	27
Figure 12: Marcel Bitsch, <i>Vingt Etudes</i> for Trumpet, Etude No. 12, mm. 1–6.....	28

List of Files

Table 1, wav, 16.0 MB
Table 2, wav, 6.54 MB
Table 3, wav, 44.1 MB
How this method will be implemented in performance, mpg, 1.71 MB
How this method will be taught in the trumpet studio , mpg, 1.14 MB
Figure 1 American English, wav, 14.9 MB
Figure 1 French, wav, 14.7 MB
Figure 2 American English, wav, 9.05 MB
Figure 2 French, wav, 8.41 MB
Figure 3 American English, wav, 8.57 MB
Figure 3 French, wav, 9.05 MB
Figure 4 American English, wav, 9.69 MB
Figure 4 French, wav, 9.37 MB
Figure 5 American English, wav, 16.9 MB
Figure 5 French, wav, 16.6 MB
Figure 6 American English, wav, 6.83 MB
Figure 6 French, wav, 8.26 MB
Figure 7 American English, wav, 11.9 MB
Figure 7 French, wav, 13.0 MB
Figure 8 American English, wav, 7.30 MB
Figure 8 French, wav, 7.46 MB
Figure 9 American English, wav, 10.4 MB
Figure 9 French, wav, 10.1 MB
Figure 10 American English, wav, 10.4 MB
Figure 10 French, wav, 10.4 MB
Figure 11 American English, wav, 11.2 MB
Figure 11 French, wav, 11.2 MB
Figure 12 American English, wav, 10.8 MB
Figure 12 French, wav, 9.84 MB

Part 1: Lecture Recital Monograph

Introduction

The *Vingt Études pour Trompette ou Cornet* are the product not only of Marcel Bitsch (b. 1921), but also one of the professors of Trumpet at the Paris Conservatory, Raymond Sabarich (1909–66). Both men were colleagues from 1958–64; Bitsch was just beginning his tenure at the conservatory while Sabarich was nearing the end of his. Sabarich is considered to be the founder of the modern school of French Trumpet playing.¹ Born in Toulouse in 1909 and growing up in a musical environment, he had a highly successful career, both as a pedagogue and as a performer.

Sabarich taught many renowned soloists of the twentieth century, but possibly his most famous student is Maurice Andre. Studying with Sabarich from 1951–53, Andre embarked on a highly successful career as a soloist at the conclusion of his conservatory training. After winning international acclaim for his playing, Andre succeeded his teacher as professor of trumpet at the Conservatory in 1964. Sabarich passed away shortly thereafter in 1966.

Marcel Bitsch was born in Paris on December 29, 1921. As a music student, Bitsch studied harmony, counterpoint, fugue, and composition at the Paris Conservatory, winning several awards at his alma mater. These recognitions are as follows: first prize in Harmony in 1941, medal of counterpoint in 1942, first prize in fugue in 1943, first accessit of composition in 1945, and finally the Prix de Rome in 1945.²

Bitsch became a professor at the Conservatory in the fall of 1956, holding this position until his retirement in the fall of 1988. During his thirty-two year tenure, Bitsch

1. Ole J. Utne, Maurice Andre, <http://maurice-andre.fr/biography.htm> (accessed July 6, 2009).

2. Marcel Bitsch, *Vingt Etudes* (Editions Musicales Alphonse Leduc: Paris, 1954.), Back Cover.

taught classes in Harmony and counterpoint, as well as produced critical editions of several compositions by J. S. Bach. Mention of these publications has been made in the *Journal for the Society of French Music Theory*. Additional accomplishments during his time at the conservatory include the publication of the following books: *Precis d'harmonie*, *Traite de contrepoint*, and *La Fugue*.³

Bitsch's career successes also extend to the classroom. Many of Bitsch's students at the conservatory have had successful careers as teachers and performers, not only in France but also throughout the world. Two of Bitsch's students, Daniel Roth and Maurice Allard, have had successful careers as composers. Bitsch's successor at the Conservatory, Edith Lelejet, is one of his former students, receiving her appointment upon his retirement.⁴

Marcel Bitsch's *Vingt Études* are taught in many university trumpet studios across the United States. David Baldwin, professor of trumpet at the University of Minnesota, has recorded all of them for the International Trumpet Guild (ITG), and they were edited by Raymond Sabarich, who is credited with founding the modern French school of trumpet playing.

One major problem in teaching the Bitsch etudes is the lack of attention paid to French pronunciation. The musical ideas in these etudes (melodies, articulation marks, phrasing, etc.) were conceived by a Frenchman. I intend to prove that it is essential that the performer understand the basics of French pronunciation and how they influence French articulation. Copyright © Evan Benjamin Duke 2012

3. Ibid.

4. Special thanks also needs to be extended to Edith Lelejet, who at the request of the author, contacted Marcel Bitsch and passed along autobiographical information about his career, not only as a composer, but also as a teacher at the Paris Conservatory.

Need for the Study

Numerous method books have been written for the trumpet, many of which deal with articulation. One aspect of tonguing that these methods do not address is the impact of language upon trumpet performance. The purpose of this project is to establish language as a performance parameter, using the Marcel Bitsch *Vingt Études* as practical demonstrations. There are several reasons why the Bitsch etudes are featured in this study. Each piece is significant and possesses numerous stylistic and technical challenges aimed at enhancing the performer's skills. Since the etudes were written in the 1950s, performance styles have continued to evolve as performers look for different ways to express themselves.

Etudes are an essential part of the trumpet player's training and are available for every level of musician, from beginner to virtuoso. Etudes provide a range of technical challenges, ranging from the lyrical to the fiercely virtuosic. In addition, etudes are designed to increase the stamina, musicianship, and focus of the performer, thereby creating a well-rounded musician. Since etudes generally serve as a means of developing a performer's technique, their principal use is not as solo works in a recital but as studies in the private studio.

Although this project focuses on the Marcel Bitsch *Vingt Études* for trumpet, the conclusions presented here might also apply to all woodwind and brass instruments. The musicologist Ulric Daubeny writes: "All wind instruments are sounded by expelling the breath with the syllable *tu* or *du*, or some such monosyllabic *t* or *d* sound. This is technically spoken of as tonguing. When a sequence of very rapid staccato notes is to be performed, double or triple tonguing may be used."⁵

Daubeny points out that the components of tonguing are common to method books for all woodwind and brass instruments. Even though the timbres will be different and the placement of the tongue in the mouth varies from instrument to instrument, the

5. Ulric Daubeny, *Orchestral Wind Instruments Ancient and Modern: Being and Account of the Origin and Evolution of Wind Instruments from the Earliest to the Most Recent Times* (London: W. M. Reeves), 32.

mechanics of tonguing do not vary. Renowned conductor and author Arthur Weisberg concurs on this point, stating:

The angle and point on the reed at which the tongue strikes is different for the oboe, clarinet, and bassoon. The reason for this is simply the manner in which the instrument is held and the way in which the reed is placed on it. These differences of angle have nothing to do with the basic principles of tonguing, which apply equally to the three instruments.⁶

This project addresses three specific issues. First, it establishes language as a performance parameter for the trumpet. Second, it focuses specifically on the trumpet by codifying the articulations used by different trumpet performers and then analyzes the timbral characteristics of different performers in different recordings. Third, and finally, it attempts to illustrate how proper French articulation can influence the performance of selected etudes by Marcel Bitsch. Copyright © Evan Benjamin Duke 2012

Thesis

In order to perform the Bitsch etudes correctly, the trumpeter's tonguing needs to conform to French pronunciation. Tonguing defines the beginning of every note and also helps establish the character of each phrase. Whether one is performing the opening trumpet solo in Mussorgsky's *Pictures at an Exhibition*, the fanfares in the first movement of Tchaikovsky's *Symphony No. 4*, or the posthorn solo in Mahler's *Symphony No. 3*, tonguing is crucial to creating the character or communicating the mood of the music. To tongue the opening solo of *Pictures at an Exhibition* the same way as the posthorn solo in Mahler's *Symphony No. 3* would yield less than satisfactory performance results.

Not every student will perform the Bitsch *Études*, but there are a number of other etude collections by French composers, including those by Arban, Bousquet, Charlier, and Falk. These are among the best-known French etude books. The principles I discuss

6. Arthur Weisberg, *The Art of Wind Playing*. (London: Collier Macmillan Publishers), 17-18.

in this document can and should also be applied to these etudes and to other French trumpet solo works.

Terminology

Phonemes are solitary units of sound, which may be either consonants or vowels. Phonemes each contain one sound quality that is capable of expressing a distinction in meaning, making them the smallest components of a language.⁷ Phonemes are the building blocks from which words are constructed and they play a crucial role in understanding the different facets of articulation. Additionally, they help explain the way language pronunciation affects tonguing. (I examine this in tables 1, 2, 3, and 4.)

The International Phonetic Alphabet (IPA) is a method of transcribing pronunciations into a standardized form. Adams calls it “an indispensable tool in any discussion of the sounds of a language.”⁸ Since languages have multiple ways of pronouncing the same phoneme, the IPA uses preset symbols to characterize specific sounds. Once the function of this alphabet is understood, it is possible to pronounce words in a foreign language while the rules of pronunciation. The IPA allows for standardization of phoneme pronunciation, not only within a language but also between languages.⁹

Articulation can mean a variety of things. In the context of this paper, I use articulation to mean the *coup de langue* (stroke of the tongue).¹⁰ It refers not only to single tonguing but also to double tonguing, flutter tonguing, and slurring (primarily because there is some stroke of the tongue involved). I do not use articulation to refer to

7. David Crystal, *The Cambridge Encyclopedia of Language* (New York: Cambridge University Press, 1987), 160.

8. David Adams, *A Handbook of Diction for Singers: Italian, German, French* (Oxford: Oxford University Press, 2008), xii. This is my chief IPA reference work for the project.

9. Claude Merton Wise, *Applied Phonetics* (Englewood Cliffs, NJ: Prentice-Hall, 1957), 5.

10. Jean Baptiste Arban, *Complete Conservatory Method for Trumpet* (New York: Carl Fischer, 1982), 5.

staccato or *marcato*. I use the term “Articulation markings” to distinguish stylistic indications such as *staccato* and *marcato*. These markings help to add variety and style to the music. It is because of the dual meaning of articulation that a distinction needs to be made between the pedagogical and technical (articulation) and the stylistic (articulation markings) meanings of articulation.

Although the concepts of tonguing and articulation share some similarities, they are not to be viewed as interchangeable. Here, tonguing will strictly refer to the attack of the tongue used to start a note. This is different from articulation, which refers to all movements of the tongue to create a sonic effect (as in the case of slurring in *legato* playing). Thus I consider articulation has a much broader meaning while tonguing is more restrictive. Copyright © Evan Benjamin Duke 2012

Components of Articulation

On the topic of articulation, J. B. Arban, author of one of the most celebrated trumpet methods, writes: “The phrase *coup de langue* (stroke of the tongue) is merely a conventional expression. The tongue does not strike; on the contrary, it performs a retrograde movement, simply behaving like a valve.”¹¹

According to linguist Kenneth Stevens, there are three components that combine to form speech: “(1) the system below the larynx, (2) the larynx and its surrounding structures, and (3) the structures and the airways above the larynx.”¹² In performance on the trumpet, all three are used. It is in the third (structures and airways above the larynx) that articulation occurs.

The *coup de langue* is responsible for giving all woodwind and brass instruments their characteristic timbre. Renowned conductor and author Arthur Weisberg writes:

11. Ibid, 5.

12. Kenneth N. Stevens, *Acoustic Phonetics* (London: MIT Press, 2000), 1.

Some experiments were made with the AN synthesizer, capable of imitating the sound of any instrument, including its characteristic attack. Two important aspects of the attack are the time it takes and the shape of the slope leading to the fully sustained sound. It was found that if the characteristic attack was taken away and another substituted, it was often difficult if not impossible to tell what instrument was playing.¹³

The stroke of the tongue shapes the note by combining two different phonemes. The initial one is always a consonant, while the concluding one is always a vowel. It can be confusing trying to determine all of the usable articulation combinations. David Hickman, professor of trumpet at Arizona State University, summarizes the situation:

Single tonguing applies a syllable such as “tu,” “ta,” “da,” “la,” or anything similar, to each note that is not slurred or tied. The number of syllables is infinite and varies according to range, duration, and musical character. For instance, a bugler might prefer the syllable “doo” when playing *Taps*, but might use “ta” when playing *Reveille*.¹⁴

Multiple tonguing introduces two phonemes not encountered in single tonguing. These are k and g. For example, one would use k tonguing for passages that are louder, and g tonguing would be used in passages that are softer. As is evident in Hickman’s statement, the needs of the musical content of the excerpt in question should determine which articulation is used. One final initial phoneme that needs to be discussed is the one used in flutter tonguing. This type of attack is accomplished by the performer rolling the r sound. Vocal coach and world renowned performer John Moriarity classifies the r as a trilled consonant.¹⁵ No vowel ever follows it in brass articulation.

The majority of the initial articulation phonemes belong to a special category called stop-plosive consonants since their sounds are formed by “stopping the flow of air . . . and then releasing the air plosively.”¹⁶ The specific phonemes that fall into this

13. Arthur Weisberg, 28.

14. David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler, AZ: Michman Music Editions, 2006), 133.

15. John Moriarity, *Diction: Italian, Latin, French, German . . . The Sounds and 81 Exercises for Singing Them* (Boston: E. C. Schirmer Music Company, 1975), 91.

16. Robert Caldwell, 45.

category are d, t, g, and k. A further sub-categorization labels d and t as dentals since they are formed by placing the tongue against the back of the teeth. The renowned organologist Anthony Baines sums up not only all of the consonants available in articulation but also describes how some of these syllables are more usable by some instruments than by others. He writes:

The tongue is used in wind-playing to give a note or phrase a clean start (*tonguing*, or *articulation*). The general rule is that every note written in the music is to be tongued unless there is a slur to it from the preceding note-’tongued’ meaning a movement of the tongue similar to that made when pronouncing the letter *T*. On the reed instruments it is done by placing the tip of the tongue lightly against the reed, and then drawing it back to release the reed in the breath pressure. It feels, on the whole, more like *N*. Besides *T*, some other tongue-movements of speech are made use of in wind-playing: *K* (with the back of the tongue), occasionally *L* (with the sides of the tongue) and trilled *R*, all variously employed in the double and flutter tonguing described further on. The flute can also be sounded with a labial articulation *P* (with the lips alone) and this has sometimes been recommended for beginners first learning to produce high notes gently.¹⁷

All of the vowels in a given language can be used in the creation of articulation syllables. Unlike consonants, vowel phonemes are not placed into special subcategories because they have more complicated linguistic functions.¹⁸ Table 1 lists all of the phonemes available to the trumpeter.

Table 1: Phonemes Used In Articulation

Consonants			Vowels
Stop Plosives	Dentals	Uncategorized	a, e, i, o, u
d, t, g, k	d, t	r, l, n	

17. Anthony Baines, *Woodwind Instruments and Their History* (New York: W.W. Norton & Company, 1957), 39-40.

18. William A. Smalley, *Manual of Articulatory Phonetics* (South Pasadena, CA: William Carey Library, 1964), 497.

Listen to Table 1 Pronounced by a Native French Speaker

A further categorization of the consonant phonemes can be given since some phonemes are predominately associated with single tonguing, while others are more naturally assigned for use in multiple tonguing. Table 2 shows the breakdown. Due to the specialized nature of flutter tonguing (and the unique timbre it generates), the r articulation is purposefully omitted.

Table 2: Consonant Phoneme Subcategorization

Single Tonguing Consonant Phonemes	Multiple Tonguing Consonant Phonemes
d, t, l, n	k, g

Listen to Table 2 Pronounced by a Native French Speaker

Several important facts can be established from the information in these two tables. First, the possibilities for articulation on brass instruments are extremely varied, and the performer's discretion governs which ones are used. Second, variations in execution can create different timbral effects. Third, almost all articulations done on brass instruments are created by combining two phonemes, both of which are capable of altering the trumpet's tone.

Table 3 lists all of the possible syllables in trumpet performance and classifies them into two categories depending on their use in performance. Since the r sound is never combined with a vowel sound, it is never used to form a syllable, thereby disqualifying it for mention in this table.

Table 3: Tonguing Syllables Classification¹⁹

Single Tonguing Syllables	Multiple Tonguing Syllables
da, de, di, do, du, ta, te, ti, to, tu, la, le, li, lo, lu, na, ne, ni, no, nu	ka, ke, ki, ko, ku, ga, ge, gi, go, gu, nga, nge, ngi, ngo, ngu

Listen to Table 3 Pronounced by a Native French Speaker

Linguistic Pronunciation Variations

On the role of articulation in trumpet performance, Keith Johnson, professor of trumpet at the University of North Texas, writes:

Articulation occupies the same role for the trumpet player as enunciation does for the singer. The function of articulation is to define the sound in order to enhance and clarify the meaning of the notes within a passage. Both consistency and variety in articulation are required if musical interest is to be sustained.²⁰

Not a great deal of variety exists for the performer in articulation syllables. This differs from the situation faced by singers, who deal with multiple languages, each containing thousands of words and a seemingly inordinate number of sounds. Linguist Peter Ladefoged points out the difficulty in getting a definite count of all the different consonant and vowel sounds because of the almost overwhelming nuance found in modern languages.²¹

Despite the limited number of syllables available to the trumpeter, the variety of possible pronunciations is increased significantly when different linguistic pronunciations

19. Hickman, 133.

20. Keith Johnson, *The Art of Trumpet Playing* (Ames, IA: Iowa State University Press, 1981), 68.

21. Peter Ladefoged, *Vowels and Consonants: An Introduction to the Sounds of Languages* (London: Blackwell Publishing, 2005), 174.

are employed. Table 4 lists all of the possible syllables and phonemes used in trumpet performance. Using the International Phonetic Alphabet [IPA], the different voice inflections in three European languages are illustrated, showing how much variety in articulation is possible. French, German, and Italian were selected because of the amount of performance repertoire composed by speakers of these languages.

Table 4: Linguistic Pronunciation Variations Between the French, German, And Italian Languages²²

Spelling	French	German	Italian
ta	/ta/	/ta/	/ta/
te	/tə/	/tə/	/te/
ti	/ti/	/ti/	/ti/
to	/tɔ/	/to/	/to/
tu	/ty/	/tu/	/tu/
la	/la/	/la/	/la/
le	/lə/	/lə/	/le/
li	/li/	/li/	/li/
lo	/lɔ/	/lo/	/lo/
lu	/ly/	/lu/	/lu/
da	/da/	/da/	/da/
de	/də/	/də/	/de/
di	/di/	/di/	/di/
do	/dɔ/	/do/	/do/
du	/dy/	/du/	/du/
na	/na/	/na/	/na/
ne	/nə/	/nə/	/ne/
ni	/ni/	/ni/	/ni/
no	/nɔ/	/no/	/no/
nu	/ny/	/nu/	/nu/
ka	/ka/	/ka/	/ka/ ²³
ke	/kə/	/kə/	/ke/
ki	/ki/	/ki/	/ki/
ko	/kɔ/	/ko/	/ko/
ku	/ky/	/ku/	/ku/

22. I compiled this chart with the aid of *Diction for Singers: A Concise Reference for English, Italian, Latin, German, French, and Spanish Pronunciation*. Please refer to the Works Consulted list at the end of the document for full bibliographic information.

23. There is no authentic /k/ sound in Italian; this sound is relegated to foreign words.

ga	/ga/	/ga/	/ga/
ge	/ʒə/	/gə/	/dʒe/
gi	/ʒi/	/gi/	No vowel sound
go	/gɔ/	/go/	/go/
gu	/gy/	/gu/	/gu/
nga	/na/	/ŋga/	/ŋga/
nge	/ngə/	/ŋgə/	/ŋdʒe/
ngi	/ngi/	/ŋgi/	No vowel sound
ngo	/ngɔ/	/ŋgo/	/ŋgo/
ngu	/ngy/	/ŋu/	/ŋgu/
r	/r/	/r/	/r/

Table 4 (continued)

While there is a significant amount of variation in the pronunciation of the syllables listed in the chart, it is not so dramatic that the trumpet tone of a performer who speaks one of these languages sounds unlike a trumpeter who speaks another. The variation is detectable (when comparing recordings of the same piece of music played by performers of different native languages), but it is subtle. Forsyth states that the consonant attack helps to shape a brass instrument's timbre (especially with multiple tonguing).²⁴

Several important observations about linguistic variations between French, German, and Italian need to be highlighted. First, the majority of the variations occur in the vowels, not the consonants. This is significant because the vowels represent the sustained part of the articulation syllables. Second, the greatest degree of variation occurs between the syllables normally used in multiple tonguing. Third, the differences between the languages, while sometimes predictable, merit more than just a casual acquaintance with the language. An in-depth study of the language is unnecessary, but a good working knowledge of the pronunciation rules is essential. Finally (and most importantly), many pairs of sounds found in the IPA chart should be labeled *allophones*; since the identical

24. Cecil Forsyth, *Orchestration* (New York: Dover Publications, 1982), 98.

symbol is used to represent both, the IPA is unable to fully characterize the nuances in pronunciation across languages.

One important consideration is that articulations are rarely vocalized in performance. The d and g are voiced, meaning that the vocal cords are engaged to produce these phonemes,²⁵ but the remaining articulation phonemes are not voiced; instead, they shape the oral cavity. This can be best illustrated by taking one of the above syllables and applying the IPA pronunciations. Slight variations in the shape of the oral cavity, coupled with the attack of the tongue (which also conforms to the linguistic parameters of the language in question) create embouchures that are subtly different from language to language.

The significance of this variation in performance cannot be emphasized enough. Frank Campos, professor of trumpet at Ithaca College, states:

There are three components to the physical mechanism that produces a tone on a brass instrument: the embouchure, the oral cavity, and the airstream. Efficient performance lies in the balance and coordination of these three factors. When one or more of these elements is not doing its job correctly or sufficiently, the others will be called upon to pick up the load, resulting in poor form and bad performance habits.²⁶

Campos's statement brings up the two important roles of the oral cavity in performance. First, it must be coordinated properly with the other two components or else an imbalance will result. Second, it connects the airstream to the embouchure, and the shift in the oral cavity from one language to another requires shifting between the other two components to balance the changes. The result is a tone with a distinctly different timbre. Copyright © Evan Benjamin Duke 2012

25. It is this voiced aspect of d and g that makes them immensely useful in performing passages requiring lighter articulation. With part of the articulation occurring in the vocal cords, the attack occurring in the oral cavity is far less obtrusive than it would be using the other initial articulation consonants.

