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THE TRUMPET IN CHAMBER MUSIC DURING
THE 20TH CENTURY

THESIS

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By

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PREFACE

The purpose of this thesis is to trace the history of the trumpet in chamber music through about the first half of the 20th century. It is hoped that the discussion of the technical advances in the instrument, along with the analysis of its use in chamber music, will demonstrate the growing importance of the trumpet in this medium.

Chamber music is defined, in this thesis, as all serious instrumental music for two or more instruments played with one instrument to a part. The selections have been chosen on the basis of recognized merit of the composer, the variety of instrumentation, and the availability of the music.

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CHAPTER I

HISTORICAL SURVEY OF THE TRUMPET IN ART MUSIC THROUGH THE 19TH CENTURY

During the Renaissance Period, specifically from about 1400 to 1600 A. D., the possibilities of using the trumpet for purposes of art music began to be explored. Up to this time the trumpet was confined to playing fanfares, military calls and signals as well as communications in war and peace. In his discussion of the development of the baroque trumpet, Douglass points out:

The wide-spread partials of the first and second octaves (see Fig. 1) served very well for the military instrument, but for the trumpet to participate in the polyphonic music of the period it was necessary for a series of diatonic tones to be somehow made available to the instrument. This necessity gave rise to the technique of Clarino playing.

Clarino playing (Klarinblasen, Clarino Blasen) was the highly developed technique of producing tones lying in the third and fourth octaves of the harmonic series of the instrument (see Fig. 1). This, of course, was not an accomplishment immediately gained by trumpet players. The process was gradual, evolving through a period of some three hundred and fifty years (c. 1400 - c. 1750), culminating in the time of Bach and Handel, and there-after dying a not wholly explained death.

It would be well at this point to consider the acoustic properties of the trumpet as it had evolved by the beginning of the fifteenth century. With the exception of a possible "slide trumpet", the instrument was fitted with no device for changing pitch other than the player's lips. By stretching his lips across the mouthpiece and blowing, the player produced the sound

by causing the air column in the tube to vibrate.¹ By tightening the lips, and/or increasing the air pressure, the performer caused the air pressure to vibrate in fractions, producing higher tones.

As on any lip-vibrated instrument, the player did not have complete control of the fractions in which the air column vibrated. These were unalterable ($\frac{1}{2}$, $\frac{2}{3}$, etc.), and limited the instrument to the "harmonic series" of tones. Below is illustrated the harmonic series for a tube of approximately eight feet, which would be the length of a trumpet in C.



Fig. 1--Harmonic Series of a C trumpet (Eight feet long).

On account of the difficulty in producing them, the fundamental (no. 1), and nos. 17, 18, 19, 20, and 21 were available only to exceptional players, while nos. 7, 11, 13 and 14 were not in tune with either just or equal temperament, being flat according to both systems.²

This account points up the problems which were encountered in pursuing the art of clarino playing. The C trumpet in use today is only four feet long, and pitched an octave higher than the clarino under discussion.

¹This of course, is still the basis of playing all brass instruments, except that modern trumpets have valves for altering the length of the air column.

²Robert S. Douglass, The History of the Trumpet Through the Baroque Era, unpublished master's thesis, School of Music, North Texas State College, Denton, Texas, 1953, pp. 28 - 30.

It was during the Baroque Era that clarino playing reached its perfection. The rise of opera gave new opportunities for the dramatic qualities of the instrument. Moreover, the trumpet had long been associated with royalty and nobility, making it a natural medium for the court composers to exploit.

Michael Praetorius, writing in 1619, describes the possibilities of the early baroque trumpet:

Trumpet: (commonly Tarantantara or Tuba, Italian Tromba) is a noble instrument, if a good performer can well and artistically master and manage it. And it is also wonderful that one can produce without a slide (where-with the trombones are governed) on this instrument in the upper limits nearly all the tones one after the other, also several semitones, and produce all sorts of melodies thereby.³

Praetorius also states that the trumpet was commonly in D but crooks (slides) were available to lower the fundamental to C or B flat. Figure 2 illustrates the range of the trumpet as described by Praetorius in his tables showing the range of wind instruments of the day. The table does not show all the notes obtainable but only outlines the extreme registers. The white notes show the normal range and the black notes show the expanded range possible through the "falsetto" (clarin) technique.

³Michael Praetorius, Syntagma Musicum, II, p. 32. English translation by Harold Blumenfeld (New York, 1949).

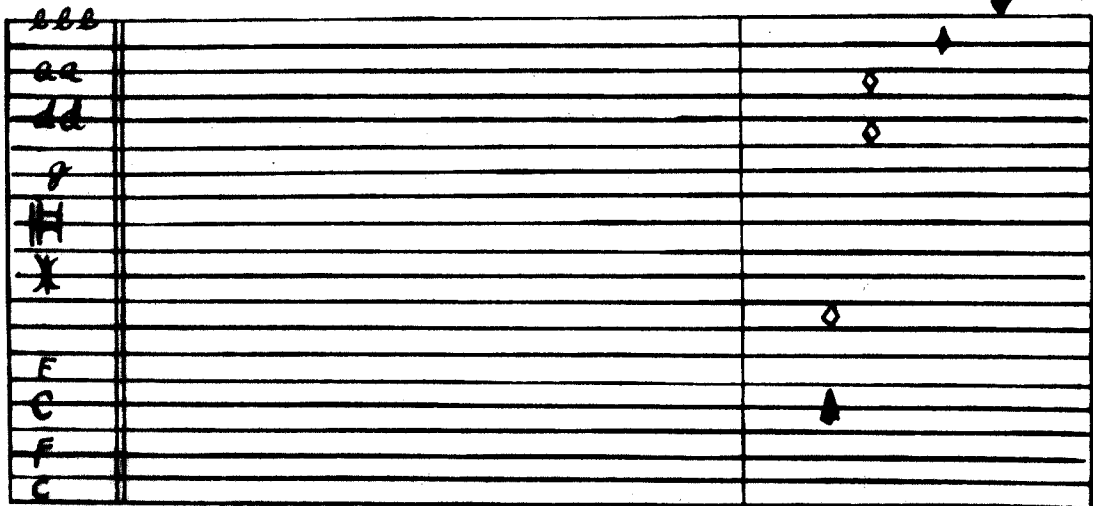


Fig. 2--Range of trumpet in Praetorius' time.^{3a}

According to Praetorius' chart, which is for the eight foot instrument in C, the normal range of the early baroque trumpet was from C' to C". The pitch F" was considered rather high, but apparently it was not unheard of for an outstanding performer (i.e., a clarino player), to play as high as F", the twenty-first partial. The lowest pitch used was commonly c, but the fundamental, C, was occasionally used.⁴

With Praetorius as a source, the names of the parts in five-part trumpet writing can also be established.

- I. Clarino
- II. Alt
- III. Prinzipal
- IV. Tenor (Also Toccato)
- V. Basso

^{3a}Ibid.

⁴Douglass, *op. cit.*, p. 45.

As in the Renaissance, the name applied to trumpets referred to the registers in which they played, and did not necessarily denote different instruments.

