

MODERN FORMS OF AN ANCIENT ART: A SELECTION OF CONTEMPORARY FANFARES FOR
MULTIPLE TRUMPETS DEMONSTRATING EVOLUTIONARY
PROCESSES IN THE FANFARE FORM

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The pieces discussed throughout this dissertation provide evidence of the evolution of the fanfare and the ability of the fanfare, as a form, to accept modern compositional techniques. While Britten's *Fanfare for St. Edmundsbury* maintains the harmonic series, it does so by choice rather than by the necessity in earlier music played by the baroque trumpet. Stravinsky's *Fanfare from Agon* applies set theory, modal harmonies, and open chords to blend modern techniques with medieval sounds. Satie's *Sonnerie* makes use of counterpoint and a rather unusual, new characteristic for fanfares, soft dynamics. Ginastera's *Fanfare for Four Trumpets in C* utilizes atonality and jazz harmonies while Stravinsky's *Fanfare for a New Theatre* strictly coheres to twelve-tone serialism. McTee's *Fanfare for Trumpets* applies half-step dissonance and ostinato patterns while Tower's *Fanfare for the Uncommon Woman* demonstrates a multi-section work with chromaticism and tritones. By applying modern compositional techniques to an older, abstract form, composers have maintained the original aesthetic while allowing for fanfares to be used as concert music. This document adds to the limited body of scholarly writing on modern fanfares.

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CHAPTER 1

AN INTRODUCTION TO THE FANFARE

The fanfare, as a musical form, has roots in the most ancient of music. Indeed, the power of multiple trumpets in reaching or affecting an audience has been known since before the ancient civilizations of Greece, Egypt and Israel.¹ Developing from earlier military signals, the first printed mention of the fanfare occurs in the French language either in the late 14th century or the mid 16th century, migrating to English in the early 17th century.^{2 3} Although both the military signal and fanfare relied on similar rhythms and made use of the harmonic series of the trumpet, the improvisatory nature of this era's fanfare ultimately separated the genre from the planned military signals.⁴ Johann Altenburg's 1795 treatise, *Trumpeters' and Kettledrummers' Art*, states that the fanfare is "usable on all days of celebration and state occasions usually played on trumpets and kettledrums together.... [I]t is a short free fantasy consisting of nothing but a mixture of arpeggios and runs. Indeed it makes noise enough, but there is neither art nor order in it."⁵ Early fanfares were limited to the harmonic series, as the

¹ The tomb of Tutankhamen, discovered in 1922, contained two trumpets, one made of silver and one of bronze. New American Bible states "Yahweh spoke to Moses and said: 'Make yourself two trumpets; make them of beaten silver, so that you can use them for summoning the community, and for sounding the order to break camp.'" (Numbers Ch. 10 1-2)

² Edward Tarr, "Fanfare," *Oxford Music Online*, accessed April 9, 2014,

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09285>>.

³ "Fanfare," *Encyclopædia Britannica Online*, accessed April 9, 2014,

<<http://www.britannica.com/EBchecked/topic/201500/fanfare>>

⁴ Anthony Baines, *Brass Instruments: Their History and Development* (New York: Dover, 1993), 31.

⁵ Johann Ernst Altenburg, *Trumpeters' and Kettledrummers' Art*, trans. Edward H. Tarr (Nashville: Brass Press, 1974), 91.

valve had not yet been invented. In addition, rhythms were generally confined to simple three or four note patterns. Despite the development of the valve, fanfares continued to maintain these traditional characteristics until the beginning of the 20th century. As the genre developed in both complexity and length, its usage and artistic merit increased and fanfares began to be fully composed. In order to limit the amount of repertoire, this dissertation covers fanfares for multiple trumpets without any other instruments or percussion. In this dissertation, I examine and analyze seven fanfares written by highly regarded 20th century composers that demonstrate modern evolutionary processes in the fanfare form.