26. Frank Gabriel Campos, *Trumpet Technique* (Oxford: Oxford University Press, 2005), 51.

Recordings

To evaluate this linguistic phenomenon aurally, excerpts from the Haydn, Hummel, Jolivet, and Tomasi concerti were analyzed. This comparison revealed striking timbral differences among performers with different mother tongues. Below is a list of the four works along with the various performers whose recordings were analyzed and compared.

1. Haydn Trumpet Concerto
 - a. Maurice Andre, French
 - b. Adolph Herseth, American
 - c. John Wallace, British
2. Hummel Trumpet Concerto
 - a. Maurice Andre, French
 - b. Rolf Smedvig, American
 - c. Edward Tarr, German²⁷
3. Jolivet Concertino for Trumpet
 - a. Sergei Nakariakov, Russian
 - b. Eric Aubier, French
 - c. Wynton Marsalis, American
4. Tomasi Trumpet Concerto
 - a. Sergei Nakariakov, Russian
 - b. Eric Aubier, French
 - c. Wynton Marsalis, American

General Observations

The following descriptions of the native languages of the different performers is not presented as a scientific analysis but only as general observations about the timbral

27. Tarr's mother tongue is not German, but his many years spent in German-speaking countries and the quantity of translation work he has done warrant his selection as the German representative.

characteristics of their performances. The five languages of the performers in the recordings listened to are British English, American English, German, French, and Russian.

1. British English: This form of English is characterized in performance by precise tonguing. The timbre is neither bright nor mellow, falling between the two.
2. American English: This form of English has the heaviest tonguing of the languages represented here and the least homogenous timbre, creating richer, more varied sonorities.
3. German: What characterizes German is not the heaviness of the attack, but the mellowness of the timbre.
4. French: This is by far the lightest tonguing of all the languages in this list, with a timbre that is bright but not shrill.
5. Russian: This has the sharpest tonguing of the five, but it also has a mellow sound.

What is noteworthy about all these observations is that, in light of the pronunciation rules of British English, American English, French, German, and Russian, none of them comes as a surprise. Therefore, it can be concluded from all this data that the way the tongue, oral cavity, and embouchure function in both linguistic inflections and tonguing clearly establishes the role of language as a performance parameter.

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Implementing Language Modifications in Performance

In applying French pronunciation to the articulations in the *Vingt Études*, several things need to be emphasized. First, the articulation marks in each etude have set definitions in the dictionary that need to be applied in a style consistent with the music. However, tonguing pronunciations are not set in stone, which means that the written articulation marks should be viewed as a constant with the tonguing considered a variable.

It would be very convenient to label each note according to exactly how it should be articulated and then to execute it in the specified manner. However, because of the variety of articulations in use, such a method would not be expedient. The performer alone knows what his or her own preferred tonguing syllables are, and rather than having to follow a rigid method, he or she should be given the choice of which articulation syllables (for example “du” as opposed to “tu”, or “la” as opposed to “ta”) he or she wants to use in playing.

In French pronunciation all the “syllables [are] pronounced with almost equal force.”²⁸ The initial consonants in tonguing are much lighter than English consonants, resulting in a less explosive initial attack. The vowels used in articulation are pure vowels formed with the tongue much further forward in the mouth. In American English, many vowels undergo diphthongization. For example, the long a in American English has two distinct sounds, while the same a in French only has one.

Once the articulation syllable has been selected, the performer then adjusts his pronunciation of it to follow the French pronunciation rules. The performer then should play the music normally, following all of the dynamics and expression markings. The result will be a performance that is faithful to the written music, yet at the same time matches the tonguing of a native speaker of French. Copyright © Evan Benjamin Duke 2012

Watch Video Explaining how this method will be implemented in performance

Watch Video Explaining how this method will be taught in the trumpet studio

Types of Articulation in the Bitsch Vingt Études

Etudes aid in developing technical facility on an instrument, but not all etudes focus on the same technical difficulties. For example, one piece may be intended to aid in the development of single tonguing, while another focuses on upper register expansion.

28. Joseph Palmeri, *French for Reading Knowledge* (Mesa, AZ: Higby Publishing, 1969), 1.

Even though successfully overcoming such technical difficulties is the principal objective of the performer, beauty of tone and grace in performance should not be sacrificed. Keith Johnson, professor of trumpet at the University of North Texas, states, “Solos, etudes, and ensemble parts should be sung as well as played on the instrument. Only by having the student sing can we be sure the music is really in the player’s mind.”²⁹

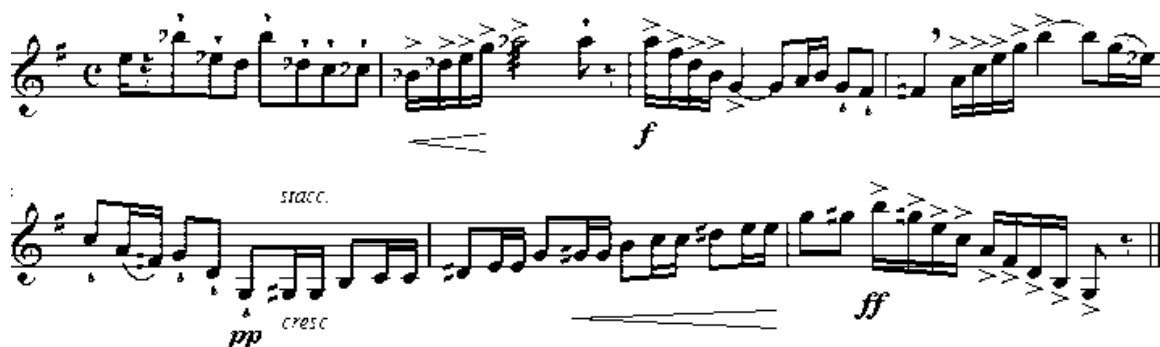
In the case of the Bitsch etudes, multiple articulations are used in each piece, but some of the etudes clearly focus on difficulties besides articulation. Even though aspects mentioned here are relevant to all Bitsch’s etudes (and should be kept in mind when performing those not discussed here as well), I will focus on selected etudes. The following compositions were chosen due to the predominance of a given articulation in the melodic line. Copyright © Evan Benjamin Duke 2012

Etude No. 1

Etude No. 1 focuses on the *staccatissimo* articulation. To help preserve the crisp feel, accents as well as *staccatos* are interspersed throughout, and a few slurs are used. This is one of the three etudes that call for flutter tonguing. In Figure 1, the final two lines of the etude are shown, with all of the articulations in the etude being represented.

29. Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Hall, 2002), 18.

Figure 1: Marcel Bitsch, *Vingt Études* for trumpet, Etude No.1, mm. 28–34



Listen to Figure 1 Performed using American English tonguing

Listen to Figure 1 Performed using French tonguing

The challenge this etude presents to the student is performing the *staccatissimo* articulation in a variety of situations. In the above example, the dynamic is moderately loud, but in the next excerpt (Figure 2), the *staccatissimos* must be executed softly. Consistency of attack is the primary focus — not only keeping the *staccatos* distinct from the *staccatissimos* and each accent different from the others, but also in maintaining the uniformity of all three.

Figure 2: Marcel Bitsch, *Vingt Études* for trumpet, Etude No.1, mm. 4–7



Listen to Figure 2 Performed using American English tonguing

Listen to Figure 2 Performed using French tonguing

In this part of the etude, the *staccatissimos* and the accents represent two different melodic ideas. The *staccatissimos* are associated with a chromatic melodic idea that is two trichords [0,1,6] and [0,1,5], which are combined to form a larger melodic idea. With the accents, Sabarich outlines an arpeggiated ninth chord. Even though both of these melodic ideas undergo numerous variations in the etude's middle section, Sabarich helps them stand out from the rest of the musical fabric by using a different articulation to highlight each motive. In performing this etude, I prefer to use the /ty/ articulation throughout.

Etude No. 2

Etude No. 2 and Etude No. 14 illustrate two contrasting approaches to slurring. The first focuses on slurring arpeggiations and stepwise motion, while the latter is pointillistic. The tempi are similar, with the beat note in both cases being mm 60, but Etude No. 2 incorporates some *tenuto* attacks, while Etude No. 14 is almost completely slurred.

Slurring is a form of articulation in which the only tongued note is the first. This means that the remaining notes sustain the timbre of the initial note. Slurring is very similar to the *melismas* found in vocal music but is not completely comparable. As the trumpeter changes register, the interior of the embouchure changes—constricting as one goes higher and possibly (depending upon the performer) changing to a different syllable.

The type of writing found in Etude No. 2 is exemplified in the excerpt in Figure 3. Even though it is highly chromatic with occasional wide leaps, much of it involves conjunct motion with arpeggios outlining major and minor chords.

Figure 3: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 2, mm. 35–38



Listen to Figure 3 Performed using American English tonguing

Listen to Figure 3 Performed using French tonguing

This etude provides clear-cut demarcations for the use of *tenutos* and slurs. In passages that are disjunct, that include stepwise scalar movement, or that outline triadic harmonies, Sabarich uses slurs, while *tenutos* are relegated to repeated notes only. Specifically, these repeated notes are a four-note motive (see the first four notes in Figure 3) that occurs in various transpositions throughout. This creates a fluid feeling in the musical line, making it apparent that the principle concern of this etude is to teach the student how to best execute music that is smooth and free flowing, despite the numerous challenges it contains. My preferred articulation for performing this piece is /dy/.

Etude No. 14

Figure 4 illustrates the type of writing found in Etude No. 14. Aside from the slurs, this melodic line shares few similarities with Etude No. 2. The dynamics range from *piano* to *forte*, requiring incredible flexibility on the part of the performer to adequately execute the pointillistic writing with the specified dynamics.

Figure 4: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 14, mm. 1–3



Listen to Figure 4 Performed using American English tonguing

Listen to Figure 4 Performed using French tonguing

It is fascinating that Sabarich's use of the *tenuto* mark, in addition to playing a critical role in the shaping of the melodic content, also reveals this etude's melodic construction. In Figure 4, the *tenuto* mark at the end of the phrase signals that the entire idea is about to be restated (in this case, it is transposed up a perfect fourth).

So even though the *tenuto* mark has some valuable insight to offer the performer, it also serves as an aid to understanding what is happening on a musical level. Indeed, not only in this case but in the overwhelming majority of occurrences of the *tenuto*, it indicates a return to the opening phrase. In each occurrence, the transposition is different. The tessitura, metrical placement, and dynamics might change, but the idea (and articulation marks) remains the same throughout. Since the feel of this melodic line needs to be smooth and connected, my articulation syllable of choice is /dy/.

Etude No. 5

Etude No. 5 is the composition in this collection that deals most extensively with accents even though *staccato* and *tenuto* marks do appear infrequently throughout. Accents on weak portions of the beat, coupled with complex rhythms, make this a difficult piece to perform. Potentially, the greatest challenge to the performer is of the

piece's unpredictability because the articulations here, unlike those in the previous etudes, seem to occur randomly. Figure 5 illustrates Bitsch's style in this composition.

Figure 5: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 5, mm. 26–34



Listen to Figure 5 Performed using American English tonguing

Listen to Figure 5 Performed using French tonguing

At first glance, the accents seem to occur haphazardly, but on closer inspection, it becomes evident that they play a role vital to the fabric of the music. The etude opens with a three-note motive, with each note accented (Figure 6). In both this and the previous excerpts, Sabarich uses accents to visually get the attention of the performer when a statement of the motive is about to occur. Using set theory nomenclature, this three-note motive would be a $[0, 1, 5]$ trichord. Copyright © Evan Benjamin Duke 2012

Figure 6: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 5, mm. 1–3



Listen to Figure 6 Performed using American English tonguing

Listen to Figure 6 Performed using French tonguing

Sabarich's use of the accent here is helpful for two reasons. First, it highlights iterations of the motive that might not be readily apparent (for example, when the motive appears in a different transposition or inversion, making it challenging to find). Second, these accents help the performer unify the etude's main motive stylistically, making it very clear how Sabarich intends this melodic germ to be interpreted. Because of this etude's musical content, I prefer to use the /ty/ articulation throughout.

Etude No. 8

Etude No. 8 deals with *tenuto* articulation, but Sabarich also uses slurs extensively throughout, particularly in the middle section of the etude. While at times very challenging, this piece has a feeling of fluidity that should be maintained throughout in spite of the technical difficulties. Figure 7 illustrates this etude's use of *tenuto* articulation.

Figure 7: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 8, mm. 41–49



Listen to Figure 7 Performed using American English tonguing

Listen to Figure 7 Performed using French tonguing

What helps make this etude stand out is the tempo marking at the beginning (*Tempo di minuetto*) and the frequently occurring mordents. Even though the melodic line is written in a style characteristic of the twentieth century, these two stylistic devices give this piece a Neoclassical feel.

Figure 8 reveals Sabarich's rationale for his choice of articulation. The piece opens with a three-note motive that occurs throughout. As was the case in Etude No. 5, this three-note motive is a [0, 1, 5] trichord. Whenever this motive occurs, Sabarich highlights it using *tenuto* articulations. However, this does not mean that *tenutos* are specifically limited to iterations of the motive; they can and do occur in isolated incidents throughout the music. Due to this etude's use of *tenuto* articulation, I prefer to use the /dy/ articulation in performing it. Copyright © Evan Benjamin Duke 2012

Figure 8: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 8, mm. 1–5



Listen to Figure 8 Performed using American English tonguing

Listen to Figure 8 Performed using French tonguing

Etude No. 12

Etude No. 12 features *marcato* articulation. As was the case in the previous etude, this is stated at the outset, eliminating the need to give each note its own articulation. Some incidental articulation markings appear but are quite rare. It is up to the performer to maintain the consistency of articulation throughout, carefully applying it to every note. The excerpt in Figure 9 is typical of the melodic writing found in this etude; the rhythm is motoric, giving the music a forward-thrusting quality.

Figure 9: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 12, mm. 13–18



Listen to Figure 9 Performed using American English tonguing

Listen to Figure 9 Performed using French tonguing

Because articulation markings appear so rarely in this etude, they are highly significant when they do. In Figure 10, the *staccatissimo* serves as a punctuation mark for the phrase, but Sabarich uses accents to create *hemiolas*. Occasionally, *marcatos* appear, serving as punctuation for short interjections. Unlike the previous etudes, this piece uses articulation marks to help punctuate and shape the different musical phrases. Because of the marked, crisp feel of this etude, I prefer to use the /ty/ articulation in performing it.

Figure 10: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 12, mm. 19–24



Listen to Figure 10 Performed using American English tonguing

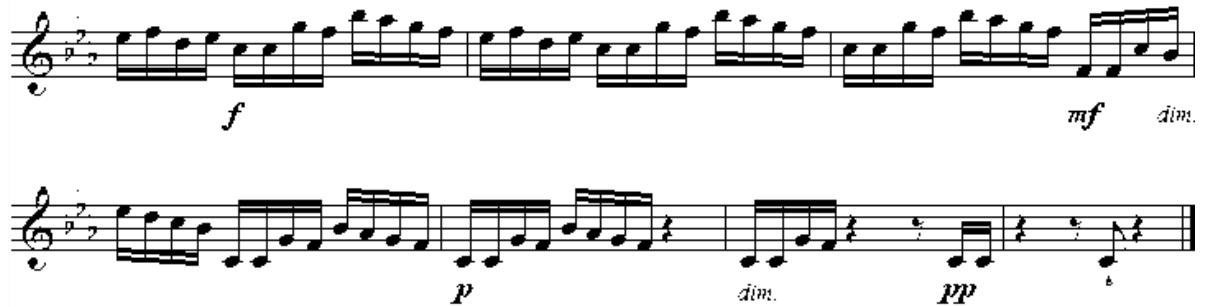
Listen to Figure 10 Performed using French tonguing

Etude No. 18

Etude No.18 presents the final type of articulation present in these etudes — standard tonguing, the style of writing seen in Figure 11. All of the preceding etudes present extensive workouts for the performer in a variety of articulations, but this is the

only etude that gives the performer an excellent opportunity to perform normal tonguing with no articulation modifications.

Figure 11: Marcel Bitsch, *Vingt Études* for trumpet, Etude No.18, mm. 37–43



Listen to Figure 11 Performed using American English tonguing

Listen to Figure 11 Performed using French tonguing

Assorted articulation markings are found throughout the piece, and in every case they help to punctuate the conclusion of a phrase or serve as a means of initiating the next musical thought. In Figure 12 most of the notes bear no articulation marks, but the notes that conspicuously end a phrase do have *staccatissimo* marks, while the initial note of a phrase that begins in a completely different register receives an accent. Since the focus of this etude is standard tonguing, I prefer to use the syllable /ty/. Copyright © Evan Benjamin Duke 2012

Figure 12: Marcel Bitsch, *Vingt Études* for trumpet, Etude No. 18, mm. 1–6



Listen to Figure 12 Performed using American English tonguing

Listen to Figure 12 Performed using French tonguing

Ramifications of Linguistically Modified Tonguing

The importance of modifying tonguing to fit the language cannot be stated strongly enough because the impact on performance is significant. Table 5 lists the etudes by French composers currently in print. Most of the works listed are collections; a few single etudes are published independently, but this is the exception, not the rule.

Table 5: Etudes By French Composers Available For Purchase³⁰

Composer	Title	Instrumentation ³¹	Publisher
André, Maurice	<i>12 Études Caprices dans le Style Baroque</i>	trompette	Billaudot
Arban, Jean–	<i>Cinq petites Études–</i>	cornet en sib ou	Anne Fuzeau

30. (Special note: This list includes only etude collections by single composers that are in print.)

31. Both the title and instrumentation lists appear as they do in print.

Baptiste	<i>Etude n°1–Prélude</i>	trompette en ut, accompagnement piano	Productions
Arban, Jean– Baptiste	<i>Cinq petites etudes– Etude n°2–Comme un air de Donizetti</i>	cornet en sib ou trompette en ut, accompagnement piano	Anne Fuzeau Productions
Arban, Jean– Baptiste	<i>Cinq petites Études– Etude n°3</i>	cornet en sib ou trompette en ut, accompagnement piano	Anne Fuzeau Productions
Arban, Jean– Baptiste	<i>Cinq petites Études– Etude n°4–Le grelot</i>	cornet en sib ou trompette en ut, accompagnement piano	Anne Fuzeau Productions
Arban, Jean– Baptiste	<i>Cinq petites Études– Etude n°5– Barcarolle</i>	cornet en sib ou trompette en ut, accompagnement piano	Anne Fuzeau Productions
Arban, Jean– Baptiste	<i>7 Études Caractéristiques</i>	trompette et piano	Leduc
Arban, Jean– Baptiste	<i>14 Studies</i>	trumpet	Boosey & Hawkes
Balay, Guillaume	<i>15 Études</i>	cornet	Leduc
Besancon, André	<i>15 Études Eclectiques</i>	trompette	Billaudot
Besancon, André	<i>70 Études Progressives: Volume 1</i>	trompette	Billaudot
Besancon, André	<i>70 Études Progressives: Volume 2</i>	trompette	Billaudot
Bitsch, Marcel	<i>20 Études</i>	trompette	Leduc
Bizet, Georges	<i>12 Grandes Études de perfectionnement</i>	trompette en ut ou en sib	Leduc
Bodet, C.	<i>16 Études de Virtuosité d’apres J.S.Bach</i>	trompette	Leduc
Bouché, Robert	<i>20 Études Progressives</i>	trompette	Combre
Bouché, Robert and Jacques Robert	<i>16 Études Melodiques & Progressives: Volume 1</i>	trompette	Combre

Table 5 (continued)

Bouché, Robert and Jacques Robert	<i>16 Études Melodiques & Progressives: Volume 2</i>	trompette	Combre
Bouché, Robert and Jacques Robert	<i>20 Études Melodiques Faciles & Progressives: Vol. 1</i>	trompette	Combre
Bouché, Robert and Jacques Robert	<i>20 Études Melodiques Faciles & Progressives: Vol. 2</i>	trompette	Combre
Bourguet, Michel	<i>Je débute la trompette</i>	trompette	Lemoine
Bozza, Eugène	<i>16 Études</i>	trompette	Leduc
Busser, Henri	<i>12 Études Melodiques</i>	trompette en sib	Leduc
Caens, Thierry	<i>Petites Études sur les Tonalites</i>	trompette	Leduc
Charlier, Théo	<i>36 Études Transcendantes</i>	trompette	Leduc
Chavanne, A. H.	<i>25 Études Caracteristiques</i>	trompette ou cornet	Leduc
Chavanne, H.	<i>25 Études de Virtuosité: Volume 1: Études 1 a 13</i>	trompette ou cornet	Leduc
Chavanne, H.	<i>25 Études de Virtuosité: Volume 2: Études 14 a 25</i>	trompette ou cornet	Leduc
Chaynes, Charles	<i>15 Études</i>	trompette en ut ou en sib	Leduc
Clodomir, Pierre François	<i>12 Études caractéristiques</i>	cornet	Leduc
Clodomir, Pierre François	<i>20 Études chantantes</i>	cornet	Leduc
Clodomir, Pierre François	<i>20 Études de mécanisme</i>	cornet	Leduc
Clodomir, Pierre François	<i>20 Études mignonnes</i>	cornet	Leduc
Defaye , Jean Michel	<i>Études</i>	trompette	Billaudot

Table 5 (continued)