Gatty gives the following chart showing the division of parts:⁵

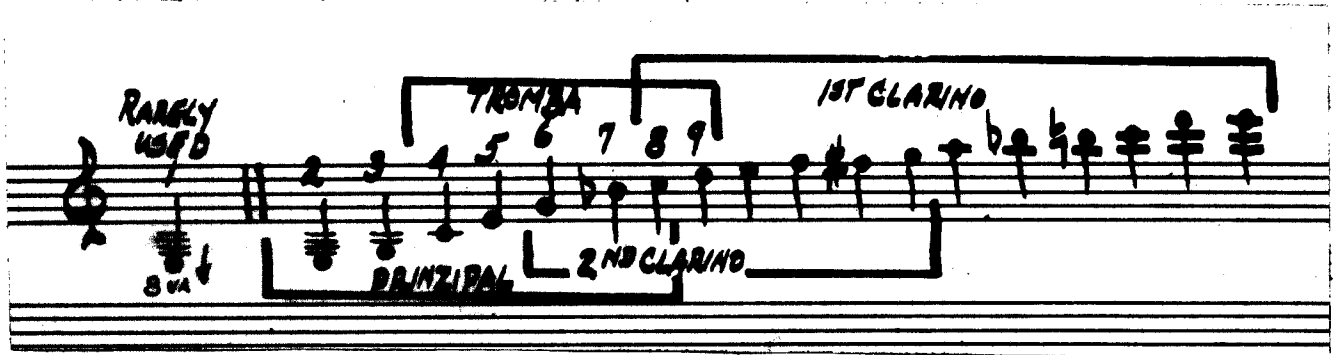


Fig. 3--Division of parts according to range.

It is interesting to note that Daniel Speer, in his treatise, Unterricht der musicalischen Kunst (Instruction in the Musical Art), dating back to 1687, lists several rules for composers to follow when writing for trumpet. He was cantor of the Latin School at Goppingen, had formerly been a Stadt-pfeifer (Town-Musician) at Breslau, and was therefore presumably acquainted with the practical side of instrumental music of the period. Menke gives an account of Speers' dissertation in that regard:

Well intentioned, too, are the rules Speer lays down for composers. But it is notorious that practical musicians for composers are never in agreement as to the technical possibilities of an instrument. The composer is often "lacking in consideration" in that respect and thereby makes possible a new style and hitherto unsuspected way of using the instrument. I therefore look upon these well-meaning counsels of Speer's only as a valuable explanatory

⁵Nicolas C. Gatty, "Trumpet", Groves Dictionary of Music and Musicians, Vol. VIII (London, 1954).

document throwing light on the customary employment of the instrument at that period, its technique and the powers of execution of the players, and not (as Eichborn does) as a welcome pretext for laying down the law to contemporary composers. "What has a composer to observe in connection with this instrument? (1) Let him not set for this instrument too high, and very little in A." (That may mean "little above A in alt," but it might also mean that A in alt is a bad note -- too flat for A natural, too high for A flat -- to be avoided if possible and used only in passing.) "(2) Let him take pains to write with due slowness; (3) Let him not bring too many notes together, but always with due cadences or alternating the concerted harmony with pauses for the fetching of fresh breath, because this noble instrument is very difficult in treatment and the all-too-great height. Item it is made yet more difficult by slow minims and a multitude of notes following each other immediately. (4) And let a composer on this instrument forbear to set both kinds of semitones, although it is just possible to force out an F sharp than as F, adds Eichborn - though we doubt it.) This particular source is invaluable to us, for it throws a clear light on the means which Bach and Handel had at their disposal. With these two great composers Clarinet playing attained a height such as it had never reached before, but directly after their death a very sudden decline set in.⁶

The court composers were the most important source of art music of the Baroque Period. J. S. Bach, G. F. Handel, and Antonio Vivaldi were three giants in musical composition, all using the trumpet to extraordinary advantage. As a prime example one may consider Bach's monumental Brandenburg Concerto No. 2 in F major. The trumpet part is perhaps the best known and most widely discussed example of Bach's writing for that instrument.

⁶Werner Menke, History of the Trumpet of Bach and Handel (London, 1934), pp. 78 - 79.

It is certainly an excellent vehicle for displaying the chamber capabilities of an instrument usually associated with music of more immense proportion, and with outdoor festive occasions.⁷

The instrumentation of this concerto grosso consists of a concertino of trumpet, flute, oboe, and violin, while violin I, violin II, viola, cello and cembalo⁸ comprise the ripieno. It is of great interest that this work is scored for the six-foot trumpet in F and represents the only example of Bach's writing for this instrument. The trumpet part is now, however, played on a three-foot valve trumpet pitched in F. Moreover, it is significant that he does not use the trumpet in the second movement. This movement, unlike the first and third, implies a quiet and intimate conversation among friends rather than a concertino opposition among rival virtuosi, achieved by reducing the instrumentation to the concertino, minus the trumpet, and retaining only the cembalo with cello of the grosso group.

Rarely does the concertino function as a concerted quartet against the string orchestra. For the most part the concertino splits up either into individual solos, or into a varying assortment of duet and trio combinations.

Bach's handling of the trumpet is unique in many aspects. First of all, he uses it as a solo instrument accompanied only by the continuo:

⁷Douglass, op. cit., p. 128.

⁸The violoncello merely doubles the bass line of the cembalo throughout.

TRONBA
IN F

tr. tr. tr.

VIOLONCELLO
& CONTRABASSO

This musical score shows a solo passage for the trumpet. The top staff is for the trumpet, marked 'TRONBA IN F', and features three trills indicated by 'tr.' above the notes. The bottom two staves are for the violoncello and contrabasso, marked 'VIOLONCELLO & CONTRABASSO'. The music is in 3/4 time and F major.

Fig. 4--Solo passage for trumpet from Brandenburg
Concerto No. 2, J. S. Bach (measures 1 - 6 of third movt.).

TRONBA
IN F

OBOE

VIOLONCELLO
& CONTRABASSO

This musical score shows a duet passage for the trumpet and oboe. The top staff is for the trumpet, marked 'TRONBA IN F'. The second staff is for the oboe, marked 'OBOE'. The bottom two staves are for the violoncello and contrabasso, marked 'VIOLONCELLO & CONTRABASSO'. The music is in 3/4 time and F major.

Fig. 5--Duet passage for trumpet and oboe from Brandenburg
Concerto No. 2, J. S. Bach (measures 11 - 13 of third movt.).

A musical score for four instruments: Trumpet, Flute, Oboe, and Violin. The score is written in 3/4 time and consists of four measures. The Trumpet part is in the upper register, playing a melodic line. The Flute part plays a rhythmic accompaniment of eighth notes. The Oboe part plays a melodic line similar to the Trumpet. The Violin part plays a rhythmic accompaniment of eighth notes. The word 'ETC' is written at the end of the Oboe staff.

Fig. 6--Trio passage for trumpet, oboe, and violin from Brandenburg Concerto No. 2, J. S. Bach (measures 41 - 43 of third movt.).

