ALFREDO CASELLA’S SERENATA, OP. 46, A PERFORMANCE GUIDE FOR THE
ENSEMBLE AND TRUMPET PART

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Alfredo Casella’s *Serenata*, op. 46 for clarinet, bassoon, trumpet, violin and cello is a composition that received great acclaim at the time of its conception, it is all but unknown to modern audiences and performers. The *Serenata* has several historical influences from the French and Italian Baroque and Classical periods. At present, there is limited scholarship regarding the *Serenata* op. 46.

The first section of this study presents a survey of historical information, current literature and methods of examination. The second section compares movements of the *Serenata* op. 46 to other historical forms of similar design. The third section provides a performance guide for the trumpeter and ensemble. Implications and suggestions for performance of the composition are provided for the trumpeter.

This performance guide provides the trumpeter and ensemble with performance information to help facilitate an informed performance.
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ACKNOWLEDGEMENTS

I would first like to thank several members of the faculty at the University of North Texas. To Tony Baker, George Papich, Graham Phipps and Clay Couturiaux, your help in my development as a musician can never be repaid. Also, a special thank you to Lenora McCroskey and Brian Bowman, both of whom helped specifically with this project.

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To my mentor John Holt, your tireless work ethic and example as a teacher and performer is second to none. Without your patience and support as a teacher and person, my success would have not been possible.

To my family – Mom, Aunt Pam and Grandma, I thank you for your love and support. To my father, I only hope that I have made you proud and somehow I hope you are looking down on me to see my accomplishments. Most of all, I wish to thank my amazing wife, Julee. Without your love and support throughout this degree I don’t know how I could done it. You are my best friend and I am so lucky to have you in my life.

All musical examples from Casella’s Serenata, op. 46 are reproduced with permission from Universal Edition AG.
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Alfredo Casella’s Serenata, op. 46, shared first prize with Bela Bartok’s third string quartet in 1926 for a chamber music composition contest held by the Music Fund Society of Philadelphia.\textsuperscript{1} The competition required entrants to submit, “A chamber composition employing three to six instruments and free in form.”\textsuperscript{2} The Serenata combines trumpet with clarinet, bassoon, violin and cello. While the Serenata op. 46 received great acclaim at the time of its composition, it is all but unknown to modern audiences and performers. Only two recordings of the composition exist\textsuperscript{3}, one of which is out of print. In addition, the score is only available as a special order from the publisher. The Serenata op. 46 is an important addition to the repertoire of trumpet in the mixed chamber ensemble\textsuperscript{4} (Igor Stravinsky’s L’Histoire du Soldat is one of the better known of a small number of compositions in this medium).

At the time of the Serenata’s composition, Casella was heavily involved in the promotion of new Italian instrumental music. His formation of the Corporazione delle Nuove Musiche was specifically designed to promote young Italian artists and return Italy to the level of music superiority it held in the seventeenth century. Casella also continued to search for an updated Italian musical language in his compositions.

\textsuperscript{2} Ibid, 178.
\textsuperscript{3} The Royal Concertgebouw Orchestra. Soloists from the Royal Concertgebouw Orchestra. NWC. CD.
Instrumental forms of the late Baroque and early Classical periods had died out during the Romantic period in Italy. Verismo was popular in Italy in the nineteenth century with Rossini, Verdi and Puccini. It was Casella’s aim to create art that was an antithesis to the Romantic virtues found in the verismo tradition of the music in the previous century.\(^5\) This search led him to the instrumental ensemble forms of the late Baroque and early Classical periods. Casella’s use of Baroque and Classical instrumental forms led his Serenata op. 46 to be labeled “neo-classical”.\(^6\)

Casella found his Serenata to break free of nineteenth century verismo, stating in his memoirs, *Music in My Time* (1939),\(^7\) that, “Even today, I consider the work [Serenata, op. 46] one of my most successful creations.”\(^8\) This opinion was not unique to the composer. The jury for the chamber music composition contest held by the Music Fund Society in Philadelphia, which included William Mengelberg, Frederick Stock, Fritz Reiner and members of the Philadelphia Orchestra, hailed the work as “an authentic model of purely Italian style in form, in spirit and in its characteristically continuous melodic flow.”\(^9\)

The Serenata op. 46 uses musical language that dates from the Italian and French Baroque.\(^10\) These earlier compositional forms are found in the compositions of Casella and his contemporaries during a twentieth-century resurgence of Italian

\(^5\) Ibid, 172.
\(^6\) Ibid.
\(^7\) Ibid.
\(^8\) Ibid, 180.
\(^9\) Casella, 180.
Casella and his contemporaries had thorough knowledge and comprehension of baroque style and form. Thus, knowledge of baroque musical styles and traditions is essential for proper performance practice. The Serenata op. 46 is also replete with other historical influences. In addition to the influence of Italian Baroque composers Giuseppe Torelli, Domenico Scarlatti and Arcangelo Corelli, influence from the French Baroque composer François Couperin and the German Baroque composer J.S. Bach are present.

