

## ABSTRACT

Title of Dissertation: CHAMBER MUSIC FEATURING TRUMPET IN  
THREE DIFFERENT SETTINGS: WITH VOICE;  
WITH WOODWINDS; WITH STRINGS.

Robert Lynn Goodner, Doctor of Musical Arts, 2007

Dissertation Directed by: Professor Paul C. Gekker  
School of Music

Throughout the history of Western music the trumpet has played a prominent role in every genre of music, evolving from a military signal calling natural instrument to the modern valved trumpet familiar today. For a majority of the Classical Period (ca. 1760-1800), the soloistic and orchestral trumpet's role was in decline compared to the Baroque Era. The invention of the piston valve (ca. 1815) allowed the trumpet to become fully chromatic. Because the addition of valves initially compromised the power of the natural trumpet, composers were reluctant to accept the valved trumpet and relied on the cornet à piston for chromatic passagework.

For most of the 19<sup>th</sup> century, the trumpet was neglected as a viable instrument in chamber music. Composed over one hundred years after the invention of the valve, Francis Poulenc's (1899-1963) *Sonata for Horn, Trumpet, and Trombone* (1922), is regarded as the first true setting for trumpet in chamber music (between 1878-1916, approximately twenty-five works for small brass ensemble were written in St. Petersburg, Russia, not intended for chamber music per say, but still notable for

the musical flexibility required by its performers). To this day, compositions for the trumpet in a chamber setting outside of the brass quintet are scarce. A brief history of the trumpet provides insight to why composers neglected the trumpet in chamber music for decades. More importantly, it raises questions regarding the responsibility for today's trumpet players to promote the creation of more chamber music through programming and collaborations with composers of this generation.

Edward Tarr notes the years 1600-1750 as the golden age of the natural trumpet. During this period, demands upon trumpeters evolved continuously. No longer did the trumpet player's responsibilities solely consist of serving as signal caller in the military or working as a street musician. The trumpeter needed to possess skills to play soft in a chamber setting, in tune on imperfect partials, and the strength to play above the 16<sup>th</sup> partial. The art of trumpet playing during this period became one the most sought after skills in society. Guilds formed to "keep the number of trumpet players small, by strict instruction and regulations and to keep it exclusive by restricting its use." Johann Sebastian Bach's (1685-1750) music written for the trumpeter Gottfried Reiche (1667-1734) is considered the zenith of this new style *clarion* trumpeting. Georg Philipp Telemann's (1681-1767) *Concerto for trumpet, 2 oboes, and continuo* (1730's), and Angelico Corelli (1653-1713) *Sonata in D for trumpet and 2 violins, and continuo* are further examples of works written for the trumpet in a chamber setting during this period.

One of the first works for the valved trumpet in a chamber setting was Camille Saint-Saëns' (1835-1921) *Septet* (1880). The persistence of Emile Lemoine (1840-1912) and the chamber music organization *La Trompette* are credited with persuading Saint Saëns to compose the *Septet*. Lemoine was involved with a group of engineering students, *La Trompette*, from the Imperial Military Academy who were amateur musicians. The students met regularly to perform quartets and other chamber music of Mozart, Beethoven, and many other well known and aspiring composers. *La Trompette's* enthusiasm for chamber music continued and they remained active after graduation. Gradually, the size of their audiences expanded, and the society accepted members to included Saint-Saëns, Louis Diemer (1843-1919), Victor Alphonse Duvernoy (1842-1907) and Raulo Pugno (1852-1914). As the popularity of *La Trompette* increased, meetings originally held at the homes of members moved to larger venues. Saint-Saëns was an active composer and performer at these meetings. An account of Lemoine's request for Saint-Saëns to compose a chamber work for trumpet is given in Elizabeth Harkin's dissertation, *The Chamber Music of Camille Saint-Saëns*.

For many years I bothered my friend Saint-Saëns by asking him to compose for our soirees of *La Trompette* a serious work in which a trumpet would blend with the strings and piano that we ordinarily had. He kidded me first about this bizarre combination of instruments and answered that he would first write a piece for guitar and thirteen trombones, etc.

While one may question the musical importance of the *Septet*, historically it “serves as a chronological point of departure since it is the first piece of chamber to include the modern trumpet in a mixed chamber setting.” Musically the trumpet remains soloistic, often sounding militaristic fanfares and employing only the natural harmonics.

A brief historical background of the trumpet during the 19<sup>th</sup> century is important in understanding the reservations Saint-Saëns’ and other composers’ reservations for composing for the trumpet in a chamber setting. Although the chromatic trumpet was introduced in the early 19<sup>th</sup> century (ca. 1815), the development from an open harmonic instrument to a chromatic instrument with valves required several inventions and decades to perfect.

