

## ABSTRACT

**Title of Dissertation:**        **AN EXAMINATION OF STYLE IN THE  
DEVELOPMENT OF THE SONATA FOR TRUMPET  
AND PIANO (1903-2010)**

**Edward R. Jakuboski, Jr., Doctor of Musical Arts, 2015**

**Dissertation Directed by:**   **Professor Chris Gekker,  
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Beginning in the early twentieth century, many composers decided to showcase the trumpet as a vehicle for melodic expression. Through my selection of representative works, I explore the correlations between each composer, their musical influences and how their compositional ideas contribute to the development of the sonata for trumpet and piano. Traditionally, the instrumental sonata represents a chamber work for a soloist with piano in three movements, with at least one composed in sonata-allegro form. Often the outer movements are played at a faster tempo, while the middle movement is typically slow. The tradition of the sonata usually implies that both instruments are treated equally with a true musical dialogue occurring between them.

My dissertation focuses on major works composed during the development of the sonata for trumpet and piano and how the stylistic components of the music are linked to Classical and Romantic music, in addition to jazz and modern music of the twentieth century. The organization of my recitals is loosely chronological with each piece representing trends in trumpet writing and pedagogy from composers representing

Denmark, France, Austria, Germany, Russia and the United States. The works include seven sonatas for trumpet and piano (two performed on rotary trumpet), one for cornet and piano, and one for cornet or bugle and piano (performed on flugelhorn).

In addition to performing these works, a complete analysis of the music confirms certain compositional, formal and style trends also present in works from the Classical and Romantic eras. Ironically, these periods of music history were times of relative dryness for solo trumpet repertoire. American sonatas, in particular, uncovered trends by composers that utilize components of jazz and modern harmony combined with both neo-Classical and neo-Romantic elements. Composers also continued to employ unique rhythmic structures and angular melodic writing while retaining the historical use of the trumpet by including heroic calls and exciting fanfare motifs. Experimentation with new timbres included the incorporation of various types of mutes and higher pitched trumpets that became commonplace in much of the modern trumpet repertoire. As a result, students of the instrument benefit from studying these solos.

**AN EXAMINATION OF STYLE IN THE DEVELOPMENT OF THE  
SONATA FOR TRUMPET AND PIANO: 1903 – 2010**

**by**

**Edward R. Jakuboski, Jr.**

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Kent Kennan, *Sonata for Trumpet and Piano* (1956)

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## PROGRAM FOR RECITAL 1

*Sonata for Cornet and Piano, Op. 18*.....Thorvald Hansen (1847–1915)

- I.* Allegro con brio
- II.* Andante con espressione
- III.* Allegro con anima

### ***BRIEF INTERMISSION***

*Sonata for Trumpet and Piano*.....Halsey Stevens (1908–1989)

- I.* Allegro moderato
- II.* Adagio tenero
- III.* Allegro

### ***BRIEF INTERMISSION***

*Sonata for Trumpet and Piano*.....Karl Pilss (1902–1979)

- I.* Allegro appassionato
- II.* Adagio, molto cantabile
- III.* Allegro agitato

## PROGRAM NOTES FOR RECITAL 1

### **An Examination of Style in the Development of the Sonata for Trumpet and Piano (1903-2010): Recital 1**

The trumpet was frequently showcased as a solo instrument during most of the eighteenth century. However, by 1780, the trumpet was beginning its gradual decline. During the Classical Era, composers like Beethoven, Mozart and Haydn felt that strings provided a wider range of expression when playing thematic material in their orchestral works.<sup>1</sup> Advancements in development of the piston valve in the late nineteenth century gave way to the birth of chamber music for the cornet and eventually the trumpet. As a member and featured soloist in the Royal Danish Orchestra, Thorvald Hansen utilized the more popular cornet in the first sonata for cornet with piano. Most importantly, this early work established some common threads to be found in most sonatas that followed: a musically equal balance between piano and trumpet and a common usage of Classical forms. After the turn of the twentieth century, the trumpet was slowly starting to be recognized as a chamber instrument, joining other more “traditional” instruments like the flute, clarinet and violin.

Over thirty years later, Karl Pilss would compose the first sonata for the rotary-valve Austrian trumpet and piano. Pilss’ sonata combines the aforementioned trumpet and piano instrumental balance with the larger formal structures of the symphony. He also displays melodic development steeped in Romantic tradition. These two landmark works are represented in my first recital along with the *Sonata for Trumpet and Piano* by Halsey Stevens, an American composer that introduced the heavy folk music influence of

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<sup>1</sup> Edward H. Tarr, *The Trumpet* (Portland, Or: Amadeus Press, 1988), 144.

Bartók to his compositions. His highly syncopated and rhythmic style added to this relatively “new” chamber genre in America.

**Thorvald Hansen, *Sonata for Cornet and Piano*, Op. 18 (1903)**

Thorvald Hansen was a versatile composer, trumpeter, organist and conductor. As one of Denmark’s foremost musicians, he held a post as principal trumpeter in the Royal Danish Orchestra of Copenhagen from 1884-1915 and his compositions were held in high regard throughout his native country. As a virtuoso performer, Hansen often performed as a soloist on the cornet when the orchestra performed operas and ballets requiring the instrument. His love for the cornet compelled him to compose mainly for this close relative of the trumpet.<sup>2</sup>

Though earlier research suggests that the *Sonata* was composed in 1915, (the year of Hansen’s death) the discovery of an earlier publication suggest the earliest performances occurred in 1903.<sup>3</sup> He dedicated the sonata to Count W. Schooling Zeutnen, a patron who supplied the composer with a cornet that he used for performances with the orchestra. The first performances were by the composer himself. The influence and popularity of this work was also evident by its usage as audition material for acceptance into the Royal Danish Orchestra for many years.<sup>4</sup>

Like his *Scherzo* and *Romance* for cornet and piano, the *Sonata* illustrates Hansen’s use of typical orchestral trumpet gestures like military-style calls and fanfares

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<sup>2</sup> Thorvald Hansen and Edward H. Tarr, *Sonate Für Kornett Und Klavier*, Op. 18 (Harrenburg-Kuppigen: Spaeth/Schmid, 1998), preface.