Defaye , Jean Michel	<i>6 Études</i>	trompette	Leduc
Defaye , Jean Michel	<i>6 Études</i>	2 trompettes	Leduc
Dijoux, Marc	<i>Cinquante études romantiques</i>	clarinette ou cor ou trompette	Martin
Dubois , Pierre Max	<i>12 Études Variées</i>	trompette	Leduc
Faillenot, Maurice	<i>19 Études Elementaires</i>	trompette	Billaudot
Falk, J.	<i>20 Études Atonales</i>	trompette	Leduc
Gallay, Jacques-Francois	<i>73 Études: Volume 1: 26 Exercices</i>	trompette (cornet/saxhorns)	Leduc
Gallay, Jacques-Francois	<i>73 Études: Volume 2: 22 Exercices</i>	trompette (cornet/saxhorns)	Leduc
Gallay, Jacques-Francois	<i>73 Études: Volume 3: 25 Exercices</i>	trompette (cornet/saxhorns)	Leduc
Havart, Maxime	<i>167 Études d'expression: Vol. 1: 80 Études</i>	trompette	Billaudot
Havart, Maxime	<i>167 Études d'expression: Vol. 2: 87 Études</i>	trompette	Billaudot
Herbillon, Gilles	<i>40 Études Contemporaines: Volume 1</i>	trompette	Billaudot
Herbillon, Gilles	<i>40 Études Contemporaines: Volume 2</i>	trompette	Billaudot
Herbillon, Gilles	<i>21 Études Rythmiques</i>	trompette ou cornet	Billaudot
Herbillon, Gilles	<i>40 Études sur le Legato et la Vélocité</i>	trompette	Billaudot
Herbillon, Gilles	<i>25 Exercices et Études Pour la Respiration</i>	trompette	Billaudot
Herbillon, Gilles	<i>48 Petites Études Preliminaires et Progressives: Vol. 1</i>	trompette ou cornet	Billaudot
Herbillon, Gilles	<i>48 Petites Études Preliminaires et Progressives: Vol. 2</i>	trompette ou cornet	Billaudot

Table 5 (continued)

Herbillon, Gilles	<i>26 Études–Tableaux</i>	trompette, cornet (ou) bugle	Anne Fuzeau Productions
Joubert, Claude Henry	<i>Dix études élémentaires</i>	trompette solo	Martin
Jouvin, Pierre	<i>10 Études Spéciales: Volume 1</i>	trompette en sib	Leduc
Jouvin, Pierre	<i>10 Études Spéciales: Volume 2</i>	trompette en sib	Leduc
Julien Porret	<i>Vingt-quatre études mélodiques et progressives</i>	cor ou trompette	Martin
Lacour, Guy	<i>28 Études– Impromptus sur les modes à transpositions limitées d'Olivier Messiaen</i>	trompette	Billaudot
Lagorce	<i>Petites études concertantes</i>	trompette	Martin
Larue, X.	<i>Gammes</i>	cornet	Billaudot
Laurent, A.	<i>20 Études faciles et Moyenne Force Préparant aux Études Pratiques</i>	trompette	Leduc
Laurent, A.	<i>Études Pratiques: Volume 1</i>	trompette	Leduc
Laurent, A.	<i>Études Pratiques: Volume 2</i>	trompette	Leduc
Laurent, A.	<i>Études Pratiques: Volume 3</i>	trompette	Leduc
Marchal, André	<i>Seize Études de virtuosité</i>	trompette	Schott Frères
Maxime– Alphonse	<i>Études nouvelles: Volume 1: 20 Études difficiles</i>	cornet	Leduc
Maxime– Alphonse	<i>Études nouvelles: Volume 2: 20 Études très difficiles</i>	cornet	Leduc

Table 5 (continued)

Maxime– Alphonse	<i>Études Nouvelles: Volume 3: 10 Grandes Études Nouvelles Melodiques</i>	trompette	Leduc
Mignon, René	<i>Petites Études</i>	trompette et piano	Billaudot
Perrin, C.	<i>15 Études Transcendantes et 6 Préludes de Grande Virtuosité</i>	trompette	Leduc
Petit, Alexandre	<i>15 Études techniques et Melodiques</i>	cornet et tous instruments à pistons	Leduc
Picavaïs, Lucien	<i>15 Études Elementaires Ascendantes Libres</i>	trompette et tuba	Billaudot
Proust, Pascal	<i>34 Études de style</i>	trompette	Combre
Proust, Pascal	<i>80 Études flash: Volume 1</i>	trompette solo	Fertile Plaine Editions
Proust, Pascal	<i>80 Études flash: Volume 2</i>	trompette solo	Fertile Plaine Editions
Semler	<i>Études Melodiques</i>	trompette, piano	Eschig
Senon, Gilles	<i>130 Études Techniques et Mélodiques: Vol. A</i>	trompette	Billaudot
Senon, Gilles	<i>130 Études Techniques et Mélodiques: Vol. B</i>	trompette	Billaudot
Senon, Gilles	<i>130 Études Techniques et Mélodiques: Vol. C</i>	trompette	Billaudot
Senon, Gilles	<i>130 Études Techniques et Mélodiques: Vol D</i>	trompette	Billaudot
Senon, Gilles	<i>25 Études rythmo- techniques</i>	trompette	Billaudot
Thibaud, Pierre	<i>Douze Études de Virtuosité dans le Style d'Arban</i>	trompette	Billaudot
Tomasi, Henri	<i>6 Études</i>	trompette	Leduc
Vannetelbosch , L. Julien	<i>23 Études de concours</i>	trompette	Schott Frères

Table 5 (continued)

VanNetelbosch, P.	<i>20 Études Mélodiques et techniques</i>	trompette	Leduc
VanNetelbosch, P.	<i>24 Études Mélodiques et techniques</i>	trompette ou cornet ou bugle	Leduc
Zacharie, Robert	<i>18 Études Variées</i>	trompette	Billaudot

Table 5 (continued)

This list barely scratches the surface since these works are generally not intended for solo performance (though some etudes mentioned here do have accompaniments, making their performance in a recital a possibility). When the number of French works written for the trumpet is fully taken into account (solos, orchestral works, chamber works, etc.), the importance of linguistically modified tonguing becomes apparent.

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Conclusions

Proper French pronunciation is essential to successfully perform the Bitsch etudes. Respected trumpet pedagogues emphasize the critical role of the tongue in shaping the trumpet's articulation. Additionally, variations in the pronunciation of syllables used in performance by trumpet players indicate that adaption to the language of the composer is crucial.

However, application is not so simple. As already pointed out, a wide variety of syllables are available to the performer, and no rules specify which one should be utilized when. Each performer is unique, and the choice of articulatory syllables used in

performance is an individual one. Linguist Henry Sweet concurs, stating: “Language exists only in the individual.”³²

The most workable approach is a voyage of discovery. Performers must learn the pronunciation patterns of the language, but instead of being told which ones to use, they should be allowed, as arbiters of their own playing, to apply their linguistic and musical knowledge to determine the correct articulation. The student will need to do some experimenting with careful guidance being offered by the teacher. The teacher introduces the material; the student then modifies it to his or her performing style.

One helpful way to reinforce proper articulation in these etudes is by listening to French music performed by French musicians. Whether it is instrumental or vocal, French music is unified by the pronunciations of the French language, as Leonard Bernstein pointed out in his *Young People’s Concert* lecture on folk music.³³ Listening to the performance of native speakers will help performers realize the subtleties and nuances of the language.

Finally, this approach should be applied in performing all French music. The melodic content will differ and the styles will change from period to period, but the articulations will be very close, if not identical, to those found here. It is geared toward non-native French speakers because the French already articulate their music properly and need no instruction. Just as a singer needs to learn the pronunciation rules of a foreign language prior to performance, the trumpeter needs to do so with his tonguing in order to produce the proper timbre. Copyright © Evan Benjamin Duke 2012

32. Henry Sweet, *Primer of Phonetics* (Oxford: The Clarendon Press, 1906), 3.

33. Leonard Bernstein, “Folk Music in the Concert Hall,” *Young People’s Concerts* series, DVD No. 3 of 9 (Kultur Films, 1993).

Part II: Program Notes



Presents

Evan Duke

In a DMA Recital

With Tedrin Blair Lindsay

Piano

March 25, 2009

Memorial Hall

7:00 p.m.

PROGRAM

Concerto #1

Johann Molter
(1696-1765)

Allegro
Adagio
Allegro

Concertino

Andre Jolivet
(1905-1974)

Vier Letzte Lieder (Four Last Songs)

Richard Strauss
(1864-1949)
trans. By Evan Duke

Fruhling
September
Beim Schlafengehn
In Abendrot

Concertino

Knudåge Riisager
(1897-1974)

Allegro
Andante Semplice
Rondo Vivace

Acknowledgements: I'd like to thank my teacher, Mr. Clodfelter for his dedication to my career.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Trumpet Performance. Mr. Duke is a student of Professor Mark Clodfelter.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

Program Notes: Recital No.1

Johann Melchior Molter: *Concerto No.1*

The Baroque era was a period of virtuoso writing for the trumpet as demonstrated in the clarino writing of J.S. Bach and Georg Handel. This writing style features the trumpet executing florid passagework in high tessituras. Shortly after the deaths of Bach and Handel, the clarino style went out of fashion, and the trumpet would not regain a place of importance as a solo instrument until the twentieth century.

Johann Melchior Molter (1696–1765) lived contemporaneously with Bach and Handel. Born in the village of Tiefenort in central Germany, Molter's principal instrument was the violin, and in 1717 he embarked on his career as a professional musician. His first professional employment came in the city of Karlsruhe in the service of the Margrave Carl Wilhelm of Baden-Durach. Previous court rulers held court in Durach, but Margrave Wilhelm had recently relocated his residence to the newly founded and rapidly developing city of Karlsruhe.³⁴ A year later Molter married Maria Salome Rollwagen with whom he had eight children.

After spending 1719–21 studying music in Italy at the expense of the court, Molter returned to assume the position of *Kapellmeister*, where he spent the majority of his career. His music has three distinct phases: the early phase (1722–33) influenced by Italian composition; Eisenach years (1733–41) a time he drew inspiration from the compositions of Georg Philip Telemann; and the Galant phase (1741–65) during which Molter gained familiarity with the Mannheim school.³⁵ Founded by Johann Stamitz, the

34. Klaus Häfner. "Molter, Johann Melchior." *In Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18914> (accessed January 27, 2009).

35. Ibid.

Mannheim School's influence on symphonic composition eventually extended throughout Europe.³⁶

Like most of his other compositions, *Trumpet Concerto No.1 in D Major* is not a long work, lasting only nine minutes. Molter wrote it during his second Karlsruhe sojourn, during which he wrote the majority of his extant output. The War of Polish Succession, which resulted in his move to Eisenach in 1733, concluded in 1738, allowing the reestablishment of the Karlsruhe court, which had dissolved at the beginning of the war. This provided Molter financial security, and it attracted outstanding performers to the court to perform the music Molter was writing.³⁷

Molter is considered a Baroque composer, but this concerto looks forward to the Classical era via the Galant style, which served as a transition from the Baroque to the Classical era. Works written in this style are more transparently textured than music of the Baroque.³⁸ The writing in the solo part is florid in each movement. Unlike solos of the Baroque (but more consistent with the Classical tradition), the melodic line in the solo voice can be easily segmented into smaller phrase units. Such a practice would have been atypical for Bach, Telemann, or Handel but is consistent with the style of Mozart or Haydn.

The concerto is in the traditional three-movement concerto form, with the first movement in double exposition *sonata-allegro* form. This is a variant of *sonata-allegro* form that is found in many first movements of Classical era concertos. In the typical *sonata-allegro* form exposition, there is a theme, a modulation to another key, and two more themes in the new key center. In double exposition form, the exposition is played twice. The soloist does not play during the first exposition, and there is no modulation to another key. When the soloist enters, the exposition is played a second time. This time,

36. Donald Jay Grout. *A History of Western Music* (New York: W. W. Norton & Company, 1980), 465.

37. "Molter, Johann Melchior." Naxos.com.

http://www.naxos.com/composerinfo/Johann_Melchior_Molter/22807.htm (accessed January 27, 2009).

38. Mark Evan Bonds, *A History of Music in Western Culture* (Upper Saddle River, N.J.: Prentice Hall, 2003), 293.

the music modulates to a new key center, and the form is identical to standard *sonata-allegro* form for the remainder of the movement.

The main theme of the movement divides into two-measure phrases and has the contour of the Mannheim rocket. This is a designation for a melody that begins with an arpeggiated ascent. Famous examples of this type of melody include the final movement of Mozart's Fortieth Symphony and the final movement of Beethoven's Fifth Symphony. This composition technique is named after the Mannheim Orchestra. This orchestra was active during the late Baroque and early Classical eras, and it performed in the court of the Elector Palatine. During Molter's day, this orchestra "was unhesitatingly accepted as the finest in Europe."³⁹

After the orchestra has fully stated the principal theme, the solo trumpet enters. One striking characteristic of this theme is the narrow width of the range, which despite occupying the upper tessitura of the trumpets range does not exceed an octave. After the soloist states the principal theme, Molter features the orchestra in an interlude that ushers in the middle section of the movement. During this passage, Molter takes short fragmented ideas from the opening theme and embellishes them first in the orchestra and then in the trumpet part. At the conclusion of this motivic interplay, the soloist restates the opening theme, which begins the final section of the movement. Unlike earlier in the movement, in this statement Molter uses more sixteenth note triplets as a means of embellishment.

The second movement is slow, marked *Adagio*, and is a ternary form. After a long orchestral introduction, the soloist enters with the main theme of the movement. This movement is the most challenging of the concerto for the soloist not only because of the slow tempo, the tessitura, and the dynamic (*piano*) but also because the soloist plays more extensively here than in the first movement. After the conclusion of the soloist's initial entry, the orchestra has an extended interlude that forms the first part of the movement's middle section. Upon the conclusion of the interlude, the soloist retains the

39. W. H. Hadow, *The Viennese Period. Oxford History of Music and Musicians Vol. V* (London: Oxford University Press, 1931), 8.

role of principal melodic voice. The restatement of the opening section features the soloist playing the movement's principal theme, with embellishments added.

The final movement features the orchestra, and the form of the movement is a rounded binary. In the standard binary form, there are two different sections, both of which are repeated. What distinguishes a rounded binary is that toward the end of the second part a portion of the opening theme is quoted. The soloist is relegated to an ancillary role in this movement, playing occasional two-measure interjections that punctuate the endings of the orchestra's melodic lines. Only twice during the movement does the soloist play a passage of four measures in length. This short and fast movement is filled with rhythmic vitality, exuberantly bringing the concerto to a close.

This work is an excellent example of the transition from the Baroque to the Classical era. The clarino writing is combined with the phrase structure of the Galant, and the form of each movement points toward the conventions of the Classical era while retaining traits of the Baroque. It is the transitory nature of this work that makes it a significant solo in the trumpet repertoire. Copyright © Evan Benjamin Duke 2012

Andre Jolivet: *Concertino for Trumpet, String Orchestra, and Piano*

Andre Jolivet demonstrated a great deal of musical promise at a young age. His father was an artist while his mother was a musician.⁴⁰ When he was fourteen, he took cello lessons and by the age of fifteen had written the music for a ballet. During his teen years, he attended a concert featuring the music of Debussy, Dukas, and Ravel, whose

40. Andre Jolivet,
http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2913
(accessed June 17, 2010).

works left an indelible mark on his compositional style.⁴¹ Despite Jolivet's evident musical talent, his mother wanted him to be a schoolteacher not a musician.⁴²

Jolivet received his introduction to atonal music at a performance of Schoenberg's *Pierrot Lunaire* in 1927.⁴³ Throughout the 1920s Jolivet listened to a number of varied styles, from the serialism of Schoenberg to the percussive rhythmic compositions of Varese, with whom Jolivet would later study⁴⁴ and who had a significant impact upon Jolivet's orchestral writing.⁴⁵ This influence manifested itself in the percussive quality of Jolivet's compositions. It was Varese who introduced him to the music of Berg, Schoenberg, and Bartok.⁴⁶

Early in his career as a composer, atonality was his preferred compositional style.⁴⁷ Jolivet became friends with Messiaen during the 1930s, and both composers had a significant impact on music in France in the years prior to World War II.⁴⁸ During the War Jolivet turned away from atonality and wrote in a musical style that was more accessible to the general public.⁴⁹ In the years following the war, Jolivet synthesized his prewar and wartime styles, creating the mode of composition present in the *Concertino for Trumpet, String Orchestra, and Piano*.⁵⁰ It is this synthesis of seemingly disparate elements that led Reel to label Jolivet "French music's most sophisticated primitivist."⁵¹

41. Barbara L. Kelly. "Jolivet, André." In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14433> (accessed January 28, 2009).

42. Ibid

43. Ibid

44. Wolfgang Marx, Liner notes to Trumpet Concertos-Sergei Nakariakov TELEDEC4509-90846-2.

45. Kelly.

46. Andre Jolivet.

47. Kelly.

48. Marx.

49. Kelly.

50. Ibid.

51. James Reel, Andre Jolivet, <http://www.classicalarchives.com/composer/15120.htmlNo.tvf=tracks&tv=about> (accessed June 17, 2010).

Jolivet's later career included his appointments as the musical director of the Comédie-Française and professor of composition at the Paris Conservatory.⁵²

Written in 1947, the *Concertino* is Jolivet's first post World War II work. Ramey states "Jolivet once termed his Trumpet Concertino and Second Trumpet Concerto 'my ballets for trumpet'—a reference, perhaps not only to the fact that both scores have often been choreographed, but also to the lively, even physical, nature of a good deal of their music."⁵³ A performance of the Concertino that follows the tempo markings given by Jolivet lasts about nine and a half minutes. The unifying motivic element in this composition is the interval of the augmented fourth, appearing repeatedly in different themes.

The *Concertino* is in the traditional three-movement form,⁵⁴ with all the movements played *attaca*. An extended introduction starts the concerto. This passage is to be performed very freely and features writing typically found in a cadenza. Jolivet has marked the last half of the introduction *Recitativo*, during which the soloist plays alone. The orchestra reenters at the beginning of the opening section of the first movement.

This initial movement of the *Concertino* is very crisply articulated, march-like, and organized in the form of theme and variations. The opening melodic interval in the solo part is the augmented fourth, and the melodic line is quite angular, incorporating jumps of sevenths and ninths. The statement of this theme concludes abruptly without reaching a cadence. The first variation has a somewhat schizophrenic feel, featuring rhythmically unpredictable, sudden dynamic changes, as well as extreme chromaticism.

The music builds to an intense climax, after which the accompaniment is marked *pianissimo*. This second variation of the first movement showcases driving triplet rhythms. The soloist enters muted, remaining at a soft dynamic for much of the variation,

52. Marx.

53. Phillip Ramey, Tomasi, Jolivet: Trumpet Concertos, <http://www.wyntonmarsalis.org/discography/classical/tomasi-jolivet-trumpet-concertos/> (accessed June 17, 2010).

54. Marx.

but the constant propulsion of the triplet rhythms maintains the intensity of the atmosphere. The music crescendos slowly until the pulse come to an abrupt halt and the soloist has a quasi-cadenza, signaling the beginning of the final variation.

This final variation also features triplets, but they are significantly faster with even more rhythmic drive than in the previous variation. Jolivet showcases the trumpet in a *tour de force* of triple tonguing, which crescendos to a *fortissimo* climax and abruptly halts, concluding the opening movement.

The second (and longest) movement of the *Concertino* is reminiscent of a funeral march. The tempo is slow, and the soloist is muted throughout. There is a great deal of *rubato* and the dynamics are subdued, never exceeding *mezzo forte*. As the music progresses, the tempo slowly accelerates, transitioning into the final movement.

The final movement is the only one of the three that does not feature the augmented fourth in the solo voice. Instead, extended chromatic sixteenth note runs in the solo voice predominate. As the movement progresses, Jolivet quotes different melodic ideas used in preceding passages. The tempo accelerates to the end, culminating in a long high C in the trumpet with a declamatory final chord by the orchestra.

The *Concertino* is a difficult work; it imposes numerous technical demands on the soloist. Even more difficult are the dramatic contrasts between the melodic content of the different themes. These traits make the *Concertino* not only a significant twentieth-century composition for the trumpet, but also a cornerstone of its repertoire. Copyright © Evan Benjamin Duke 2012

Richard Strauss: *Vier Letzte Lieder* (Transcribed by Evan Duke)

Richard Strauss (1864–1949) lived during a time of significant change. He began his career in a recently unified Germany. (France's defeat in the Franco-Prussian War resulted in the proclamation of the second German empire. The first German empire was

the Holy Roman Empire.) Strauss lived through both world wars, and prior to his death, Germany had been divided into West Germany and East Germany.

His early works (tone poems and the operas through *Salome*) are very progressive, with the tone poems particularly singled out as: “the last word in shocking modernism.”⁵⁵ After *Salome*, Strauss’s compositional style became more conservative with *Der Rosenkavalier* marking a point of demarcation when Strauss was no longer influenced by progressive trends.⁵⁶ Much of his output after *Der Rosenkavalier* is in the neo-classical style.

Neo-classicism is much simpler harmonically than the music of the Romantic era. It looks back to styles of the past for inspiration. As the music theorist Stefan Kostka observes, “Neoclassicism was a reaction against the styles of late Romanticism in favor of a sparser texture and less chromaticism, using clear rhythms and definite cadences, all combined with twentieth century developments in melody, meter, and the treatment of dissonance.”⁵⁷

Strauss wrote the *Vier Letzte Lieder* during a time of great financial and personal hardship in his life. In 1944, his daughter-in-law, who was Jewish, was officially placed under house arrest in Garmisch, Austria, and she remained so until the conclusion of the war. Strauss would eventually move there because of the frequency of allied bombing raids on the major German cities.

World War II was a time of great sorrow for the composer. Much of Germany lay in ruins, and many of the artistic venues had been closed because of Goebbels’s⁵⁸ 1944 announcement that Germany needed to prepare for global war. By 1945, the situation was dire. Germany had surrendered to the Allies in May, and all of the major cities lay in ruins. Winter was approaching and there was very little food or fuel. Because of the ties

55. Harold C. Schonberg. *Lives of the Great Composers* (New York: W. W. Norton & Company, 1981), 435.

56. Donald Jay Grout, 651.

57. Stefan Kostka, *Materials and Techniques of Twentieth-Century Music, Third Ed.* (Upper Saddle River, N.J.: Prentice Hall, 2006), 158.

58. Goebbels served as the minister of propaganda for Nazi Germany under Hitler.

Strauss had with the Nazi regime all of his assets had been frozen. He and his wife departed to Switzerland in October of 1945 settling in the town of Baden.

In 1947, after a three-week concert tour in London, Strauss returned to Switzerland where he began to work on his final compositions. Among these works were the *Vier Letzte Lieder*. Strauss completed these songs in the latter part of the summer of 1948, a little more than a year before his death, and never heard them performed.⁵⁹ The songs in *Vier Letzte Lieder* are titled *Fruhling*, *September*, *Beim Schlafengehen*, and *Im Abendrot*. They have been described as: “the loveliest songs (for soprano and orchestra) ever written in the Romantic style.”⁶⁰ The texts deal with death and the nostalgic remembrance of life. Below is an English translation of the lyrics.