During the early 1800’s, natural instruments such as the French military trumpet (*trompette d’ordonnance*) prevailed. The E-flat-pitched *trompette d’ordonnance* was commonly used to signal troops in the Napoleonic era and may have been used as a model in Johann Nepomuk Hummel’s (1778-1837) *Septet Militaire op. 144* (1829), for key selection and orchestration of the trumpet part. Hummel composed for the Trumpet in the *Septet* in orthodox fashion, employing only the natural harmonics and leaving the trumpet part out of almost eighty percent of the septet.

In France, the influence of the natural trumpet prevailed well into the century with François Dauverne’s (1799-1874) publishing of *Methodes pour la trompette* in

1857. Although the first orchestral compositions requiring valved trumpet appeared in the late 1820's, trumpeters in the Paris Opera utilized the natural trumpet until 1891. The piston valve, similar to the modern trumpet, was not introduced until 1839 by Etienne Perinet in Paris. The Perinet valved trumpets were likely some of the first chromatic trumpets that could produce an acceptable tone quality in every register. Compensating systems to alleviate pitch problems appeared even later. Jean Baptiste Arban's (1825-1889) *Grande méthode complète pour cornet à pistons et de saxhorn* (Paris, 1864) was one of the first to employ the three-valve system with compensation slides that we know today. The slow development of the chromatic trumpet provides reason for Hummel's *Septet Militaire*, to serve as a model for Saint-Saëns fifty years later. Although both septets are written in the key of E-flat major and employ similar military bugle calls, Hummel's *Septet Militaire* was written for a natural (valveless) trumpet. Hummel's *Trumpet Concerto in E* (1803) along with Joseph Haydn's (1732-1809) *Concerto in Eb* (1796) are well known concertos for the keyed trumpet, invented by Anton Weidinger (1766-1852). This instrument, resembling a bugle with saxophone keys, had serious design flaws that caused it to lose influence by before 1820. Unfortunately a *Trio* (ca. 1805) for violin, keyed trumpet, and fortepiano is lost.

The gradual change to a chromatic trumpet brought on criticism from the most famous composers. In 1832, Felix Mendelssohn (1809-1847) named the trumpeters as weaknesses in the Conservatoire orchestra. Eleven years later Berlioz was critical of

trumpet players in Paris. Berlioz recognized and made use of the valved *cornet à piston* for chromatic passages, while continuing to compose for the natural trumpet (*Symphonie Fantastique*). Considering the time consuming pursuit of a chromatic trumpet through methods such as hand stopping, keys, slides, and finally valves, one can understand Saint-Saëns' reservations for composing a chamber setting for trumpet and his decision to compose a soloistic rather than chamber-like trumpet part.

Chamber music for strings and piano gained extreme popularity in 19<sup>th</sup> century France, but the role of the trumpet outside the orchestra and military band was limited. Although several composers copied the Saint-Saëns' model in later years, Poulenc's *Sonata* represents the first time a true setting for the trumpet in chamber music appeared. After World War I and the Bolshevik Revolution, the use of brass chamber music emerged in France, and one wonders if the large influence of Russian émigrés familiar with the small brass ensemble music in St. Petersburg (Ewald, Bohme, Mauer) influenced this development. Igor Stravinsky's (1882-1971) *Octet* (1922), *L'Histoire du Soldat* (1920) and Poulenc's *Trio* serve as a point of departure for the modern use of trumpet in chamber music and for the programming of *Chamber Music Featuring Trumpet in Three Different Settings: with Voice; with Woodwinds; with Strings*. The difficulty of these works, both requiring a conductor for the small ensemble, provided immediate relevance for the trumpet in chamber music of the 20<sup>th</sup> century.

THREE DIFFERENT SETTINGS OF CHAMBER MUSIC FEATURING  
TRUMPET WITH VOICE, WOODWINDS, AND STRINGS

by

Robert Lynn Goodner

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2007

Advisory Committee

Professor Paul C. Gekker, Chair  
Professor James Fry  
Professor Michael Hewitt  
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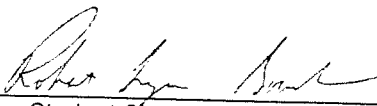
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**NOTICE.** For your own safety, look for the nearest exit. In case of emergency, walk, do not run, to that exit.