Current Literature

The most definitive research on Alfred Casella’s Serenata, op. 46 is Dalvin Boone’s dissertation The Treatment of the Trumpet in Six Published Chamber Works Composed Between 1920-1929. In this dissertation, works by Stravinsky, Varèse, Hindemith, Walton, Casella and Martinu are examined. A general overview of each work is provided with discussion of each work’s form, melodic and harmonic structure, rhythm, texture and trumpet part. Because of the broad scope of Boone’s dissertation, several connections in this piece are not made. Discussion regarding Casella’s use of the Baroque dance forms and their influence on his compositional style does not occur within Boone’s dissertation. Also omitted is discussion regarding the influence of Baroque dance and its importance when considering performance practice of the Serenata op. 46. The only mention Boone makes in his dissertation regarding the

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12 Ibid, 73-74.
13 Boone, 135.
dance movements in Casella’s Serenata is in his formal analysis of the work.\textsuperscript{14} He makes no comparison of the Serenata with any composer from the French, Italian, or German Baroque.

Casella’s memoir, Music in My Time,\textsuperscript{15} contains a wealth of information regarding his life, development as a composer and his struggle as a champion for an Italian musical identity. There are several references to the Serenata op. 46 in his book regarding the creation, reception and quality of the work. Accounts of the first performances in the United States are provided, as well as those in Europe. Included in these accounts are the Serenata’s positive receptions from audiences.

Considering the limited scholarship regarding the Serenata, other sources providing details about Casella’s output are also helpful to this study. Among these is Nancy Copeland’s dissertation on Casella’s Sinfonia, Arioso and Toccata, op. 59. The Sinfonia, Arioso and Toccata, op. 59 was composed near the same time as the Serenata. In addition, the Sinfonia, Arioso and Toccata utilized earlier musical forms in the same manner as the Serenata.\textsuperscript{16}

Sources in the last decade mention the Serenata as a staple in the mixed-chamber repertoire employing the trumpet. In David Hickman’s Trumpet Pedagogy, the Serenata op. 46 is mentioned briefly in the repertoire section under chamber music.\textsuperscript{17} In Jeffrey Work’s article “Repertoire for Trumpet in Mixed Ensembles” the Serenata op.

\begin{itemize}
  \item \textsuperscript{14} Boone, 160.
  \item \textsuperscript{15} Casella, 43.
\end{itemize}
46 is listed, but not discussed in detail.¹⁸ Kurt Gorman’s dissertation “The Literature for Trumpet in Mixed Chamber Music of the Twentieth Century” also lists the Serenata op. 46 without discussion.¹⁹

Methods of Examination

While a preliminary analysis of the Serenata has already been provided in Dalvin Boone’s dissertation²⁰, the proceeding discussion compares the composition to earlier historical forms and provides a performance guide. Information necessary to this discussion that is found in the Boone dissertation is discussed and updated. Influence of French composer François Couperin and German composer J. S. Bach is interpreted and Baroque performance practice implications are discussed.

Mary Cyr’s Performing Baroque Music, Robert Donington’s The Interpretation of Early Music and Baroque Music: Style and Performance, as well as David Schulenberg’s Music of the Baroque are invaluable resources when interpreting music from this time period. Because the Serenata is saturated with Baroque influence, it is advantageous to the performer to view the Serenata through the lens of Baroque aesthetic and performance practice concepts.

²⁰ Boone, 167.
COMPARISON OF HISTORICAL FORMS

The Serenata is a six-movement collection of 17th and 18th century dances and 19th century serenade movements.\(^{21}\) Casella’s understanding of these forms was vast; his employment as a harpsichordist by the Society of Ancient Instruments of Henri Casadesus would have made him very aware of the compositional properties of the Baroque dance suite.\(^{22}\) Casella’s early musical education in Mozart instrumental works on the keyboard resulted in his understanding of the 19th century Serenades (a popular compositional medium of Mozart).\(^{23}\) Casella, in an article he co-authored along with Theodore Baker in 1924 for The Musical Quarterly, Casella uses a Mozart Serenade\(^{24}\) as an example of the early origin of polytonality.\(^{25}\) This inclusion, very near to the time of the composition of the Serenata op. 46, would not seem to be arbitrary. Casella’s reasoning for using both forms from the dance suite of the 17th and 18th centuries and the Serenade of the 18th and 19th centuries is uncertain.

Formal Analysis

The formal analysis of the Serenata op. 46 found in Dalvin Lee Boone’s dissertation\(^{26}\), has been revised to create a clear comparison to the other compositions discussed in this study. A revision of Boone’s formal analysis is needed in this study to revise inaccuracies in his outline. The example (Table 1) below represents an updated formal analysis of each movement of the Serenata op. 46.

