

ABSTRACT

Title of Dissertation: BAROQUE MUSIC FOR TRUMPET:
 A STUDY OF SOLO AND CHAMBER REPERTOIRE

Douglas Richard Burian, Doctor of Musical Arts, 2008

Dissertation directed by: Associate Professor Chris Gekker
 School of Music

The trumpet experienced important changes in terms of its musical use during the middle and late Baroque period. Prior to the Baroque, and even in to the first half of the 17th century, the trumpet had historically been used for rather “non-musical” purposes, sometimes as an instrument for battle or as a tool to be used in the town square to announce the arrival of a dignitary. On the whole, the trumpet was most certainly not used as an instrument of melody – that was typically reserved for violins, flutes, and oboes. However, in the late 1600’s, composers such as Allesandro Stradella and Henry Purcell began to treat the trumpet differently. They saw the melodic potential in the trumpet and began to feature the trumpet more as an instrument of melody, as opposed to relegating it to only outlining triads and emphasizing harmony.

Of course, keyboard, string, and woodwind instruments had long established a significant catalogue of works by the late 17th century. Additionally, even after the trumpet had been established as an instrument of melody, prominent composers of the time still wrote significantly more solo music for these other instrument families than for

the trumpet. Consequently, the overall Baroque repertoire for the solo trumpet pales in comparison to that of the other families of instruments. But, much of this Baroque literature not originally written for trumpet can be presented effectively in the form of a transcription, thereby adding greatly to the repertoire of the Baroque solo trumpet.

The goal of these three dissertation recitals is twofold: 1) to perform literature that offers music from a variety of countries of origin that span the entire Baroque era and 2) to feature music that has remained relatively unknown in the trumpet world, yet is musically strong. I will also introduce viable “new” music to the trumpet repertoire through Baroque transcriptions originally written for other instruments or voice. The majority of the transcriptions I will be performing have originated from my own listening and study of Baroque music, and I have selected music that I felt would translate well for the trumpet.

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BAROQUE MUSIC FOR TRUMPET:
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By

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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
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Advisory Committee:

Professor Chris Gekker, chair
Professor Chris Vadala
Professor Mark Hill
Professor Richard King
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Documents:

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