<sup>3</sup> David R. Hickman, *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr (Chandler: Hickman Music Editions, 2013) 333.

<sup>4</sup> Bryan Ewing, “Thorvald Hansen’s Sonata for Cornet and Piano, Op. 18.” *ITG Journal*, (June, 2014): 75

combined with lush, soaring melodies suited to the cornet's warm and mellow sound. Since Hansen was also an accomplished keyboardist, the sonata emphasizes an equally musical use of the piano throughout. The sonata follows a Classical formal structure with a sonata-allegro first movement in E-flat, a slow second movement in song form (ABA), and a quick third movement in rondo form. The over-arching melodic style is similar to early nineteenth century composers like Schubert and Schumann, especially in the work's second movement.<sup>5</sup> The fast-slow-fast pattern of movements, often used by Classical symphonists, was a common choice for many composers of the instrumental sonata. The outer movements of Hansen's sonata feature style contrasts between the main themes, often brought out by changes in articulation. My performance on cornet in B-flat enhances the Romantic ideals, by offering a darker sound than the trumpet, especially in the lyrical second movement.

**Halsey Stevens, *Sonata for Trumpet and Piano* (1956)**

Halsey Stevens wrote music for a variety of instruments, voices and ensembles. Beginning with works for mixed voices, his highly rhythmic style and angular melodies led to his first work for chamber brass, the *Sonata for French Horn and Piano* in 1953. Three years later, Stevens' *Sonata for Trumpet and Piano* was completed and stands among the great American sonatas for trumpet. Stevens' style traits come mainly from the wide-reaching influences of composers like Béla Bartók and Aaron Copland, who each used native folk music as a basis for their works. He was also affected by music of

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<sup>5</sup> Bryan Ewing, "Thorvald Hansen's Sonata for Cornet and Piano, Op. 18." *ITG Journal*, (June, 2014): 75.

the Baroque in addition to traditional symphonists like Johannes Brahms. Stevens himself mentions his connections to music of the past in his “Program Notes” from 1983:

Since about 1950, I have pursued a course which seems to me consistent, which retains connections with the music of the past while at the same time it takes cognizance of the music of the present.<sup>6</sup>

While teaching at the University of Southern California, Stevens wrote the *Sonata for Trumpet and Piano* for Thomas Stevens, former principal trumpet of the Los Angeles Philharmonic and talented soloist of no relation to the composer. The difficulty of the sonata should not be taken lightly, evidenced by its premiere on clarinet by Tom Osborn, a doctoral student at the time.<sup>7</sup> Thomas Stevens simply found it too difficult to perform well in time for the west coast premiere. Much of the difficulty stems from rehearsing the rhythmic complexities of the trumpet and piano parts, especially in the final movement. Regardless of his challenging works, Halsey Stevens continued a successful career as a composer, with many of his works being commissions from universities and symphony orchestras. This also demonstrated his foothold and influence in academic circles.

The *Sonata* provides a glimpse into the scholarly work of Stevens, especially his lifelong research on the music of Béla Bartók. Bartók’s use of collected folk music from Hungary, Romania, and Slovenia helped to development his distinctive style by the use of irregular intervals and oddly grouped rhythmic structures. The first and last movements of the *Sonata* are in sonata-allegro form and involve heavy use of mixed

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<sup>6</sup> Halsey Stevens, “Program Notes,” Last modified 2013, Accessed on October 24, 2015, <http://www.halseystevens.com/p/program-notes.html>

<sup>7</sup> Thomas Stevens, “Halsey’s Sonata,” Last modified 2015, Accessed October 24, 2015, <http://thomasstevensmusic.com/quotablesPage.php?Halsey-s-Sonata-14>

meters and accents reminiscent of Bartok's use of asymmetrical folk rhythms. The overall dance-like feel, is combined with quartal and quintal harmonies, a different sound to the ears than more "common" progressions built on thirds. Like fellow composers Aaron Copland and Paul Hindemith, Stevens used these more open harmonic structures combined with the use of wider intervals in the melody to add depth and beauty to the lyrical passages of the second movement.

This style of writing requires a relaxed approach to playing the trumpet since it is necessary to achieve connection and fluidity with the musical line – even in heavily articulated passages. The second movement stands out in the sonata as Stevens pays homage to both Copland's *Quiet City* and Bartok *Concerto for Orchestra* with the far-reaching melodic lines and the quick, repeated note fanfares that build to a climax. The use of mutes combined with a variety of articulations provides new color contrasts that enhance the modern sound of the work. Finally, Stevens uses contrasting motifs built on traditional fanfare figures throughout the *Sonata* utilizing the trumpet for its heroic calls.