“Fruhling” (spring)
In halfflight, I waited;
I dreamed all too long;
of trees in blossom,
Those flowing breezes, That fragrant blue
and thrushes song.
Now streaming and glowing,
From sky to field,
with light overflowing,
All these charms are revealed
Light guilds the river;
Light floods the plain;
Spring calls me:
And through me there quiver,
Life’s own loveliness,
Life’s own Sweetness
Returned again!

“September”
These mournful flowers,
Rain drenched in the coolness are bending.
While summer cowers,
Mute as he waits for his ending.

59. Bryan Gilliam and Charles Youmans. “Strauss, Richard.” Grove Music Online. Oxford Music Online.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg1>>.
(accessed January 23, 2009)

60. Joseph Kerman and Gary Tomlinson. *Listen* (Boston: Bedford/St. Martin’s, 2000), 350.

Gravely each golden leaf falls
from the tallest acacia tree.
Summer marvels and smiles to see
His own garden grow faint with grief.
Lingering still
Near the roses, Long he stays.
Longs for repose, Languid, slow to the last,
His weary eyelids close.

“Beim Schlafengehen” (Time to Sleep)

Now the day has wearied me,
All my gain and all my longing
Like a weary child’s shall be night
Whose many stars are thronging,
Hands now leave your work alone.
Brow, forget your idle thinking.
All my thoughts their labour done,
Softly into sleep are sinking.
High the soul will rise in flight
Freely guiding softly swaying,
In the magic realm of night,
Deeper laws of life obeying.

“In Abendrot” (At Dusk)

Here both in need and gladness
We wandered hand in hand;
Now let us pause at last
Above the silent land.
Dusk comes the vales exploring,
The darkening air grows still,
Alone two skylarks soaring
In song their dreams fulfill.
Draw close and leave them singing,
Soon will be time for to sleep.
How lost our way’s beginning
This solitude how deep.
O rest so long desired,
We sense the night’s soft breath
Now we are tired, how tired!
Can this perhaps be death?⁶¹

The composer prescribed no order of performance in the final version of these songs. In the premiere on May 22, 1950, the Philharmonia orchestra accompanied the

61. Richard Strauss, *Vier Letzte Lieder*. Translation by Michael Hamburger. (Halstan: Amersham, England, 1950), 2-28.

soprano soloist Kirsten Flagstad with Wilhelm Furtwangler conducting. Flagstad sang *Beim Schlafengehen* first, followed by *Fruhling*, *September*, and *Im Abendrot*.⁶²

One quality that distinguishes *Vier Letzte Lieder* is its calm and resolve about the inevitability of death. Each song ends quietly, and all employ slow tempi, two further means of emphasizing the contemplative mood of the cycle. The orchestration is subdued, with instruments used in the middle to lower portion of their range. Rarely does the music build to climax at a dynamic louder than a *forte*. Copyright © Evan Benjamin Duke 2012

Knudåge Riisager: *Concertino for Trumpet and String Orchestra*

The Scandinavian countries have a great heritage of folk songs as well as folk instruments.⁶³ The first Scandinavian composer to gain international notoriety was the Norwegian Edvard Grieg, who went to Germany to study music at the Leipzig Conservatory. Completing his studies abroad, Grieg returned to his native Norway, where he established that country's musical presence by writing numerous songs and solo piano works.⁶⁴

Following Grieg's example, Jean Sibelius and Carl Nielsen (among others) journeyed to Central and Western Europe to gain conservatory training and bring that back to their homeland. The skills and prestige that they gained resulted in the founding and popularizing of national conservatories. Composers such as Hugo Alfven, Ture Rangstrom, Wilhelm Peterson-Berger, and Knudåge Riisager are examples of the Scandinavians trained in the new music schools.

62. Ron Burnett, Richard Strauss: *Vier Letzte Lieder*, http://www.gopera.com/lieder/recordings/strauss_vll.html (accessed January 24, 2009).

63. Nordic Folk Music, http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/nordic_folk_783 (accessed June 18, 2010). The Shrine To Music, a museum in Vermillion, SD, houses the largest collection in the world of musical instruments. One entire gallery is dedicated to instruments indigenous to Scandinavian countries.

64. David Doughty, Liner notes to Edvard Grieg Edition, Brilliant Classics 93516.

Riisager (1897–1974) was born in Estonia, the son of Danish citizens temporarily residing there. When he was three, Riisager’s parents returned to Denmark. Eventually, he would study music and political science at the University of Copenhagen.⁶⁵ Riisager also studied abroad, going to Paris and Berlin for composition lessons. This resulted in an international flavor to his music, as opposed to a nationalistic one.

Riisager had a varied career that included administrative appointments as chairman of the Society of Danish Composers (1937–62), president of the Nordisk Komponistråd (1950–52), director of the Copenhagen Conservatory (1956–67), and president of the Society of European Conservatory Directors (1963–6). Up until 1950 Riisager also served as the Danish minister of finance.⁶⁶ While most of the musical appointments held by Riisager came after his civil service career had ended, the bulk of his compositional output was completed prior to 1950.

The *Concertino for Trumpet and String Orchestra* is one of Riisager’s best-known compositions. In the words of Niel Jensen: “His *Trumpet Concertino* op. 29 (1933) is a major example of Danish neo-classicism. The main characteristics of his music became clarity and accessibility of form, transparent tonal structure in chamber music and, especially, virtuoso orchestration.”⁶⁷ The most striking fact about this work is how diatonic the music remains throughout, only rarely using chromaticism.

The first movement is in the expected *sonata-allegro* form. Riisager does not use key signatures, instead placing accidentals on the appropriate notes. Riisager’s writing for the solo voice in this movement (as well as in the remainder of the *Concertino*) is predominately stepwise. The writing is tonal but not in the tradition sense. Instead of using chord progressions to establish the key, Riisager uses pitch repetition. The home

65. Riisager, Knudåge.

http://www.schirmer.com/Default.aspx?TabId=2419&State_2872=2&composerId_2872=1299 (accessed January 27, 2009).

66. Niels Martin Jensen and Daniel M. Grimley. “Riisager, Knudåge.” In Grove Music Online. Oxford Music Online,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23471> (accessed January 28, 2009).

67. Ibid.

key of this movement, C major, is established by Riisager's repeated usage of C major triads. Stefan Kostka, a member of the music faculty at the University of Texas at Austin, labels this method of composition as "tonic by assertion."⁶⁸

The second movement, marked *Andante Semplice*, is in ternary form. The soloist is featured in the opening and closing sections of the movement, while the orchestra is featured in the middle. This movement differs from the outer two in being the only movement to shift metrically throughout. The loudest dynamic is *mezzo forte*, with the bulk of the movement being *piano* or softer. The writing in this movement is transparent, the rhythmic motion very slow, and the harmonization sparse.

Riisager concludes the *Concertino* with a highly spirited rondo. The primary theme is in running eighth note triplets, giving the music its rhythmic propulsion. Twice over the course of the movement, Riisager quotes the children's song "Three Blind Mice." With the exception of the middle section, the tempo remains steady throughout. This movement resembles a dialogue, with the soloist stating a theme and the orchestra giving its response. The *Concertino* ends abruptly with both the soloist and orchestra playing three short accented *fortissimo* chords together.

The *Concertino* is significant for two reasons. With much of the extant solo repertoire for Trumpet being written by American, German, Italian, Russian, and French composers, Riisager's Danish nationality alone makes this work highly significant. In addition, the *Concertino's* use of tonality and the transparency of the orchestral texture make it unique in twentieth-century trumpet repertoire. Copyright © Evan Benjamin Duke 2012

68. Stefan Kostka, 102.



Presents

Evan Duke

In a DMA Chamber Recital

April 29, 2009

Memorial Hall

7:30 p.m.

PROGRAM

Duo (Dance Song) for Trumpet and Marimba

Gordon Stout
(1952-Present)

Assisted by Mike Hardin, marimba

Trio for Trumpet, Violin, and Piano

Eric Ewazen
(1954-Present)

Andante
Allegro Molto
Adagio
Allegro Molto

Assisted by Megan Lineberry, violin and Erica Rumbley, piano

-Intermission-

Fanfare for St. Edmundsbury

Benjamin Britten
(1913–1976)

Assisted by Eric Murine and Joel Crawford, trumpet

Colchester Fantasy

Eric Ewazen
(1954-Present)

The Rose and Crown
The Marquis of Granby
The Dragoon
The Red Lion

Be Thou My Vision

Dwight Gustafson
(1930-Present)

*Assisted by Eric Murine, Trumpet; Melanie Erena, Horn; Phil Steinmetz, Trombone; and
Beth McDonald, Tuba*

Acknowledgements: I'd like to thank my teacher, Mr. Mark Clodfelter for his dedication to my career.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Trumpet Performance. Mr. Duke is a student of Professor Mark Clodfelter.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

Program Notes: Recital No.2

Gordon Stout: *Duo (Dance Song) for Trumpet and Marimba*

Gordon Stout (1952–present) has taught percussion on the faculty of Ithaca College since 1980. Stout received a varied musical education, which not only includes his studies as a percussionist but also as a composer. Stout's composition teachers include the following: Joseph Schwantner, Samuel Adler, and Warren Benson. Stout's principal percussion teachers are James Salmon and John Beck.⁶⁹ Prior to his appointment at Ithaca, Stout served on the Music Faculty of St. Mary's College.⁷⁰

Stout maintains an active performing career, which has enabled him to premiere many of his own compositions. Stout's specialty is the Marimba, and he has written numerous works for the instrument.⁷¹ Examples of such compositions are: *Elegy* (1969), *Reverie* (1969), *Andante & Allegro* (1970), *Two Mexican Dances* (1974), *Ode for Marimba* (1975), *Astral Dance* (1979), *Nocturnes* (1990), *Four Episodes* (1994-95), *Sedimental Structures* (1998), *Rumble Strips* (2002), and *Four Dances for solo Marimba* (2006-07).⁷² Many of Stout's compositions have proven highly successful and have become solidly established in the Marimba repertoire.⁷³ A complete discography of Stouts recordings is available at www.gordonstout.net.⁷⁴ Stout's career also includes

69. Gordon Stout, <http://www.gordonstout.net/bio.html> (accessed March 26, 2009).

70. Gordon Stout, <http://faculty.ithaca.edu/gstout/> (accessed June 16, 2010).

71. Mostly Marimba, Gordon Stout, <http://www.mostlymarimba.com/bin/contact.php?cid=177> (accessed June 16, 2010).

72. Gordon Stout, <http://www.gordonstout.net/bio.html> (accessed March 26, 2009).

73. All About Mallet Percussion, Gordon Stout, <http://www.mallet-percussion.com/musicians.html> (accessed June 16, 2010).

74. Gordon Stout, <http://faculty.ithaca.edu/gstout/> (accessed June 16, 2010).

serving as a judge for Marimba competitions. Stout has served as an adjudicator not only in the United States, but also in Germany and Japan.⁷⁵

Stout has written a great deal of music for percussion ensemble as well as music for Marimba and non-percussion instruments. Works of this type include the following: *Duo (Dance song) for Trumpet and Marimba* (1977), *Duo (Dance Song) for Saxophone and Marimba* (1990), *Duo Concertante* (1994) for two Marimbas and Wind Ensemble, and *Duo (Dance Song) for Bassoon and Marimba* (1997).

Stout composed *Duo (Dance Song) for Trumpet and Marimba* in 1977 to fulfill a commission by the *Society For Commissioning New Music*. At the premiere, Stout and Robert Levy performed the marimba and trumpet parts. Levy is a highly versatile, internationally acclaimed musician, who not only established himself as a trumpeter, but also as a conductor, teacher, and composer.⁷⁶

Duo (Dance Song) for Trumpet and Marimba is not set in a traditional form. It breaks down into three distinct sections. They are: a lively opening, slow middle, and very fast conclusion. Stout describes the principal ideas for the composition with the following words: “Many of the ideas for this piece came from experimenting with rhythmic games that Bob Becker created in two of his early compositions, ‘Clave Pairings’ and ‘Marimba Pairings’.”⁷⁷

The marimba is featured at great length in the opening section. Marked *Moderato*, the tempo gradually slows until the slow portion begins. The music changes meters frequently while maintaining a strong forward drive. The middle section is the lyrical part of the Duo. Marked *Slowly, with Expression*, the trumpet comes in as the principal melodic voice. At the conclusion of the trumpet melody, the Marimba takes over, slightly increasing the tempo. The remainder of this section resembles a dialogue with trumpet and marimba answering back and forth. At its conclusion, the tempo returns to the

75. Mostly Marimba, Gordon Stout, <http://www.mostlymarimba.com/bin/contact.php?cid=177> (accessed June 16, 2010).

76. Robert Levy, <http://robertlevymusic.com/> (accessed June 16, 2010)

77. Gordon Stout, <http://www.gordonstout.net/bio.html> (accessed March 26, 2009).

opening one. This is the final section of the piece. Right before the end there is a quasi-cadenza that culminates in a joyful *Presto*. This section is very short, serving as an exuberant conclusion to a lighthearted, whimsical work.

Duo (Dance Song) for Trumpet and Marimba is a significant addition to the trumpet repertoire for several reasons. The instrumentation is nonstandard, allowing the performer to explore fresh literature. The timbres created by these two instruments are unique, quite different from all of the other ensemble combinations that call for either the trumpet or the marimba. *Duo (Dance Song) for Trumpet and Marimba* is a worthy addition to the trumpet's chamber music repertoire. Copyright © Evan Benjamin Duke 2012

Eric Ewazen: *Trio for Trumpet, Violin and Piano*

Born in 1954 in Cleveland Ohio, Eric Ewazen is a very active composer and teacher on the contemporary music scene. A member of the faculty of the Julliard School of Music since 1980, Ewazen has earned degrees from the Julliard and Eastman Schools of Music. His principal teachers are: Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner.⁷⁸

Ewazen is a prolific composer. He has written a great deal of orchestral and chamber music. In his chamber compositions, Ewazen frequently features wind and brass instruments. Examples of works by Ewazen featuring solo wind instruments include: “*Concerto for Tuba (or Bass Trombone)*; *Concerto for Trumpet and Strings*; *Roaring Fork Quintet* (woodwind quintet); *Ballade for Trombone (or Bass Trombone) and Piano*; *Ballade, Pastorale and Dance* for flute, horn, and piano; *Shadowcatcher*, a concerto for brass quintet; and *Trio for Trumpet, Violin, and Piano*. ”⁷⁹

78. Eric Ewazen, *Colchester Fantasy* (Southern Music Company: San Antonio, Texas: 2000), 2.

79. Eric Ewazen, *Trio for Trumpet, Violin, and Piano*. (Southern Music Company: San Antonio, Texas, 2000), 2.

The *Trio for Trumpet, Violin, and Piano* was written in 1992 to fulfill a commission by Chris Gekker. The Trio was written three years before the world premiere of Ewazen's *Sonata for Trumpet and Piano*, another significant work by Ewazen for the trumpet. Gekker performed the solo trumpet parts in both premieres. The *Trio for Trumpet, Violin, and Piano* received its world premiere at the Julliard School of Music in February 1994.⁸⁰

At the top of the score and the parts, the following dedication is given: "for Chris Gekker, Kayuki Fukuhara and Colette Valentine."⁸¹ Ewazen includes extensive program notes about the inspiration and formal structure of the work in the score and all of the parts. The composer writes the following about the *Trio*, which is included on the first page of all the parts:

Eric Ewazen's *Trio* for trumpet, violin, and piano was commissioned by Chris Gekker, who performed it at the Julliard School in February of 1994. A substantial work of more than twenty minutes in duration, of identifiable strong rhythm and harmonic character, the outer movements cadence in D major, the middle two in E. The muted "marimba-like violin shimmer at the start of the Third Movement, doubled and echoed at the octave by the piano, is but one of the many finely calculated sonorities. The composer has written: 'Using the Brahms Horn Trio as a model, with its rich combination of a string instrument, with a brass instrument and piano, my Trio alternates melodic material between the two solo instruments with the piano providing a resonant accompaniment. Traditionally, the trumpet has provided composers with bright, brilliant sonorities, often used heroically or dramatically. In this work, the expressive lyrical qualities of the instrument are also emphasized, helping to display its full range of coloristic possibilities. The work opens peacefully and elegiacally. Although intimations of dramatic tension appear, they ultimately fade away into serenity. The second movement is dynamic and intense, with agitated gestures, ostinato patterns, abrupt shifts in rhythm, sudden silences

80. Timothy Meyer Altman, *An Analysis of Two Chamber Works with Trumpet by Eric Ewazen: ...to cast a shadow again (a song cycle for voice, trumpet, and piano) and Trio for Trumpet, Violin, and Piano*. (Doctoral Dissertation, University of Kentucky), 88.

81. Ibid.

and a general feeling of excitement permeating the music; The *Adagio* is an introspective ballade. The trumpet sings a melancholy song as the violin and piano provide a background of contrasting harmonic textures. Occasionally, they sing out their own intimate melodies, but the trumpet's voice keeps coming back in variations of its own quiet soliloquy. The finale is a joyous dance, filled with lively gestures and rhythms. A brief recollection of the first movement gives way to complete exhilaration as the music spins to a rousing close.'

The *Trio* for Trumpet, Violin and Piano by Eric Ewazen has been recorded as part of a series of compact discs entitled 'New York Legends' featuring the principal players from the New York Philharmonic. Heard in this performance are trumpeter Philip Smith, violinist Sharon Yamada, and pianist Joseph Turrin. The catalog number for this Cala Records compact disc is CACD0516.⁸²

Ever since the premiere, the *Trio for Trumpet, Violin, and Piano* has remained an audience favorite at concerts. Below are listed some of the reviews that the work has received at its performances:

The trumpet is a dangerous creature to bring into the china shop of chamber music, but Mr. Ewazen cannily exploits the instrument's lyric side . . . the performance made an excellent argument for this beautifully shaped and balanced piece.⁸³

Trumpeter Philip Smith, violinist Sharon Yamada, and Pianist Jonathan Feldman brought out the warmth and harmonic richness we have come to expect from Eric Ewazen . . . Ewazen's inventiveness with unusual instrumental combinations is well exploited here, too; the subtle colorings in the interchanges between trumpet and violin are especially appealing. Rhythmic vitality is present also, though, again, this is achieved with a quiet intensity. The work was the highlight of the afternoon.⁸⁴

The *Trio for Trumpet, Violin, and Piano* is a landmark work. It is one of a handful of compositions that puts the trumpet in a chamber group involving no other wind instruments. Unlike the majority of its extant repertoire, the trumpet functions as the alto voice as opposed to the soprano voice. Ewazen's admission to having been inspired by

82. Eric Ewazen, *Trio for Trumpet, Violin, and Piano*, 2.

83. The New York Times–January 12, 1995

<http://www.ericewazen.com/new/review.phpNo.review1> (accessed March 6, 2009).

84. The Music Connoisseur 3:2 1995,

<http://www.ericewazen.com/new/review.phpNo.review1> (accessed March 6, 2009).

the Brahms horn trio when writing his work shows the heritage from which the *Trio for Trumpet, Violin, and Piano* comes. This composition is a masterpiece that will be enjoyed by musicians for generations to come. Copyright © Evan Benjamin Duke 2012

Benjamin Britten: *Fanfare for St. Edmundsbury*

Benjamin Britten (1913–1976) received international acclaim as a leading British composer during his career. Hedington writes: “Britten’s music quickly attained a popularity which was denied to almost every other serious composer of his generation and has, if anything, increased since his death.”⁸⁵ His life was controversial, due to his homosexual relationship with the singer Peter Pears. British middle class society was not as tolerant of the gay lifestyle then as it is today. His most successful opera, *Peter Grimes*, depicts the protagonist of the drama (Peter Grimes) as a homosexual hero.⁸⁶ In addition to the taboos associated with his life, Britten remained a pacifist his entire life, attested to in his war requiem. This resulted in his immigration to the United States in 1939 at the outbreak of World War II (Britten would return to his homeland in 1942).⁸⁷

Britten wrote the *Fanfare for St. Edmundsbury* to fulfill a commission. The composer described the occasion in his own words:

This fanfare was written in 1959 for the Pageant of Magna Carta held in the grounds of Bury St. Edmunds Cathedral, England. It is in the form of three separate trumpet fanfares (played *attaca*), which combine in conclusion. The solo fanfares may be played rather freely, but when they come together should be in strict time.

85. Christopher Hedington, “Benjamin Britten,” *Classical Composers* (New York: Crescent Books, 1994), 36.

86. Philip Brett, et al. “Britten, Benjamin.” In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46435> (accessed March 6, 2009).

87. Robert P. Morgan, *Twentieth Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, 1991), 276.

The trumpeters should be placed as far apart as possible, even when the Fanfare is played indoors.⁸⁸

The fanfare is not long, and it displays highly creative craftsmanship. (One interesting note is that the Cathedral the fanfare was written for has continued to be expanded, with a new tower being added to the structure in the first decade of this century.)⁸⁹ As mentioned by the composer all three trumpets sound their fanfares independently of one another (with the third trumpet sounding first, followed by the second trumpet, and finally the first trumpet) before joining together at the end and playing simultaneously. What is unique about this fanfare is that all three parts occur in different keys. The third trumpet part is written in F major, the second trumpet is in C major, and the first part is in D major.

Despite the polytonal implication, the fanfare is not very dissonant. (Baker defines Polytonality as the: “simultaneous use of two or more different tonalities or keys.”⁹⁰) This is because of the way that Britten wrote each trumpet part. The writing conforms to the natural trumpet’s overtone series, eliminating the possibility of chromaticism.⁹¹ In addition, the final note in each of the fanfares ends on a different member of the D major triad, so that when all three parts are put together at the end, the result is one that is remarkably tonal.

The fanfares are not only polytonal but also polymetrical, with the first and third trumpet parts written in 4/4 time and the second trumpet part in 6/8 (when the fanfares are heard together at the end, the second part is notated in 12/8 time). Each fanfare is stylistically different from each other, creating a highly varied texture. The first fanfare is legato and the dynamic indicated for most of it is *piano*. The second fanfare is the loudest

88. Benjamin Britten,
<http://www.surreybrass.co.uk/repertoire/fanfare%20for%20st%20edmundsbury.htm>
(accessed March 6, 2009).

89. Academic Dictionaries and Encyclopedias, Bury St. Edmunds,
<http://enacademic.ru/dic.nsf/enwik/135586> (accessed June 16, 2010).

