CHAMBER MUSIC FOR TRUMPET RECITALS

by

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ABSTRACT

This manuscript accompanies an audio CD recording of five chamber music compositions featuring the trumpet: *Capricorn Concerto, Op. 21*, by Samuel Barber (1945); *Music for a Farce*, by Paul Powles (1953); *Quiet City*, by Aaron Copland (1940); *Ritmo Jondo*, by Carlos Surinach (1952); and *Trompetensextett in E-flat minor*, Op. 30, by Oskar Böhme (1934). Piano reduction editions have been used for those pieces originally scored with strings or a full orchestra.

This project includes a variety of small ensemble works ranging from three to seven players. The pieces presented were chosen because they are written for chamber ensembles with instrumentations that are readily available to musicians in an academic setting, while having a trumpet part that is suitable for performance on a recital. Each work emphasizes skillsets that represent a high level of technical ability and a mature sense of ensemble playing from all of the performers. These selections include some of the most popular music for chamber ensembles with trumpet, in addition to some pieces that are less well known.

This manuscript provides a discussion about each piece dealing with ensemble issues and concerns specific to the trumpet part, including suggestions for equipment and ideas for successful practice and performance. The purpose is to provide trumpet players with information to successfully approach performance of these works. This information will help performers prepare each pieces in a pragmatic way.
ACKNOWLEDGEMENTS

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To all of the musicians who made this recording a reality, I offer my most heartfelt thanks. It is not possible to convey how much I appreciate the time and effort they gave to this project. Each one gave an immeasurable level of dedication and performed with the upmost level of musicianship.

To my family, thank you for your patience and moral support during this process. I would like to give special thanks to my brother Joshua for taking my vision and creating incredible artwork for this project.

I owe my greatest debt of gratitude to my wife Jenna for her unwavering support and patience, during not only the completion of this project, but throughout my entire degree program. Without her sacrifices and support this would not have been possible.
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INTRODUCTION

Chamber music remains a vital part of a musician’s career in today’s constantly changing musical landscape. As professional trumpet players expand and diversify their skillsets to qualify themselves for more varied performance opportunities they in turn find more financial stability in the current landscape of the music profession. The skillsets directly tied to chamber music have become more necessary, and the performance of chamber music has become more popular among trumpet players. As this popularity among trumpeters grows so does the study of chamber music for trumpet in collegiate trumpet studios.

The increased study of this genre has led to an increase in its performance on trumpet recitals at the collegiate level. College students who program chamber music on their recitals not only benefit from the inherent logistical and managerial experience, but also provide a sonic variance in their programming. Chamber music with multiple instruments creates a variety of textures and timbres within a performance that is not always present in a setting for a solo instrument with piano accompaniment. This textural and timbral variety can create an exciting experience for the audience as well as the performers.

The pieces included on this recording are *Capricorn Concerto, Op. 21*, by Samuel Barber (1945); *Music for a Farce*, by Paul Powles (1953); *Quiet City*, by Aaron Copland (1940); *Ritmo Jondo*, by Carlos Surinach (1952); and *Trompetensextett*, Op. 30, by Oskar Böhme (1934). Piano reduction editions have been used for those pieces originally scored with strings or a full orchestra. They were chosen because they are written for chamber ensembles with
instrumentations that are readily available to musicians in an academic setting, while having a trumpet part that is suitable for a recital. These selections include some of the most popular music for chamber ensembles with trumpet, in addition to some pieces that are less well known.

This manuscript deals with ensemble issues and concerns specific to the trumpet part, makes suggestions for equipment, and offers ideas for successful practice and performance. The purpose is to provide trumpet players with information to successfully and pragmatically approach performance of these works.
Barber’s *Capricorn Concerto Op. 21* emphasizes mixed meter and modern melodic construction based on motivic repetition, making it suitable for inclusion on a trumpet recital. *Capricorn Concerto* is composed in three movements; *Adagio ma non troppo, Allegretto*, and *Allegro con brio*. It is scored for flute, oboe, trumpet, and piano and contains stylistic elements and compositional techniques from Barber’s later style.

Barber’s music is often characterized as neo-Romantic, a return to the emotional expression and techniques prevalent in 19th-century Romanticism. However, these traditional compositional techniques are only adequate to describe his music prior to 1939. His later works rely more on tonal centers without ties to major or minor keys, disjunct lines, wide intervals, syncopated rhythms, and sometimes the dominance of a specific interval throughout a movement or work.

In 1943 Barber was inducted into the Army where he was assigned a clerical position. Shortly thereafter, he transferred into the Air Force where he worked as a composer, until the end of his service in 1945.\(^1\) It was during this time that *Capricorn Concerto, Op. 21* was composed.

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The stylistic elements presented in this work clearly show techniques from the later style of Barber.²

The first movement relies on a favorite technique of Barber’s, building an entire movement out of material presented in the introduction.³ The four motives around which the movement is constructed are presented within the first thirteen measures (see example 1).