### **Karl Pilss, *Sonata for Trumpet and Piano* (1935)**

There exists a large gap in solo repertoire for the trumpet at the conclusion of the nineteenth century. This was especially evident in Vienna, one of the most important European cities for trumpet and brass music. From the court trumpeters of the Baroque to the invention of the keyed trumpet by Anton Weidinger near the end of the eighteenth century, Vienna has played an important role in the history of the trumpet. However, late Romantic composers utilized the trumpet more in the orchestra and large brass ensemble, but less as a solo instrument. The trumpet continued to be used for military and ceremonial music, evident in the brass music of Anton Bruckner and Richard Strauss.

Outside of Vienna, most new solo material for the trumpet was composed for an educational purpose within the walls of the Paris Conservatory.

Following World War II, music of the late Romantic composers Anton Bruckner, Richard Strauss and Gustav Mahler appealed to the general public and was often programmed by leading orchestras providing an opportunity for the virtuosic abilities of the modern trumpet to shine. Most trumpeters would agree that the music of these three giants of symphonic music constitute some most of the difficult excerpts in the modern orchestral repertoire. Because of his use of larger-scale themes, Karl Pilss' *Sonata for Trumpet and Piano* reaches levels of expression achieved by composers like Richard Strauss and Gustav Mahler in turn-of-the-century Austro-German orchestral music, but within a small chamber music setting.

The *Sonata* by Pilss was composed in 1935 and is a fine example of Romantic melodic development combined with sharp, Classical formal parameters. He studied composition with Franz Schmidt, a Romantic symphonist, and his influence is evident when comparing the trumpet writing of each. Specifically, the use of particular intervals in the trumpet solos of Schmidt's *Symphony No. 4* is strikingly similar in style to the writing in Pilss' *Sonata*.<sup>8</sup> The majority of Pilss' *Sonata* is lyrical in style with an active and interesting piano part of equal intensity. Ultimately for a trumpeter, this solo provides an opportunity to study and perform German Romantic music in a chamber setting that was relatively unavailable before this time.

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<sup>8</sup> John Wacker, "An Examination of the Influence of Selected Works of Franz Schmidt on the *Concerto for Trumpet and Orchestra* and the *Sonata for Trumpet and Piano* by Karl Pilss" (DMA diss., University of North Texas, 2008), 27.

The first movement in sonata-allegro form is very rhythmic with wide melodic leaps, an idea later used by Paul Hindemith in his *Sonata*. The trumpet and piano continue with playful interactions of themes that continue to build in waves. The second movement opening trumpet line represents an augmented version of the first movement's opening, an idea taken from symphonist Anton Bruckner who uses techniques like inversion and augmentation when developing his themes.

The second movement, in ternary form, has a contrasting "B" section that features a heroic, fanfare style reminiscent of Richard Wagner's style of trumpet writing that interrupts the lyrical first theme, with a completely different style of playing. Fittingly, the final movement begins with a G minor theme based on the ascending intervals of the first movement. This theme is revisited in various keys ultimately leading to the earlier second movement fanfare motive and final coda where the composer eventually brings back the second movement lyrical motif. This combining of thematic material is also closely related to the practices of Anton Bruckner in many of his symphonies, again showing a certain influence on Pilss' style of composing.

## PROGRAM FOR RECITAL 2

*Sonata for Trumpet and Piano*.....Kent Kennan (1913–2003)

- I.* With strength and vigor
- II.* Rather slowly and with freedom
- III.* Moderately fast, with energy

### ***BRIEF INTERMISSION***

*Sonata for Trumpet and Piano*.....Paul Hindemith (1895–1963)

- I.* Mit Kraft
- II.* Mäßig bewegt
- III.* Trauermusik and Chorale

### ***BRIEF INTERMISSION***

*Sonata for Trumpet and Piano*.....Boris Asafyev (1884–1949)

- I.* In Modo Classico
- II.* Adagio
- III.* Scherzo
- IV.* Finale: Sarabande

## PROGRAM NOTES FOR RECITAL 2

### **An Examination of Style in the Development of the Sonata for Trumpet and Piano (1903-2010): Recital 2**

Many composers dealt with political regulations in their home countries during wartime. In Austria, Karl Pilss was subject to heavy influence by the National Socialist Party, a situation that would eventually limit his widespread acceptance. Paul Hindemith, a German, composed his *Sonata for Trumpet and Piano* in 1939 while in exile in Switzerland before emigrating to the United States in 1940. Although Hindemith suggests otherwise, the overly dark composition has been viewed programmatically as the composer's reaction to Nazi ideals. Musically, Hindemith's work is largely neo-Classical, a movement in response to both Romanticism and the new experimental styles of the twentieth century where simplification of themes and focus on classical forms became commonplace among modern composers.

Also composed in 1939, Boris Asafyev's *Sonata for Trumpet and Piano* demonstrates the Nationalist traditions of Russian music with its use of folk themes and grand musical gestures. Although he was eventually forced to compose music that satisfied the political authorities, this sonata is largely dramatic with similarities to the symphonic themes of composers like Tchaikovsky and Rimsky-Korsakov.

Following World War II, composers like Kent Kennan and Halsey Stevens, kept their works mostly contemporary by using modern devices like disjunct melodies, non-traditional tonal structures, and an emphasis on both metric and rhythmic accents in the melody.<sup>9</sup> These American composers, interjected grand, heroic themes and calls showing

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<sup>9</sup> Jennifer Lorien Dearden, "The American Trumpet Sonata in the 1950s: An Analytical and Socialhistorical Discussion of Trumpet Sonatas by George Antheil, Kent

the more traditional uses of the trumpet, and perhaps using this motif to musically harness the post-war optimism of American society in the 1950s.