Bach's use of the trumpet to support the other solo instruments (i.e. the use of one instrument of the concertino to accompany one or more of the others) is a new development, and is quite prevalent in this work:

A musical score for the Trumpet part from Brandenburg Concerto No. 2, J.S. Bach. The score is written in 3/4 time and consists of eight measures. The Trumpet part is in the upper register, playing a melodic line.

Fig. 7--Solo instrument as accompaniment, Brandenburg Concerto No. 2, J. S. Bach (measures 119 - 125 of third movt.).

The predominant characteristic of the trumpet part is its extremely high range. Its performance calls for a very proficient player, especially one trained in mastering the upper

partials. Figure 8 illustrates the very high register found in several places in the composition.⁹



Fig. 8--Example of high range for trumpet in F in the Brandenburg Concerto No. 2, J. S. Bach (measures 80 - 81 of first movt.).

Another demanding feature of Bach's writing is the production of soft high notes at a rapid rate:



Fig. 9--Soft passages in the high register from Brandenburg Concerto No. 2, J. S. Bach (measures 50 - 53 of first movt.).

It has been shown that the clarino player was required to play entirely in the upper register of the instrument. He was indeed a specialist. Lower parts were given to regular trumpet players. This explains why these high parts today are so difficult, if not impossible, for the regular trumpet player, because there are no longer any specialists.

⁹This is probably the highest trumpet part ever written in serious music.

Haydn, 1732 - 1809) displayed no great love for the trumpet. As late as 1772 (e.g. Farewell Symphony) his orchestra personnel excluded trumpets. Several years later when he did add trumpets (e.g. Oxford Symphony, 1788) he scored them in the low register. His London Symphony, No. 103, composed in 1795, exemplifies a style of trumpet writing similar to his earlier practice. However, one of his major works for trumpet is his now famous Trumpet Concerto, composed in 1776.

Mozart seemed to have disliked trumpets:

Many trumpeters bless Mozart and others for taking some of these parts away from the trumpeter and giving them to the clarinetist. Mozart had a special "peeve" against the clarion, and even against the trumpet, for his sensitive ear could not endure the piercing, shrill voice of those instruments, especially in the upper register. Mendelssohn and other composers seemed to agree with Mozart that pity should be taken on the trumpet players --- to say nothing about the audience --- and have rearranged much of this clarion music so these extremely high trumpet parts have been eliminated.¹⁰

A work representative of Mozart's writing for trumpet in the chamber music idiom is his Serenade No. 7 in D major, composed in 1776. The first movement is scored for 2 trumpets in D, 2 horns in D, 2 bassoons, violin I and II, 2 oboes, viola, and basso. The trumpets are confined to playing accompaniment figures based on a few notes of the primary triads throughout the entire work.

¹⁰H. W. Schwartz, The Story of Musical Instruments (Elkhart, Indiana, 1938), pp. 164 - 165.

Sustained chordal accompaniment is one device employed by Mozart to achieve sonority from a small ensemble. The trumpets are used extensively in this capacity:



Fig. 10--Example of chordal passage for trumpets from Serenade No. 7 in D major, W. A. Mozart (measures 11 - 13 of first movt.).

Another way in which the trumpets were used effectively by Mozart was to support the rhythmic punctuation. The following example is a typical passage:



Fig. 11--Example of rhythmic punctuation from Serenade No. 7 in D major, W. A. Mozart (measures 42--45 of first movt.).

Another feature to note is that the harmonies outlined by the trumpet figures are those of the primary harmonies of the key (i.e. I, IV, and V chords).



Fig. 12--Example of harmonic importance of trumpet parts from Serenade No. 7 in D major, W. A. Mozart (measures 46 - 50 of first movt.).

Of equal importance is the manner of doubling the trumpets. The first and second trumpets are frequently in octaves or unison, usually doubling the root and/or the fifth of the chord:



Fig. 13--Doubling of trumpets from Serenade No. 7 in D major, W. A. Mozart (measures 5 - 6 of eighth movt. - first section).



Fig. 13a--Unison and octave doubling in trumpets from Serenade No. 7 in D major, W. A. Mozart (measures 68 - 71 of eighth movt. - second section).

In general, Beethoven (1770 - 1827) followed the custom of Mozart and Haydn in handling the trumpet parts. Instead of taking advantage of the long trumpet with its diatonic and chromatic upper registers, or using the trumpet with crooks, they contented themselves with writing thin tonic and dominant chords for these instruments.

Then in 1815, an oboe player by the name of Blumel invented the piston valve. This was to change the whole character of trumpet music. Blumel's valve added a length of tubing to the

main length, sufficient to lower any open note a half-step. This device gave the trumpet twice as many notes as it previously had, but it did not make the instrument truly chromatic.

Blumel sold his invention to the German instrument maker Stölzel of Breslau. Stölzel carried the invention still farther by adding a second valve capable of adding a length of tubing to the main length sufficient to lower the tone of any open note a full tone. The two valves could be combined to add a step and a half. In 1830, Müller, of Mayence, saw the need of a third valve and added one controlling a length of tubing capable of adding three semitones. This is the modern arrangement of valves and makes the scale completely chromatic above the second or open note.¹¹

Moreover, it was between 1800 and 1850 that the work of most of the reformers and improvers of wind instruments, including Boehm and Sax, was done.

One would suppose that composers would seize the opportunity to score for the valve trumpet with its wealth of resources untouched. This, however, did not happen. It was some twenty years before it began to be exploited.

The valve trumpet is said to have been specified in a score for the first time in 1836 by Meyerbeer in "Les Huguenots." Another contender for the honor is Chelard, whose "Macbeth" was performed in Paris in 1827 and whose score is said to call for valve trumpet. With Schumann, Wagner, and Berlioz, the valve trumpet became rather generally accepted, so that by the latter part of the nineteenth century it was no longer necessary for the composer to specify "valve trumpet" or "piston trumpet" to distinguish from the simple trumpet, the word trumpet meaning by then the trumpet with pistons, or valves.¹²

¹¹Schwartz, op. cit., pp. 174 - 175.

¹²Ibid., p. 177.

In the first half of the nineteenth century there is a scarcity of chamber music using trumpet. This was due in part to the fact that the valve trumpet was slow in catching the interest of the composer. Much of this music is no longer available on the commercial market inasmuch as the lack of demand forced the music out of print.¹³

During the latter half of the nineteenth century, however, the trumpet literature became more prominent. One composer of rank who had contributed a major work to the chamber music idiom is Saint-Saens (1835 - 1921). His Septet, op. 65, for piano, trumpet, and strings, composed in 1887, illustrates an advanced writing technique for trumpet as well as for chamber music. This composition was intended for performance by the society known as "La Trompette" which is why the trumpet is used so prominently.

The Septet is scored for trumpet pitched in E flat, the key in which the composition is written. This gives the trumpet a blank signature without sharps or flats. This is significant because it is the only instance where Saint-Saens employs the earlier technique of calling for a trumpet specifically pitched in the key of the composition. The following chromatic tones

¹³See Appendix 1 for a list of chamber works employing trumpet, pp. 41 - 46.