EXAMPLE 1
Motives from Movement I, Barber’s Capricorn Concerto⁴

The motives are used as the material for development and unification of the movement. Barber does not clearly define whether this movement is in A minor or A major, but rather just in the tonal center of A, treating the third and seventh scale degrees with ambiguity. Without a traditional harmonic structure dictating melody versus counter melody, or chord tones versus color tones, Barber uses these motives and their variants to dictate who should take the lead role versus an accompaniment role at any given time, with the motivic idea taking the lead.

The second movement of Capricorn Concerto is a slower movement that presents clearly defined roles based more on rhythms than motives. This movement switches often between mixed and compound meters, including the time signatures 5/8, 9/16, 8/16, 12/16, and 6/8. There

\[ \text{Motive A} \]
\[ \text{Motive B} \]
\[ \text{Motive C} \]
\[ \text{Motive D} \]

³ Ibid, 57.
is a constant rhythmic pulse of sixteenth notes, which acts like an ostinato. This consistent pulse of the greatest common subdivision drives the music forward and helps the performers keep a steady beat through the more difficult time signatures. The lead voices use a melody and counter melody to create a sense of unrest and unevenness against both one another and the meter.

The third movement also provides clearly defined roles for the performers. The lively melody tends to oscillate between a solo wind instrument and unison rhythmic lines in multiple wind voices. The piano has composite lines that mimic the unison rhythmic lines while adding harmony on juxtaposed rhythms. The movement is based on the opening fanfare figure in a style similar to the fortspinnung technique, the spinning out of a melody from small fragments, used by Baroque composers. The opening fanfare itself is widely believed to allude to the opening of the third movement of Bach’s *Brandenburg Concerto No. 2, BWV 1047*. This connection is obvious in the music, but also strengthened by a note from Barber to Henry Louis de La Grange in December of 1945:

> It’s hard to explain, and you may find this music rather new for me, but it is in a sense decorative, slightly baroque à La *Brandenburg Concerto*, less romantic.\(^5\)

The trumpet part of *Capricorn Concerto* presents some unique challenges and choices both in its interpretation and the equipment required. The range of the trumpet part spans e-a".\(^6\) The range creates in itself a choice of which trumpet to use for each movement although both B-flat and C parts are provided for all three. In the first

\(^5\) Samuel Barber, letter to Henry-Louis de La Grange, December 5, 1945.
\(^6\) The Helmholtz octave designation system will be used throughout this manuscript to identify octaves when describing specific pitches which, in all instances, will be referenced in concert pitch. Middle C is designated c', and subsequent octaves above middle C are designated c", c"", etc. Octaves below middle C are designated c, C, etc.
movement, using a C trumpet results in the keys of A minor, E major, and D major. However, on B-flat trumpet, the keys are more difficult, including B minor, F-sharp major, and E major. The music is more idiomatic on trumpet in C because it allows the player to perform in keys that provide more stable intonation. The third movement is similar to the first in terms of key stability on the different trumpets. The C trumpet offers an added level of lightness due to the pitches being in a slightly lower range of the instrument. The second movement requires the lowest note of e below c'. This note is a pitch that does not exist within the harmonic series available on the modern trumpet. However, when transposed up a whole step for B-flat trumpet, it becomes an F-sharp which is the lowest note on the B-flat instrument, thus making it necessary to use a B-flat trumpet for at least part of this movement. For consistency of timbre, the use of the same instrument throughout this movement is recommended.

Special consideration must be given to the second movement because it requires the use of a straight mute throughout. There are a large variety of trumpet straight mutes with different shapes and made of different materials which create varied sound and articulation characteristics. The selection of mute in this instance should rely primarily on clarity of articulation in all registers because the trumpet often plays the counter melody. This counter melody must be placed in exact time over the rhythmic ostinato of constant sixteenth notes, which helps to provide a clear pulse. The selected mute should also blend well with the oboe as the two voices are often paired, playing the melody and counter melody, which are more distinct when presented with a somewhat homogenous timbre.

Large-scale performance requirements for this composition include a sensitivity to balanced playing with two woodwind instruments and an in-depth knowledge of mixed meter.
The balance is made more difficult in the outer movements due to the naturally brassy tone quality of the unmuted trumpet combined with the naturally softer tone qualities of the other wind instruments marked at soft dynamic levels. The first movement includes simple, compound, and mixed meters with the greatest common subdivision at the eighth note level. The second movement is written entirely in compound and mixed meters and relies on the sixteenth note as its greatest common subdivision. The third movement is written entirely in simple time signatures, except the penultimate bar, which serves to put the final note of the fanfare figure on a strong beat. Even with the simpler time signatures this movement still presents a challenge with regard to the marked tempo due to the difficulty of the melodic line. The ensemble must make a choice regarding the tempo of this movement. A wide range of tempos from mm. 96 to mm. 112 have been used on known recordings of this work. This is shown in a recording comparison chart in *A Trumpeter’s Guide to Samuel Barber’s Capricorn Concerto* by Jason Crafton (see example 2). The orchestra abbreviations from the Movement II tempo comparison chart are: St. Louis Symphony (StL), Budapest Strings (BpS), Pacific Orchestra (PSO), Royal Scottish National Orchestra (RSNO), Kammerorchester Basel, (KoB), Saidenberg Little Symphony (SLS), San Diego Chamber Orchestra (SDCO), Eastman-Rochester Philharmonic (ERP). Examples in bold represent the extant recordings that are closest in tempo to the average.\(^7\)