**Kent Kennan, *Sonata for Trumpet and Piano* (1956, rev. 1986)**

Kent Kennan is best known as an author of several highly acclaimed books on music counterpoint and orchestration, as well as a distinguished professor of music at the University of Texas at Austin. So, it should come as no surprise that his *Sonata for Trumpet and Piano* has become one of the staples of the trumpet's repertoire. Kennan's early musical influences include his teacher, Howard Hansen and fellow composer Paul Hindemith, whose neo-Classical ideas were far reaching. These ideas stem from "a conscious use of techniques, gestures, styles and forms from music of an earlier period: typically Baroque, Classical and Romantic".<sup>10</sup> Kennan's *Sonata* was commissioned by the National Association of Schools of Music (NASM) and was premiered by J. Frank Elsass, trumpet professor at the University of Texas at Austin, who contributed to the compositional process as a consultant to the composer. He wrote only one other piece for brass, a work for trumpet and orchestra and was generally frustrated with writing for trumpet due to its limited range.<sup>11</sup>

The trademark features of this work include melodic structures built on fourths and fifths, a common practice also utilized by Paul Hindemith and Karl Pilss in their own

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Kennan, Halsey Stevens and Burnet Tuthill." (DMA diss., University of North Texas, 2007), 11.

<sup>10</sup> Arnold Whittall, Neo-classicism, *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed September 17, 2015, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/19723>.

<sup>11</sup> Anne K. McNamara, "A Century of American Solo Trumpet Music." (DMA diss., University of Maryland, 2014), 15.

sonatas in the 1930s. The principal fanfare-like theme of the first movement is built this way and provides the motivic basis for much of the movement. The second movement requires a freedom of musical interpretation with a focus on long sustained lines and rubato, much like the sonata by Halsey Stevens. An active third movement continues a prominent feature of this work: areas of shifting and irregular accents and cross-rhythms. Kennan also interjects traditional trumpet calls throughout the sonata, a nod to the earliest uses of the trumpet in the orchestra. At the same time, he also explores new timbres, as he requests the use of straight and harmon mute throughout. Jazz trumpeters like Miles Davis introduced the use of Harmon mute in the 1950s.

Kennan felt as though this piece was a true sonata where the trumpet and piano are featured equally, a trait shared by all sonatas thus far.<sup>12</sup> The sonata also has a strict formal structure typical of many classical instrumental sonatas: first movement sonata-allegro form, a second movement three-part song form and a third movement in Rondo form. The style is also similar to sonata by Halsey Stevens in its rhythmic activity and use of accents to enhance the shape of the melodic line. Kennan revised this sonata in 1986 and made important changes that made the piece easier to perform: an abridged ending and changes in the way measures were notated helping to interpret the rhythmic accents of the melody and slowing of the tempo of the first and third movements.

### **Paul Hindemith, *Sonata for Trumpet and Piano* (1939)**

Paul Hindemith is known for his unique individualized style, especially in the realms of tonality. His music can be viewed as tonal, but not necessarily diatonic, with

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<sup>12</sup> Ibid., 16.

interval relationships based on a hierarchy of Hindemith's design.<sup>13</sup> This work for trumpet is one of many in a series of sonatas for a variety of instruments. In addition, Hindemith suggested that other instruments with the same range as the trumpet could also perform the sonata. This signals that musical interpretation is at the forefront, not virtuosic displays of range, power and technique on the trumpet.<sup>14</sup>

Hindemith was largely considered a neo-Classical composer and his *Sonata for Trumpet and Piano* highlights several areas attributed to this compositional style. Formally, the work features a Classical structure with a sonata-allegro opening movement, a binary form middle movement and a finale in ABA form with an added chorale. The powerful opening theme is the basis for the first movement and returns three times: at the opening, as the only developed theme, and during the closing material. The shorter, lively second movement is built on a playful theme providing contrast to the outer movements. Movement three is an unusually slow and serious movement describing an approaching and departing funeral, a mournful song, and a final, solemn tune. The closing chorale on the melody of Johann Sebastian Bach's "Alle Menschen müssen sterben," from his 1710 organ chorales, finishes the piece in a somber manner.

Others neo-Classical aspects include the use of tempo markings, conversational phrase structure and counterpoint. Composers like Kent Kennan, even so far as including a dramatic chorale to close out his sonata, would be drawn to these neo-Classical elements as well. Hindemith also utilizes traditional trumpet calls in each of the

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<sup>13</sup> Toering, Robert. "Performing Hindemith's Sonata for Trumpet and Piano." *ITG Newsletter* (February, 1978): 13.

<sup>14</sup> *Ibid.*, 13.

movements, often providing contrast to the overly dark tone of the work. An example of this is clearly heard at the opening of the second movement with two quiet trumpet calls.

Thematic material returns often throughout the work and sometimes must be interpreted differently. The mood of each movement is equally important and a focus on subtlety and unforced expression should be at the forefront. In addition, the trumpet sometimes accompanies the piano and often dynamics music be adjusted to achieve this. The style of the sonata requires a full and broad sound, in balance with the piano, and an ability to achieve a variety of articulations. The use of the German rotary trumpet helps to achieve this sound. Dynamics must also be carefully planned and pacing is required to overcome the endurance demands of the piece.