¹⁴Vincent d' Indy (1857 - 1931) composed his Suite en re' dans le style ancien for trumpet, two flutes, and string orchestra, op. 24, in the same year (1887) and for the same society.

occur as accidentals: G sharp, F sharp, and B flat. Otherwise this work represents a point of departure toward a more melodic treatment:



Fig. 14--Melodic line for trumpet from Septet, op. 65, Saint-Saens (measures 115 - 118 of first movt.).

This is an important step for the trumpet because here is evidence of a melodic, stepwise writing in the lower register hitherto impossible. This very fact elevates the valve trumpet to a level superior to that of the earlier trumpet without valves.

Another noteworthy feature of this composition is the extremely wide range of the trumpet part. Figure 15 shows the breadth of range utilized, a full three octaves. This certainly indicates the growing confidence in the trumpet by the composers.

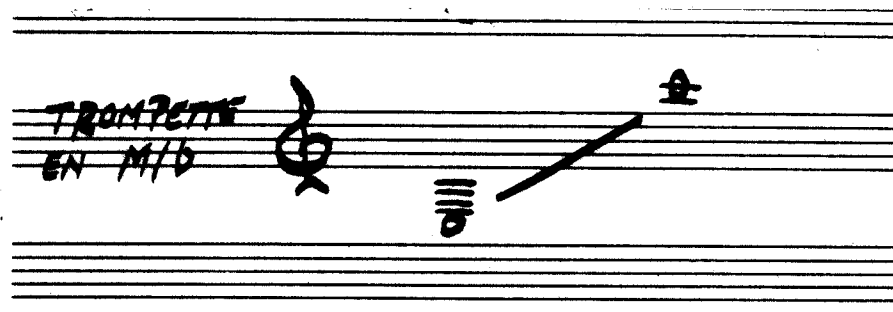


Fig. 15--Trumpet range utilized in Septet, op. 65, Saint-Saens.

It becomes more apparent that the trumpet is gaining its independence as an ensemble instrument, as is shown by Figure 16, where the trumpet plays a figure completely independent of the rest of the ensemble:

The image shows a musical score for two instruments: a Trumpet and a Violin. The top staff is labeled 'TRUMPETTE EN MI B' and the bottom staff is labeled '1er VIOLON'. The music is written in 3/4 time. The trumpet part features a series of eighth and sixteenth notes with accents, while the violin part consists of chords and rhythmic patterns. The two parts are clearly independent of each other.

Fig. 16--Example of independence of trumpet part from Septet, op. 65, Saint-Saens (measures 42 - 45 of second movt.).

This indeed indicates the trend that is followed at the turn of the century. The trumpet then began to come into its own, an inevitable step in view of the possibilities and capabilities of so flexible an instrument.

CHAPTER II

THE TRUMPET IN CHAMBER MUSIC

FROM 1922 TO 1951

The continued exploitation of the trumpet in chamber music is paralleled in other musical forms as well. Solo literature for trumpet is a favorite medium for 20th century French composers.¹ As the full impetus of impressionism made itself felt, a strong opposition to it materialized in France. "Back to simplicity," was the cry of Les Six, a group of French composers formed in 1917 in revolt against the sophisticated sounds of impressionism.

Francis Poulenc, born in 1899, was the fourth to join the circle under the spiritual guidance of Erik Satie (the others being Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger and Germaine Tailleferre). Poulenc's dislike for the French impressionistic school prompted him to focus his musical personality on what he called "Parisian Folklore", a melange of city sounds, songs, smells and textures which he absorbed from the atmosphere

¹See Dale Olson, "The Development of Modern Solo Trumpet Literature as Traced Through the Morceaux De Concours at the Paris Conservatory", unpublished master's thesis, School of Music, North Texas State College, Denton, Texas, 1957.

about him. His music is notable for its playfulness and youthful freshness, due to some extent to the forms he utilized, various comic songs and popular dance music.

The Sonata for Trumpet, Trombone and Horn (1922) reflects Poulenc's preoccupation with the circus and the dance hall as his basis for the material used and the uncommon instrumentations he heard there.

The great deal of contrast obtained by passing the melodic line from trumpet to horn and back to trumpet every few measures adds interest to the individual parts as well as to the listener.

The image shows a musical score excerpt for three instruments: Trumpet, Horn, and Trombone. The score is written on three staves. The top staff is labeled 'TRUMPET' and the middle staff is labeled 'HORN'. The bottom staff is for the Trombone. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo marking 'PLUS LENT' is written above the first staff. The dynamics 'pp' are indicated below the first staff. The music features a melodic line that alternates between the trumpet and horn parts.

Fig. 17--Excerpt from Sonata for Trumpet, Trombone and Horn, Francis Poulenc (first movt.).

The use of two-octave skips in the trumpet part is certainly worthy of some note as it is reminiscent of the Haydn Trumpet Concerto which also employs that figuration:



Fig. 18--Excerpt from Sonata for Trumpet, Trombone and Horn, Francis Poulenc (first movt.).

The work also contains a short cadenza for the trumpet (Ad Libitum):



Fig. 19--Cadenza excerpt from Sonata for Trumpet, Trombone and Horn, Francis Poulenc (first movt.).

As the technical possibilities of the trumpet began to be exploited so did the dynamic range expand. The demands upon the performer increased as the composers realized the potential of the trumpet either as a soft melodic instrument or a powerful and exciting generator of musical expression:

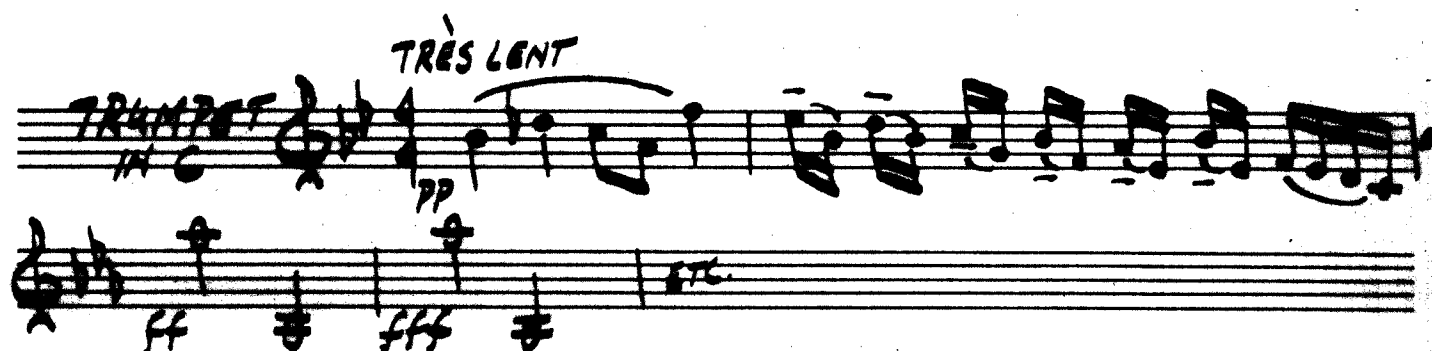


Fig. 20--Dynamic range of trumpet as found in Sonata for Trumpet, Trombone and Horn, Francis Poulenc (first movt.).