\(^{21}\) Boone, 162.
\(^{22}\) Casella, 70-72.
\(^{23}\) Ibid, 16.
\(^{24}\) Mozart, Serenade No. 9 (Posthorn), K. 320.
\(^{26}\) Boone, 163.
Table 1. Formal outline, *Serenata* op. 46

1\textsuperscript{st} Movement (Marcia)

<table>
<thead>
<tr>
<th>A Section</th>
<th>B Section</th>
<th>A Section</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1\textsuperscript{st} Part – Key: CM mm. 1-11</td>
<td>1\textsuperscript{st} Part (Fugato) – Key: C Major to EbM mm. 43-55.5</td>
<td>1\textsuperscript{st} Part – Key: CM Condensed Recap of mm. 1-11 mm. 83-90</td>
<td>Theme from 2\textsuperscript{nd} Part of B Section Key: CM mm. 126 - 129</td>
</tr>
<tr>
<td>2\textsuperscript{nd} Part – Key: CM mm. 12-19</td>
<td>2\textsuperscript{nd} Part – Key: Ebm mm. 55.5-66</td>
<td>2\textsuperscript{nd} Part – Key: CM Exact Repetition of mm. 12-19 mm. 91-98</td>
<td>Theme from 3\textsuperscript{rd} Part of B Section (violin has trumpet theme) Key: CM mm. 130 - 142</td>
</tr>
<tr>
<td>3\textsuperscript{rd} Part – Key: CM mm. 20-33</td>
<td>3\textsuperscript{rd} Part – Key: AM to f#m mm. 66-82</td>
<td>3\textsuperscript{rd} Part – Key: CM Exact Repetition of mm. 20-33 mm. 99-112</td>
<td></td>
</tr>
<tr>
<td>Transition – Key: CM mm. 34-43</td>
<td></td>
<td>Transition – Key: CM Condensed Recap of mm. 34-43 mm. 113-125</td>
<td></td>
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</tbody>
</table>

2\textsuperscript{nd} Movement (Minuetto)

<table>
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<th>A Section</th>
<th>B Section</th>
<th>A Section</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction – Key: GM mm. 1-10</td>
<td>1\textsuperscript{st} Part - Key: em Clarinet Melody I mm. 59-82</td>
<td>Introduction – Key: GM Exact Repetition of mm. 1-10 mm. 105-115</td>
<td>Key: GM Based on B Section material mm. 172-188</td>
</tr>
<tr>
<td>1\textsuperscript{st} Part – Key: GM mm. 11-23</td>
<td>2\textsuperscript{nd} Part – Key: em Clarinet/Violin Melody II mm. 83-104</td>
<td>1\textsuperscript{st} Part – Key: GM Repetition of mm. 11-16 mm. 115-124</td>
<td></td>
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<tr>
<td>2\textsuperscript{nd} Part – Key: GM mm. 23-42</td>
<td></td>
<td>Development – Key: Unstable mm. 125-133</td>
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<tr>
<td>3\textsuperscript{rd} Part – Key: em mm. 43-59</td>
<td></td>
<td>2\textsuperscript{nd} Part – Key: G Modal Based on mm. 43-59 mm. 134-158</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>3\textsuperscript{rd} Part – Key: GM Repetition of 43-55 up M 3\textsuperscript{rd} mm. 159-171</td>
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3<sup>rd</sup> Movement (Notturno)

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<th></th>
<th>A Section</th>
<th>B Section</th>
<th>Coda</th>
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<tbody>
<tr>
<td><strong>Introduction</strong> – Key: C minor/G Modal mm. 1-5</td>
<td>Introduction – Key: CM mm. 41-48</td>
<td>Alternates between c minor and C Major chords mm. 67-71</td>
<td></td>
</tr>
<tr>
<td><strong>1&lt;sup&gt;st&lt;/sup&gt; Part</strong> – Key: C minor/G Modal mm. 6-14</td>
<td>Period 1 – Key: CM mm. 49-58</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2&lt;sup&gt;nd&lt;/sup&gt; Part</strong> – Key: C minor/G Modal mm. 15-20</td>
<td>Period 2 – Key: CM mm. 59-66</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3&lt;sup&gt;rd&lt;/sup&gt; Part</strong> – Key: C minor/G Modal Condensed Version of 1&lt;sup&gt;st&lt;/sup&gt; Part mm. 21-33</td>
<td></td>
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<td></td>
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<tr>
<td><strong>Transition</strong> – Key: C minor/G Modal mm. 34-40</td>
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4<sup>th</sup> Movement (Gavotte)

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<th>A Section</th>
<th>B Section</th>
<th>A Section</th>
<th>Coda</th>
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<tbody>
<tr>
<td><strong>1&lt;sup&gt;st&lt;/sup&gt; Part</strong> – Key: FM mm. 1-32</td>
<td>Musette - Key: fm mm. 65-82</td>
<td><strong>1&lt;sup&gt;st&lt;/sup&gt; Part</strong> – Key: FM mm. 1-16 Exact repetition of mm. 1-16 mm. 90-108</td>
<td>Key: FM mm. 135-146</td>
<td></td>
</tr>
<tr>
<td><strong>2&lt;sup&gt;nd&lt;/sup&gt; Part</strong> – Key: FM Variation of 1&lt;sup&gt;st&lt;/sup&gt; part material mm. 32-64</td>
<td>Transition – Key: Unstable mm. 83-90</td>
<td><strong>2&lt;sup&gt;nd&lt;/sup&gt; Part</strong> – Key: FM mm. 33-59 Exact repetition of mm. 33-59 mm. 108-134</td>
<td></td>
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5<sup>th</sup> Movement (Cavatina)