**Boris Asafyev, *Sonata for Trumpet and Piano* (1939)**

Boris Asafyev was a Russian and Soviet composer, writer, critic and one of the founders of Soviet musicology. He was an important part of musical and cultural life after the Russian Revolution and would eventually become professor at Leningrad Conservatory from 1925-1943. As an author, he worked under the name Igor Glebov writing *The Book about Stravinsky and Glinka* for which he won the Stalin Prize in 1948. As a student, Asafyev was a conservatory trained composition student of Anatol Liadov. He was also the son of a conductor at the Mariinsky Theater in St. Petersburg and studied orchestration briefly with Rimsky-Korsakov. Following in the footsteps of those before him, Asafyev was known as a Nationalist composer, carrying on the traditions of the late Romantic Russian style of composers like Rimsky-Korsakov, Mussorgsky and Tchaikovsky. Like Tchaikovsky, he was known for his ballets, and in the 1930s continued to write them even with pressure from political authorities.

Asafyev's sonata is a chamber work in four movements for trumpet and piano composed in 1939. It is the lesser known of several Russian sonatas, including those by Nikolai Platonov and Vladislav Agafonnikov, but it is the first Russian sonata ever composed. Similar to Tchaikovsky, Asafyev combined elements of Western and Russian idioms to form his own unique style. He uses Classical melodic figures and motifs like ascending arpeggios, arpeggiated accompanimental figures in the piano and sequential melodic material. He makes use of major and minor tonalities throughout the work combined with abrupt harmonic changes between variations on melodic material. Asafyev's *Sonata for Trumpet and Piano* is an interesting work with four movements of contrasting styles and tempos, often with a focus on dramatic impact. The variety of articulations and large melodic leaps were likely important parts of the pedagogical aspect of the composition.

The opening movement, *In Modo Classico*, begins with a two measure piano introduction that is followed by a rising trumpet fanfare built on fifths followed by a contrasting lyrical theme. These motifs are developed extensively throughout the movement and later traded between trumpet and piano. The second movement, *Adagio*, opens with a cantabile melodic line over light piano syncopation. Soon after, a contrasting section of fanfare figures takes over until the movement moves back to a quiet end. This style of writing is similar to the stark change in character and style that Karl Pilss employs in the second movement of his sonata. The folk influence of the third movement *Scherzo* is undeniable with simple piano accompaniment built on fourths and fifths supporting a lively, dance-like melody in the trumpet. Asafyev's *Sonata* closes with a finale movement titled *Sarabande*, based on a tradition suite movement in triple

meter with an emphasis on the second beat of each measure. Thematically, he ties the first and fourth movements together by opening each with the exact same two-measure introduction in the piano. Though the *Sonata* moves through several different themes from beginning to end, Asafyev chooses to use the prominent triplet and sixteenth note rhythmic figures seen throughout to triumphantly end the work.

### PROGRAM FOR RECITAL 3

*Sonata for Trumpet and Piano*.....Anthony Plog (b. 1947)

- I.* Moderato
- II.* Lento and with freedom
- III.* Molto vivace
- IV.* Moderato – Allegro molto

*Sonata for B-flat Bugle and Piano, Op. 29*.....Maurice Emmanuel (1862–1938)

- I.* Sarabande
- II.* Allemande
- III.* Aria
- IV.* Gigue

### *INTERMISSION*

*Sonata for Trumpet and Piano*.....Eric Ewazen (b. 1954)

- I.* Lento – Allegro Molto
- II.* Allegretto
- III.* Allegro con Fuoco

## **PROGRAM NOTES FOR RECITAL 3**

### **An Examination of Style in the Development of the Sonata for Trumpet and Piano (1903-2010): Recital 3**

Throughout the twentieth century, composers continued to stand out as individuals by developing their own style. Together with the influences of Arnold Schoenberg's twelve-tone music and the rhythmic genius of Igor Stravinsky, composers continued to push the boundaries of form and musical expression. My final recital features two American sonatas composed in the last quarter century and one French work composed just before the Second World War. Though completed at different times, these works are similar in their use of exotic modes, chromaticism and modern harmony. Eric Ewazen continues to use traditional folk themes, modern harmony and rhythmic invention first introduced by composers like Halsey Stevens, Kent Kennan and Paul Hindemith. Today, over ninety sonatas for trumpet and piano have been catalogued with many of them regularly recorded and performed.

#### **Anthony Plog, *Sonata for Trumpet and Piano* (2010)**

Anthony Plog has made major contributions to the world of brass music. At age nineteen, he was performing with the Los Angeles Philharmonic and has appeared with orchestras around the world as both a section member and soloist. As a trumpet recitalist and chamber musician, he recorded several albums featuring some of the trumpet's most demanding repertoire. As a composer, Plog is most known for his brass compositions, but has written for many mediums from opera and chorus to wind ensemble. As a teacher, Plog has worked at universities throughout the world including the University of Southern California, Malmo Music Academy and the Schola Cantorum in Basel.

Anthony Plog composed his *Sonata for Trumpet and Piano* for Ray Sasaki, professor of trumpet at the University of Texas at Austin and member of the St. Louis Brass Quintet (of which Plog was once a member). This solo is truly a contemporary work that presents inventive chromatic lines, modern harmony, wide melodic leaps and other technical challenges for both trumpet and piano. Plog took several years to rework some of the main ideas and themes after the premiere, but changed little with regard to basic structure. The most recent edition was officially revised in 2010 and published in 2011.

Both the trumpet and piano parts are technically challenging. Moments of intense interaction and harmonic tension between trumpet and piano are contrasted with several unaccompanied solo moments for each instrument. The use of trumpet in C adds brilliance to the solo, especially in the opening of the first movement and provides contrast by providing sharpness to the harmonic clusters of the piano and chromatic patterns often played with the trumpet muted. The use of straight and cup mutes indicates both the influence of jazz and an interest in different tone colors as associated with particular themes. Generally, Plog's compositions are influenced by all aspects of his music career, but especially as a performer of a wide variety of music.