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\(^7\) Crafton, “A Trumpeter’s Guide to Samuel Barber’s *Capricorn Concerto*,” 16-17.
### EXAMPLE 2
Movement III tempo comparison chart, Barber’s *Capricorn Concerto*, from “A Trumpeter’s Guide to Samuel Barber’s *Capricorn Concerto*,” pg. 19 by Jason Crafton

<table>
<thead>
<tr>
<th>Duration</th>
<th>StL</th>
<th>BpS</th>
<th>PSO</th>
<th>RSNO</th>
<th>KoB</th>
<th>SLS</th>
<th>SDCO</th>
<th>ERP</th>
<th>Average</th>
</tr>
</thead>
</table>

Choosing a tempo somewhat slower than the one marked for this movement will help the ensemble to play more accurately and musically. The marked tempo of 112 beats per minute may not only prove problematic for the performers due to the speed, but is several beats per minute quicker than the median performance tempo from the recordings referred to in Figure 2. Even though any tempo shown in this chart would be an acceptable performance tempo, the main melodic line needs to have a sense of forward motion. The performers must stay on the front of the beat to create forward motion if a slower tempo is chosen. However, care must be taken not to choose a tempo that is too fast for the musicians to play together as an ensemble and with clarity of the individual musical lines.
Paul Bowles’ *Music for a Farce* is composed of eight movements and scored for trumpet, clarinet, piano, and multi-percussion. In September of 1938, Orson Welles requested that Bowles write the theater score for *Too Much Johnson*. It is from this theater music that he later pulled his *Music for a Farce*. Each movement has a distinct character and an obvious sense of humor. The use of different style in each movement to create eight separate character pieces represents a significant skillset for trumpeters. The varied character of each movement, along with the use of some more unusual instruments in the percussion part, creates many choices for the performers.

In movement I of *Music for a Farce*, “Allegro rigoroso,” we quickly see the almost slapstick-like humor in Bowles’ composition. The movement starts with a bold, fanfare-style melody from the trumpet and clarinet in unison, while the bass drum and piano fill in the space between recurrences with the same rhythmic figure. This opening statement subsides to a rhythmic line that alludes to the percussionist copying the dotted eighth sixteenth rhythm on the drum rim that is being played by the trumpet. At the key change, the percussion part drops out and the trumpet shifts to the accompaniment line with the piano, while the clarinet shows its authority by stating

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the opening fanfare rhythm again. Returning to the original key, the trumpet grabs the fanfare line back from the clarinet, but not to be outdone, the clarinet leaps to a higher pitch level and plays a line with more rhythmic intricacy. This sets the tone musically for the entire piece.

Movement II, “Presto,” has the subtitle of “Tempo di Tarantella,” referring to an Italian dance. The common misconception that this dance is connected to the Tarantula and its bite, along with Bowles’ humorous approach, suggests the movement of a spider’s many legs. Bowles amplifies the idea of the movement of a spider’s legs making it almost comical by staggering the entrances with piano on the first eighth note, clarinet on the second eighth note, and trumpet not entering until the third eighth note. The bass drum serves to emphasize the down beats throughout the movement (see example 3).

**EXAMPLE 3**  
**Staggered entrances, beginning of Movement II, Bowles’ *Music for a Farce***

Particular care should be taken in the trumpet mute selection at rehearsal [8]. Rhythmically, this suggests the trumpet sneaking up behind the clarinet; however, the range and the volume can present a problem. The mute must allow the trumpet player to play confidently enough for the
low notes to speak but at the same time maintain a volume equal to or less than the clarinet (see example 4).

**EXAMPLE 4**

Rehearsal 8 Movement II, Bowles’ *Music for a Farce*

Movement III, “Allegretto,” presents itself as a competition between the clarinet and trumpet with the piano serving as the referee. The piano plays a short introduction that sets up a Quickstep rhythm, a dance rhythm developed in the 1920’s combining the Charleston, Foxtrot, Peabody, One-step, and Shag which shifts between quick one beat steps and slow two beat steps. This is followed by the trumpet taking over the rhythm from the piano. Choosing a bright and clear metal straight mute helps the trumpet line speak well. The trumpet takes on the role of accompaniment at rehearsal 13 with the clarinet taking over the Quickstep rhythm and once again “outdoing” the trumpet by playing it a fifth higher. Eight measures before rehearsal 14.

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both wind instruments flutter tongue in a way that makes them seem to be teasing each other, which is tempered by the piano (see example 5). The trumpet steps out of line again, and begins the Quickstep rhythm up an octave from the original, but it is once again tempered by the piano. The movement concludes with the trumpet and clarinet playing in octaves with a unison rhythm, which creates a musical resolution to the conflict.