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<th>A Section</th>
<th>B Section</th>
<th>A Section</th>
<th>Coda</th>
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<tbody>
<tr>
<td><strong>Introduction</strong> – Key: CM mm. 1-3</td>
<td>1&lt;sup&gt;st&lt;/sup&gt; Part – Key: am mm. 21-25</td>
<td><strong>Introduction</strong> – Key: CM mm. 34-36</td>
<td>Key: C mm. 53-59</td>
<td></td>
</tr>
<tr>
<td>a – Key: CM mm. 4-7</td>
<td>2&lt;sup&gt;nd&lt;/sup&gt; Part – Key: am mm. 26-33</td>
<td>a – Key: CM mm. 37-40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a’ – Key: CM mm. 8-11</td>
<td></td>
<td>c – Key: CM mm. 41-45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>b – Key: CM mm. 12-14</td>
<td></td>
<td>a – Key: CM mm. 46-49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a” – Key: CM mm. 15-17</td>
<td>Transition – Key: CM</td>
<td></td>
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<tr>
<td><strong>Transition</strong> – Key: Unstable mm. 18-20</td>
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6th Movement (Finale)

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<tr>
<th>A Section</th>
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<tbody>
<tr>
<td>1st Theme – Key: C</td>
<td>3rd Theme – Key: C</td>
<td>1st Part – Key: C</td>
</tr>
<tr>
<td>mm. 1-25</td>
<td>mm. 192-230</td>
<td>mm. 254-270</td>
</tr>
<tr>
<td>1st Theme – Key: C</td>
<td>4th Theme – Key C</td>
<td>2nd Part – Key: C#m</td>
</tr>
<tr>
<td>mm. 26-40</td>
<td>mm. 230-254</td>
<td>mm. 271-280</td>
</tr>
<tr>
<td>2nd Theme – Key: C</td>
<td></td>
<td>3rd Part – Key: C</td>
</tr>
<tr>
<td>mm. 41-52</td>
<td></td>
<td>mm. 281-290</td>
</tr>
<tr>
<td>2nd Theme – Key: em</td>
<td></td>
<td></td>
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<tr>
<td>mm. 52-66</td>
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<td></td>
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<tr>
<td>Transition – Key: fm to CM</td>
<td>mm. 66-81</td>
<td></td>
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<tr>
<td>1st Theme – Key: CM</td>
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<tr>
<td>mm. 82-102</td>
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<tr>
<td>2nd Theme – Key: em</td>
<td></td>
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<tr>
<td>mm. 103-126</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Development – Key: Unstable to CM</td>
<td>mm. 126-191</td>
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Introduction of Compositions by Other Composers Used in Comparison with the Serenata op. 46

The Serenata op. 46 is a “neo-classical” work that utilizes common forms from the Baroque and Classical periods. The eighteenth century definition of the serenata is “a dramatic cantata or vocal work for two or more vocalists with an orchestra.” While this definition does not fit the form or instrumentation of the Serenata op. 46, investigation into eighteenth century serenades does yield many similarities in design. The eighteenth century serenade is, “A musical form, contemporary with mid-eighteenth century orchestral genres including the symphony and orchestral partita.” This form was developed throughout the eighteenth century and used by many classical composers, the most famous of which is Wolfgang Amadeus Mozart. This, in addition to Casella’s own study and knowledge of Mozart’s Serenade No. 9 “Posthorn”, K. 320,

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supports the viewpoint that Casella modeled the *Serenata* after the eighteenth century serenade.

Compositions used in comparison with the *Serenata* vary depending on the movement being discussed. The two movements of focus are the Minuetto (Movement II) and Gavotte (Movement IV) movements. The Minuetto is compared with Minuet movements from *Ordre 2ème de clavecin* in D major from François Couperin’s *First Book for Harpsichord* (1713). The Gavotte movement is compared with the Gavotte/Musette movement from J.S. Bach’s *Third English Suite* BWV. 808. The remaining movements are compared with Mozart’s Serenade No. 9 “Posthorn”, K. 320.

Dance Movements in the *Serenata* op. 46

The *Serenata* contains two movements (of the six) that feature seventeenth-century influence and form. The Minuetto (Movement II) and the Gavotte (Movement IV) are easy to classify due to their titles. Use of several Baroque performance practice texts is invaluable in interpretation of both of these movements. Performance practice guides by Mary Cyr\(^{29}\), Robert Donington\(^{30,31}\) and David Schulenberg\(^{32}\) provide historical information that will help the performer(s) in performance decisions regarding tempo, sprit, affect, articulation and rhythm.