1.1 The Significance of Research on Modern Fanfares

For the past thirty years, the International Trumpet Guild (ITG) has been periodically reviewing trumpet literature based on submissions of recital programs. In the first quarter of 1987, four fanfares were performed at multiple recitals: Mel Broiles's *Fanfare* (three performances), Max Keller's *Three Processional Fanfares* (five performances), Igor Stravinsky's *Fanfare for a New Theatre* (four performances) and Benjamin Britten's *Fanfare for St. Edmundsbury* (four performances), but only one quarter later, performances were limited to the latter two fanfares with both pieces receiving three performances each.^{6 7} More disconcerting is that in the most recent survey of performed trumpet literature in 2004, the

⁶ Dennis Herrick, "A Summary of Listings for the Year," *International Trumpet Guild* (May 1987): 11

⁷ Dennis Herrick, "Recent Programs," *International Trumpet Guild* (September 1987): 36

survey found the same two fanfares with the same number of performances.⁸ Because playing a fanfare at the beginning of a concert or recital is still a popular performance practice, the lack of expansion in the literature demonstrates a need for greater familiarity with additional fanfares. This lack of expansion is also puzzling due to the extremely large number of published and unpublished fanfares composed in the past 100 years. The pieces analyzed in this dissertation are of high artistic merit and deserve to be added to the trumpet literature. In addition to the quality of the composers, these pieces were selected due to their exemplification of evolutionary processes in the compositional techniques of fanfare writing such as serialism, polytonality, chromaticism, and rhythmic development.

Current research on the fanfare generally covers a period of time ending in the early 20th century. Typical sources, such as Edward Tarr's *The Trumpet* or John Wallace's *Cambridge Companion to Brass Instruments*, cover the rise in popularity of the French fanfare and its eventual transfer to the ever-popular British Imperial fanfares. New sources, such as Elisa Koehler's *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* also cover historical fanfares while briefly touching on the most popular fanfares of the 20th century: Stravinsky's *New Theatre* and Britten's *Fanfare for St. Edmundsbury*. For this reason, sources covering specific composers and their compositional techniques are used to draw conclusions about the studied fanfares.

⁸ Kevin Eisensmith, "A Summary of Recital Programs for the Year," *International Trumpet Guild* (September 2004):

1.2 Origins of the Fanfare

Any discussion of the origin of the fanfare has to begin with its association with religious and military signals and calls. Based on early writings, many early civilizations made use of trumpet for signaling, communications, and intimidation during war.⁹ The earliest trumpeters to be written about by name include Achais, Aglais, and Herodoros of Megara, all players of the salpinx in Ancient Greece. Aglais, a female Alexandrian trumpeter, was famous for her performance uniform, which consisted of an extravagant headdress, and her apparently amazing rendition of a processional during the reign of Ptolemy II.¹⁰ Achais was the victor of three separate Olympic competitions and a column was built to celebrate his victories.¹¹ According to ancient Olympic records written by Athenaeus, Herodoros of Megara, described as “short, with powerful ribs and...an extraordinarily loud trumpet blast, which inspired courage in soldiers,” competed and won ten Olympic victories spanning a competitive career of at least forty years.¹² Of course, this same source describes his appetite as such that he was able to consume six kilograms of bread and nine kilograms of wine in one sitting, making the writings seem perhaps questionable. Nonetheless, the significance of ancient sources describing these salpinx tourneys and players belies the fact that players and their craft were of great importance and held in high esteem.

⁹ Edward Tarr, *The Trumpet* (Portland, Oregon: Amadeus Press, 1988), 23.

¹⁰ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 20

¹¹ Tarr, *The Trumpet*, 27.

¹² Stephen G. Miller, *Ancient Greek Athletics* (New Haven: Yale University Press, 2004), 85

Multiple theories abound for the theoretical disappearance of the use of the trumpet as a signaling instrument. Tarr claims that military calls vanish with the end of Roman Empire and are reintroduced during the crusades of the 11th, 12th and 13th centuries. Straight trumpets, field drums, and kettledrums were adopted into European military tactics as a response and imitation of the Saracen military instruments.¹³ Baines similarly identifies the Persian trumpet as the precursor to the trumpet of the Middle Ages but claims that the trumpet came to Europe not through battle but rather through sets of silver trumpets given to the Pope in the 12th century. Evidence for this claim includes the copying of the pommel and the cylindrical nature of the silver trumpet, a style later seen as the typical trumpet of the European Middle Ages.¹⁴ John Wallace argues that while the final technological improvements in creating the cylindrical trumpet may have come from the Middle East, the cultures and peoples left in Europe after the fall of the Roman Empire would not have been unfamiliar with the idea of the trumpet or horn being used as a signaling instrument. He names both metal and non-metal instruments, especially those made of conch shells, animal horns, and wood as bringing familiarity of the trumpet to people living in the early Middle Ages.¹⁵

With the onset of notated music, the development of the trumpet as a signal instrument and indeed the fanfare could be seen as becoming muddled, especially when considering differences in geographic location and military, ceremonial, and theatrical usage. Even placing

¹³ Jeremy Montagu et al., "Military music," *Oxford Music Online*, accessed February 5, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/44139>>.