90. Theodore Baker, ed, *Pocket Manual of Musical Terms*, Fifth ed. (New York: Schirmer Trade Books, 1995), 179.

91. Benjamin Britten,
<http://www.surreybrass.co.uk/repertoire/fanfare%20for%20st%20edmundsbury.htm>
(accessed March 6, 2009).

of the three fanfares (marked *forte*) and the final fanfare (marked *mezzoforte*) features a combination of both legato and staccato playing.⁹²

Britten's creativity makes this fanfare a significant addition to the trumpets repertoire. While there have been many fanfares written for trumpet ensembles of varying sizes, few have been written which feature each trumpet part as the soloist, before proceeding to superimpose the parts upon each other. Not only is it a marvel to examine the structure of this work but also the aural effect created in performance is one that sets this fanfare apart as a masterpiece. All of this information establishes the *Fanfare for St. Edmundsbury* as one of the more significant fanfares to be written for trumpet ensemble.

Eric Ewazen: *Colchester Fantasy*

Colchester Fantasy is a four-movement work by Eric Ewazen written in 1987 for the American Brass Quintet. This ensemble is one of the most significant brass groups in the history of music. The following has been written about the importance of this ensemble in the history of music:

When the American Brass Quintet played its first public performance over thirty years ago, brass chamber music was relatively unknown to concert audiences. That modest debut, on December 11, 1960, marked the beginning of an international concert career.⁹³

Not only has the group an extensive discography, but also it maintains an extensive database of brass quintet literature on its website.⁹⁴

92. In the three parts, Britten has written different stylistic instructions to the parts. The third part is indicated to be played smoothly (in keeping with the articulation markings), the second is to be played brightly (again consistent with Britten's articulation markings), and Britten indicates the first part to be played heroically.

93. Liner notes to *New American Brass*, CD, Summit Records, 133.

94. American Brass Quintet, <http://www.americanbrassquintet.org/> (accessed June 16, 2010).

The composer has a great deal to say about the composition and origin of *Colchester Fantasy*. The following excerpt is taken from the inside page of the score:

Colchester Fantasy was written while I was teaching at the Estherwood Music Festival, held in Chidester, England, during the summer of 1987. Colchester is among the oldest cities in Britain. It has an old Roman wall, a massive Norman castle, picturesque homes and churches, and, in all decent English towns, colorful old pubs. Each movement in this work is named after one of those old Colchester pubs.

The first movement, 'The Rose and Crow,' is filled with bright sonorous chords, energetic rhythmic patterns, and constantly changing and fluctuating motives. The second movement, 'The Marquis of Granby' (a name I associated with distant, faded aristocracy), is a stately, chorale-like movement with somber, plaintive themes. The third movement, 'The Dragoon,' brings forth the sounds of battle with dissonant, clashing harmonies, agitated rhythms (sic) and fragmented melodies. To close the work, the fourth movement, 'The Red Lion' (a name with its intimations of royalty and nobility) is a resonant fugue, propelled forward with motoric motion and a rapid spinning fugue theme.

The old English pubs of Colchester were a fine source of inspiration. Their names brought to my mind images of ancient and historical traditions and impressions of the grandeur and majesty of time past. The beer was good, too!⁹⁵

Ever since its premiere, *Colchester Fantasy* has been greeted enthusiastically by audiences everywhere, as attested by the reviews it has received. It contains no experimental features, and is written in a highly accessible neotonal and neoromantic idiom. Both of these are more recent compositional trends, and the theorist Stefan Kostka defines neoromanticism as music which "tends to be more consonant and much more reminiscent of earlier music,"⁹⁶ while he defines neotonal as: "music that is tonal but in which the tonal center is established through nontraditional means."⁹⁷ Some samples of such reviews are as follows:

...unabashedly tonal four-movement fantasy... Ewazen sunbathes the ears in triadic sonority... Ewazen understands the rhythms and

95. Eric Ewazen, *Colchester Fantasy*, 2.

96. Stefan Kostka, *Materials and Techniques of Twentieth Century Music*, Second Ed. (Upper Saddle River, N.J.: Prentice Hall, 1999), 302.

97. Ibid, 102.

rather different complexities of our own *fin du siecle*. [Sic] Despite its unabashed Romanticism, this music could not have been written at any other time...there is a sense of style, particularly in the way Ewazen expands on an appealing literary, or in this case, itinerant motive...⁹⁸

Colchester Fantasy (1987) was the highlight of the evening⁹⁹

This piece is a virtuoso tour de force for the quintet. In short, we heard very engaging music that should easily capture the attention and interest of any listeners, not just brass music lovers.¹⁰⁰

Colchester is a significant composition for several reasons. It is a large multi-movement work written specifically for brass quintet. Its tunefulness makes it a very accessible work to all audiences. Finally, its popularity and frequent programming establish it as one of the most significant compositions for brass quintet written in the last half of the 20th century. Copyright © Evan Benjamin Duke 2012

Dwight Gustafson: *Be Thou My Vision*

The Hymn *Be Thou My Vision* is traditionally set to the tune entitled *Slane*. In Irish church history Slane Hill, after which the tune is named, bears a great deal of significance. It was here that St. Patrick in 433 AD allegedly defied the royal decree by Logaire, the pagan ruler. This decree stated that no fire could be lit before the lighting of a fire on Tara Hill to commemorate the beginning of the pagan spring festival. On Easter eve, which came before the lighting of the fire on Tara Hill, St. Patrick lit candles on Slane Hill in defiance of the edict. Because of St. Patrick's act Logaire, admiring St.

98. Music Connoisseur 2:4. <http://www.ericewazen.com/new/review.phpNo.review1> (accessed January 28, 2009).

99. Poughkeepsie Journal–September 29, 1988.

<http://www.ericewazen.com/new/review.phpNo.review1> (accessed January 28, 2009).

100. ITG Journal–September 1995.

<http://www.ericewazen.com/new/review.phpNo.review1> (accessed January 28, 2009).

Patrick's courage, decided to let him continue his missionary work.¹⁰¹ Today, Slane Hill is a tourist attraction that commemorates St. Patrick's heroic deed.¹⁰²

The tune itself is of folk origins, but the words for the hymn come from Dallan Forgail, an 8th century Irish poet. In ancient Irish, the title of the poem reads *Rob tu mo bhoile, a comdi cride*. In 1905 Mary E. Byrne translated the poem from the ancient Irish into English, and in 1912, Eleanor H. Hull versed the text.¹⁰³ The words for the hymn are as follows:

Be Thou my Vision, O Lord of my heart;
Naught be all else to me, save that Thou art.
Thou my best Thought, by day or by night,
Waking or sleeping, Thy presence my light.

Be Thou my Wisdom, and Thou my true Word;
I ever with Thee and Thou with me, Lord;
Thou my great Father, I Thy true son;
Thou in me dwelling, and I with Thee one.

Be Thou my battle Shield, Sword for the fight;
Be Thou my Dignity, Thou my Delight;
Thou my soul's Shelter, Thou my high Tower:
Raise Thou me heavenward, O Power of my power.

Riches I heed not, nor man's empty praise,
Thou mine Inheritance, now and always:
Thou and Thou only, first in my heart,
High King of Heaven, my Treasure Thou art.

High King of Heaven, my victory won,
May I reach Heaven's joys, O bright Heaven's Sun!
Heart of my own heart, whatever befall,
Still be my Vision, O Ruler of all.¹⁰⁴

101. Be Thou My Vision, <http://www.cyberhymnal.org/htm/b/t/btmvison.htm> (accessed January 28, 2009).

102. Slane Hill, <http://www.planetware.com/ireland/slane-hill-irl-m-sihl.htm> (accessed June 16, 2010).

103. Be Thou My Vision, <http://www.cyberhymnal.org/htm/b/t/btmvison.htm> (accessed January 28, 2009).

104. Be Thou My Vision, <http://www.oremus.org/hymnal/b/b021.html> (accessed June 18, 2010).

The arranger of this version of *Be Thou My Vision*, Dr. Dwight Gustafson, was born in 1930. He spent 43 years as the Dean of the School of Fine Arts at Bob Jones University, serving as a composition, theory, and conducting instructor. In addition to these duties, Dr. Gustafson served as the University Symphony Orchestra's conductor and music director, conducting numerous concerts as well as the annual opera production staged by the university. He has served as an orchestral and choral clinician throughout the United States.¹⁰⁵

Dr. Gustafson earned both his B.A. and M.A. in music from Bob Jones University, and earned his D.M.A. from Florida State University. Dr. Gustafson has written numerous compositions for orchestral, choral, and chamber mediums. This specific arrangement is used by the Musical Mission Team (MMT) of Bob Jones University, a combination choir and brass ensemble that spends over two months during the summer touring Europe.¹⁰⁶ Due to the constant change in instrumentation in the brass of this group (as well as in many such ensembles that typically perform Dr. Gustafson's music), the publisher has included alternate parts for other instrumentation.

This arrangement is a carefully crafted setting of the hymn tune. It is a subdued composition, climaxing only at the very end. Each part gets to play at least a portion of the melody during the course of the piece. These stylistic observations, coupled with the historical background of this hymn, make this an arrangement of importance. Copyright © Evan Benjamin Duke 2012

105. Dwight Gustafson. <http://alfred.com/img/authors/gustafson.html> (accessed April 14, 2009).

106. The author has travelled with this group on three different occasions: 2004, 2005, and 2008, serving as the brass director in 2005 and 2008, while playing principal trumpet all three years.



Presents

Evan Duke

In a DMA Recital

With Tedrin Blair Lindsay

Piano

December 9, 2009

Memorial Hall

7:30 p.m.

PROGRAM

Concerto in D Major

Georg Philip Telemann
(1833-1897)

Adagio
Allegro
Grave
Allegro

Sonate für Trumpet

Paul Hindemith
(1895–1963)

Mit Kraft
Mässig bewegt
Trauermusik: Sehr langsam

-Intermission-

Sonata for Trumpet and Piano

Eric Ewazen
(1954-present)

Allegro Molto
Allegretto
Allegro con fuoco

Acknowledgements: I'd like to thank my teacher, Mr. Mark Clodfelter for his dedication to my career.

This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree in Trumpet Performance. Mr. Duke is a student of Professor Mark Clodfelter.

Note: Latecomers will be seated at intermission or at an appropriate time as arranged with performers.

Program Notes Recital No.3

Georg Philip Telemann: *Concerto in D Major*

The late Baroque was an era of great prominence for the trumpet, Composers such as Bach, Telemann, and Handel wrote music that was florid and highly virtuosic (even by modern day standards). Specifically, this type of writing is referred to as clarino writing. It places the trumpet in the upper portion of its range, which not only sounds brilliant to the listener but also places great demands on the soloist.

Georg Philip Telemann (1681–1767) was both a contemporary of and outlived both Bach and Handel. He was a highly prolific composer, writing great quantities of music in a variety of genres. In addition to his compositional output, Telemann gave significant contributions to the realm of music education and music theory within Germany. Unlike Bach, Telemann is viewed as somewhat of a progressive composer, writing music that looks ahead towards the upcoming classical era.¹⁰⁷

Telemann wrote approximately 125 concertos during his lifetime, as well as the same number of orchestral suites. His vast output includes: “40 operas, 12 complete cycles of cantatas and motets (about 3,000 pieces altogether), 44 Passions....”¹⁰⁸ Due to the performance forces that Telemann typically would write his concertos for, these works typically call for a small number of performers within the ensemble.¹⁰⁹ It was in Telemann’s first appointment under Count Erdman von Promnitz that the majority of

107. Steven Zohn. “Telemann, Georg Philipp.” In Grove Music Online. Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27635> (accessed January 30, 2009).

108. Donald Jay Grout, *A History of Western Music, Third Edition* (New York: W. W. Norton & Company, 1980), 370.

109. Steven Zohn.

Telemann's Orchestral Suites after the French style were written.¹¹⁰ The motivation behind such an assertion lies in the Counts predilection for the French style.¹¹¹ Much of the instrumental music by Telemann was written before 1740, but dating the music is somewhat of a challenge. Autograph copies have been uncovered, which has resulted in the beginnings of a compositional chronology of Telemann's output, but not enough information exists to give a convincing chronology of when everything was in fact written.¹¹²

The splendor of the French Court under the sun King Louis XIV is symbolized in the pomp and majesty in much French music of the time, notably in the *French Overture*.¹¹³ Baker defines this type of work as: "a type of overture developed in France during the 18th century, consisting of three sections: the first in slow tempo, the second rather quick, and the third again slow."¹¹⁴

Telemann's Music is different from that of J.S. Bach and Handel in that Telemann was heavily influenced by the French style. Zohn writes: "French influence is evident not only in the suites' style, scoring and structure, but also in their frequent use of programmatic titles for entire works or individual movements (for example 'Hamburger Ebb und Fluht', 'Burlesque de Quixotte')."¹¹⁵ Despite this strong tie to a certain style, Telemann remained a progressive composer until the end of his life, always exploring new methods of composition.¹¹⁶

Telemann's Concerto in D for trumpet is not one of his earlier works, since most of the early concertos tended to be those which called for concertino groups and not

110. Nicholas Anderson, *Baroque Music: From Monteverdi to Handel* (London: Thames and Hudson, 1994), 211.

111. Ibid, 211.

112. Steven Zohn.

113. Joseph Kerman and Gary Tomlinson, *Listen* (New York: Bedford/St. Martin's, 2000), 133.

114. Theodore Baker, *Pocket Manual of Musical Terms* (New York: Schirmer Trade Books, 1995), 99.

115. Steven Zohn.

116. Howard D. McKinney and W. R. Anderson, *Music in History: The Evolution of an Art*, Second Edition (New York: American Book Company, 1957), 345.

featuring just a soloist.¹¹⁷ Somewhat atypical in layout, there are four movements, instead of the usual three. The order of movements is slow-fast-slow-fast. Despite this formal irregularity, the individual movements themselves hark back to the standard forms typical of the concerto as it existed during the Baroque era.

In addition, the solo part in each individual movement is highly typical of Clarino writing during the Baroque era, with very florid extended passagework in the upper register. There is no written cadenza, or even a place for the soloist to put a cadenza in any of the movements. (The soloist is actually tacet during the slow third movement, giving the orchestra a movement in which they alone are featured.) Overall, none of the movements are very long, making this concerto a short but delightful glance at the Baroque era of Telemann's day.

The Telemann *Concerto in D Major* does not possess the same credentials as the quintessential Baroque Trumpet work, Bach's Brandenburg Concerto No.2 (which is not a trumpet concerto, the trumpet is a member of the solo group of instruments called the *Concertino*). Extreme range and florid playing necessitate endurance on the part of the performer, making this a work to be attempted by mature performers. Overall, the concerto is an excellent (if demanding) introduction to the concerto's of Telemann.

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Paul Hindemith: *Sonate fur Trompette und Klavier*

The career of Paul Hindemith (1895–1963) is divided into two parts. During the first part of his career, Hindemith wrote music that was progressive, classifying him as a “daring avant-garde satirist.”¹¹⁸ Morgan states: “The exuberance and optimism of the early years of the Weimar Republic were strongly reflected in the decidedly brash and

117. Steven Zohn.

118. Peter Lymbery, “Paul Hindemith.” *Classical Composers* (New York: Crescent Books, 1994), 90.

experimental eclecticism of Paul Hindemith, the first important new composer to emerge in Germany in the postwar years.”¹¹⁹

In addition to his compositional output, Hindemith maintained an active pedagogical career, attaining a post at the Berlin Hochschule. It is here that Hindemith developed his concept of *Gebrauchtmusik* (music for everyday use).¹²⁰ This theory, in combination with his compositional oeuvre and his future pedagogical career in America, greatly impacted American education and musical thought.¹²¹ Ironically, Hindemith disliked the word, stating that it failed to capture his intentions.¹²²

The ascent of the Nazi party in 1933 and the events leading up to the outbreak of World War II serve as a point of demarcation in the career of Paul Hindemith. Satirical works such as *Neues vom Tage* and *Mathis Der Maler* presented his social views in ways that the Nazi party frowned upon.¹²³ Despite repeated attempts to reconcile his differences with the Nazi Party, Hindemith left for America, arriving in New York City on February 16, 1940.

The second half of his career was spent as a teacher, and began with the completion of his theoretical treatise *Craft and Composition*. In this work, Hindemith presents his theories pertaining to tonality. Even though his music is not conventionally tonal, Hindemith retained a version of tonality in both his music and his teachings. In the words of his biographer Skelton:

At the beginning of Hindemith’s system stands the triad, formed of the notes with the closest relationship to the tonic in the overtone series. ‘Music,’ he writes, ‘as long as it exists, will always take its departure from the major triad and return to it. The musician

119. Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America*, (New York: W. W. Norton & Company, 1991), 221.

120. Peter Lymbery, 90.

121. David Willoughby, *The World of Music*, Fourth Edition (New York: McGraw-Hill College, 1999), 315.

122. Geoffrey Skelton, *Paul Hindemith* (London: Victor Gollancz, 1975), p. 16.

123. Peter Lymbery, 90.

cannot escape it any more than the painter his primary colours, or the architect his three dimensions.’¹²⁴

The trumpet Sonata, composed in 1939, follows this theory quite closely. The outer movements conclude on a Bb major triad, while the middle movement concludes on an F major chord. In the course of each movement, intense harmonic progressions coupled with rhythmic vitality push the music forward.

The first movement is in *sonata-allegro* form. Both the opening and contrasting themes of the movement are long breathed melodic ideas, with the first theme played *forte* and the second theme *piano*. The piano part for both themes is dramatically different: driving eighth note figures accompany the opening theme, while undulating triplets accompany the second theme. Before concluding, this theme leads directly into the development section. After a sequence of call and answer between the piano and trumpet, Hindemith returns to the opening theme, varying it overtop tremolos in the piano part. After a long fermata in the trumpet and piano, Hindemith begins the restatement. Hindemith inverts the order of the themes, beginning with the second theme, allowing the movement to conclude emphatically and with great vigor.

The traditional movement order for sonatas is fast-slow-fast. This can be seen throughout history in the works of Mozart, Beethoven, Chopin, and Brahms. Hindemith decides to break with tradition, closing with the slow movement and having the first two movements as the fast ones. Not only do the opening and middle movements share this trait but also their tempos are almost identical. Hindemith gives the opening movement a mm. of quarter note equal to 96–100, and the second movement is marked with a mm. of quarter note equal to 100.

The form of this movement is a ternary (ABA). The textures in the piano are more transparent than in the previous movement, and the mood is also much lighter. The trumpets opening statements are fanfares marked piano, crescendoing until the main theme of the movement is fully stated. It is a sustained, lyrical melody that lacks both the drama and repose present in the opening movement.

124. Geoffrey Skelton, 16.

The middle section is much faster, with a lighthearted, playful tune stated first in the piano, then in the trumpet part. This theme is heard again in the coda in the piano part, overtop of which the trumpet holds a concert F. As the music progresses, a call and response between trumpet and piano emerges. The dynamics grow softer, leading into the return of the movements opening theme. Unlike in its previous iteration, the piano part is infused with energy, driving the music forward. The coda is an extended diminuendo, culminating in a *pianissimo* major triad.

The final movement is a somber work, bearing the title Trauermusik (funeral music). The tempo is very slow, and the trumpet part is dominated by fanfares. There are four major sections that this movement is divided into. The opening and third sections are in 4/4 time, while the second is in 12/8. The final portion of the movement is in 3/4, and is rhythmically tied to the third section.

The trumpet material in both the first and third sections is nearly identical, whereas in the piano part they are dissimilar. The second section bears no similarity to any other part of the finale, functioning as a contrasting episode. This passage is much lighter than the rest of the movement, as well as is the longest part of the finale. It grows to a fortissimo climax in the middle, before gradually fading away to *pianissimo*.

The fascinating aspect of the finale's construction is the way the first, third, and last sections are linked together. While it is the trumpet part that links the opening and third sections together, it is the piano that links the last two. In the final portion of the movement, the trumpet plays a chorale tune that bears the title *Alle Menschen muessen sterben* (All men must die). The piano part in the previous section is a premonition of what is about to occur, and its motoric rhythms help drive the funeral procession to its somber *piano* conclusion.

Sonate fur Trompette und Klavier is Hindemith's seminal contribution to the trumpet repertoire. It helps give insight into the style of composition during the first part of the twentieth century. Hindemith's influence on musical life in America makes study of this work by America trumpeter's even more imperative: it helps shed light on their musical heritage. Finally, the craft displayed by Hindemith in the composition of this *Sonate*

classifies this work as one of the major solo works for the trumpet. Copyright © Evan Benjamin Duke 2012

Eric Ewazen: *Trumpet Sonata*

Born in 1954 in Cleveland Ohio, Eric Ewazen is a highly active composer, as well as teacher. A member of the faculty of the Julliard School of music since 1980, Ewazen has earned degrees from both the Julliard School of music and the Eastman School of Music. Ewazen's principal teachers during his collegiate education were: Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner.¹²⁵

Eric Ewazen has written a great deal of music for the brass world. Having written music for brass quintet, brass choir, and solo brass instruments, Ewazen is no stranger to brass idiom. Examples of such works written by Ewazen for Brass include: *Frost Fire*, *Colchester Fantasy*, *Quintet for Trumpet and Strings*, *Shadowcatcher*, *Symphony in Brass*, *...to cast a shadow again*, *Trumpet Sonata*, *Trio for Trumpet, Violin, and Piano*, *Ballade for Horn*, and the *Sonata for Horn*.

Eric Ewazen's trumpet sonata was commissioned by the International Trumpet Guild's (ITG) 1995 conference. In addition, Ewazen dedicated the work to the ITG. The work achieved its world premiere at the conference on May 30, 1995 at Indiana University with Chris Gekker playing the solo part.¹²⁶ Ewazen claims that during the composition process, he had Gekker's sound in mind, hence writing this work specifically for him.¹²⁷

125. Eric Ewazen, *Colchester Fantasy*. Southern Music Company: San Antonio, Texas: 2000.

126. Eric Ewazen, *Sonata for Trumpet and Piano*. Southern Music Company: San Antonio, Texas: 1997

127. Chris Gekker,
http://www.music.umd.edu/faculty/music_directory/wind_and_percussion/chris_gekker
(accessed June 17, 2010).