**EXAMPLE 5**

*Eight Measures before Movement III, Bowles’ *Music for a Farce*

Movement IV, “Allegro” continues the theatrical writing already shown by Bowles. This movement personifies the excited telling of a story, being recorded on a typewriter. It starts with the clarinet as the story teller and the trumpet and piano in the role of the typewriter, which is simulated with short, percussive style notes from both instruments reinforced in the percussion section. The music evolves across the movement with the trumpet also becoming a voice of storytelling while the percussion section takes over the role of typewriter with the piano. There are some considerations in this movement for both the percussion and the trumpet. A trumpet
mute that has clear and consistent articulation must be employed. The percussion part calls for a
cymbal and a gong, both to be played with a felt stick. A decision must be made about how much
timbral difference should exist between the two. Neither the cymbal nor the gong should ring for
too long. The higher pitched cymbal should imitate the metallic sound of the carriage release
lever while the gong should be more representative of the “thud” the carriage makes when
coming to a stop against the body of the machine.

Movement V, “Lento,” is purposefully sentimental to the point of being humorous while
making use of another dance style, the waltz. The piano plays a traditional waltz rhythm
throughout the movement. The percussion part keeps pulse and adds to the agogic accent on the
downbeat of each measure. A single strike of a triangle at rehearsal $\text{\#24}$ seems to suggest the
triggering of a specific memory. Throughout the movement, the trumpet and clarinet perform a
lyrical line that evokes a strong sense of nostalgia. The trumpet part calls for cup mute, and a
timbre that closely matches the clarinet for a sense of consistency on the lyrical line that is
passed between the two instruments.

Movement VI, “Allegro,” has a sense of frivolity to it. The subtitle, “Tempo di Marcia,”
is an apt description of the character that is represented by this movement well. Animated like
the previous movements, it evokes an image of the trumpet and clarinet playing “soldier.” The
percussion voice adds to this effect with rudimental rhythms. The third and fourth bars of this
movement include a particularly difficult passage for the trumpet, which is repeated in the fifth
and sixth bars (see example 6). The use of alternate fingerings make this line much more
reasonable. The standard fingering for measures three and five on B-flat trumpet is second valve
throughout and on C trumpet is first and second valves for the entire measure, constituting fast
lip slurs that can be unstable. Suggested alternate fingerings would be to perform e' (dominant)
with valves 1, 2, and 3 and e-sharp” (mediant) with valves 2 and 3, while playing a' (tonic) and e" (dominant) with valve 2 creating a valve change for each note making the line more secure. On C trumpet the same can be accomplished by playing e' (dominant) and e-sharp” (mediant) with valves 1 and 2 while performing a" (tonic) with valve 3 and e" (dominant) open. Due to the pitch tendencies of certain valve combinations and which chord tones will be altered, C trumpet is a better choice of instrument for stability of intonation.

**EXAMPLE 6**
**Measures 3 and 4, trumpet part Movement VI, Bowles’ *Music for a Farce***

Movement VII, “*Presto,*” is a fast waltz. This movement sarcastically plays off the idea that people can and will recognize a waltz without the need for a melody. The “oom pa pa” rhythm is consistent throughout the movement and is emphasized continuously by all of the instruments. The clarinet plays an embellished motive at rehearsal \( \text{\textbar}29\) but rhythmically it still emphasizes the waltz rhythm (see example 7).

**EXAMPLE 7**
**Rehearsal \( \text{\textbar}29\) clarinet part Movement VII, Bowles’ *Music for a Farce***

Bowles takes this opportunity to add the unusual sound of a doorbell from the percussion voice to emphasize the down beats at the beginning of the movement. This provides an opportunity for creativity from the percussionist. Valid choices that have been used on
commercial recordings or in live performances include a chime in F, an actual electric doorbell, a sound bite, a hotel bell, and a bicycle bell. The trumpet part calls for a harmon mute and the performer must choose one that has enough buzz to match with the “doorbell” selection as well as one that speaks well in both the lower and upper registers with recurring downbeats being sounded on d-flat' and g-flat'.

The final movement, “Allegretto,” brings the suite to an end while making an even grander gesture towards the slap-stick mood that has permeated the work. A light lilting line is presented by the clarinet and piano, but it is marred by over-embellishment and dissonant chord tones. The trumpet part serves to pull this line and the exuberant mood down with a loud descending line. The percussion part adds yet another layer of frivolity by requiring the use of a milk bottle. Most modern performances use a wine bottle due to the difficulty of finding a milk bottle.

The trumpet part spans the range of f-a''. The range of the music makes the trumpet parts, aside from movement II where the note f occurs, equally playable on either B-flat or C trumpet. While playing B-flat trumpet is necessary in movement II, trumpet in C can make movements VI and VII easier. The pitch g-flat'' which is prominent in both movements is more stable on C trumpet than B-flat trumpet, as well as the aforementioned line from measures three through six in movement VI that offer more stable alternate fingerings on trumpet in C.