Plog best describes his *Sonata* as “a celebratory first movement which ends quietly, a somber, lonely and introverted second movement, a playful third movement which uses celeste instead of piano to provide color contrast, and an energetic allegro molto as a final movement.”<sup>15</sup> The first movement opens with a triumphant, fanfare-like theme followed by contrasting quick, articulated lines based on triplet figures within a

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<sup>15</sup> Anthony Plog, “Sonata,” Last modified 2013, Accessed October 27, 2015, <http://anthonyplog.com/?compositions=sonata>

strict rhythmic scheme. These two themes take up the whole movement with the opening statement eventually winding down into a quiet ending. The second movement opens with a jazz inflected cup mute solo that eventually shares time with themes from the first movement. Celeste is suggested to accompany the third movement, which truly stands alone in the sonata. The quick chromatic lines and playful piano accompaniment provide contrast to the longer outer movements with no recap of previous material. The final movement opens with yet another fanfare motive before the rapidly articulated pattern of the second theme. The sonata ends with a return to material from the opening of the first movement and an energetic run to the finish with the agitated second theme of the finale. The style requires great flexibility in all registers of the trumpet while maintaining a consistent tone. The abundance of articulated passages requires a relaxed, legato approach that greatly assists with endurance.

**Maurice Emmanuel, *Sonata for Cornet or Bugle and Piano, Op. 29* (1936)**

Maurice Emmanuel is a French composer of limited fame. In fact, his works are seldom heard even in France. However, this unfortunate circumstance does not diminish the quality of his *Sonata for B-flat Bugle and Piano*. Emmanuel studied composition at the Paris Conservatory under the guidance of Léo Delibes. At the same time he befriended Claude Debussy and attended the classes of César Franck. His academic career continued for his lifetime eventually becoming a professor at the Conservatory in 1909. Emmanuel composed operas, symphonies, string quartets and sonatines for solo piano. The sonatines, in particular, demonstrate his eclectic academic interests: Burgundian folk music, bird song, and various exotic modes.

This solo holds special significance since it was used at the annual *Morceaux de Concours*, as part of the jury material required to graduate from the Paris Conservatory. From the late nineteenth century to the present, these contest works are used to test the musical and technical skills of student trumpeters. The *Sonata* by Emmanuel was used for the concours in 1936 as a test piece for cornet (trumpet students played a different piece). However, it is important to note that solo was also to be used for students continuing to specialize in the military trumpet, or bugle. Present day soloists will play this solo on either cornet or flugelhorn, the closest surviving relative of the French bugle in sound and design.

The short sonata in four movements has been described as “Suite-like, facile writing with a touch of humor.”<sup>16</sup> The four suite movements, Sarabande, Allamande, Aria and Gigue are inspired by the orchestral suites of the Baroque era which were structured similarly. Like the Baroque suite, each movement provides a different tempo and style combined with Emmanuel’s use of the Lydian and Mixolydian modes and playful interaction between flugelhorn (bugle) and piano.

The first movement is composed in C Lydian and Emmanuel introduces a beautiful two part theme that is repeated again with variation. The second movement begins *Enchaînez*, or attacca with the piano playing the opening running lines of the *Allemande* that the flugelhorn immediately picks up. The B section consists of a style change with a waltz-like melody in 6/8 before the primary theme returns with some embellishment. The third movement *Aria* continues with Emmanuel’s use of wide

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<sup>16</sup> Hinson, Maurice, and Wesley Roberts. 2006. *The Piano in Chamber Ensemble: An Annotated Guide. Second edition.* (Bloomington, IN: Indiana University Press), 341.

intervals in long melodies that continue to be spun out throughout the movement.

Emmanuel makes changes in final movement by utilizing the sound of the Mixolydian mode and mixes an energetic theme in 9/8 with short passages of delicate playing.

The style presented in each movement requires a delicate approach on flugelhorn since it requires more support but less volume to play easily. The flexibility of the flugelhorn in all registers is less than reliable in comparison to the cornet or trumpet. A singing, connected approach to playing is most beneficial. The piano also plays an important role as both accompanist and soloist in each of the movements.

### **Eric Ewazen, *Sonata for Trumpet and Piano* (1995)**

American composer Eric Ewazen studied composition at The Eastman School of Music and The Juilliard School with master teachers Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner and Gunther Schuller. He is considered a significant composer for brass with many works for trumpet, horn and trombone, as well as brass quintet and brass choir. The *Sonata for Trumpet and Piano* was commissioned by The International Trumpet Guild (ITG) and premiered by Chris Gekker in 1995, with the composer on piano.

Throughout his impressive career, Ewazen cultivated a style of composing all his own. He tends to shy away from functional harmony, yet his music remains tonal. His music has the classic “American” sound of composers like Aaron Copland with the usage of folk music and open harmonies mixed with Classical elements of form. He combines all of this with a rhythmic vitality that drives his music. It is important to note that Ewazen composed the *Sonata* entirely at the piano, with soloist Chris Gekker assisting in structuring the solo for balance between piano and trumpet while making sure enough

rest was provided for the trumpet. In comparing both, the piano part contains quite difficult passagework with little rest. In this sonata, Ewazen writes equally for each instrument with melodic lines that are often fragmented and passed between trumpet and piano. Often times, the trumpet is accompanying the piano.

