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 19th 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 16th 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 include Saint-Saëns, Louis Diemer (1843-1919), Victor Alphonse Duvernoy (1842-1907) and Rauol 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 19th 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 19th 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 Hummell’s (1778-1837) *Septet Militaire op. 144* (1829), for key selection and orchestration of the trumpet part. Hummell 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 *Methode 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 19th 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 20th 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
Professor Dale Underwood
Professor Andrew Wolvin
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Robert Lynn Goodner
Trumpet

Ted Guarrant
Piano

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

May 24, 2004 at 8PM
Joseph & Alma Gildenhorn Recital Hall
Clarice Smith Performing Arts Center
University of Maryland
College Park, Maryland

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program

"...to cast a shadow again" (1991)
I. Stopped by the stream
II. Luminous 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

William Heim - Baritone

Interbalances IV (1982)

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 Rizzotto

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
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

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about the Center

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May 6, 2007 at 2PM
Ulrich Recital Hall
Towson University of Maryland
College Park, Maryland

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emergency, walk, do not run, to that exit.
program

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

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

Jessica Stitt – piano
Krista Smith – violin

**Song at Sunset (1988)**

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

**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. Rasberry Riffs
II. Blackberry Blues
III. Boysenberry Boogie
IV. Strawberry Jam

Carrie Ferguson – piano
Bob Park – cello

William Schmidt
(b.1926)
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
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Intermission

First Little Serious Piece (1957) | Silvestre Revueltas | (1899-1940) |

Second Little Serious Piece (1957) | Silvestre Revueltas | (1899-1940) |
| Tempo di Valse – Lento |                      |                  |

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

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.