As a whole, Bowles’ *Music for a Farce* offers an opportunity for the trumpet player to experiment with many mutes and timbres, and the percussionist with several odd sound elements. These variables can be used with great effect to convey the comedic writing. Choices should be made carefully with a knowledge of the character that the performers wish to communicate in each movement.
Aaron Copland’s *Quiet City* is a one-movement work scored for trumpet, english horn, and piano. With a formal structure based on an extra-musical program and extensive use of rubato, this work requires mastery of advanced musical skillsets used by trumpeters. Further difficulty is added by the sparseness of scoring, which creates unaccompanied moments for the trumpet. These solo lines, combined with the rubato, create sections that are almost like cadenzas.

*Quiet City* is drawn from Copland’s incidental music for an unsuccessful play by Irwin Shaw. Shortly after the failure of the play, Copland used pieces of its music to create this well-known single movement work. At first, he structured the work as a piece for solo trumpet and strings, which was never published, and quickly thereafter he rearranged it to include the english horn. Copland himself wrote that the english horn was, “for contrast and to give the trumpeter breathing spaces”.

The play of the same name dramatized the internal conflicts of the main character, Gabriel Melon. Gabriel has assumed the presidency of a large department store by rejecting his liberal Jewish background, giving up on his dream of becoming a poet, anglicizing his name, and

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marrying a wealthy socialite. Gabriel’s alter-ego is his brother David, a jazz trumpeter who
despite being poor, is full of nervous energy and idealism. He is representative of the things
Gabriel has given up.\textsuperscript{11} Knowing the storyline of the play from which this music originated is
important for the performance of it, especially the recurring sixteenth note figure that is
presented at the trumpet’s first entrance with the marking “nervous, mysterious.” This figure is to
be played with a sense of rubato. Each recording has a slightly different variation of how this
rhythm should be played. What is known is the anecdote told by Malcolm McNabb in an
interview on the Brass Chats website\textsuperscript{12} and also recounted in a presentation by Thomas Stevens
at Chosen Vale.\textsuperscript{13} Both McNabb and Stevens, independently of one another, were instructed by
Copland that the rhythm should be uneven and represent a bouncing ball.

It will be readily noticeable to the performers that the theme from the opening thirty-two
bars returns at the end. This theme is constructed on an anhemitonic pentatonic collection of
pitches; B-flat, C, D, F, and G. The piece can be divided into seven sections based on the
significant pitches delineated in the original pentatonic group as well as the distinct rhythms.
Each section is based on its own pentatonic pitch group as shown in the table of formal divisions
and pitch classes presented by Stanley Kleppinger in “The Structure and Genesis of Copland’s
Quiet City” (see example 8).\textsuperscript{14} The significant pitches of each section, except for the climax, also
comprise the opening anhemitonic pentatonic pitch group. This serves as a cyclic device for the
piece as a whole while making the climax section stand out.

\begin{itemize}
\item \textsuperscript{11} Ibid.
\item \textsuperscript{12} “Malcolm McNabb – Brass Chats Episode 19,” Brass Chats video, 17:00, posted April 1,

\item \textsuperscript{13} “Thomas Stevens: The Schlossberg Workshop at Chosen Vale,” YouTube video,

11:08, posted by “GossamerWingsMusic,” March 6, 2017,

https://www.youtube.com/watch?v=bpQFdDgeRWc.
\item \textsuperscript{14} Kleppinger, "The Structure and Genesis of Copland's Quiet City".
\end{itemize}
EXAMPLE 8
Formal divisions of Quiet City as presented by Stanley Kleppinger\textsuperscript{15}

Table 1  Formal divisions and pitch classes stressed in Quiet City (descriptive labels from Howard Pollack, Aaron Copland: the Life and Work of an Uncommon Man, 331–32).

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>B'</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>&quot;urban pastoral&quot;</td>
<td>&quot;nostalgia&quot;</td>
<td>&quot;dotted-note figure&quot;</td>
<td>&quot;dirge&quot;</td>
<td>climax</td>
<td>&quot;nostalgia&quot;</td>
<td>&quot;urban pastoral&quot;</td>
</tr>
<tr>
<td></td>
<td>(bars 1–32)</td>
<td>(bars 33–72)</td>
<td>(bars 73–94)</td>
<td>(bars 95–119)</td>
<td>(bars 120–133)</td>
<td>(bars 134–49)</td>
<td>(bars 150–68)</td>
</tr>
<tr>
<td>C</td>
<td>F</td>
<td>G</td>
<td>C</td>
<td>D</td>
<td>E,</td>
<td>B,</td>
<td>C</td>
</tr>
<tr>
<td></td>
<td>{B}_y\cdot C\cdot D\cdot F\cdot G}</td>
<td>{G\cdot A\cdot B\cdot D\cdot E}</td>
<td>{E}_y\cdot F\cdot G\cdot B\cdot C}</td>
<td>{D\cdot E\cdot F\cdot A\cdot B}</td>
<td>{G}_y\cdot A\cdot B\cdot D\cdot E}</td>
<td>{A}_y\cdot B\cdot C\cdot E\cdot F}</td>
<td>{B}_y\cdot C\cdot D\cdot F\cdot G}</td>
</tr>
</tbody>
</table>