The Minueto contains several features that are typical of the Baroque menuett. Besides the obvious use of 3/4 time and ternary form, the tempo marking provided by Casella is *allegretto grazioso*. In Robert Donington’s text, *Baroque Music: Style and Performance*, Donington lists a menuet at quarter note = 160 bpm and lists *allegretto* (and all of its variants) at quarter note equals 80 beats per minute. Current interpretation of the tempo-marking *allegretto grazioso* lists a tempo between *allegro* and *andantino* that is graceful, lighthearted and unhurried. At first glance, the variation of suggested tempos appear to create a dilemma for the performer. However, considering the two metronome markings that are provided (quarter note = 80 bpm and Quarter note = 160 bpm) the faster tempo would better create a lively, lighthearted affect in the Menuet movement while the slower metronome marking would not. Mary Cyr supports this idea of affect taking upmost consideration in regards to tempo decisions. Therefore the conclusion of the faster tempo of quarter note = 160 bpm would seem logical for the Menuet movement in the *Serenata* op. 46.

Further influence for Casella’s Menuetto can be found in other Eighteenth century sources, specifically the music of François Couperin. By comparing the paired Menuet movements from Couperin’s *Complete Keyboard Works* to Casella’s Minueto, Couperin’s influence becomes clear.

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33 Cyr, 44.
37 Cyr, 41.
Formally, the Couperin menuet is in binary (AB) form, while the Casella Minuetto is in ternary form (ABAb).\(^38\) However, Couperin pairs two minuet movements together that are based on the same melodic material (AB + A'B'), thus creating a composite form similar to the Casella Minuetto (AB + Ab).

Other similarities are found in use of rhythm and the construction of melodic figures. In Example 1 and Example 2 several similarities are presented. The use of simple triple meter found in both compositions. Hemiola, complex multi-meter and complex rhythm was commonplace in early twentieth century music and used by many of Casella’s contemporaries.\(^39\)

Example 1. Casella, *Serenata*, Mvt. II, mm. 60-74

\(^38\) See Pg. 8, Formal Outline Mov. 2.
Example 2. Couperin, Minuet, mm. 16-27

Casella does use multi-meter in the Minuetto movement, however each change in meter is still in simple combinations (3/4 to 5/4 or 4/4), not more complex combinations (3/4 to 5/8, 7/8, 11/8, etc.) (Ex. 3).

Example 3. Casella, Mvt. II, mm. 137-142
Another comparison can be drawn via Casella’s use of simple rhythm in the melodic line. Casella certainly had the ability to use complex rhythms and complex scales in the melodic content of the *Serenata*, as seen in many of his other works such as *Undici Pezzi Infantili* (1920) or his Concerto for String Quartet (1923-24). Both of these compositions mix earlier forms, as in the *Serenata*, but with complex rhythmic patterns and harmonic language.\(^{40}\) Regardless, Casella chose to use the simple melodic and rhythmic constructions common to Baroque dance forms in the *Serenata* (Examples 1 and 2).

The fourth movement (Gavotta) of the *Serenata* also follows the form of its Baroque counterpart. Both gavottes are in alla breve (2/2) time, with an up-beat anacrusis, in ternary form. Another similarity of the Gavotta of the *Serenata* op. 46 and the Baroque gavotte is the use of three voices. Casella chooses to use the three wind instruments exclusively throughout the movement. The tempo marking of the Gavotte movement is *tempo di “gavotte” molto vivace e spiritoso*. Donington suggests the tempo of a gavotte movement to be quarter note (half note) = 120 bpm.\(^{41}\) As this is the only suggestion found regarding tempo of a gavotte, it seems logical to accept Donington’s viewpoint.

Like the Minuetto, comparison of Casella’s Gavotte to the Baroque gavotte shows many similarities in terms of melodic, harmonic and rhythmic construction. The first of these similarities is Casella’s adherence to the traditional Baroque dance-form.


\(^{41}\) Donington, Baroque Music, 19.
The use of simple, duple meter with a one-beat anacrusis is a common feature of Gavottes of the Baroque period (Ex. 4 and 5).42

Example 4. Casella, Serenata, Mvt. IV (Gavotte) mm. 1-4

![Example 4. Casella, Serenata, Mvt. IV (Gavotte) mm. 1-4](image)

Example 5. Bach, Third English Suite BWV. 808, Gavotte mm. 1-3

![Example 5. Bach, Third English Suite BWV. 808, Gavotte mm. 1-3](image)

The similarity between the right hand of the piano and solo line in the Bach excerpt (Ex. 5) and the trumpet line in the Casella excerpt (Ex. 4) are very prominent.

The similarities continue in the formal design of both gavottes. Casella’s gavotte is in ternary form and he labels the B section as a ‘Musette’. Casella’s use of the ‘Musette’ section reflects the similar formal design of the ‘Musette’ section of J.S. Bach’s

42 Cyr, 43.
Third English Suite BWV. 808.\textsuperscript{43} Comparison of the musette section of both compositions provides noticeable similarities.

The change in articulation is first noticed as the previous articulated line in the opening is traded for a lyrical, more legato line. In the Bach Musette (Ex. 7) a tonic pedal is found in the left hand of the keyboard while the right hand provides harmonic rhythmic support. In the Casella Musette (Ex. 6) this harmonic device is provided by the bassoon while the clarinet and trumpet alternate in providing both the tonic pedal or melodic pitches.