¹⁴ Baines, *Brass Instruments: Their History and Development*, 32.

¹⁵ Wallace and McGrattan, *The Trumpet*, 30.

the usage of the word fanfare in an accurate timeline is challenging, as there are differing sources for the advent of the term in the French language. Additional difficulties arise due to those conflicting sources not citing the primary documents for the origins of their arguments. Tarr claims that the origin of the word could be from the Arabic *anfár*, occurring in French in 1546 and migrating to English in 1605. He also claims the root to be the Spanish *fanfa* meaning vaunting.¹⁶ Douglas Harper suggests that the French *fanfare* could be derived from the Arabic *farfar* meaning chatterer or *fanfarer*, the French verb for sounding a fanfare originating in the 16th century.¹⁷ Finally, the *Encyclopedia Britannica* claims that musical examples of the *fanfare* can be found in French hunting treatises of the 14th century.¹⁸ Whether or not the word for fanfare existed in any language does not change the fact that the fanfare, as a functional musical idea meaning a usage of trumpets or brass with or without percussive instruments used in a ceremonial function, existed prior to the terminology of the fanfare.

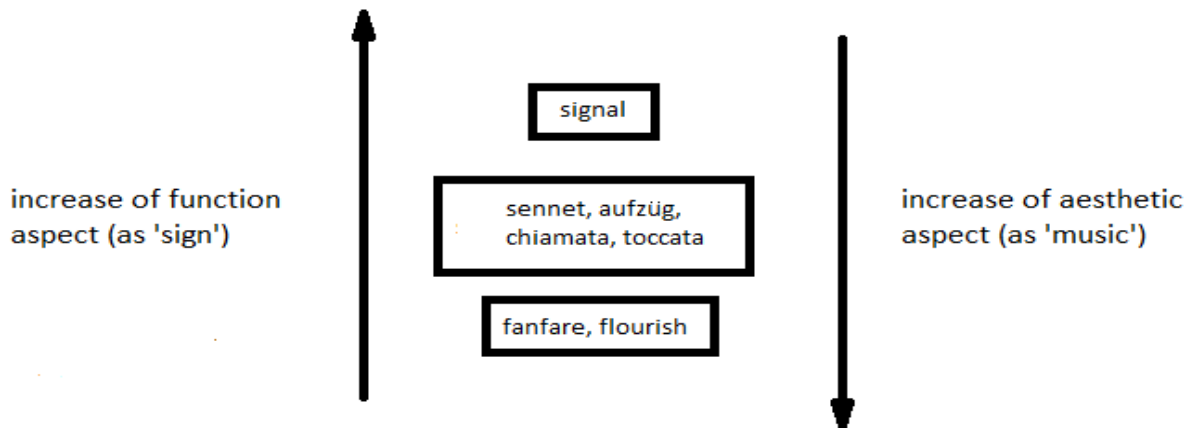
Functionally, the fanfare existed prior to the terminology of the fanfare in multiple forms and usages. The signal, sennet, *chiamata*, *aufzög*, tucket or *toccata*, and the flourish all either coexisted or preceded the foundation of the fanfare and fulfilled a variety of functions that could be seen as being included in the present definition of the fanfare. Figure 1.1 shows the fluid nature of the terms used. In addition, due to some of the definitions changing over time, many of the terms would be mobile within the structure of the chart.

¹⁶ Tarr, "Fanfare."

¹⁷ Douglas Harper, "Fanfare," *Online Etymological Dictionary*, accessed April 2, 2014, <<http://www.etymonline.com/index.php?term=fanfare>>.

¹⁸ Encyclopedia Britannica Online, "Fanfare."