Change of meter is quite frequent throughout the first movement, including time signatures such as; 4/4, 3/4, 5/4, and 9/8.

In 1923 appeared another notable work, the Octet for Wind Instruments, composed by Igor Stravinsky (1882-). This work was performed for the first time in Paris, October 18, 1923, a concert that marked the beginning of Stravinsky's activities as conductor. The Octet is scored for a quartet of woodwinds (flute, clarinet, two bassoons) and a quartet of brass (two trumpets, two trombones). The trumpet parts are designated for trumpet in C and trumpet in A, an indication that he desired the individual qualities of each of the differently pitched trumpets. The mellow melodic sound of the A trumpet compared with the bright penetrating tone of the C trumpet provides a contrast in tonal color which he uses to advantage. The A trumpet gets a darker sound in the low register than does the C or B flat trumpet and

therefore he has scored for that instrument in the medium-low register. He doubles the C and A trumpets in octaves quite frequently, with the C trumpet in the upper octave:

The image shows a musical score for two trumpets. The top staff is labeled 'TRUMPETS' and has a key signature of one sharp (F#) and a time signature of 3/4. The music is written in treble clef. The first staff has a dynamic marking of 'mf' and a tempo marking of '20'. The second staff is a lower octave. Both staves show a melodic line with various note values and rests, illustrating octave doubling.

Fig. 21--Octave doubling of C and A trumpets from Octet for Wind Instruments, Stravinsky.

Both trumpets are given melodic lines frequently throughout the composition. The types of solo for each trumpet are not entirely in keeping with the timbre of the individual instrument and this makes it difficult to determine just what Stravinsky had in mind here when he specifies the C and A trumpets. The solo reproduced in Figure 22a is for C trumpet, a very melodic solo in the lower register. Then compare Figure 22a to 22b which is a regimental type of solo for A trumpet in the middle register. This is not, however, in keeping with the general usage of these trumpets throughout the rest of the composition.

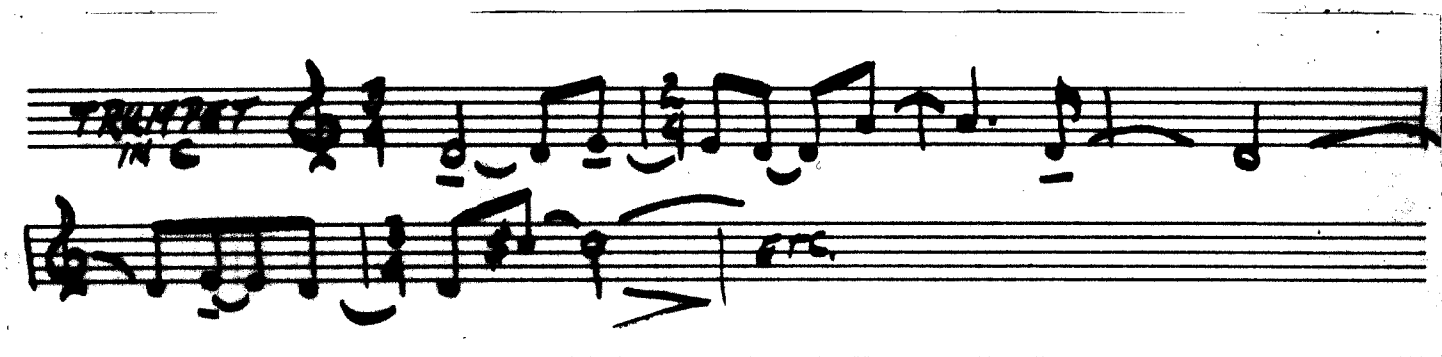


Fig. 22a--Solo excerpt for C trumpet from Octet for Wind Instruments, Stravinsky.



Fig. 22b--Solo excerpt for A trumpet from Octet for Wind Instruments, Stravinsky.

Stravinsky wrote a fine contrapuntal duet for the two trumpets midway through the Finale. The 1st trumpet plays a variation of the main theme while the 2nd trumpet plays a scale-wise accompaniment figuration which is a masterpiece of counterpoint:

The image shows a handwritten musical score for two trumpets. The top two staves are labeled "TRUMPET IN C" and "TRUMPET IN A". The music is written in 2/4 time and features a duet passage. The first trumpet part (C) starts with a treble clef and a key signature of one flat (B-flat). The second trumpet part (A) starts with a treble clef and a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "pp". The bottom two staves show a piano accompaniment with a treble clef and a key signature of two sharps (F# and C#).

Fig. 23a--Duet passage for trumpets from Octet for Wind Instruments, Stravinsky.

Pitting the two bassoons against the two trumpets in a statement and echo pattern is another device employed by Stravinsky:

This musical score excerpt is for the first system of the Octet for Wind Instruments by Igor Stravinsky. It features four staves: Bassoon I, Bassoon II, Trumpet in C, and Trumpet in A. The key signature is one sharp (F#) and the time signature is 2/4. The Bassoon parts begin with a dynamic marking of *p* (piano). The Trumpet parts enter in the second measure with a melodic line consisting of eighth and sixteenth notes.

Fig. 23b--Excerpt from Octet for Wind Instruments, Stravinsky.

In 1923, the use of triple-tonguing was an effect relatively new in trumpet literature. The solo literature abounds in it as new technical skills were exploited to their fullest extent by composers who were mainly virtuosi themselves (e.g. J. B. Arban, Herbert L. Clark, Max Schlossberg). Stravinsky employs triple-tonguing in the following excerpt:

This musical score excerpt is for the Trumpet in A part of the Octet for Wind Instruments by Igor Stravinsky. The key signature is one sharp (F#) and the time signature is 2/4. The excerpt shows a melodic line for the trumpet with triple-tonguing indicated by the number '3' above groups of three notes. The notes are eighth notes, and the triplets occur in the first three measures of the excerpt.

Fig. 24--Excerpt from Octet for Wind Instruments, Stravinsky.

Stravinsky's counterpoint is full of inventiveness, with lines intertwined with great smoothness. He passes melodic segments from instrument to instrument with such skill that the over-all effect resolves into a complete entity, clear and compact. Figure 25 shows how he weaves the melodic line in and out of one trumpet part to the other:

Handwritten musical score for two trumpets, labeled "TRUMPET IN C" and "TRUMPET IN A". The score shows a complex counterpoint with melodic lines weaving between the two instruments. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes dynamic markings such as "pp" and "sfz".

Fig. 25--Excerpt from Octet for Wind Instruments, Stravinsky.

The trumpets sometimes function as accompaniment instruments as shown in Figure 10:

Handwritten musical score for two trumpets, labeled "TRUMPET IN C" and "TRUMPET IN A". The score shows a rhythmic accompaniment pattern for both instruments. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes dynamic markings such as "pp".