The opening movement follows a larger sonata form structure with meter changes and areas of intense development. It ends with a retransition of the introductory material followed by a recapitulation of the main theme and a short coda. Movement two features a beautiful, lyrical folk-song theme that begins in the piano with Ewazen's use of the "scotch snap", a rhythmic device, which also provides harmonic interest. This theme is used and developed throughout the movement that Ewazen laid out in ternary form.<sup>17</sup> A third movement rounds out the sonata that the composer describes as "a rondo form with an individual A theme."<sup>18</sup> The striking opening fanfare introduces a highly rhythmic movement, centered on the opening theme, that moves through several areas of contrasting material and tonal ambiguity. The sonata ends with finality as the piano helps to establish a key center through pedal points and repeated notes.

Ewazen's harmonic progressions are sometimes unexpected and he often enjoys moving from key to key by modulating abruptly. Long, drawn out melodic lines that often build in waves are supported by a variety of accompanimental textures. He also employs the use of heroic calls and fanfare motives, tying this sonata to those of the past while acknowledging the historical purpose of the trumpet. Ewazen's Juilliard colleague,

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<sup>17</sup> Joseph Daniel McNally, III, "A Performer's Analysis of Eric Ewazen's Sonata for Trumpet and Piano," (DMA diss., University of Southern Mississippi), 32.

<sup>18</sup> Ibid., 40.

Andrew Thomas, describes his music and the depth of his knowledge in the following way:

Vocal line is the key to understanding Eric's music. His works for voice and for instruments sing with a breathing line that reveals a wide emotional range. Eric is interested in the psychological momentum of a piece. He builds expressive sections with meticulous control. In the rise and fall of tension, his music becomes intensely theatrical. He knows what a performer does, and what happens on stage. He knows deeply and directly how both music and performance effect [sic] the audience.<sup>19</sup>

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<sup>19</sup> Andrew Thomas: quoted in Joseph Daniel McNally, III, "A Performer's Analysis of Eric Ewazen's Sonata for Trumpet and Piano," (DMA diss., University of Southern Mississippi), 14

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Adler, John. "Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin." DMA diss., University of Miami, 2009.

Adler's dissertation discusses four works that are diverse additions to the trumpet repertoire. He analyses each work and investigates performance issues and pedagogical aspects. He also includes information about each composer, his or her style and background on each piece.

Akhmadullin, Iskander. "The Russian Trumpet Sonata: A Study of Selected Representative Sonatas for Trumpet and Piano with an Historical Overview of the Russian Trumpet School Together with Three Recitals of Selected Works by Viviani, Chaynes, Böhme, and Others." DMA diss., University of North Texas, 2003.

Akhmadullin's dissertation explores the genre of the trumpet sonata in Russia in the second half of the twentieth century. He focuses on works by Nikolai Platonov and Vladislav Agafonnikov and discusses form, style, performance practice, and compositional techniques of each.

Altman, Timothy. "Eric Ewazen's Ongoing Contributions to the Repertoire for Trumpet." *ITG Journal*, (June, 2012), 74-76.

Altman's article includes descriptions of Ewazen's music for the trumpet: trumpet solo, trumpet in chamber music, and trumpet ensemble. Includes a selected discography.

Bartmann, John William. "A Structural Analysis of Two Works for Trumpet and Piano: *Sonata* by Paul Hindemith and *Sonata* by Kent Kennan." MM thesis, Northern Illinois University, 1965.

Bartmann's thesis discusses the trumpet sonatas of Paul Hindemith and Kent Kennan and compares the two works. He analyzes their neoclassical style, use of counterpoint, similarities in form, the use of a chorale-based melody in their sonatas, and the use of traditional trumpet calls throughout each piece. He also highlights similarities in the opening themes by discussing the importance of quartal and quintal harmonies and intervallic relationships.

Berry, Wallace. "The Music of Halsey Stevens." *The Musical Quarterly* 54, no. 3 (July, 1968): 287-308.

Berry's article discusses the life and music of Halsey Stevens with a focus on his compositional process. He continues to discuss Stevens' formal development, harmonic structures, and use of modes. The article also includes quoted text from interviews with the composer. Lastly, Berry discusses the influences of Bartók and folk music. Includes a list of published works.

Bloss, Laura. *A Resource Manual for Standard Trumpet Solo Repertoire*. 2014. Kindle Electronic Edition.

Bloss' manual provides an overview of popular trumpet solos with piano including Antheil, Haydn, Hindemith, Stevens and others. She includes historical information, preparation and listening suggestions, and analysis of form. There is also information pertaining to piccolo trumpet and a glossary of terms.

Bowman, Joseph Leonard. "An Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano." *ITG Journal* (March 2003): 7-15.

Bowman's article provides an annotated biography of 89 sonatas for trumpet and piano that include the following information listed alphabetically by the composer's last name: composer, title page information, key of trumpet, range, movements, and grade of difficulty.

Dearden, Jennifer Lorien. "The American Trumpet Sonata in the 1950s: An Analytical and Socialhistorical Discussion of Trumpet Sonatas by George Antheil, Kent Kennan, Halsey Stevens and Burnet Tuthill." Ph.D. diss., University of North Texas, 2007.

Dearden's Ph.D. dissertation provides a complete analysis of the Antheil, Kennan, Stevens, and Tuthill trumpet sonatas. Through her analysis, she explains similarities between the sonatas and explores the influence of society in the 1950s on the compositions themselves.

Ewing, Bryan. "Thorvald Hansen's Sonata for Cornet and Piano, Op. 18." *ITG Journal*, (June, 2014): 75-76.