The *Sonata for Trumpet and Piano* is a long and highly demanding work (lasting approximately 25 minutes). In addition to the demands placed on the soloist by the composer, the piano part is also quite challenging. Despite the angular melodic writing found in the outer movements and the nearly two and a half octave range the sonata encompasses, this is not reflected in the overall effect.¹²⁸ The composer characterizes the work as: “a celebration of the wide variety of colors and expressions inherent in the rich sonority of the trumpet.”¹²⁹

Cast in three movements, the sonata adheres to the traditional fast-slow-fast structure. The first movement is an energetic *Allegro Molto* which features lyrical writing in the solo trumpet part overtop rapid sixteenth note figures in the accompaniment. This movement is structured in *sonata-allegro* form, with some minor modifications along the way.

The second movement marked *Allegretto*, is a slow, nostalgic movement. It counteracts the rhythmically charged first movement with rolled, impressionistic chords in the piano part and arpeggiated lines in the solo voice. Aside from a brief metrical change in the middle of the movement, the tempo remains constant throughout.

The finale is an energetic conclusion to the work. Marked *Allegro con fuoco*, the tempo is forward thrusting until near the end, when Ewazen puts a brief *allargando* section. This passage progressively builds in both intensity and volume, climaxing in a *forte presto* section. The movement from here to the end shifts meters frequently, as well as gradually crescendoing as well as accelerating in tempo to the very end. Ewazen brings the sonata to a dramatic conclusion with the piano doing a five-octave arpeggiated descent, while the trumpet punctuates it with fanfare figures, followed by a rapid descending run. Both the solo part and the piano conclude the sonata in unison on an accented fortissimo eighth note chord.

128. Kim Dunnick, Eric Ewazen, [http://www.thefreelibrary.com/Eric+Ewazen\(Book+Review\)-a0130470151](http://www.thefreelibrary.com/Eric+Ewazen(Book+Review)-a0130470151) (accessed June 17, 2010).

129. Eric Ewazen, Liner Notes in *An American Portrait*, CD, ITG, 112.

The trumpet sonata, during its relatively short existence, is and has been an immensely popular work within the trumpet world, and has been highly praised by critics. One such reviewer wrote:

Goose bumps are not something one just decides to have. The body produces goose bumps when it experiences fear, wonder, the unexpected, or profound beauty. I had an unmistakable case of goose bumps in Bloomington, Indiana, when Chris Gekker and composer Eric Ewazen premiered Ewazen's "Sonata for Trumpet and Piano" at the 1995 ITG conference...trumpeter's will like playing it and audiences will love hearing it.¹³⁰

The Trumpet Sonata is a significant addition to the trumpet repertoire for several reasons. First, its length (almost 25 minutes) makes it one of the lengthiest solo works for trumpet in existence. Second, it was commissioned by the ITG for the 1995 annual conference and was a major success. Finally, its frequent performance on both student and professional recitals testify to the significance of Ewazen's contribution to the trumpet's repertoire. Copyright © Evan Benjamin Duke 2012

130. ITG Journal–May. <http://www.ericewazen.com/new/review.phpNo.review1> (accessed January 30, 2009).



Presents

Evan Duke

In a DMA Recital

With Tedrin Blair Lindsay

Piano

March 31, 2010

Singletary Recital Hall

7:30 p.m.

PROGRAM

Concerto für Clarino und Orchester

Leopold Mozart
(1719-1787)

Adagio
Allegro Moderato

Concerto for Trumpet in F, Op. 132

Amilcare Ponchielli
(1834-1886)

-Intermission-

Concerto for Coloratura Soprano and Orchestra, Op. 83

Reinhold Gliere
(1844-1908)
trans. Timofei Dokshitser

Moderato
Allegro

Concerto for Trumpet and Orchestra

William Perry
(1930-Present)

Jazz Promenade: Allegro Giocoso
Ballad: Adagio Cantabile
Carnival: Con Rio Brio

Acknowledgements: I'd like to thank my teacher, Mr. Mark Clodfelter for his dedication to my career.

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Program Notes Recital No.4

Leopold Mozart: *Concerto für Clarino und Orchester*

The career of Leopold Mozart (1719–1787) tends to be overshadowed by the one of his precocious son. While the accomplishments of his son as a prodigy, and later composer of repute are remembered by most, Leopold accomplished far more than serving as a tutor for Wolfgang. His ancestral roots can be traced to Augsburg and Swabia, the former being the town of his birth and early musical education.¹³¹ He maintained a career as a performer and composer, serving as a vice-Kapellmeister for the Salzburg court during the 1760's.¹³²

Leopold Mozart wrote the *Concerto für Clarino und Orchester* during a transitional period in the history of the trumpet. In the music of the contemporaneous Franz Joseph Haydn, the trumpet no longer occupies the solo role that it possessed during the Baroque era. Instead, composers used it as a tutti instrument, enforcing the orchestra during climatic passages.¹³³ Not only Haydn but also the younger Mozart wrote for the trumpet this way in their orchestral works. This style of writing carried over into the nineteenth century in the symphonies of Beethoven and Mendelssohn.

The solo writing for the trumpet is strongly indebted to the composers of the Baroque, while the formal features belie the move toward the norms of the Classical era. In the Baroque, this specific manner of writing is sometimes given the designation *Clarino*. While sometimes misunderstood, this style places the soloist in the upper tessitura resulting in a brilliant sound. The term *Clarino* designates register only; it does

131. Hermann Abert, trans. Stewart Spencer. *W. A. Mozart* (London: Yale University Press, 2007), 1-2.

132. Ruth Halliwell, *The Mozart Family: Four Lives in a Social Context* (Oxford: Clarendon Press, 1998), 9.

133. Edward Tarr, *The Trumpet* (Portland, OR: Amadeus Press, 1988), 144.

not refer to a specific instrument or any technical innovation. This term should not be confused with the instrument known as the Clarion, which is a medieval predecessor of the modern trumpet.¹³⁴

One oddity of this concerto is the presence of only two movements. Most Baroque and Classical (as well as Romantic) era concertos contain three movements: the first and final movements being of a fast tempo, while the middle movement is slower.¹³⁵ In this case, the first movement is the slow (and longer movement) and the second movement is the fast one, giving the concerto a sprightly conclusion.

The first movement is marked *Adagio*. Even though the time signature is 3/4, the eighth note, not the quarter note, is the beat note. This is in part due to the slowness of the music, as well as the subdivisions (frequent usage of thirty-second notes) that the elder Mozart uses in his writing. This movement is in two sections (designating it as a binary form), and both sections are indicated to be repeated. There is the opportunity for the soloist to perform a cadenza near the conclusion of the final section, so the obvious solution would be for the soloist to wait until the second time through the material and then insert the cadenza.

This movement could be labeled a rounded binary, but the overwhelming majority of the material in the second section is drawn from the first (this is also the case in the second movement). Because of the lack of clear contrast in both cases, both movements are a type of theme and variations.

One other formal trait both of these movements share is the extended introduction in the orchestral part. In many Classical era concerto's, the orchestra would state the themes of the movement prior to the soloists entry. At the conclusion of the orchestra's statement, the soloist would enter, playing the themes (possibly in a more embellished version as notated by the composer. Other example of such concerto's written

134. Cecil Forsyth, *Orchestration* (New York: Dover Publications, 1982), 69.

135. Mark Evan Bonds, *A History of Music in Western Culture* (Upper Saddle River, N.J.: Prentice Hall, 2003), 320.

specifically for the trumpet are by Haydn (all three movements) and Hummel (just the first two).

Despite the similarities in the formal structures of both movements, the musical content is anything but homogenous. The opening movements lyricism is contrasted by the second movement's energy. This concerto is a delightful work that should not be overlooked due to the fame of the younger Mozart. Its compositional merits and the transitional time period it represents make this work an important part of the trumpets repertoire. Copyright © Evan Benjamin Duke 2012

Amilcare Ponchielli: *Concerto For Trumpet in F Major, Op. 123*

A look at the early years of Amilcare Ponchielli (1834–1886) revealed a precocious talent. His father was a musically gifted shopkeeper who nurtured his son's talents, enabling him to enroll in the Milan Conservatory at the age of 9.¹³⁶ The remainder of his life proved to be anti-climatic, in part due to his being a contemporary of Verdi. Of his nine operas, only one, *La Gioconda*, has firmly established itself in the international repertoire. Jones characterizes Ponchielli's solitary Operatic masterpiece as: "a complex melodrama of Venetian Intrigue."¹³⁷

La Gioconda marked a dramatic change in Ponchielli's status. After its successful 1876 premiere at La Scala, Ponchielli became a professor of Composition at the Milan Conservatory, during which Puccini and Mascagni studied under his tutelage.¹³⁸ Ponchielli remained at the Conservatory until his early death from pneumonia.¹³⁹

136. Max Sommerhalder, Amilcare Ponchielli, *Concerto for Trumpet in F., Op. 123*, 3.

137. Peter Jones, "Amilcare Ponchielli," *Lives of the Great Composers* (New York: Crescent Books, 1994), 129.

138. Douglas Bruce, liner notes to *Armando Ghitalla: A Trumpet Legacy*, CD, Premier Recordings, 9232.

139. Peter Jones, 129.

Ponchielli wrote this trumpet concerto during his ten years of service in the Italian village of Cremona (1864–74) where he served as the director of the village Wind Band.¹⁴⁰ Finished in 1866, the original instrumentation for this concerto was Trumpet and Wind Band.¹⁴¹ Even though Ponchielli wrote it to be performed without break, there are four distinct movements. Two unusual features of this concerto bear mentioning: first, Ponchielli wrote the solo part for the F trumpet (not Bb trumpet), and second, a picture from the time Ponchielli directed the Cremona Band indicate that all of the trumpets and cornets used by the band were rotary (not piston) valves.¹⁴²

The difference between rotary and piston valves, both in location of use and mode of operation, makes this particularly fascinating. (While the role of the Rotary valve in the life of Ponchielli's concerto is not clearly established, the aforementioned picture hints of a connection between the concerto and the rotary valve.) Rotary valves on the trumpet are the same valve used by the French horn. The history of this type of trumpet is an unusual one. Tarr points out:

Fortunately a few orchestras-Berlin, Leipzig, Dresden, and Vienna-hold fast to their rotary-valved instruments and to their own distinctive sound: and other orchestras in which piston-valved trumpets are employed, starting with Chicago (around 1975) and including even the Orchestre de Paris (1985), are starting to use rotary-valved trumpets as well for some of the repertory.¹⁴³

The concerto opens with the orchestra performing a series of *pianissimo* chords. From this skeletal fabric, Ponchielli continues to add volume and instruments, culminating in the initial entry of the soloist. The bulk of this movement (the tempo is given as *Allegro Risoluto*) features the soloist performing very free quasi-cadenza melodic lines, under which the orchestra functions in a subsidiary role.

The second movement (marked *Andante*) is quite lyrical. As was the case in the first movement, the melodic writing is quite free, with the soloist being given a great deal

140. Max Sommerhalder, 3.

141. Douglas Bruce, liner notes to *Ghitalla: A Trumpet Legacy*, CD, Premier Recordings, 9232.

142. Max Sommerhalder, 4.

143. Edward Tarr, 189.

of opportunities to employ rubato. This is the shortest movement of the concerto, and the only one to conclude with a cadenza. The orchestra simply sustains a Bb major triad, before commencing with the third movement.

Marked *Allegro* (and later *Allegro Moderato*), this movement is in the form of a theme and variations. Upon the conclusion of the theme's statement, Ponchielli writes a total of three variations, each one more virtuosic than its predecessor. At the conclusion of the final variation, the music gradually diminuendos, until it suddenly burst forth into the final movement without pause.

The final movement is in two parts. The first part, *Allegro Brillante*, gives the soloist a lyrical melodic line, under which the orchestra's rhythmic writing pushes the music forward. The second section, *Allegro Brillante*, is highly virtuosic, and pushes unabatingly toward the end. Finally, right before the concerto concludes, Ponchielli writes a series of short chords, played by both soloist and orchestra. The work ends on a sustained *forte* F major chord.

One of the most significant reasons for this work being made a staple in the trumpets Romantic Era repertoire is the Italian Nationality of its composer. Most Italians of the period were concerned with opera, resulting in a paucity of orchestral works. Between this, the historical significance of the instrument Ponchielli intended this concerto for, and the tuneful writing inherent in this work, this specific solo for the trumpet merits a great deal of exploration. Copyright © Evan Benjamin Duke 2012

Reinhold Gliere: *Concerto for Coloratura Soprano and Orchestra* (Transcribed by Timofei Dokshizer)

Reinhold Gliere (1875–1956) lived in two distinct phases of Russian History. From his birth until the revolution in 1917, Gliere lived in Tsarist Russia as a composer and teacher. One of his notable pupils was the young Sergei Prokofiev, whom Gliere

tutored during the summers beginning in 1904.¹⁴⁴ A decade later, upon Prokofiev's winning the Rubenstein Prize for Piano performance, Gliere conducted the orchestra, while Prokofiev performed the solo part for his first Piano Concerto.¹⁴⁵

The Russian Revolution of 1917 altered the circumstances for many composers in Russia. The Bolshevik Revolution successfully supplanted (and executed) the tsar, replacing his government with the communist regime. Stravinsky, who had been living outside of Russia previous to the First World War, would remain alienated from his homeland, visiting again in the 1960's but never again taking up residence there. Prokofiev lived abroad for many years, eventually returning as a composer of international renown.

During the early years of communist control, experimentation was permitted in the arts, but less than two decades after the revolution a spirit of repression in the arts had begun. The communist newspaper Pravda attacked Shostakovich on January 28, 1936, publishing an article that accused his opera *Lady Macbeth of the Mtsensk District* "as theatrically vulgar and musically formalistic."¹⁴⁶ This repressive atmosphere in the arts lasted for several decades, and all Soviet composers had to create music which would be accepted by the party or else suffer ostracization (and possibly execution).

Despite this oppressive artistic atmosphere, Gliere wrote a great deal of beautiful, accessible music. Among his numerous post-1917 compositions, some of his most well known are *Symphony No.3* "Ilya Muromets", *The Red Poppy Ballet* (the most famous part of the Ballet is the "Russian Sailors Dance"), and his numerous concert overtures and symphonic poems. One of these, *Overture: Holiday at Ferghana*, is dedicated to both

144. Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, 1991), 238.

145. Harold C. Schonberg, *The Lives of the Great Composers* (New York: W.W. Norton & Company, 1981), 541.

146. Martin Bookspan, *101 Masterpieces of Music and their Composers* (Garden City, NY: Doubleday & Company, 1973), 362.

the conductor Dr. Stock and the Chicago Symphony on the celebration of the Orchestra's 50th Anniversary season.¹⁴⁷

Not to be excluded, the Concerto for Coloratura Soprano and Orchestra is a tuneful composition. Its harmonic and melodic vocabulary is highly reflective of the nineteenth century. It was transcribed for trumpet by the Russian Trumpet Virtuoso Timofei Dokshizer, and like the Leopold Mozart *Concerto for Trumpet and Orchestra*, is in two movements. The first movement is marked *Andante*, contrasting with *Allegro* tempo of the finale.

The textures of the first movement are quite transparent, and the rhythmic writing obfuscates where the downbeats are. There is some chromaticism, although the tonal center is Eb minor and the music never makes a clear modulation to a different key. The soloist in this movement performs long breathed melodies with very little ornamentation. The technical skills required to perform this are challenging yet different from most concertos. Instead of technical facility to overcome florid passagework, the soloist needs to sustain long melodic lines with grace and purity of tone. Several times, the soloist is called upon to make precariously high entries at a soft dynamic. The movement closes with a sustained *pianissimo* Eb minor chord.

The final movement contrasts markedly with the first movement. The tonal center remains Eb but Gliere shifts the mode from minor to major. The orchestra begins with a sustained Bb trill. Against this trill, the orchestra gives several motivic interjections, before the soloist enters with an extended descending arpeggio. This movement possesses a waltz like feel, and as the case was in the first movement, the form here does not rigidly adhere to classical conventions, but is instead episodic.

Unlike the first movement, Gliere frequently modulates, opting to go to keys that are closely related. Chromaticism abounds, but it never destabilizes the tonal center; instead, it adds variety to the harmonic vocabulary. In addition, the rhythmic writing in

147. David Nice, liner notes to *Rheinhold Gliere: Overtures & Orchestral Works*, CD, Chandos, 9518.

this movement differs from the first movement in being much clearer and easier to follow. It pushes the music forward, culminating in an energetic and lighthearted finish.

While a transcription, the Gliere Concerto for Coloratura Soprano and Orchestra is a worthwhile addition to the trumpet's repertoire. Its lyricism (due to its original conception as a solo work for Soprano) is unlike any other extant trumpet solo. Written during the middle of the twentieth century, its romanticism contrasts sharply with the atonal and serial compositions being written contemporaneously throughout Europe. This work allows the trumpeter to be a singer, presenting a composition dominated by lyrical expression as opposed to technical virtuosity. Copyright © Evan Benjamin Duke 2012

William Perry: *Concerto for Trumpet and Orchestra*

Beginning in 1940 and continuing until his retirement in 1953, Paul Hindemith served on the faculty of the Yale Collegium Musicum as a teacher of composition.¹⁴⁸ “As a theoretician, Hindemith was the author of some valuable and provocative works.”¹⁴⁹ In both of these capacities, Hindemith had the opportunity to exert a significant influence on the future generations of American composers.

William Perry sat under Hindemith's Tutelage at Yale, being one of the respected pedagogue's many American students. After his time with Hindemith, Perry continued his musical studies at Harvard, where Walter Piston and Randall Thompson were his main music teachers.¹⁵⁰ This varied instruction prepared Perry for a career in which he would write musical, Film and television scores, Silent Film scores, as well as an assortment of orchestral compositions.

148. Robert P. Morgan, 228.

149. Harold C. Schonberg, 562.

150. Douglas Bruce, liner notes to *Ghitalla: A Trumpet Legacy*, CD, Premier Recordings, 9232.

Perry's first orchestral commission was a trumpet concerto for the late Armando Ghitalla, and was the first of two solos Perry wrote for Trumpet.^{151 152} Bruce states:

His trumpet concerto was written in 1985.... Thoroughly American in its style and content, its three movements are built around different elements of popular music. The first, entitled Jazz Promenade, presents a main theme built on intervals of a fourth, which leads to a broad melody for trumpet and strings. For the second movement, Ballad, the solo instrument becomes a flugelhorn, which soars lyrically over a soft rock accompaniment of guitar, harp, and bongos. In the final movement, entitled Carnival! and marked *Con Rio Brio*, the Latin rhythms of the rumba are established by a large percussion section, over which the solo trumpet and xylophone often duel for supremacy. The closing bars combine the major themes of the second and third movements.¹⁵³

One fascinating formal characteristic these three movements share is the use of ternary form. The first movement is the only one to use two themes in its A section as opposed to one, but it is the lack of a modulatory middle section, and the absence of a key change to the second theme that disqualifies the first movement from being considered a *sonata-allegro*.

Perry's *Concerto for Trumpet and Orchestra* is a significant work for the trumpet for a number of reasons. First, it is dedicated to (and was written for) Armando Ghitalla, a highly influential pedagogue and performer during the middle years of the twentieth century. Second, it draws its melodic inspiration from popular music, making it a unique work not only in the trumpet repertoire, but also in the entirety of classical literature. While some works do make quotations and allusions to popular music, very few classical works can claim to be so infused by elements of popular culture. Third, the inclusion of the Flugelhorn in the third movement gives the music an additional dimension. Very few solo works call for two instruments, which in this work gives to the soloist a greater

151. William Perry, *Trobriand Music Company*. <http://trobriandmusic.com/index.html> (accessed June 14, 2010.)

152. Perry wrote both solos for Ghitalla.

153. Douglas Bruce, 7.

variety of timbres. All of these facts establish the *Concerto for Trumpet and Orchestra* by William Perry as a work worthy of performance. Copyright © Evan Benjamin Duke 2012

Appendix A: Recommended Reading List

For those who are interested in doing additional reading on this topic, the following works are recommended. Since this project focuses on the impact of language on trumpet performance, works which discuss the role of articulation in other woodwind and brass instruments are given here. By reading these works and comparing what they say with the principles laid down in this project, the reader will be able to gain a better understanding of how these principles can be applied to all woodwind and brass instruments.

For those interested in further reading about articulation on the trumpet, a section of recommended books is also included. Even though I have focused exclusively on the trumpet in this project, additional resources can be consulted to gain additional background information on the role of articulation in performance.

In addition, ancillary readings on linguistics are included in the final section of this list. Since I understand that this project might be the first exposure to this field by the majority of those who read this work, I have chosen introductory works that will help to explain and clarify to the reader all of the divisions of this complicated arena of study.

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General: Woodwinds

Sawhill, Clarence and Bertram McGarrity. *Playing and Teaching Woodwind Instruments*. Englewood Cliffs, N.J., 1962.

Westphal, Frederick W. *Woodwind Ensemble Method for Teacher Education*. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1961.

Flute

- Bate, Philip. *The Flute: A Study of its History, Development, and Construction*. London: Ernest Benn, 1969.
- Boehm, Theobald. *The Flute and Flute-Playing: In Accoustical, Technical, And Artistic Aspects*. New York: Dover Publications, 1966.
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- Galway, James. *Flute*. New York: Schirmer Books, 1982.
- Hotteterre le Romain, Jaques. *Principles of the Flute, Recorder, and Oboe*. Trans. David Lasocki. London: Barrie & Jenkins, 1984.
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- Mahaut, Antoine. *A New Method for Learning to Play the Transverse Flute*. Indianapolis, Indiana: Indiana University Press, 1989.
- Mather, Roger. *The Art of Playing the Flute Volume 1: Breath Control*. Iowa City, Iowa: Romney Press, 1989.
- Mather, Roger. *The Art of Playing the Flute Volume 2: Embouchure*. Iowa City, Iowa: Romney Press, 1989.
- Mather, Roger. *The Art of Playing the Flute Volume 3: Posture, Fingers, Resonances, Tonguing, Vibrato*. Iowa City, Iowa: Romney Press, 1989.
- McCutchan, Ann. *Marcel Moyse: Voice of the Flute*. Portland, Oregon: Amadeus Press, 1994.
- Meylan, Raymond. *The Flute*. Trans. Alfred Clayton. Portland, Oregon: Amadeus Press, 1988.
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Putnik, Edwin. *The Art of Flute Playing*. Evanston, Illinois: Summy-Birchard Company, 1970.