Fig. 26--Excerpt from Octet for Wind Instruments, Stravinsky.

the nostalgia and inner distress of a society profoundly aware of its own insecurity. The author's mouthpiece was a young trumpet player called David Mellnikoff, whose trumpet playing helped to arouse the conscience of his fellow-players and of audience. The play was given two "try-out" performances in New York on successive Sunday evenings in April of 1939, and then withdrawn for revisions.

Several friends urged me to make use of the thematic material used in my score as the basis for an orchestral piece. This is what I did in the summer of 1940, as soon as my duties at the Berkshire Music Center were finished. I borrowed the name, the trumpet and some themes from the original play. The addition of English horn and string orchestra (I was limited to clarinet, saxophone and piano, plus the trumpet, of course, in the stage version), and the form of the pieces as a whole was the result of work in a barn-studio two miles down the road from Tanglewood. The orchestration was completed in late September, and the score dedicated to Ralph Hawkes.²

The composition is orchestrated for strings, trumpet and English horn (or oboe). The trumpet and English horn are the solo instruments, the strings supplying the background. The passages assigned to the trumpet symbolize his attempts to arouse the consciences of his circle of friends, who themselves symbolize a society beset by uncertainty and unrest. This "lonely voice" occurs throughout the composition:

²Aaron Copland in Boston Symphony Orchestra program bulletin, 1941, as quoted on jacket of Mercury long playing record MG 40003.

Fig. 28--Excerpt from Quiet City, Aaron Copland.

Copland gives the trumpet several rubato passages, one of which is reproduced in Figure 29. The freedom of this type of passage allows the solo voice to speak out in a most natural flow of musical expression.

Fig. 29--Excerpt from Quiet City, Aaron Copland.

A melodic segment stated by the trumpet is echoed by the English horn and vice-versa in several places throughout the work:

Fig. 30--Excerpt from Quiet City, Aaron Copland.

The final statement of the "lonely voice" figure is played by the muted trumpet very softly and gradually fades, leaving the English horn to draw the last breath and die out:



Fig. 31--Excerpt from Quiet City, Aaron Copland.

Samuel Barber (1910-) has made a name for himself as a writer of chamber as well as orchestral music. The slow movement of his String Quartet, Opus 11, was rescored for string orchestra and titled Adagio for Strings. It is now a staple of orchestral repertoire. Another of his better known works is the Capricorn Concerto, Opus 21, named after Barber's house on Croton Lake at Mt. Kisko, New York. He wrote it especially for the Saidenberg Little Symphony³, orchestrating it in the concerto grosso style, for flute, oboe, and trumpet as the soli group and

³A picked group of virtuoso instrumentalists, organized by Daniel Saidenberg, to play the wide repertoire of music, old and new, that is expressly designed for small orchestral ensemble.

strings as the tutti group --- in the manner of the famous Brandenburg Concertos of Bach.

Barber's treatment of the soli group is a little different from the way Bach used it in the Brandenburg Concerto No. 2, in that he contrasts the soli group as a unit to the tutti group.

This musical score excerpt features three staves: Flute (FLUTE), Oboe (OBOE), and Trumpet (C) (TPT.(C)). The music is in 2/4 time and includes dynamic markings such as *f* and *mf*. A handwritten annotation '8VA' is present above the Flute staff. The score concludes with the word 'ETC.' on the right side.

Fig. 32--Excerpt from Capricorn Concerto, Samuel Barber.

Elsewhere, like Bach, Barber splits up the soli group into a various assortment of duet combinations and individual solos:

This musical score excerpt shows a duet between Oboe (OBOE) and Trumpet (C) (TPT.(C)). The music is in 5/8 time. Dynamic markings include *mf* and *mp*. Performance instructions such as 'CON SOAD' and '(P.P)' are included. The score ends with 'ETC.' on the right side.

Fig. 33a--Trumpet and oboe duet from Capricorn Concerto, Samuel Barber.

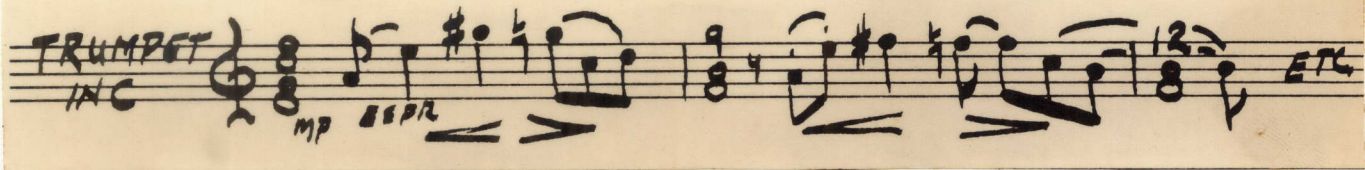


Fig. 33b--Solo trumpet excerpt from Capricorn Concerto, Samuel Barber.

It is interesting to note that the trumpet part is written for C trumpet. However, it is necessary to use the B flat trumpet in the second movement from letter F to the end of the movement because the pitches indicated are impossible to play on the C trumpet.⁴

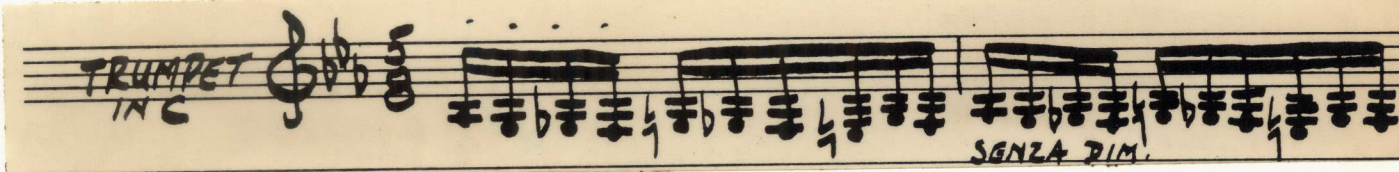


Fig. 34--Excerpt from Capricorn Concerto, Samuel Barber.

The freedom of style in which Barber writes is indicated by the varied meter changes, including: 2/4, 8/8, 12/8, 7/8, 9/8, 5/8, 9/16, 8/16, 12/16, 6/8, 3/4, 4/4, and 3/8.

As music styles are broadened and expanded, so are

⁴The C trumpet is a non-transposing instrument, the lowest chromatic note possible being an F sharp. The trumpet part calls for an E natural below the treble clef which is a whole step lower than the C trumpet plays. However, a B flat trumpet, which sounds a whole step lower than what it plays, could play its F sharp and sound an E natural.

musical concepts and practical applications of these concepts. The Septet for Wind Instruments (1949), by Paul Hindemith (1895-), is scored for flute, oboe, clarinet in B flat, trumpet in B flat, horn in F, bass clarinet in B flat, and bassoon. The use of bass clarinet adds a special color as well as depth to the ensemble.

Hindemith uses the trumpet here quite sparingly as an accompaniment instrument. When he does use it, the part usually consists of eighth notes on the off beat, particularly in the third movement.



Fig. 35--Excerpt from Septet for Wind Instruments, Paul Hindemith.

Hindemith does employ the trumpet as a solo instrument throughout the first and third movements not only with its natural tone, but also muted.