Example 6. Casella, Serenata, Mvt. IV, Musette. mm. 65-71

Example 7. Bach, Third English Suite BWV. 808, Musette, mm. 1-5

Non-Dance Movements of the *Serenata* op.46

The remaining movements one (Marcia), three (Notturno), five (Cavatina) and six (Finale) of the *Serenata* op. 46 are not derived from Baroque dance forms. As stated earlier, the influence of Mozart's serenades is present and this aspect will be investigated in the discussion of the remaining movements of the *Serenata* op. 46. The first movement (Marcia) is Casella's use of a traditional form found in first movements of serenades of the 18th Century. The repetitive staccato found in the strings creates the affect of a march; this articulated drone continues throughout the movement and is found at some point in all of the instruments of the ensemble (Ex. 8).


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44 The Mozart serenade used in discussion in this study is the Serenade No. 9 "Posthorn” K. 320.
This same drone is found in the Serenade No. 9 “Posthorn”, K. 320 of Mozart (Ex. 9).

Example 9. Mozart, Serenade No. 9, Mvt. I, mm. 1-5

The third movement (Notturno) is in binary form featuring sections in c minor (A section) and C major (B Section). Casella provides about the Notturno:

The Minore – earnest and dramatic in character – stretches from the beginning to No. 8 until the cheerful brightness of the Majore again replaces the preceding oppressing mood. At No. 9 the muted trumpet hums a folk-song while the other instruments provide a guitar-like accompaniment.

It is uncertain which folk-song the trumpet presents at rehearsal number 9. Casella’s use of the muted trumpet tambre will be discussed in the next chapter and can be seen in the example (Ex. 10) below.

Example 10. Casella, Serenata, Mov. III, mm. 49-51

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46 Ibid.
47 Ibid.
The dry “guitar-like” pizzicato of the strings and bassoon\textsuperscript{48} create a unique tone color when matched with the smooth legato line of the muted trumpet.

The instrumentation of the Cavatina reduces the ensemble to only the violin and cello. Both instruments are instructed to perform double-stops throughout the entire movement. By requiring double-stops from the violin and cello, Casella seems to be striving to create the sound of a string quartet rather than a duo.\textsuperscript{49}

Example 11. Casella, Serenata, Mov. V, mm. 1-7

The last movement of the Serenata op. 46 is a fast tarantella.\textsuperscript{50} Though the large formal design is ternary in nature, the re-occurrence of the first section could give the listener an impression of a rondo formal outline.\textsuperscript{51} This quasi-rondo formal outline is quite similar to the fast, rondo finale movement of Mozart’s Serenade No. 9 “Posthorn” K. 320.

\textsuperscript{48} Instructions for the bassoon are to match the cello.
\textsuperscript{49} Ibid.
\textsuperscript{50} Ibid.
\textsuperscript{51} See Formal Outline, Mvt. VI, Page 9.
PERFORMANCE IMPLICATIONS

Use of the Trumpet within the Ensemble

In the Serenata, Casella utilizes the trumpet as the leading voice a majority of the time with the woodwinds and strings scored primarily in pairs.\(^5\) There are exceptions when the bassoon and cello or clarinet and violin are scored together, but these instances are the exception rather than the rule. Taking the instrumentation of the ensemble into account, it is plausible to conclude that Casella composed with the intention of keeping the three different timbres (woodwind, brass, string) separate throughout the composition. This separation leaves the trumpet as a solo voice in the ensemble. In addition, the general dynamic level of the trumpet - when compared to the other instruments in this ensemble - is naturally louder. It is logical to conclude that Casella composed with timbral contrast in mind, thus utilizing the unique characteristics of each instrument in the ensemble.

Casella uses the trumpet to present melodic figures in the Serenata. In addition he provides information regarding the melodic content of the Serenata: "After The Jar and the Serenata, as I have said, I never had recourse to the rather easy expedient of inserting popular melodies in art music."\(^5\) In the first movement (Marcia), the trumpet states melodic figures on three separate occasions (Ex. 12).

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\(^5\) Boone, 191.
\(^5\) Casella, 199.
In the second movement, the trumpet is featured again with three melodic motives (Ex. 13). The first motive is a “quasi-fanfare” type motive and the second is lyrical in character.
Mention should be made of the third melodic motive, as this is the first time in the composition that the trumpet shares the line with any of the other instruments (Ex. 14). The violin and cello begin this melodic figure in octaves with the clarinet, trumpet and bassoon answering the strings in octaves. The conversation between the winds and the strings continues through the end of the movement. The melodic lines in the wind trio begin to evolve into independent lines following the example, but not so greatly that the wind trio is lost. Writing for the trumpet in the Serenata Op. 46 continues in similar fashion throughout the remainder of the composition.

Example 14. Casella, Serenata, Mvt. II, mm. 134-136
Technical Demands for the Trumpet

There are numerous technical demands placed upon the trumpeter in the *Serenata* op. 46. Trumpeters should be concerned with ensemble balance throughout work. The trumpeter should interpret each dynamic a level lower than printed.