Quantz, Johann Joachim. *On Playing the Flute*. Trans. Edward R. Reilly. New York: The Free Press, 1966.

Rainey, Thomas E., Jr. *The Flute Manual: A Comprehensive Text and Resource Book for Both the Teacher and the Student*. New York: University Press of America, 1985.

Clarinet

Brymer, Jack. *Clarinet*. New York: Schirmer Books, 1976.

Mazzeo, Rosario. *The Clarinet: Excellence and Artistry*. Medfield, Massachusetts: Dorn Publications, 1990.

Rehfeldt, Phillip. *New Directions for Clarinet*. Los Angeles: University of California Press, 1977.

Rice, Albert R. *The Clarinet in the Classical Period*. London: Oxford University Press, 2003.

Ridenour, W. Thomas. *The Educator's Guide to the Clarinet: A Complete Guide to Teaching and Learning the Clarinet*, 4th Ed. Duncanville, Texas: W. Thomas Ridenour, 2002.

Stein, Keith. *The Art of Clarinet Playing*. Princeton, New Jersey: Summy-Birchard Music, 1958.

Thurston, Frederick. *Clarinet Technique*, 4th ed. Oxford: Oxford University Press, 1985.

Tose, Gabriel. *Artistic Clarinet: Technique and Study*. Hollywood, California: Highland Music Company, 1962.

Willaman, Robert. *The Clarinet and Clarinet Playing*, Revised Edition. Chicago: Carl Fisher, 1949.

Bassoon

Camden, Archie. *Bassoon Technique*. London: Oxford University Press, 1962.

Popkin, Mark and Loren Glickman. *Bassoon Reed Making*. Northfield, Illinois: Instrumentalist Publishing Company, 1987.

Spencer, William. *The Art of Bassoon Playing*. Evanston, Illinois: Summy-Birchard Company, 1958.

Oboe

Goossens, Leon and Edwin Rozburgh. *Oboe*. New York: Schirmer Books, 1977.

Ledet, David A. *Oboe Reed Styles: Theory and Practice*. Bloomington, Indiana: Indiana University Press, 1981.

Light, Jay. *Essays for Oboists*. Des Moines, Iowa: Alborada Publications, 1994.

Rothwell, Evelyn. *Oboe Technique*. London: Oxford University Press, 1962.

Rothwell, Evelyn. *The Oboist's Companion, Vol. 1*. London: Oxford University Press, 1972.

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Sprenkle, Robert. *The Art of Oboe Playing*. Evanston, Illinois: Summy-Birchard Company, 1961.

Saxophone

Teal, Larry. *The Art of Saxophone Playing*. Princeton, New Jersey: Summy-Birchard Music, 1963.

Recorder

Hunt, Edgar. *The Recorder And Its Music*. New York: W. W. Norton & Company, 1962.

Rowland-Jones, A. *Recorder Technique*. London: Oxford University Press, 1959.

General: Brass

Bailey, Wayne, Patrick Miles, Alan Siebert, William Stanley, and Thomas Stein. *Teaching Brass: A Resource Manual*. New York: McGraw-Hill, 1992.

Farkas, Philip. *The Art of Brass Playing*. Bloomington, Indiana: Brass Publications, 1962.

Fox, Fred. *Essentials of Brass Playing: An explicit, logical approach to important basic factors that contribute to superior Brass Instrument performance*. Pittsburgh, Pennsylvania: Volkwein Brothers, 1976.

Griffiths, John R. *The Low Brass Guide*. Hackensack, New Jersey: Jerona Music Corporation, 1980.

Hunt, Norman J. *Guide to Teaching Brass*. Dubuque, Iowa: Wm. C. Brown Company, 1968.

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Sweeney, Leslie. *Teaching Techniques for the Brasses*. Rock Centre, New York: Belwin, Inc., 1953.

Weast, Robert D. *Brass Performance: An Analytical Text of the Physical Processes, Problems, and Technique of Brass*. New York: McGinnins & Marx Publishers, 1961.

Whitener, Scott. *Complete Guide to Brass Instruments and Technique, 3rd Ed.* London: Schirmer, 2007.

Horn

Gregory, Robin. *The Horn: A Guide to the Modern Instrument*. London: Faber and Faber, 1961.

Reynolds, Verne. *The Horn Handbook*. Portland, Oregon: Amadeus Press, 1997

Schuller, Gunther. *Horn Technique*. London: Oxford University Press, 1962.

Trumpet/Cornet

Altenburg, Johann Ernst. *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art*, Trans. Edward Tarr. Nashville, Tennessee: The Brass Press, 1974.

Bush, Irving R. *Artistic Trumpet: Technique and Study*. Hollywood, California: Highland Music Company, 1962.

Campos, Frank Gabriel. *Trumpet Technique*. New York: Oxford University Press, 2005.

Dale, Delbert A. *Trumpet Technique, 2nd Ed.* Oxford: Oxford University Press, 1985.

Hickman, David. *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*. Chandler, Arizona: Hickman Music Editions, 2006.

Noble, Clyde E. *The Psychology of Cornet and Trumpet Playing: Scientific Principles of Artistic Performance*. Missoula, Montana: The Mountain Press, 1964.

Sherman, Roger. *The Trumpeters Handbook: A Comprehensive Guide to Playing and Teaching the Trumpet*. Athens, Ohio: Accura Music, 1979.

Tarr, Edward. *The Trumpet*. Portland, Oregon: Amadeus Press, 1988.

Trombone

Dempster, Stuart. *The Modern Trombone: A Definition of Its Idioms*. Accura Music: Athens, Ohio, 1994.

Fink, Reginald H. *The Trombonist's Handbook: A Complete Guide to Playing and Teaching the Trombone*. Accura Music: Athens, Ohio, 1977.

Gregory, Robin. *The Trombone: The Instrument and its Music*. New York: Praeger Publishers: New York, 1978.

Guion, David M. *The Trombone: Its History and Music, 1697-1811*. New York: Gordon and Breach, 1988.

Herbert, Trevor. *The Trombone*. London: Yale University Press, 2006.

Lafosse, Andre. *Traite De Pedagogie Du Trombone A Coulisse*. Paris: Alphonse Leduc, 1955.

Kleinhamer, Edward and Douglas Yeo. *The Art of Trombone Playing*. Hayward, Wisconsin: EKMO Publishing, 2000.

Raymond, Wm. F. *The Trombone and Its Player: A Theoretical and Practical Treatise on Both*. Cincinnati, Ohio: Fillmore-Music-House, 1937.

Wick, Denis. *Trombone Technique, 2nd Ed.* Oxford: Oxford University Press, 1984.

Tuba and Euphonium

Bevan, Clifford. *The Tuba Family*. New York: Charles Scribner's Sons, revised edition 2000.

- Frederiksen, Brian. *Arnold Jacobs: Song and Wind*. Chicago: Windsong Press, 1996.
- Frey, Adam. *A Guide to the Euphonium Repertoire*. Bloomington: Indiana University Press, 2007.
- Mason, J. Kent. *The Tuba Handbook*. Toronto: Sonante, 1977.
- Morris, R. Winston and Daniel Perantoni. *A Guide to the Tuba Repertoire*. Bloomington: Indiana University Press, 1996.
- Nelson, Bruce, Ed. *Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind Musicians*. Dexter, Michigan: Polymnia Press, 2006.

Linguistics/Vocal Pedagogy¹⁵⁴

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- Asher, James J. *Learning Another Language Through Actions*. Los Gatos, California: Shy Oaks Productions, 2000.
- Beekes, Robert S. P. *Comparative Indo-European Linguistics: An Introduction*. Philadelphia: John Benjamins Publishing, 1995.
- Bernhardt, Barbara Handford and Joseph Paul Stemberger. *Handbook of Phonological Development: From the Perspective of Constraint-Based Nonlinear Phonology*. London: Academic Press, 1998.
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154. This might at first glance appear to be an unusual pairing of fields, but in reality, Linguistics and vocal pedagogy share an indelible bond. Linguistics helps to explain the theoretical concepts behind this project, while it is vocal pedagogy that helps us apply this knowledge into everyday performance.

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- Curtis, H. Holbrook. *Voice Building and Tone Placing*. New York: D. Appleton and Company, 1919.
- Entwhistle, William J. *Aspects of Language*. London: Faber and Faber, ND.
- Heffner, R-M. S. *General Phonetics*. Madison, WI: University of Wisconsin Press, 1949.
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- Ladefoged, Peter. *Elements of Acoustic Phonetics*. Chicago: University of Chicago Press, 1962.
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- Ladefoged, Peter. *Vowels and Consonants: An Introduction to the Sounds of Languages*. London: Blackwell Publishing, 2005.
- Mallory, J. P. *In Search of the Indo-Europeans: Language, Archaeology, and Myth*. London: Thames and Hudson, 1989.
- Moriarty, John. *Diction: Italian, Latin, French, German.....the sounds and 81 exercises for singing them*. Boston: E. C. Schirmer Music Company, 1975.
- Nida, Eugene A. *Exploring Semantic Structures*. Muenchen: Wilhelm Fink Verlag, 1975.
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- Waterman, John T. *Perspectives in Linguistics*. Chicago: University of Chicago Press, 1963.
- Wallwork, J.F. *Language and Linguistics*. London: Heinmann Educational Books, 1970.
- Wise, Claude Merton. *Applied Phonetics*. Englewood Cliffs, NJ: Prentice-Hall, 1957.
- Wise, Claude Merton. *Introduction to Phonetics*. Englewood Cliffs, NJ: Prentice-Hall, 1958.

Appendix B: Practice Methods

In this section, I list several method books for each instrument that have been written by different pedagogues. In these works, the different exercises that have been written can be used by the student as a means of practicing the different principles that I have set forth in this project. This is not intended to be a comprehensive list of every method book that has ever been written, but is intended to be a starting point for the student. Copyright © Evan Benjamin Duke 2012

Flute

Barrere, Georges. *The Flutist's Formulae: A Compendium of Daily Studies on Six Basic Exercises*. Milwaukee, WI: Hal Leonard, 1935.

Berbiguier, T. *Eighteen Exercises or Etudes for the Flute*. New York: Carl Fischer, 1929.

Blocki, Kathryn and Marrrtin. *Blocki Flute Method, 2nd Ed.* Pittsbugh: Blocki Pedagogical Press, 1998.

Clardy, Mary Karen. *Flute Fundamentals: The Building Blocks of Technique*. New York: European American Music Corporation, 1993.

Cohen, Sheryl. *Bel Canto Flute: The Rampal School*. Cedar Falls, Iowa, 2003.

Eck, Emil. *Eck Method, Book 1*. Melville, NY: Belwin Mills, 1941.

Eck, Emil. *Eck Method, Book 2*. Melville, NY: Belwin Mills, 1941.

Louke, Phyllis Avidan and Patricia George. *Flute 101: Mastering the Basics—A Method for the Beginning Flutist and Melodic Studies for the Advanced Player*. New York: Fabulous Flute Music Company, 2009.

McCaskill, Mizzy and Dona Gilliam. *The Flutists Companion: A Comprehensive Method*. Pacific, MO: Mel Bay Publications, 1983.

Moyse, Marcel. *Ecole De L'Articulation*. Paris: Alphonse Leduc, 1928.

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- Pappoutsakis, James, Ed. *The Brooke Method for Flute*. Boston: Carl Fischer, 1942.
- Pares, Gabriel. *Daily Exercises and Scales for Flute or Piccolo*. New York: Carl Fischer, 1912.
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- Petersen, A.C. *Rubank Elementary Method: Flute or Piccolo*. Chicago: Rubank, 1939.
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- Takahashi, Toshio. *Suzuki Flute School*. New York: Summy-Birchard, 1971.
- Voxman, H. and Wm. Gower. *Rubank Advanced Method: Flute Volume 1*. Miami: Rubank, 1940.
- Voxman, H. and Wm. Gower. *Rubank Advanced Method: Flute Volume 2*. Miami: Rubank, 1954.
- Voxman, H. *Selected Studies for Flute: Advanced Etudes, Scales, and Arpeggios in All Major and Minor Keys*. Miami: Rubank, 1918.
- Wolzenlogel, Celso. *Metodo Ilustrado De Flauta*. Sao Paulo, Brasil: Irmaos Vitale, 1982.
- Wummer, John. *Twelve Daily Exercises for Flute In All the Major and Minor Keys: For the Development of Tone and Technique*. New York: R. D. Row music Company, 1958.
- Wye, Trevor. *Beginner's Book for the Flute Part 1*. London: Novello Publishing, 1984.
- Wye, Trevor. *Beginner's Book for the Flute Part 2*. London: Novello Publishing, 1984.
- Wye, Trevor. *Looking at More Efficient Practice on the Flute*. Nashua, NH: Falls House Press, 2009.
- Wye, Trevor. *Practice Book for the Flute Volume 1: Tone*. Borough Green, England: Novello, 1980.
- Wye, Trevor. *Practice Book for the Flute Volume 2: Technique*. Borough Green, England: Novello, 1980.

Wye, Trevor. *Practice Book for the Flute Volume 3: Articulation*. Borough Green, England: Novello, 1980.

Wye, Trevor. *Practice Book for the Flute Volume 4: Intonation*. Borough Green, England: Novello, 1980.

Recorder¹⁵⁵

Bradford, Margaret and Elizabeth Parker. *How to Play the Recorder: Selected Tunes*. New York: G. Schirmer, 1938.

Burakoff, Sonya and Gerald. *The Beginners Method for Soprano and Alto Recorder, Part 1*. New York: Hargail Music Press, 1964.

Burakoff, Sonya and Gerald. *The Beginners Method for Soprano and Alto Recorder, Part 2*. New York: Hargail Music Press, 1965.

Burakoff, Sonya and Gerald. *Introducing the Recorder: A Guide to Classroom Teaching*. New York: Music Sales Corporation, 1978.

Carley, Isabel McNeill. *Recorders with Orff Ensemble, Book 1*. New York: Schott, 1982.

Carley, Isabel McNeill. *Recorders with Orff Ensemble, Book 2*. New York: Schott, 1984.

Carley, Isabel McNeill. *Recorders with Orff Ensemble, Book 3*. New York: Schott, 1984.

Cowan, Don. *Guides to the Recorder: A Method of Instruction That Combines Soprano and Alto Fingerings*. Westminster, B.C.: Empire Music, 1969.

Dexter, Harry. *Around the World With My Recorder: Includes 101 Selected Song Favorites in Easy-to-Play Recorder Arrangements*. New York: Charles Hansen Music and Books, 1967.

Duschenes, Mario. *Method for the Recorder, Part 1*. New York: Associated Music Publishers, 1957.

Orr, Hugh. *Basic Recorder Technique, Volume 1*. New York: Associated Music Publishers, 1961.

155. The recorder holds an unusual position in this list. Since it is primarily taught as a preparatory instrument for the flute, this listing of recorder repertoire is the only such list in the appendices. No recommendations pertaining to solo or etude repertoire will be offered.

Weber, Rhoda. *Soprano Recorder Songbook for Children*. , NY: Manhattan Beach Music, 1984.

Weber, Rhoda B. and Bob Margolis. *Teacher's Manual: Soprano Recorder Songbook for Children, 1st Ed.* Brooklyn, NY: Manhattan Beach Music, 1985.

Oboe

Andraud, Albert J. *Practical and Progressive Oboe Method: Melodious and Technical Studies*. San Antonio: Southern Music Company, ND.

Barret, A. M. R. *A Complete Method for the Oboe*. New York: Boosey & Hawkes, ND.

Gower, William T. and William H. Hill. *William Gower Oboe Methods*. Park Ride, Il: Leil A. Kjos Music, 1976.

Hovey, N. W. *Rubak Elementary Method: Oboe*. Miami: Rubank, 1934.

Labate, Bruno. *Theodor Niemann Method for the Oboe*. New York: Carl Fischer, 1927.

Pares, Gabriel. *Pares Scales for Oboe*. Miami: Rubank, 1943.

Skornicka, J. E. and R. Koebner. *Rubank Intermediate Method: Oboe*. Miami: Rubank, 1939.

Tustin, Whitney. *Daily Scales for Oboe*. New York: Peermusic, 1968.

Voxman, H. and Wm. Gower. *Rubank Advanced Method: Oboe Volume I*. Miami: Rubank, 1940.

Voxman, H. *Selected Studies for Oboe*. Miami: Rubank, 1942.

Bassoon Methods

Anzalone, Valentine. *Breeze-Easy Method for Bassoon Book 1*. New York: M. Witmark and Sons, 1959.

Anzalone, Valentine. *Breeze-Easy Method for Bassoon Book 2*. New York: M. Witmark and Sons, 1960.

Davies, John. *Scales & Arpeggios for the Bassoon*. New York: Boosey & Hawkes, 1963.

Eisenhauer, William. *Learn to Play the Bassoon Book 2*. New York: Alfred Publishing Company, 1974.

Herfurth C. Paul and Hugh M. Stuart. *A Tune a Day for Bassoon*. Boston: The Boston Music Company, 1956.

Herfurth, C. Paul and Hugh Stuart. *Sounds of the Winds: Bassoon*. New York: Carl Fischer, 1966.

Jancourt, Eugene. *Twenty Six Melodic Studies*. New York: International Music Company, 1956.

McDowell, Paul D. *Second Book of Practical Studies for Bassoon*. Melville, NY: Belwin Mills, 1960.

Pares, Gabriel. *Pares Scales for Bassoon*. Chicago: Rubank, 1965.

Polonchak, Richard. *Primary Handbook for Bassoon*. Fort Lauderdale, FL: Meredith Music Publications, 1982.

Skornicka, J. E. *Rubank Elementary Method: Bassoon*. Miami: Rubank, 1935.

Voxman, H. and Wm. Gower. *Rubank Advanced Method: Bassoon Vol 1*. Miami: Rubank, 1942.

Voxman, H. *Rubank Intermediate Method: Bassoon*. Miami: Rubank, 1947.

Clarinet Methods

Albert, J. B. *24 Varied Scales and Exercise for Clarinet*. New York: Carl Fischer, 1905.

Endresen, R. M. *Rubank Supplementary Studies: Clarinet*. Miami: Rubank, 1934.

Gower, Wm. And H. Voxman. *Rubank Advanced Method: Clarinet Vol. 2*. Miami, FL: Rubank, 1953.

Gower, Wm. And H. Voxman. *Rubank Advanced Method: Clarinet Vol. 1*. Miami, FL: Rubank, 1939.

Hite, David L. *Forty Progressive Melodies for Clarinet*. San Antonio, TX: Southern Music Company, 1988.

Hite, David, Ed. *Foundation Studies for Clarinet*. San Antonio, TX: Southern Music Company, 1990.

- Hovey, N. W. *Rubank Elementary Method: Clarinet*. Chicago: Rubank, 1933.
- Klose, H. *Celebrated Method for the Clarinet, Part 1*. New York: Carl Fischer, 1946.
- Klose, H. *Celebrated Method for the Clarinet, Part 2*. New York: Carl Fischer, 1946.
- Langenus, Gustave. *Complete Celebrated Method for Clarinet, Part 1*. New York: Carl Fischer, 1918.
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- Hovey, N. W. *Rubank Elementary Method: Saxophone*. Chicago: Rubank, 1934.
- Pares, Gabriel. *Pares Scales for Saxophone*. Chicago: Rubank, 1943.
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- Voxman, H. *Rubank Advanced Method: Saxophone Vol. 2*. Chicago: Rubank, 1948.
- Voxman, H. *Selected Studies for Saxophone*. Chicago: Rubank, 1942.

Brass Methods: General

- Hunt, Norman J. *Brass Ensemble Method: Beginning Class Instruction in Trumpet, French Horn, Trombone, Baritone, and Tuba, 3rd Ed.* Dubuque, Iowa: Wm. C. Brown Company, 1974.
- Mueller, Herbert C. *Learning to Teach Through Playing: A Brass Method*. London: Addison-Wesley Publishing, 1968.
- Winslow, Robert W. and John E. Green. *Playing and Teaching Brass Instruments*. Englewood cliffs, NJ: Prentice-Hall, 1961.
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Horn

- Bushouse, David. *Practical Hints on Playing the French Horn*. Melville, NY: Belwin Mills, 1983.
- Clevenger, Dale, Mark McDunn, and Harold Rusch. *The Dale Clevenger French Horn Methods*. Park Ridge, Il: Neil A. Kijos, 1974.
- Endresen, R. M. *Supplementary Studies: French Horn*. Miami: Rubank, 1965.

- Farkas, Philip. *The Art of French Horn Playing*. Princeton, NJ: Summy-Birchard Music, 1956.
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- Gower, Wm. And H. Voxman. *Rubank Advanced Method: French Horn Vol. 1*. Miami: Rubank, 1947.
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- Miersch, Erwin. *Melodious Studies for French Horn*. New York: Carl Fischer, 1969.
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- Pottag, Max P. and Albert J. Andraud. *Three Hundred Five Selected Melodious Progressive and Technical Studies for French Horn Book 1*. San Antonio, TX: Southern Music, ND.
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Trumpet/Cornet Methods

Arban, J. B. *Arban's Complete Conservatory Method for Trumpet (Cornet)*. New York: Carl Fischer, 1936.

Caruso, Carmine. *Musical Calisthenics for Brass*. Milwaukee, Wisconsin: Hal Leonard Corporation, 1979.

Clark, H. L. *Technical Studies for the Cornet*. New York: Carl Fischer, 1984.

Colin, Charles. *Advanced Lip Flexibilities*. New York: Chas Colin 1980.

Feldstein, Sandy and John O'Reilly. *Alfred's Basic Band Method*. New York: Alfred Publishing Company, 1927.

Getchell, Robert W. and Nilo W. Hovey. *Second Book of Practical Studies for Cornet and Trumpet*. New York: Belwin-Mills Publishing, 1976

Goldman, E. F. *Practical Studies for the Trumpet*. New York: Carl Fischer, 1921.

Gower, William and H. Voxman. *Rubank Advanced Method for Trumpet or Cornet Volume I*. New York: Rubank, 1993.

Gower, William and H. Voxman. *Rubank Advanced Method for Trumpet or Cornet Volume II*. Chicago: Rubank, 1954.

Iron, Earl D. *Twenty-seven Groups of Exercises for Cornet and Trumpet*. San Antonio, Texas: Southern Music Company, 1966.

Schlossberg, Max. *Daily Drills and Technical Studies for Trumpet*. New York: M. Baron Company, 1965.