Two staves of music. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It is labeled "TRUMPET" and "IN Bb". The music is marked "solo" and "ff". The notes are: B-flat (first beat), G (second beat), A (third beat), B-flat (fourth beat), A (fifth beat), G (sixth beat), F (seventh beat), E (eighth beat), D (ninth beat), C (tenth beat), B-flat (eleventh beat), A (twelfth beat). The bottom staff is in bass clef with a key signature of one flat and a 3/4 time signature. It contains accompaniment for the trumpet part.

Fig. 36a--Excerpt for solo trumpet from Septet for Wind Instruments, Paul Hindemith.

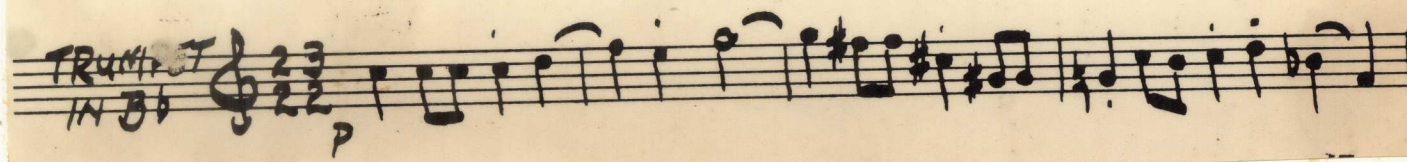


Fig. 36b--Excerpt for muted trumpet from Septet for Wind Instruments, Paul Hindemith.

The fact that Hindemith does not use the trumpet in either the second or fourth movements indicates his conservative use of the trumpet. He omits this instrument in these two movements, which are short intermezzi and very slow, as Bach did in the slow movement of Brandenburg Concerto No. 2, but as later composers like Saint-Saens, Stravinsky, and Poulenc for example, did not.

The fifth movement is a fugue, with the subject (eventually played by all the woodwinds and horn) in triple meter, and the trumpet playing in counterpoint a melody in superimposed duple meter.

Fig. 37--Excerpt from Septet for Wind Instruments, Paul Hindemith.

One of Hindemith's more popular works for trumpet is his Trumpet Sonata (1939). It has been said that Hindemith never wrote an instrumental part that he himself could not play. This is certainly the case in the Septet because the trumpet part is relatively easy compared to the difficult parts which many of his contemporaries write (e.g. Septet for Brass Instruments, Roger Goeb).

One of the most refreshing composers of our day is Alan Hovhaness (1911-) who writes in the ancient, medieval, and the modern techniques with an Armenian flavor. While he does not attempt to incorporate any Armenian melodies or folk material into his work, he is fascinated by the modal simplicity of the early Armenian chants and songs and attempts to integrate this simplicity into his own writing. In addition to his affinity for modal music and monody, he admits a strong feeling for Renaissance polyphony and the kind of music that originated in India, which he feels must have been similar to the early music of Europe during the days of the troubadors.

He began a serious study of oriental styles and techniques, experimented within these styles and techniques, and then attempted to fuse them with certain traditional forms of our own music. There was necessary, too, a period of digestion, in which the material of oriental music could be absorbed and blended with a rhythmical

structure from Indian sources for working within a classical western canonic form.

The bulk of Hovhaness' music is for orchestra with a decided preference for strings, trumpets and percussion.

Khaldis, a concerto for piano, four trumpets, and percussion, was completed on September 7, 1951. Khaldis, meaning God of the Universe, has deep significance in that the entire concerto is conceived as an adorational piece.

Although the work is not a "concerto" in the classical sense, it follows the tradition of pitting a solo instrument against an instrumental body by creating what might be termed a rhythmic duel between the piano and trumpets:

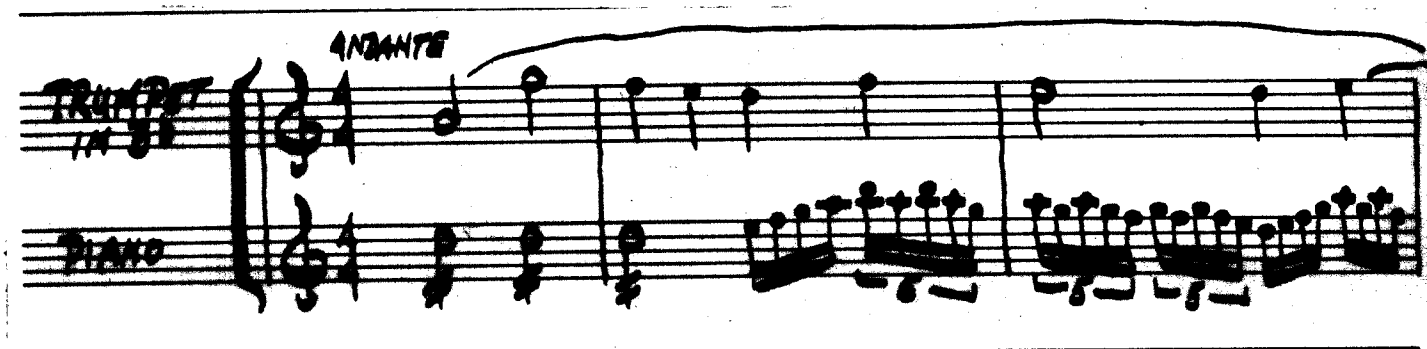


Fig. 38--Excerpt from Khaldis, Alan Hovhaness.

The trumpet parts are written in a technically simple manner, but in either a fugal style or in canon which makes it necessary to have equally proficient personnel for a justifiable performance of this work. Figure 39 shows an excerpt of the four-part canon for trumpets in the first movement:

TRUMPETS 2
IN
3
4

Fig. 39--Excerpt from Khaldis, Alan Hovhanness.

The percussion, consisting of tympani, large tamtam, and a suspended cymbal, are used as a counterpoint to rather than as a reinforcement of either the piano or the trumpets:

TRUMPET
IN Bb
f
TYMPANI
8va.
PIANO
(RT. HD.)

Fig. 40a--Excerpt from Khaldis, Alan Hovhanness.

Handwritten musical score for three instruments: TRUMPET IN B♭, CYMBAL, and PIANO. The score is written on three staves. The time signature is 2/2. The key signature is one flat (B♭). The trumpet part starts with a dynamic marking of *f* and features a melodic line with a long slur. The cymbal part starts with a dynamic marking of *f* and features a single note with a long slur. The piano part features a rhythmic pattern of eighth notes with a '7' marking above the first measure of each group.

Fig. 40b--Excerpt from Khaldis, Alan Hovhaness.

CHAPTER III

CONCLUSION

The trumpet, a relatively new instrument with the addition of valves, possesses a technique virtually untouched until the late 19th century. During the 18th and 19th centuries the trumpet was relegated to a minor role, that of adding body to the ensemble, accentuating rhythmic figures, and supporting the ensemble with chordal accompaniment.

Early in the 20th century many composers began to see the possibilities of the trumpet as a major instrument of the ensemble and began to exploit it accordingly. Melodic writing in solos, various instrumental combinations of duets, trios and quartets, became common for the trumpet as its blending and contrasting qualities were utilized. A wide dynamic range, an important asset of the trumpet, makes it all the more flexible as a chamber instrument, either in accompaniment or solo passages.