Trumpeters will also encounter challenges in terms of articulation throughout the *Serenata*. Casella uses two different types of staccato markings in this piece; the first is most common to the modern trumpeter (Ex.15). The second, found in the first movement (Marcia), fourth movement (Gavotte) and sixth movement (Finale) (Ex. 16) is not common to the modern trumpeter.


These articulations can be interpreted several ways, but the suggested interpretation is that the staccato marking (Ex. 15) should be detached and light, but with a full-value note length. The second marking (Ex. 16) should be also detached, but with a sharper attack and shorter note length. These markings are found in all parts of the ensemble. Ensemble members should make group decisions as to the articulation and note length of both markings.
The trumpeter will also be required to have a highly developed single and multiple tongue to perform the *Serenata*. In the first movement (Marcia), the trumpeter will be faced with a decision as to single or double-tongue the repetitive sixteenth notes (Ex. 17) and single or triple tongue the repetitive triplets (Ex. 18). This choice will depend upon the tempo of the movement.


A similar situation is found in the opening of the fourth movement (Gavotte). The trumpet player is required to articulate eighth notes (alla breve) in an acrobatic fashion (Ex. 19). Tempo will be the primary factor in determining whether the trumpeter will single or multiple tongue throughout the movement.

In the last movement (Finale), the trumpet player is faced with repeated motives and scales that will require the trumpeter to triple tongue (Ex. 20).


Trumpeters should strive to single tongue passages faster and double/triple tongue passages slower than expected tempi. This will provide the trumpeter with the necessary flexibility to facilitate a successful performance. In the last movement, review of triple tonguing exercises, both with repeated notes and scale patterns, will provide invaluable.\(^{54}\) The trumpeter should review tonguing exercises from sources such as the Arban’s conservatory method for all articulation demands previously mentioned.

Challenges for range and endurance are present in the *Serenata* op. 46, however these are less of a concern than demands previously mentioned. The range required for the trumpet part is from g to c2, with the majority of material between c and g1.\(^{55}\) The required c2 occurs only twice and is short in duration (Ex. 21 and Ex. 22).


\(^{55}\) Boone, 192.

![Example 21. Casella, Serenata, Mvt. VI, mm. 158-164](image)

Example 22. Casella, *Serenata*, Mvt. VI, mm. 289-290

![Example 22. Casella, Serenata, Mvt. VI, mm. 289-290](image)

Endurance in the three movements should not provide an issue, as all passages are relatively short and interspersed with rest. While the fourth and sixth movements require the trumpeter to play for a majority of each movement, the trumpet is tacit during the fifth movement, providing time for rest in preparation for the last movement.

**Equipment Selections for the Trumpeter**

There are two topics of discussion for the trumpeter in regards to equipment. The first is the use of a D trumpet. While Casella provides a part for C trumpet, it is common, especially in orchestral literature, to perform literature on trumpets in various keys. The use of D trumpet will help aid the trumpeter in preparation and performance of the trumpet part.
The second will be mute selections for the trumpeter. There are a multitude of mutes available to the present day trumpeter, each with its own sound characteristics. Utilizing different mutes can both add to the performance of the *Serenata* and directly effect performance choices.

There are several reasons to use the D trumpet in the *Serenata*. First is for ease of fingering and is purely an individual choice in performance of the part. Dynamic and timbral issues within the ensemble must also be taken into account. The trumpet is the only brass instrument in the quintet, so the type of trumpet used will impact the balance of the ensemble.

The published trumpet part for *Serenata* op. 46 is for C trumpet with this serving as an excellent choice in several movements. In the first (Marcia), third (Notturno) and fourth (Gavotte) movements, the use of the C trumpet is logical as many of the passages are easily playable on this instrument. The only exception occurs in the first movement from rehearsal number 10 to rehearsal number 14 (Ex. 23).


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In this passage a D trumpet could aid the trumpeter in performance as several of the fingerings and intervals are easier to accomplish. Second, the dynamic is piano and later a suggested pianissimo, all with a light articulation. Again, a D trumpet could aid the performer in these aspects.

In the second movement (Minuetto) the use of a D trumpet is preferable for similar reasons as stated in the first movement. The dynamic markings in a large portion of the movement are mezzo piano and softer, with the only instance of a forte dynamic at rehearsal number 17. These softer dynamics are more difficult to achieve than the louder dynamics for the trumpet player, in which case the D trumpet can be a useful tool to preserve ensemble balance throughout the movement.

In the final movement (Finale), the use of a D trumpet can aid the trumpeter in technically demanding passages. This movement contains many passages in the keys of A and E Major (Ex. 24a). Use of a D trumpet would transpose these passages to G and D Major, making passages considerably less awkward for the trumpeter (Ex. 24b).

Example 24a. C Trumpet Part - Casella, Serenata, Mvt. VI, mm. 37-40

Example 24b. D Trumpet Part – Casella, Serenata, Mvt. VI, mm. 37-40
Passages like the one found at the end of the movement would be in the key of Bb for the D trumpet (Ex. 25b) rather than in C for the C trumpet (Ex. 25a).