## Robert Lynn Goodner *Trumpet*

Ted Guerrant  
*Piano*

William Heim – baritone  
Ravi S. Rajan – narrator  
Lucy T. Yates – narrator  
Lorriana Markovic – soprano

# program

## "...to cast a shadow again" (1991)

- I. Stopped by the stream  
II. Luminescent moonlight  
III. Two bees  
IV. That didn't take too long  
Interlude  
V. Everyone says it snowed last night  
VI. Hands underwater on my body  
VII. Cordite surrounded you – VIII. Lie down and cry

**Eric Ewazen**

(b.1954)

poetry by Katherine Gekker

William Heim - Baritone

## Interbalances IV (1962)

**Barney Childs**

(1926-2000)

Ravi S. Rajan – Narrator

## Animal Ditties 2 (1983)

- I. The Ostrich  
II. The Chipmunk  
III. The Canary  
IV. The Elk

**Anthony Plog**

words by Ogden Nash

Ravi S. Rajan – Narrator

## Intermission

## Five Poems of Emily Dickinson (1234)

- I. "This Is My Letter To The World"  
II. "There's A Certain Slant Of Light"  
III. "I Taste A Liquor Never Brewed"  
IV. "Because I Could Not Stop For Death"  
V. "Nature The Gentlest Mother Is"

**Jay Rizzetto**

Lucy T. Yates - Narrator

## Cantata All'armi, pensieri

- I. Aria (Allegro)  
II. Recitativo  
III. Aria (Andante)  
IV. Recitativo  
V. Aria (Allegro)  
VI. Recitativo  
VII. Aria (Allegro)

**Alessandro Melani**

(1639-1703)

Lorriana Markovic - Soprano

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The University of Maryland School of Music  
*presents*

## Robert Goodner *Trumpet*

Jessica Stitt – piano  
Krista Smith – violin

Alice Ju – violin  
Jen Houck – violin  
Heather MacArthur – viola  
Keith Thomas – cello

Eric Seay – string bass

Carrie Ferguson – piano  
Bob Park – cello

May 6, 2007 at 2PM  
Ulrich Recital Hall  
Tawes Fine Arts Center  
University of Maryland  
College Park, Maryland



# program

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## Trio for Trumpet, Violin and Piano (1992)

I. Andante  
II. Allegro molto  
III. Adagio  
IV. Allegro molto

**Eric Ewazen**  
(b.1954)

Jessica Stitt – piano  
Krista Smith – violin

## Song at Sunset (1988)

Alice Ju – violin  
Jen Houck – violin  
Heather MacArthur – viola  
Keith Thomas - cello

**Mark Alan Taggart**  
(b.1956)

## intermission

## Arias and Dances

I. Poco allegro  
II. Allegro giocoso  
III. Adagio  
IV. Allegro deciso  
V. Allegro

**David Loeb**  
(b.1939)

## Three Duets (1971)

Eric Seay – string bass

**William Presser**  
(1916-2004)

## Jazzberries (1982)

I. Raspberry Riffs  
II. Blackberry Blues  
III. Boysenberry Boogie  
IV. Strawberry Jam

**William Schmidt**  
(b.1926)

Carrie Ferguson – piano  
Bob Park – cello

The University of Maryland School of Music  
*presents*

**Robert Lynn Goodner**  
*Trumpet*

**Genevieve Briggs – Flute**  
**Amanda Jury – Oboe**  
**Stacie Thompson – Clarinet**  
**Eli Gonzalez – Saxophone**  
**Katie Jones – Bassoon**  
**Larry Ferguson – Percussion**  
**Carrie Ferguson - Piano**

April 8, 2006 at 2PM  
Tawes Recital Hall  
University of Maryland  
College Park, Maryland

# program

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## **Divertimento for Five Winds (1957)**

I. Allegro cantabile  
II. Presto  
III. Largo  
IV. Vivo

**Mel Powell**  
(1923-1998)

## **Soli I for Winds (1933)**

Sciolto e Ritmato  
Moderato  
Molto Lento  
Vivo

**Carlos Chavez**  
(1899-1978)

## **Intermission**

## **First Little Serious Piece (1957)**

**Silvestre Revueitas**  
(1899-1940)

## **Second Little Serious Piece (1957)**

Tempo di Valse – Lento

**Silvestre Revueitas**  
(1899-1940)

## **Music for a Farce (1938)**

I. Allegro rigoroso  
II. Presto  
III. Allegretto  
IV. Allegro  
V. Lento  
VI. Allegro  
VII. Presto  
VIII. Allegretto

**Paul Bowles**  
(1910-1999)

*This recital is being presented in partial fulfillment of the requirements for the Doctor of Musical Arts Degree.  
Robert Goodner is a student of Chris Gekker.*