Ewing's article is an introduction to the *Sonata for Cornet and Piano* by Thorvald Hansen. It provides an introduction to the composer, historical information about the piece, and a brief analysis of each movement with performance suggestions.

Grabowski, Randy. "Trumpeter to Composer: An Interview With Anthony Plog." *ITG Journal* (March, 2003): 44-51.

Randy Grabowski interviews composer and trumpeter Anthony Plog in 2003 and discusses his training, performance career, influences, and current projects.

Hickman, David R. *Trumpet Greats: A Biographical Dictionary*, ed. Michel Laplace and Edward H. Tarr. Chandler: Hickman Music Editions, 2013.

David Hickman's book is a collection of 2,212 biographies of important trumpeters from 64 countries since 1542. The text includes soloists, orchestral players, jazz musicians, instrument designers/manufacturers, teachers, etc.

Koehler, Elisa. *Fanfares and Finesse : A Performer's Guide to Trumpet History and Literature*. Bloomington: Indiana University Press, 2014.

Koehler's book includes information about the history of cornet and trumpet design and repertoire from the Baroque to present day brass chamber music. The book also includes chapters on modern orchestral trumpet, jazz and solo repertoire after 1900. Includes appendices listing important musicians, events in trumpet history, instrument collections, selected recordings, and period instrument resources.

Orledge, Robert. Emmanuel, Maurice. *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed October 20, 2015.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/08770>

This entry in *Grove Music Online* provides a biography of composer Maurice Emmanuel. It discusses his early life, his career, his works and his compositional characteristics.

Plog, Anthony. "Biography." Last modified 2013. Accessed October 5, 2015.  
<http://anthonyplog.com/about-me/biography/>.

Anthony Plog's website includes his biography, catalogue of works, and list of available recordings. The bio includes his extensive experience as a performer in many symphonies and also as a trumpet soloist.

Plog, Anthony. "Sonata." Last modified 2013. Accessed October 5, 2015.  
<http://anthonyplog.com/?compositions=sonata>.

Anthony Plog's website includes details of some of his compositions. He describes some history of the *Sonata*'s premiere and revisions and provides a colorful description of the work.

Proksch, Bryan. "Performing the Classical-Era Gestures in Kent Kennan's *Sonata for Trumpet and Piano*." *ITG Journal* (October, 2007): 35-38.

Proksch's article provides an analysis of the Kent Kennan *Sonata for Trumpet and Piano*. He outlines the structure of the composition, melodic and harmonic material, and neoclassical style elements. He also discusses Kennan's use of quartal harmony and metric displacement.

Schubert, Giselher. Hindemith, Paul. *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed October 6, 2015. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/13053z>

This entry in *Grove Music Online* provides a biography of composer Paul Hindemith. It discusses his early life, his career, his works and his compositional characteristics. In addition, the entry covers Hindemith's emigration to the USA, the postwar years, his return to Switzerland and his late works.

Stevens, Halsey. "Program Notes and Reflections." Last modified 2013. Accessed September 12, 2015. <http://halseystevens.blogspot.com/>.

Steven's website includes a biography, catalogue of works, and writings by the composer about his music. The page titled "Reflections," includes an essay by Stevens explaining how his study of Béla Bartók's music influenced his own compositional style. In his "Program Notes", he talks about the development and direction of his compositional style.

Suggs, Robert. "Brilliant Music for a Dark Era: Karl Pilss, Helmut Wobisch, and the Trompeterchor der Stadt Wien." *ITG Journal* (January, 2004): 12-16.

Suggs' article explains the relationship between Karl Pilss, Helmut Wobisch and the Trompeterchor der Stadt Wien. It covers the origins of the Trompeterchor, the popularity of the group by political authorities, and the influence of Pilss as house composer for the ensemble.

Suggs, Robert. "Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music." DMA diss., University of Maryland, 1998.

Suggs' dissertation focuses on the music of Karl Pilss. He provides a thorough analysis of Pilss' *Concerto and Sonata for Trumpet* and twelve of his most significant brass ensemble works. He compares Pilss music to composers that influenced him like Bruckner, Strauss and Schmidt and compares his music to that of his peers.

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

This book provides an overview of the history of the trumpet from its earliest known uses to the present day, translated from the original German publication.

Toering, Robert. "Performing Hindemith's Sonata for Trumpet and Piano." *ITG Newsletter* (February, 1978): 13-19.

Toering's article provides an analysis of Paul Hindemith's *Sonata for Trumpet and Piano* along with historical information and suggestions for performance of the work.

Wacker, John. "An Examination of the Influence of Selected Works of Franz Schmidt on *Concerto for Trumpet and Orchestra* and the *Sonata for Trumpet and Piano* by Karl Pilss." DMA diss., University of North Texas, 2008.

Wacker's dissertation discusses the musical and compositional relationship between Karl Pilss and his teacher, Franz Schmidt. Also explored are the similarities in their use of melody, harmony, and form.

Wurtz, Gary. "Two Selected Work for Solo Trumpet Commissioned by the International Trumpet Guild: A Structural and Performance Analysis with a History of the Commission Project, with Three Recitals of Selected Works by Arutunian, Haydn, Fasch, Chaynes and Others." DMA diss., University of North Texas, 2001.

Wurtz's dissertation provides a historical overview of the ITG commission project and an analysis of form and style features for two commissioned solos. He focuses on two works: *Sonata for Trumpet and Piano* by Norman Dello Joio and *Sonata for Trumpet and Piano* by Eric Ewazen.

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