Technical advances, other than the application of valves, have helped refine the instrument to a point where a composer is at liberty to utilize the trumpet in just about any capacity he desires. Better acoustical design,

use of metal alloys in construction, invention of tuning devices making it possible to play as well in tune as a violin, and mutes designed to play easier without distorting the tone or pitch are a few of the major improvements.

In the future, less emphasis on the technical display of the trumpet for the sake of virtuosity may be expected. Certainly the trumpet player will be called upon to execute equally difficult passages, but they will be written in a more subtle manner.

APPENDIX I

CHAMBER MUSIC FOR TRUMPET
WOODWINDS, STRINGS,
AND PERCUSSION

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Achron, J.	Suite from Theater Music to "Golem"	Fleischer
*Achron, J.	Sextet Opus 73	A. M. C.
Arriga y Balzola	Octeto	
Auric	Five Bagatelles on Marlborough	
**Bach, J. S.	Brandenburg Concerto in F Major	Associated
**Barber, S.	Capricorn Concerto	Schirmer
Beverndorf, T.	Concerto Grosso No. 2	
Biebl, F.	Divertimento	Voggenreiter
Bossi	Tema Variato	Bohm
Busch, A.	Divertimento	
*Casella, A.	Serenata	Universal
Casella, A.	Sinfonia	Carisch
Caturla	Bembe	Senart
Cazden	Six Discussion for Windensemble No. 3	Kalmus
Chavez, C.	Soli	
Codivilla, F.	Octet	Pizzi

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
**Copland, A.	The Quiet City	Boosey Hawkes
Coppola, P.	Five Poems	Baron Co.
Coscia, S.	Septet for Winds	Baron Co.
Dandini	Septet for strings, flute, trumpet	Andraud
Delannoy, M.	Rhapsodie	Heugel
D'Indy, V.	Suite in D, Opus 24	Hamellet
Duvernoy, A.	Serenade, Opus 24	Andraud
Fellegara, V.	Octet for Wind Instruments	Associated
Fischer, J. K.	From Ballet, Los Invitados, Opus 26	
Fischer, J. K.	Festival Suite	McGinnis-Marx
Fuleihan, A.	Divertimento No. 2	
Gal, H.	Divertimento Opus 22	Leuckart
Gebhard, L.	Sonatine Opus 2	Bohm
Givotov	Fragments of Nonetto, Opus two	
Gituotoff	Fragments No. 2	
Goessens	Phantasy Nonet, Opus 40	Schirmer
Grainger, P.	The Merry King	
Green, R.	Three Pieces for a Concert	
Grimms, H.	Byzantine Suite	
Hahn, R.	Beatrice d'este Ball Suite	Baron
Handel, G. F.	Two Arches	Baron

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Hindemith, P.	Chamber Music #2, Opus 36, #1	
Hindemith, P.	Concerto for trpt., bassoon and string orchestra	Associated
Hindemith, P.	Drei Stucke	Schott
**Hindemith, P.	Septet	McGinnis-Marx
Hindemith, P.	Three Pieces for Five Instruments	Andraud
Holzmann, R.	Suite for trpt., sax, bass cl., and piano	
Hovhaness, A.	Cantata for trpt., and strings "Avak"	Southern
Hovhaness, A.	Concerto for trpt., and strings "Haroutin" (Aria and Fugue)	A C A
Hovhaness, A.	Concerto for trpt., and strings "Khrimian Hairig"	A C A
Hovhaness, A.	Janobar	Southern
**Hovhaness, A.	Khaldis	A C A
Hovhaness, A.	Orbit #1	
*Hovhaness, A.	Prayer of Saint Gregory	Southern
Hovhaness, A.	Vartan Symphony	Southern
Hovhaness, A.	Vosdan	A C A
Hummel, J.	Military Septet Opus 114	Andraud
Ibert, J.	Ca Ticcio	Leduc
Ibert, J.	Gardner of Samos	Andraud

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Ives, C.	Scherzo "Over the Pavements"	Andraud
*Krejci, I.	Divertimento	
Kubik, G.	Puck, a Christmas Scor	
Latham	Suite for trpt., and strings	
*Martinu, B.	Cuisine Parade	Baron
Mayr, S.	In the Morning	Andraud
Mendelssohn, A.	Suite	Leuckart
Mirouze	Septet	McGinnis-Marx
Monteux, P.	Arietta and March	Salabert
Mortari	Concertino	A M A
*Mozart	Concerto in D	A M P
Mozart	Divertimento #5	A M P
Mozart	Divertimento #6	A M P
Mozart	Serenade 1, in D	A M P
Mozart	Serenade 2	A M P
Mozart	Serenade 3	A M P
**Mozart	Serenade 7 in D	A M P
*Mozart	Two Organ Sonatas	A M P
*Muelemans, A.	Trio	Baron
Pascal, C.	Octuor	McGinnis-Marx
Pax, I. C.	Second Concerto	
*Persichetti	The Hollow Men	Elken-Vogel
Pierne, G.	Far Andolle	Baron

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
*Pierne, G.	Pastorale variee dans le Style Anciten, Opus 30	Durand
Pittaluga	Petite Suite	Baron
Pittaluga	Ricercare	Baron
Popow	Septour	U E
Porter, Q.	Incidental Music of Anthony and Cleopatra	
**Poulenc, F.	Sonata	McGinnis-Marx
Prowo	Concerto	Nagel
Respighi	Concerto for Five	Ricordi
Revueltas, S.	Ocho por Radio	McGinnis-Marx
Reznicek	Traumspiel	Simrock
Rieti, V.	Madrigal in Four Parts	
Riisager	Sinfonietta	Andraud
Roland, M.	Suite dans le gout Espagnol	Durand
Roland, M	Suite	McGinnis-Marx
**Saint-Saens, C.	Septet Opus 65	McGinnis-Mzrx
Salviucci, G.	Serenade	Ricordi
Scarlatti, H.	Pastoral and Capriccio	Andraud
Schiske, K.	Music Opus 27	Associated
*Shostakovitch	Concerto Opus 35	Brande
Slonimsky, N.	Orestes	
*Stravinsky, I.	Histoire du Soldat	Chester
**Stravinsky, I.	Octet	Boosey-Hawkes

<u>COMPOSER</u>	<u>TITLE</u>	<u>PUBLISHER</u>
Surinach, C.	Ritmo Jondo	McGinnis-Marx
Sutermeister, H.	Serenade	Associated
Sylvius, C.	Septet for Winds	Baron
Tansman, A.	Divertimento	A M P
Thompson, B.	Sonata da Chesa	
Varese, E.	Octandre	Curwen
Villa-Lobos	Choros #6	
*Vivaldi, A.	Concerto in C Major	Baron
Wailly, P.	Ok ett	Rouart
Webern, A.	Konzert Opus 24	McGinnis-Marx
Wolpe, S.	Concerto	
Wood, J.	Incidental Music to Lad of Fame	

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