Kleppinger’s table also shows how the sections are differentiated by their rhythmic characteristics. Displayed this way, the form resembles a sonata allegro form with the “urban pastoral” and “nostalgia” sections creating an exposition and coming back as a recapitulation. The B section, labeled as “nostalgia” by Kleppinger, creates some specific performance challenges. It is constructed of broad cadenza-like lines traded between the english horn and trumpet over sustained chords in the piano. This section not only requires the trumpet and english horn to match each other in style, but also for the performers to evoke the program as a soloist without the help of the ensemble.

Study of the form will help inform the players of pacing considerations when performing this work. Knowing the storyline of the play for which it was originally written as well as the commentary by McNabb and Stevens will help with proper stylistic performance. Other issues for consideration when preparing this composition lie in range, dynamics, and mute selection. Though the range of the trumpet part spans just under two octaves, c' to b-flat\textsuperscript{#}, and does not extend into the extreme high or low registers, it still reaches the highest and loudest notes well

\textsuperscript{15} Ibid, 31.
into the piece, requiring thoughtful pacing for endurance and accuracy. Dynamics play an exaggerated role due to the sparse texture. Of specific concern is that the english horn player take care not to diminuendo too softly before passing a line to the trumpet because the trumpet may not be able to match the dynamic. The line passed between the two instruments at rehearsal 15 is a good example of this (see example 9).

**EXAMPLE 9**
Rehearsal 15 trumpet part, Copland’s *Quiet City*

![Example Notation]

The final consideration is what mute to use for the recurrence of the opening sixteenth note theme in the trumpet part. The mute must speak clearly and allow the performer to play confidently and accurately while maintaining a soft volume allowing the figure to sound almost as an echo to the opening. A fiber straight mute instead of the more commonly used metal straight mute will help in achieving the required tonal color.

The success of this piece requires each member of the ensemble to perform as a soloist while simultaneously being aware of the style presented by the other performers as well as the extra-musical program. The programmatic elements help to divide the work into clearly distinguishable sections. With these sections clearly defined the performers can approach the performance of this composition in a cyclical manner and bring the storyline to life.
CHAPTER 4

CARLOS SURINACH
RITMO JONDO

Carlos Surinach’s *Ritmo Jondo* is a three-movement work scored for clarinet, trumpet, tamburo, timpani, xylophone, and hand clappers. This piece emphasizes Flamenco motives, a strong rhythmic pulse, and polyrhythms. These motives are common in Surinach’s music because of his Catalan heritage. The technical skills required by the performers to execute the rhythms correctly as well as an understanding of the flamenco dances which correlate to each movement make this piece suitable for inclusion on an academic recital.

The first performance of Surinach’s music in the United States was on March 10, 1952. The positive reception of his work on the concert led to the commission of *Ritmo Jondo* by Peggy Glanville-Hicks, a member of the junior board at the Museum of Modern Art, for a concert held on May 6, 1952. *Ritmo Jondo* was the only work featured on this concert to get positive reviews from critics.

The literal translation of the title *Ritmo Jondo* is deep or profound rhythm. This is a reference to the *canto grande* of the Spanish Flamenco tradition. The individual movements of

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the work are titled “Bulerias”, “Saeta”, and “Garrotín”, each a type of dance in the Flamenco tradition. These dances are defined by Surinach in the preface to the score.

Movement one is titled “Bulerias” which Surinach defines as

\[
a \text{gay fast, Flamenco dance, improvisatory in character, with shifting rhythms. The guitar and vocal accompaniment with heel-stamping and finger-snapping, while The dancer punctuates the onlookers interject rhythmic hand clapping and shouts to spur the dancer on.}^{19}
\]

The rhythms presented in this movement allude to his description. The melodic statement that begins the movement in the trumpet, and the counter line beginning at figure one are suggestive of the vocal and guitar line. The hand clappers enter at rehearsal figure 4, first clapping in time and evolving into polyrhythmic patterns such as three against four. The tamburo entrance in measure sixty-three adds sixteenth notes which are suggestive of finger-snapping, while the distinct rhythmic hits at measures 72, 83, 119, and 126 certainly imitate heel-stamping (see example 10).

**EXAMPLE 10**
**Rhythms corresponding to description of Bulerias, Surinach’s *Ritmo Jondo***

![Bass Drum Rhythm Example](image)

Specific concerns for the trumpet in the first movement include that it is to be played with a straight mute throughout. Due to the range of the trumpet part, e'-c"", and dynamic markings from *pianississimo* to *fortissimo*, it is important to employ a straight mute that will maintain its traditional metallic buzz both at soft dynamics and well into the upper register. Of concern to the

wind players as a group, is the tuning of the octaves between the clarinet and trumpet where the clarinet is playing in the extremes of its upper register reaching all the way to f". The ensemble must be careful not to overshadow the hand-clappers, which offer an important rhythmic aspect as well as an important element to the idea of a traditional Bulerias.