Skornicka, J. E. *Rubank Intermediate Method: Cornet or Trumpet*. Miami: Rubank, 1937.

Smith, Walter M. *Lip Flexibility on the Trumpet: 41 Studies for Embouchure Development*. New York: Carl Fischer, 1935.

Voxman, H. *Selected Studies for Cornet or Trumpet*. Miami: Rubank, 1953.

Weber, Fred. *First Division Band Method*. Miami, Florida: Belwin, 1968.

Trombone Methods

Aharoni, Eliezer. *Expanded Edition: New Method for the Modern Bass Trombone*. Jerusalem: Noga Music, 1996.

Gower, Wm. And H. Voxman. *Rubank Advanced Method: Trombone or Baritone Vol. 2*. Chicago: Rubank, 1956.

Kleinhammer, Edward. *The Art of Trombone Playing*. Evanston, IL: Summy-Birchard Company, 1963.

Pares, Gabriel. *Pares Scales for Trombone or Baritone*. Miami: Rubank, 1943.

Randall Charles L. and Simone Mantia. *Arban's Famous Method for Trombone*. New York: Carl Fischer, 1936.

Tuba/Euphonium Methods

Brasch, Harold T. *The Euphonium and 4-Valve Brasses: An Advanced Tutor*. Arlington, VA: Harold T. Brasch, 1971.

Gower, Wm. And H. Voxman. *Rubank Advanced Method: Trombone or Baritone Vol. 2*. Chicago: Rubank, 1956.

Pares, Gabriel. *Pares Scales for Tuba*. Miami: Rubank, 1943.

Appendix C: Recommended Recordings

This list differs significantly from the previous appendices in that it focuses on just the trumpet. The purpose here is to provide the reader with additional recordings to help fully flesh out all of the material that has been discussed. While all of the recordings of the Haydn, Hummel, Jolivet, and Tomasi that were used in this project are present here, additional recordings are listed for the reader to explore in greater detail. Copyright © Evan Benjamin Duke 2012

Haydn *Trumpet Concerto*

Adolph Herseth, *The Chicago Principal: First Chair Soloist Play Famous Concertos*, CD, Deutsche Grammophone, B00008RV2S, © 2003.

Adolf Holler, *Cello Concerto in D / Trumpet Concerto in E Flat*, CD, Tuxedo, B00000DFMI, © 1998.

Al Hirt, *RCA Victor Basic 100, Vol. 39- Haydn / Hummel / Molter: Trumpet Concertos*, CD, RCA, B000003FL0, © 1994.

Armando Ghitalla, *Trumpeter Emeritus*, CD, Crystal Records, B000003J6X, © 1996.

Bibi Black, *Bibi Black: Trumpet Concertos*, CD, EMI Classics, B00000DNRU, © 1992.

Bremen German, *Haydn, Hummel: Trumpet Concertos*, CD, EMI Classics, B001B1R1EU, © 2008.

Charles Schleuter, *Trumpet Concertos*, CD, Kleos Classics, B00006LA2B, © 2002.

Crispian Steele-Perkins, *Six Trumpet Concertos*, CD, MUSICAL CONCEPTS, B002WEUJHQ, © 2010.

Edward Tarr, *Classical–Romantic Trumpet Concertos*, CD, Christophorus, B000001MO2, © 1995.

Gabor Boldoczki, *Gabor Boldoczki Plays Haydn Trumpet Concertos*, CD, Sony Bmg Europe, B0002MVYWO, © 2004.

George, Vosburgh, *Four Trumpet Concerti*, CD, Four Winds, B00006WL4E, © 2002.

Gerard Schwarz, *The Classic Trumpet Concerti Of Haydn And Hummel*, CD, Delos Records, B0000006UZ © 1992.

Gidon Kremer; Vivaldi: *The Four Seasons; Haydn: Trumpet Concerto*, CD, Dg Imports, B0000B1JWG, © 2005.

Gilbert Johnson, *Trumpet, Oboe & Flute Concertos*, CD, Sony, B0000029S3 © 1996.

Guy Touvron, *Trumpet Concertos*, CD, RCA, B00000E6NE, © 1991.

Harald Hoeren, *Haydn: Trumpet Concerto; Horn Concerto No. 1; Double Concerto; Harpsichord Concerto*, CD, Naxos, B000VKM840, © 2008.

Hakan Hardenberger, *Famous Classical Trumpet Concertos*, CD, Philips, B00002DDWM, © 2000.

Heinz Zickler, *Virtuoso Trumpet*, CD, Vox (Classical), B000001K3L, © 1995.

Helmut Wobisch, *Virtuoso Trumpet 2*, CD, Vanguard Classic, B0000023C6, © 1997

Ian Balmain, *Horn Concertos Nos 1–4 / Trumpet Concerto*, CD, EMI Classics, B000MCIB48, © 2007.

John Wallace, *Haydn's Trumpet Concerto and Other Classical Concerti*, CD, Nimbus Records, B0000037I9 © 1995.

John Wilbraham, *Trumpet Classics*, CD, Angel Records, B000000UWP, © 1996.

Jouko Harjanne, *Trumpet Concertos*, CD, Finlandia, B000009L08, © 1995.

Ludwig Guettler, *Famous Trumpet Concertos*, CD, Berlin Classics, B00070FZVM, © 2005.

Markus Stockhausen, *Haydn–Mozart*, CD, Allegria, B0000C9V6B, © 2006.

Maurice Andre, *Favorite Trumpet Concertos*, CD, EMI Classics, B000000UXV, © 1997.

Michael Brydenfelt, *Plays Telemann Haydn Bach Mozart*, CD, Channel Classics NL, B0000067SC, © 1998.

- Miroslav Keimar, *Trumpet Concertos*, CD, Supraphon, B00008FTYF, © 1993.
- Niklas Eklund, *Haydn, Hummel, Neruda: Trumpet Concertos*, CD, Naxos, B00009NJ1C © 2003.
- Ole Edvard Antonsen, *Trumpet Concertos (Haydn, Hummel, Neruda, Tartini and Telemann)*, CD, EMI Classics, B00000DNSU, © 2001
- Per Nielsen, *Trumpet Concertos*, CD, Danica Records, B000004A0Y, © 1996.
- Pierre Thibaud, *Pierre Thibaud Trumpet Virtuoso*, CD, Camerata, B000001ZI9, © 2006.
- Reinhold Friedrich, *Concertos for Keyed Trumpet*, CD, Capriccio, © 2009
- Rolf Smedvig, *Trumpet Concertos of Haydn, Hummel, Torelli, and Bellini*, CD, Telarc, B000003CWI, © 1990.
- Sergei Nakariakov, *Sergei Nakariakov / Haydn, Hoffmeister, Mendelssohn: Concertos for Trumpet*, CD, Elektra / Wea, B000001WR6, © 1999.
- Simon Standage, *Haydn: Concertos for Oboe, Trumpet, Harpsichord*, CD, Archiv, B0000057DU, © 1992.
- Timofei Dokshitser, *The Best of Timofei Dokshitser*, CD, Marcophon, B000T0GLP4, © 2008.
- Timothy Brown and Friedmann Immer, *Joseph Haydn: Trumpet Concerto, Hob. VIIe:1 / Organ Concerto, Hob. XVIII:1 / Horn Concerto, Hob. VIIId:3-The Academy of Ancient Music / Christopher Hogwood*, CD, Polygram Records, B000006MB8, © 1990.
- Tine Thing Helseth, *Trumpet Concertos by Haydn, Albinoni, Neruda & Hummel*, CD, Simax Classics, B00103BYLK, © 2007.
- Willi Krug, *Famous Horn And Trumpet Concertos*, CD, Curb, B000000DK5, © 2010.
- William Neil and Steven Hendrickson, *Haydn Trumpet Concerto-Works for Trumpet and Organ*, CD, MSR Classics, B000E1Z488, © 2006.
- Wolfgang Bauer, *Haydn: Trumpet Concertos*, CD, MD&G Records, B000H9HQOC, © 2006
- Wynton Marsalis, *Haydn, Hummel, L. Mozart: Trumpet Concertos*, CD, Sony, B00077F95M, © 2005.

Hummel Trumpet Concerto

- Alison Balsom, *Haydn, Hummel: Trumpet Concertos*, CD, EMI Classics, © 2005.
- Armando Ghitalla, *Trumpeter Emeritus*, CD, Crystal Records, B000003J6X, © 1996.
- Arturo Sandoval, *The Classical Album*, CD, RCA, B000003FQ6, © 1994.
- Bernard Soustrot, *Trumpet Works*, CD, Pierre Verany, B000003VJ9, © 1993.
- Bibi Black, *Bibi Black: Trumpet Concertos*, CD, EMI Classics, B00000DNRU, © 1992.
- Charles Schleuter, *Trumpet Concertos*, CD, Kleos Classics, B00006LA2B, © 2002.
- Crispian Steele-Perkins, *Classical Trumpet Concertos*, CD, Hyperion UK, B00005NUPC, © 2001.
- Edward Tarr, *Classical–Romantic Trumpet Concertos*, CD, Christophorus, B000001MO2, © 1995.
- Gabriele Cassone, *Telemann: Tafelmusik (Excerpts); Trumpet Concertos, Arts Music*, B000005AQP, © 1997.
- Gabor Tarkovi, *Trumpet Concertos*, ARTEK, B00442M14S, © 2010.
- George Vosburgh, *Four Trumpet Concerti*, CD, Four Winds, B00006WL4E, © 2002.
- Gerard Schwarz, *The Classic Trumpet Concerti Of Haydn And Hummel*, CD, Delos Records, B0000006UZ, © 1992.
- Guy Tovron, *Trumpet Concertos*, CD, RCA, B00000E6NE, © 1991.
- Hakan Hardenberger, *Famous Classical Trumpet Concertos*, CD, Philips, B00002DDWM, © 1992.
- Jeffrey Segal and Michael Bertoncello, *Haydn, Hummel, David, Wagenseil: Concertos for Trumpet & Trombone*, CD, Arte Nova Classics, B0007X9TSE, © 2005.
- John Wilbraham, *Trumpet Classics*, CD, Angel Records, B000000UWP, © 1996.
- Jouko Harjanne, *Trumpet Concertos*, CD, Finlandia, B000009L08, © 1995.

Ladislav Stresnak, *Frantisek Manchats, and Keith Harris, Hummel: Mandolin Concerto; Bassoon Concerto; Trumpet Concerto*, CD, Opus Records, B0000060K7, © 1998.

Ludwig Güttler, *Ludwig Güttler in Weimar*, CD, Berlin Classics, B00000JFSI, © 1999.

Martin Berinbaum, *Martin Berinbaum plays Trumpet Concertos by Albinoni; Haydn; Hummel; Torelli*, CD, Vanguard Classics, B00004NKH6, © 2000.

Maurice Andre, *Great Recordings Of The Century-Hummel, L. Mozart, Telemann, Vivaldi: Trumpet Concertos / Maurice Andre*, CD, EMI Classics, B00000I7WD, © 1999.

Niklas Eklund, *Haydn, Hummel, Neruda: Trumpet Concertos*, CD, Naxos, B00009NJ1C, © 2003.

Ole Edvard Antonsen, *Trumpet Concertos (Haydn, Hummel, Neruda, Tartini and Telemann)*, CD, EMI Classics, B00000DNSU, © 2001.

Reinhold Friedrich, *Concertos for Keyed Trumpet*, CD, Capriccio, B001UUN9R0, © 2002.

Rolf Smedvig, *Trumpet Concertos of Haydn, Hummel, Torelli, and Bellini*, CD, Telarc, B000003CWI, © 1990.

Rudolf, Zartner, *Trumpet Concertos*, CD, Ent. Media Partners, B000002XCI, © 1997.

Sergei Nakariakov, *Trumpet Concertos*, CD, Teldec, B000000SJ4, © 1993.

Timofei Dokshitzer, *Trumpet Rhapsody*, CD, RCA, B000003ETH, © 1996.

Tine Thing Helseth, *Trumpet Concertos by Haydn, Albinoni, Neruda & Hummel*, CD, Simax Classics, B00103BYLK, © 2007.

Wolfgang Basch, *Hummel / Gros / Hertel: Courtly Trumpet Concertos*, CD, Koch Schwann (Germ.), B00004TYMG, © 2000.

Wolfgang Bauer, *Trumpet Concerto*, CD, Ars Musici, B00008EPG5, © 1995.

Jolivet *Trumpet Concerto*

Pierre Thibaud, *Pierre Thibaud Trumpet Virtuoso*, CD, Camerata, B000001ZI9, © 2006.

Reinhold Friedrich, *Reinhold Friedrich Plays Shostakovich, Jolivet, Rääts, Denisov*, CD, Capriccio, B000006N2N, © 1998.

Serge Baudo, Fernand Dufrene, and Roger Delmotte, *Rarities of Andre Jolivet-Flute Concerto/ Trumpet Concerto No.2/ Concertino for Trumpet, String Orchestra & Piano/ Piano Concerto/ Andante for Strings/ Suite francaise / Rapsodie a 7 / Suite delphique*, CD, EMI-Angel Records, B00011RUNI, © 2004.

Sergei Nakariakov, *Trumpet Concertos*, CD, Teldec, B000000SJ4, © 1993.

Wynton Marsalis, *Tomasi: Concerto For Trumpet & Orchestra/Jolivet: Concertino For Trumpet, String Orchestra & Piano/Concerto No.2 For Trumpet*, CD, CBS Masterworks/Sony, B0000026EC, © 1990.

Tomasi *Trumpet Concerto*

Eric Aubier, *Great French Trumpet Concertos*, CD, Indesens/Forte, B000J0ZQM8, © 2007.

Geoffrey Payne, *Trumpet Concertos*, CD, ABC Classics, B000003IW1, © 1996.

George Vosburgh, *Trumpeter's Heritage*, CD, Four Winds, B0006FYOL0, © 2004.

John Holt, *French Trumpet Concertos*, CD, Crystal Records CD767, B000OYCM8K, © 2007.

Sergei, Nakariakov, *Trumpet Concertos*, CD, Teldec, B000000SJ4, © 1993.

Wynton Marsalis, *Tomasi: Concerto For Trumpet & Orchestra/Jolivet: Concertino For Trumpet, String Orchestra & Piano/Concerto No.2 For Trumpet*, CD, CBS Masterworks/Sony, B0000026EC, © 1990.

Appendix D: The Compositional Output of Marcel Bitsch

As a composer, Bitsch has written a great deal of music. Included in Bitsch's output are three piano concertos, several orchestral works, multiple chamber music compositions, and numerous etude collections for several different instruments.¹⁵⁶ Below are two lists that divide up Bitsch's compositional output for solo instruments. The pedagogical works are intended for use in the academic setting, while the performing works are for public performance. Copyright © Evan Benjamin Duke 2012

Table 6: Pedagogical Works (According To Publication Order)¹⁵⁷

No.	Title	Instrumentation
1.	<i>20 Études</i>	bassoon
2.	<i>20 Études</i>	trumpet
3.	<i>12 Études</i>	flute
4.	<i>12 Études</i>	horn
5.	<i>12 Études de Rythme</i>	clarinet
6.	<i>15 Études de Rythme</i>	trombone
7.	<i>Exercices d'harmonie–2 Volumes</i>	classroom exercises
8.	<i>24 Leçons de Concours (Exercices d'harmonie)</i>	classroom exercises
9.	<i>20 Leçons de Concours (Exercices d'harmonie)</i>	classroom exercises
10.	<i>16 Leçons de Concours (Exercices d'harmonie)</i>	classroom exercises
11.	<i>12 Leçons de solfège rythmique</i>	classroom exercises
12.	<i>15 Leçons de Solfège en 7 clés mélangées</i>	classroom exercises (with piano accompaniment)
13.	<i>15 Leçons de Solfège en 7 clés Melanges</i>	classroom exercises
14.	<i>15 Leçons de Solfège, à 3 clés mélangées</i>	classroom exercises
15.	<i>13 Leçons de Solfège, à 3 clés mélangées</i>	classroom exercises
16.	<i>14 Leçons progressives de solfège</i>	classroom exercises
17.	<i>14 Leçons progressives de solfège</i>	classroom exercises
18.	<i>16 Leçons de Concours (Exercices d'harmonie)</i>	classroom exercises

156. Marcel Bitsch, Back Cover.

157. Again, special thanks are due to Edith Lelejet, a student of Marcel Bitsch and his successor at the Paris Conservatory, for helping the author procure this information.

19.	<i>20 Leçons de Concours (Exercices d'harmonie)</i>	classroom exercises
20.	<i>14 Leçons progressives de solfège en clé de sol</i>	classroom exercises
21.	<i>12 Leçons de solfège rythmique</i>	classroom exercises
22.	<i>14 Leçons progressives de solfège en clé de sol</i>	classroom exercises
23.	<i>33 Leçons de lecture musicale en 3 clés mélangées (Sol 2e, Fa 4e, Ut 4e)</i>	classroom exercises
24.	<i>13 Leçons de Solfège, à 5 clés mélangées</i>	classroom exercises
25.	<i>Le Livre de Noémie (10 études faciles)</i>	piano

Table 6 (continued)

Table 7: Performing Works (According To Publication Order)

	Title	Instrumentation
1.	<i>Sonatine</i>	piano
2.	<i>Suite</i>	contrabass
3.	<i>Choral</i>	horn and piano
4.	<i>Ricercare</i>	trombone and piano
5.	<i>Partita</i>	bassoon and piano
6.	<i>Sonata</i>	violin and Piano
7.	<i>Rondoletto</i>	bassoon and piano
8.	<i>Romanza</i>	oboe and piano
9.	<i>Piece Romantique</i>	clarinet and piano
10.	<i>Capriccio</i>	cornet and piano
11.	<i>Songes Merveilleux–N° 9 : Epiphanie</i>	piano
12.	<i>Bagatelle</i>	clarinet and piano
13.	<i>3 Chansons</i>	Voice and Piano
14.	<i>Concert pour Orchestre à Cordes et Timbales</i>	orchestra
15.	<i>Songes Merveilleux–N° 7 : Cligne-Musette</i>	piano
16.	<i>Songes Merveilleux–N° 11 : Annie-Annette</i>	piano
17.	<i>Villageoise</i>	saxophone and piano
18.	<i>Sonatine</i>	woodwind quintet
19.	<i>Aubade</i>	saxophone and piano
20.	<i>Songes Merveilleux–n° 3 : Le Beffroi d'Arras</i>	piano
21.	<i>Songes Merveilleux–N° 5 : Siffle le vent</i>	piano
22.	<i>Songes Merveilleux–N° 4 : Le Chalumeau d'or</i>	piano
23.	<i>Concertino pour Piano et Orchestre de Chambre</i>	orchestra
24.	<i>Le Livre de Noémie–N° 5 : Invention,</i>	piano

	<i>gammes</i>	
25.	<i>Pastourelles–2 Volumes</i>	piano (4 Hands)
26.	<i>Variations sur une Chanson Française</i>	horn and piano
27.	<i>Sur l'étang</i>	piano
28.	<i>Suite française sur des thèmes du 17eme siècle</i>	oboe and piano
29.	<i>Songes Merveilleux–N° 10 : Trois Petits tours et puis s'en vont</i>	piano
30.	<i>Fantasietta</i>	trumpet and piano
31.	<i>Intermezzo</i>	tuba and piano
32.	<i>Concertino for Bassoon</i>	orchestra
33.	<i>Concerto No.2 for Piano and Orchestra</i>	orchestra
34.	<i>4 Variations sur un Thème de D.Scarlatti</i>	trumpet and piano

Table 7 (continued)

These lists focus on two aspects of Bitsch's career as a composer. First, they attempt to give a representation of all of the works for solo instruments that Bitsch wrote. Second, they highlight the pedagogical emphasis of Bitsch's career. Even though the majority of the listed works are intended for performance, the large quantity of his pedagogical compositions deserves attention.

Bitsch did write for the Orchestra, but in the majority of these compositions it serves in an accompanimental capacity. Below are listed Bitsch's remaining compositions.

Table 8: Non-Soloist Works (In Order Of Completion)

No.	Title	Instrumentation
1.	<i>La Farce du Contrebandier</i>	musical comedy: symphony orchestra and soloists
2.	<i>Six Esquisses symphonique</i>	symphony

		orchestra
3.	<i>Rondoletto</i>	symphony orchestra
4.	<i>Sinfonietta</i>	symphony orchestra
5.	<i>Le Châleumeau d'or</i>	ballet: symphony orchestra

Table 8 (continued)

It is because of this pedagogical emphasis in Bitsch's writing that the *Vingt Études* make a good selection for applying the linguistic principles outlined in this document. Because a significant trumpet teacher edited them, their selection is given additional credibility. While the music of Jolivet and Tomasi (roughly contemporaneous with Bitsch) is better known, they lack the pedagogical credentials that Bitsch possesses.

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Discography

- Bret Jackson, *Bret Jackson Trumpet*, CD, Summit Records, DCD, 153, ©1993.
- Charles Gates, *Fantaise Brillante: A Cornet Retrospective*, CD, Centaur, DDD, CDC 2743, © 2005
- Dag Jensen, *Musique pour bassoon et piano*, CD, Scene MDG, DDD, MDG 603 0585-2, © 1994.
- David Baldwin, *The Etudes of Charlier and Bitsch*, CD, 2, International Trumpet Guild, © 2000.
- Eric Aubier, *Great French Trumpet Concertos*, CD, Indesens/Forte, DDD, B0000J0ZQM8, © 2007.
- Favorite Trumpet Concertos*, various artists, CD, Seraphim, ADD, 69731, © 1997.
- Gail Wiliams, *Deep Remembering*, CD, Summit Records, DCD, 298, © 2001.
- Hakan Hardenberger, *The Art of the Trumpet*, CD, 5, Decca, DCS, 475 9126, © 1996.
- Herbert von Karajan, *The Complete EMI Recordings 1946–1984*, CD, 88, 5 12038 2, © 2008.
- John Wallace, *Haydn: Trumpet and Horn Concertos*, CD, Nimbus Records, DDD, B0000AZAYT, ©1997.
- Maurice Andre, *The Trumpet Shall Sound*, CD, Deutsche Grammophone, 2, ADD 474 331-2, © 2003.
- Paul Archibald, *Joie de Vivre*, CD, Brass Classics, BC3001, © 2005.
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Substitute taught University of Kentucky Trumpet Methods Class, 2009

FIRE Repertory Theater, 2009–Present

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