At first it would seem that this passage would be easier on a C trumpet, however the out of tune fifth partial E on the C trumpet (commonly played with a fingering of 1 and 2 to address the tuning issue) would be avoided on the D trumpet.

The trumpeter may choose to use a D trumpet in performance of the whole work, however there are several occurrences of a written low G in the C trumpet part. This requires a low pedal F on the D trumpet and can be accomplished with the use of slides. However, in all sections mentioned previously that would benefit from the use of a D trumpet, there is ample time to switch to and from this instrument.
Casella writes for muted trumpet in every movement of his Serenata op. 46.\textsuperscript{57} His preference for the tone color of the muted trumpet can be found in his memoirs, *Music in My Time*:

> I have received few impressions in my musical life like that caused by the entrance of the three muted trumpets in the central “procession” of *Festivals* (Claude Debussy).\textsuperscript{58}

It seems that Casella was not only commenting about the powerful and revolutionary writing of Claude Debussy (this impression made on Casella occurred at the premiere of *Festivals*, December 9\textsuperscript{th}, 1900)\textsuperscript{59}, but also the unique character and tone color of the muted trumpet. This event could explain Casella’s frequent writing for muted trumpet in the Serenata op. 46.

Casella’s use of the trumpet in the instrumentation of his compositions is infrequent. However, when trumpet is used in his compositions - Symphony No. 1 in B minor, op. 5 (1905-06) and Suite from *The Jar*, op. 41bis (1924) – he frequently requests the trumpet to use a mute.\textsuperscript{60} These examples help support the viewpoint that Casella preferred the tone color of the muted trumpet.

> Idiomatic use of muted trumpet is used consistently in the “B” sections of the ternary form movements.\textsuperscript{61} Casella uses this idiomatic effect in three different ways in the Serenata op. 46. An example of the first usage can be found in the Marcia movement at rehearsal number 10 (Ex. 26).

\textsuperscript{57} Boone, 151.  
\textsuperscript{58} Casella, 58.  
\textsuperscript{59} Ibid.  
\textsuperscript{60} Ibid 74, 170.  
\textsuperscript{61} Boone, 151.

In this case the muted trumpet is soft and very lightly articulated. The trumpeter should choose a mute that facilitates the articulation more than volume in order to keep clarity in the melodic line.

The next occurrence in which Casella uses the muted trumpet is found in the third movement (Notturno) at rehearsal number 4 (Ex. 27).


This material is at a higher dynamic level and alternates between very lyrical and very accented. With the difference in articulation, the trumpeter should select a mute that is free blowing and allows for a higher dynamic and a full, connected sound.

The final example of muted trumpet is found in the fourth movement Gavotte at rehearsal number 9 (Musette) (Ex. 28).
Example 28. Casella, Serenata, Mvt. IV, mm. 65-84

This movement is scored for the three wind instruments alone, with both the bassoon and clarinet having a dynamic marking of piano. The bassoon provides the harmonic and rhythmic support while the trumpet and clarinet present the melody. A very soft mute that allows for connection of the line is required for the trumpet player.

Other appearances of the muted trumpet found in the Serenata op. 46 fit into these three muted categories outlined above. It is suggested that the trumpeter experiment with multiple mute choices to vary the tone colors available in performance. A traditional straight mute and a softer “lyric” mute will add to the variety of available choices for the trumpeter in this composition. In addition, a softer mute could aid the trumpeter in the performance of more delicate sections where ensemble balance might be an issue.
CONCLUSION

Pedagogical Implications in Performance of the Composition

With growing interest for mixed chamber ensemble compositions in the present day, it seems relevant that the study and performance of a composition like Casella’s Serenata op. 46 would have intrinsic pedagogical value. Historical performance practice has received a great deal of attention and scholarship in the last thirty years. The ability to apply it to contemporary compositions - compositions that reflect historical forms - is invaluable.

Application of Baroque performance practice as used in this performance guide could deem beneficial to other contemporary compositions borrowing Baroque and Classical period forms. Technical matters in the trumpet part discussed in this study can be applied to other chamber compositions employing trumpet in its instrumentation. The use of equipment and approach to ensemble balance discussed in this study has application to other mixed chamber ensemble pieces that include trumpet. Technical demands encountered in mixed chamber ensemble settings also benefit the trumpeter in performance of (but not limited to) brass quintet, orchestral, jazz and commercial repertoire.

Highly regarded scholars and performers once held the Alfredo Casella Serenata op. 46 in great acclaim, but it has been all but lost since its composition in 1926. This mixed chamber work presents performers with a quality composition in the “neo-classic” style. It is the goal of this study to draw attention to a work that has been all but lost to the musical public of present day. With further study and performance of the Serenata

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62 Gorman, 9-10.
63 Casella, 180.
op. 46, it will be more likely this exceptional composition will become an important work in the mixed chamber repertoire.
Articles, Books, Scores and Websites


____________. *Serenata per clarinetto, fagotto, tromba, violino e violoncello*. Austria: Universal Editions, 1928.


Dissertations