The second movement is titled “Saeta” which is defined in the program notes provided by Surinach as

\[\text{a slow ritual song of Seville, sung in the streets during the Good Friday procession. Instruments are prohibited during this season; however, muffled drums are often employed, adding to the mournful mood of lamentation.}\]

Once again, he composes in a way that can easily be connected to his definition of the title. All of the percussion elements are marked at pianissimo throughout the movement. The xylophone is left out, no doubt because it’s a chromatically pitched instrument with a ringing tone. The timpani, though being a pitched instrument, only plays the tonic and dominant of the key and because of the soft dynamic markings serves to add a sense of solemnity.

Both the trumpet part and clarinet part mimic the human voice with a slow, hymn-like melody embellished in a manner reminiscent of melismatic singing. The trumpet part spans the range of c’ to a-flat", which is a relatively comfortable range on the instrument. The trumpet part for the entire movement is to be performed with a cup mute. The mute selection is important in order for the timbre to closely mimic the human voice. To achieve this timbre, a wooden or cardboard cup may be a better choice than a modern adjustable cup mute, which are often made from metal and can have a metallic buzz present in their sound. Intonation between the clarinet and trumpet is as much a concern in this movement as in the first movement. Once again, they

\[\text{^20 Ibid.}\]
sound in octaves with the clarinet part extending to e-flat”. The final difficulty in this section comes from the clarinet and trumpet playing in octaves and in unison rhythm through several measures of quintuplets, which makes the slightest amount of phasing clearly evident to the listener.

The final movement is titled “Garrotín” which Surinach describes as

\[\text{a violent temperamental dance of Flamenco origin, accompanied only by fragments of melody, sung by the dancer, and the staccato clapping rhythms of the surrounding observers. Their loud cries of "Olé!" incite the dancer to ever wilder displays of passion.}^{21}\]

At the beginning of the movement the melodic fragments are presented by the xylophone while the clarinet, trumpet, timpani, and hand-clappers all present the staccato clapping rhythms that obscure the meter. The intervals in the trumpet, clarinet, and timpani suggest the cries of “Olé.” As the movement progresses, the wind players interject with melodic fragments. The movement as a whole becomes more and more emboldened in the melodic line, finally ending abruptly, but with a strong sense of finality that represents the idea of inciting the dancer to ever wilder displays of passion.

This movement, like the first, is to be played entirely with a straight mute by the trumpet. It is brighter and less refined than the first movement, therefore, the mute needs to produce a loud sound and respond quickly because of the technical requirements of the melodic interjections. The range of the trumpet part, from b to a”, does not place any strain on the performer. However, the technical demands of this movement are much higher including fast lip slurs inside of quick moving lines and double tonguing. For the ensemble as a whole, the largest concern is rhythmic accuracy.

\(^{21}\) Ibid.
Clear connections can be drawn by relating the music of each movement to the specific dance that it is modeled after. With a firm grasp on the rhythmic difficulties presented by the composition and a sensitivity to the Flamenco dance style, an ensemble can present a representative performance of this work.
Oskar Böhme’s *Trompetensextett in E-flat minor, op. 30* is composed in four movements and scored for a brass sextet. The straightforward formal structure common to Romantic Era music helps to create an approachable vehicle for the challenges in this composition. This piece features thick scoring and technically challenging lines in all the parts. The solo cornet part is especially challenging, featuring sometimes virtuosic lines that emphasize the level of talent that Böhme displayed in his own career as a professional trumpeter.

Böhme attended the Leipzig Conservatory of Music where he studied trumpet under Ferdinand Weinschenk and composition with Kornelius Gurlitt, Victor von Herzfeld, and Salomon Jadassohn. He graduated from the conservatory in 1888.²² Between 1888 and 1894 it is assumed that he was touring as a soloist and possibly performing with German spa orchestras during the summers. Discovery of a concert review from the *Bayreuth Daily Leaf* in August of 1892 shows that Oskar performed as a soloist with his brother Willi on at least one concert. The review states that Oskar played a solo by Strauss, as well as several pieces together with his brother. Both were praised as virtuosos with “a clean technique which is absolutely first-rate into the most minute details, an incomparable embouchure, and a tone that is at once

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powerful and soft...” A strong performance of his *Trompetensextett* requires that the solo cornetist embody these same attributes of clean technique and artistic tone production.

This work was originally scored for cornet in B-flat, two trumpets in B-flat, bass trumpet in E-flat (althorn), tenor horn in B-flat (trombone), and high tuba in B-flat (euphonium). The text on the original title page indicates that Böhme approved of ensembles substituting instruments as necessary on the lower parts. The text below the instrumentation translates as “For Tenorhorn trombone can be used as desired, for which a separate part is included”. It can be inferred that the other instruments named in parenthesis were expected to be substituted as needed. Today it is commonly performed by one of two instrumentations either: cornet in B-flat, two trumpets in B-flat, horn in F, trombone, and tuba; or three cornets in B-flat, horn in F, trombone, and tuba (see example 11).