Figure 1.1 A spectrum of signaling terms with functions by Hofer



Early signals can be found in Cesar Bendinelli's *Tutta l'arte della Trombetta* from 1614, Marin Mersenne's *Harmonicorum* and *Harmonie Universelle* from 1636, and Girolamo Fantini's *Modo per Imparare di Sonare di Tromba* from 1638. Five principal signals, found in the earliest source, Magnus Thomsen's manuscript notebook, include three calls to order: *Sateln*, *Aufsitzen*, and *zur Fahne*, and two calls to assembly; *Pfertruckenn* and *auf der Wache*.¹⁹ As shown in Mersenne's *La Retraite* in Figure 1.2, signals were short, simply composed, and easy to understand by not only musicians but the military community that they were intended to serve.

¹⁹ William Barclay Squire et al., "Signal (i)," *Oxford Music Online*, accessed April 2, 2014, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25742>>.

Figure 1.2 Mersenne's *La Retraite* from *Harmonie Universelle*



The sennet was an invention of the 16th century that indicated a signal for one or more trumpets that was more ceremonial in nature than the simple military signal. Tarr states that the sennet would have been contemporaneously known as the *sersseneda* in Denmark, *serosonet* in Germany, and the *sarasinetta* in Italy. In addition, he posits that the word most likely comes from a combination of the word *sonata* and *sereno*, implying a piece of instrumental music intended for royalty or high nobility.²⁰ Bendinelli's *Tutta l'Arte della Trombetta* (1614) indicates a number of *sarasinette* and writes that the form can vary in length and be utilized in a variety of functions.²¹ Performance instructions given by Bendinelli following his *Una sonada di Sarassineta*, include the following:

Here all the trumpeters begin to play, in the field, at princely courts, or in other places. I point out that a single begins and the others follow in order, as is the custom. If one wishes to play from two places, there may not be less that 10, that is 5 at each place. First the grosso; second, the vulgano; third; alto e basso...; fourth, the one who leads; fifth, the clarino, who avoids octaves, since they clash and are not used by those who understand music. (Bendinelli pg. 6)

²⁰Peter Downey and Edward H. Tarr, "Sennet," *Grove Music Online*, accessed April 2, 2014, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25415>>.

²¹ Cesare Bendinelli, Cesare, *The Entire Art of Trumpet Playing* (1614) trans. Edward H. Tarr, (Nashville: Brass Press, 1975), 5.

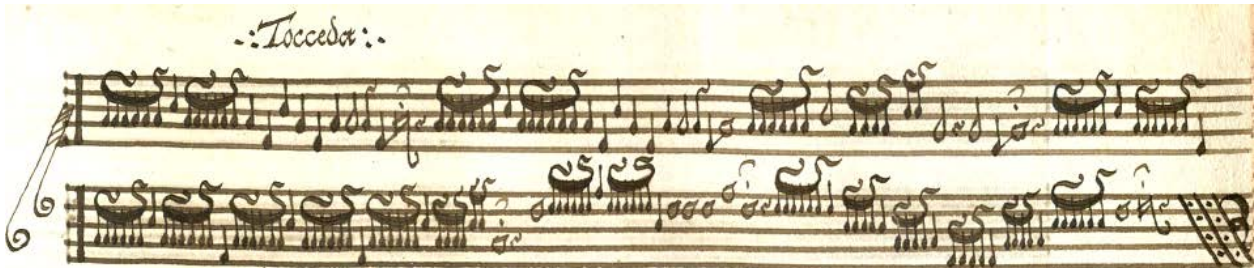
Stage directions of Shakespearian works and other contemporary plays reserve the sennet for entrances and exits of kings, heirs, emperors and other great lords. Figure 1.3 shows Bendinelli's *Altro modo di sarasinetta per sonare suo piacere*, a sennet for a single trumpet.