**EXAMPLE 11**
Top Half of Original Cover Page, Böhme’s *Trompetensextett*

The first movement is in sonata form, marked *Andante ma non tanto*. The first eighteen measures provide an introduction in a chorale style. At measure nineteen the music shifts into cut

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23 Ibid, 20.
time and is marked, *Allegro molto*. This is where we first hear the main theme, a wide ranging melody that spans a major 9\textsuperscript{th} from e-flat to f'' in its first appearance (see example 12). This theme is manipulated using the technique of imitation, which holds the focus of the music through measure sixty-five in some form. At rehearsal B the second theme is stated (see example 13). This theme is a more lyrical variant of the main theme and is also presented in imitation.

The development starts at rehearsal C and is based on short motivic sequences. Thirteen measures of soft chords lead into the recapitulation at rehearsal E. At rehearsal G the second theme comes back in the tonic key and at rehearsal H a coda provides an exciting conclusion to the movement.

**EXAMPLE 12**
Main theme, Movement I, Böhme’s *Trompetensextett*

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\[ \text{Allegro molto } \frac{d}{2} = 120 \]
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**EXAMPLE 13**
Second theme, Movement I, Böhme’s *Trompetensextett*
Movement two is a scherzo in the parallel major key of E-flat major. This movement marked *Allegro vivace* has a feeling of syncopation due to the use of accents on weak beats that misplace the natural agogic stress. The trio is slower with a sense of freedom in the moving line, which is split among the instruments. The trio is followed by a Da Capo of the scherzo.

The third movement is marked *Andante cantabile* and returns to the key of E-flat minor. Starting with a theme that is elegiac, the music builds in intensity reaching a climax at rehearsal \( \text{N} \). Three measures after rehearsal \( \text{O} \), the music is suddenly hushed and proceeds calmly through a sorrowful ending.

The fourth and final movement is marked *Allegro con spirit*, and is a rondo that starts in E-flat minor (see example 14). After moving through a variety of keys and playful variations, the final statement of the opening theme and a coda solidly end the movement in E-flat major.

**EXAMPLE 14**
Recurring rondo theme, Böhme’s Trompetensextett

\[ \text{Allegro con spirito } \frac{j}{=} 120 \]

The solo cornet part across all four movements ranges from b-flat to b-flat", with notes in the upper register present in each movement. Several performance choices and concerns exist in this work. The most all-encompassing choice is whether the solo and two trumpet parts should be played on cornets, trumpets, or some combination of the two. A large consideration when making this decision is the harmonically dense scoring. The volume and brightness of trumpets
can cause significant issues with balance. Cornets have less edge to the sound and create a more homogeneous timbre with the other instruments in the ensemble, allowing the performers to hear the inner parts more easily. Playing the two parts marked trumpet in the original score does create a timbral difference for the soloist, but it can easily cover up the gentle moving lines in the other parts.

Other concerns in each movement include entrainment of the eighth notes through the Allegro molto section of the first movement, especially eleven measures from the end. Balance is also important in this movement. Fragments of the main theme appear in the lines for every instrument as do lines that overlap moving notes in a fugue-like manner. Performance concerns in movement two lie in the scherzo. First is the tempo which should be fast enough to feel each measure in one instead of three, but can easily reach speeds that are too fast for accurate performance by the individual players. The second concern in the scherzo is the feeling of syncopation created by the accents on beat two displacing the stress of the downbeat by everyone in the ensemble. Balance is the greatest concern in the third movement. Each voice must be heard clearly when they have moving lines without straining the tone. Special attention should also be paid to the intonation and alignment of attacks during the final section after rehearsal 3. The difficulties in the fourth movement are found in the technical abilities that must be exhibited by each performer and the duple divisions of the compound meter between rehearsal 1 and 3.

In order to overcome the challenges of this piece, the performers must be sensitive to the solo cornet part and intently aware of what is happening in each of the other voices. The thick scoring provides the listener with a lush sonic experience but requires extra restraint from the performers so that each voice is balanced appropriately. Instrument selection can also have a large impact on the ability of the ensemble to balance correctly. By choosing instruments that all
have a conical bore, the sound is more homogenous and the timbres are less likely to overpower one another when lines must be played at higher volume levels.
CONCLUDING REMARKS

The pieces presented in this project are distinctly different in many ways, but, by virtue of being scored for chamber ensemble, all of them demand attention to blend, balance, time, and intonation. The differences between these chamber works allows each one to address specific skills, all of which adds to a holistic skill set.

As a whole the selections presented here incorporate a wide range of varied skillsets appropriate for inclusion on a recital. The trumpet parts in these pieces require the performer to demonstrate a range of abilities, from technical facility and endurance to range and musical phrasing. It is the hope of the performers on this recording not only to provide an artistic representation of the music presented, but also to expose musicians to the world of chamber music and to encourage its performance on trumpet recitals.
REFERENCES


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