Figure 1.3 Bendinelli's *Sarasinetta* from *Tutta l'arte della trombetta*



Like much of the previous discussion of the etymology of the word fanfare, the tucket also lies in an area of some disagreement. Wallace claims the *toccata*, such as those found at the beginning of Monteverdi's opera *L'Orfeo* (1607) or in Magnus Thomsen's composition notebook (1597), was a short and brilliant trumpet flourish of which the tucket was merely the English variant.²²

Figure 1.4 Thomsen's *Toccata* from his manuscript notebook, pg.311



Downey and Tarr, on the other hand, claim that at the time that the Italian *toccata* came in to usage in the late 15th century, the tucket and its related verb, to tuck, already

²² Wallace and McGrattan, *The Trumpet*, 90.

existed in Middle English and Old French.²³ Although the verb, tuck, was associated with the usage of percussive instruments in the 14th and 15th centuries, by the 16th century it was commonly used as a stage direction associated with the sounding of a trumpet or trumpets as a means of the introduction of a character on stage. Shakespeare's *Henry V* (1599) and *King Lear* (1608) utilize tucket and another direction, flourish, to indicate both entrances and exits for characters of a high royal nature. Based on the length of the toccata shown in Figure 1.4, the toccata would seem to be a longer form than the simply introductory tucket. The *touquet* later becomes the term for the lowest trumpet part in military fanfares as referenced by Buhl's *Méthode de trompette* (1825) and Dauverné's *Méthode pour la trompette* (1857).²⁴ The implied usages of the tucket would imply functionality similar to that of the fanfare. Although Tarr claims that the tucket is replaced by the *chiamata* in the late 17th century, Downey makes the case for a compositional shift in the latter form that transitions between simplicity and complexity before reverting to the more simple form.

Figure 1.5 Fantini's *Seconda Chiamata* from *Modo Per Imparare a Sonare di Tromba*



²³ Edward H. Tarr and Peter Downey, "Tuck, tucket," *Grove Music Online*, accessed January 19, 2015,

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/28544>>.

²⁴ *Ibid*

Introduced in the late 16th century as a prelude to trumpet calls known as alarms, the *chiamata* is a monophonic call on the trumpet or horn, or an imitation of the trumpet or horn on another instrument. Before 1630, the piece was composed as a single section with an arpeggio ending on a repeated G as seen in Figure 1.5. This was later expanded to having a repeated first section as well as a second section consisting of a falling arpeggio before the return to the repeated G at the end. The second half of the 17th century saw the *chiamata* return to the single section form, again with the repeated G at the end.²⁵

Originating in the last quarter of the 16th century, the *aufzüg* was a processional fanfare for groups of three or more trumpets. As these were some of the first trumpet flourishes to be written down, many *aufzügen* enjoyed wide dissemination and continued being used for centuries, even past the invention of the valve.²⁶ Similar to the sennet, the *aufzüg* was associated with entrance and exit music of a ceremonial fashion and was generally used by nobility at court. The *aufzüg* is significant due to its having the melody in the clarino part juxtaposed with the lower, more rhythmically based parts. This part-writing is first seen in Praetorius's version of *In Dulci Jubilo* in the *decimustertius* and *decimusquartus* parts of his *Polyhymnia Caduceatrix et Panegyrica* (1619).²⁷ In addition, two *clarino* parts and a third *principale* part eventually became the standard for trumpet writing until the advent of the

²⁵ Peter Downey, "Chiamata," *Grove Music Online*, accessed January 19, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05561>>.

²⁶ Wallace and McGrattan, *The Trumpet*, 90.

²⁷ Michael Praetorius, *Polyhymnia Caduceatrix et Panegyrica* (Frankfurt: Author, 1619), *decimustertius* and *decimusquartus*.

valve.²⁸ Figure 1.6, Daniel Speer's work from his *Grund-richtiger, kurz-leicht und nöthiger, jezt wohl-vermehrter Unterricht der musicalischen Kunst, oder vierfaches musicalisches Kleeblatt: worinnen zu ersehen, wie man füglich und in kurzer Zeit* (1697) demonstrates the two clarino parts carrying the melodic material, with the principale and lower parts providing more simple rhythmic and harmonic support.

Figure 1.6 Speer's *Aufzüge mit 6 Trompeten* mm. 1-4

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**Jetzt folgen ein paar Aufzüge mit 6. Trompeten/ darzu die siebende auch noch kommen kan/
nemlich im Flatter-Grob/ wie auch vier Stücklein mit 2. Clarin.**

Aufzug mit Trompeten à 6.

I. Clarin.

II. Clarin.

Principal.

Mittel-Stimm.

Faul-Stimm.

Grob.

Originally improvised, the flourish was initially seen in stage directions as a call that generally referred to trumpet but could also be presented with other instruments. It was also associated with the sennet as seen in the following:

²⁸ Peter Downey, "Aufzüge (ii)," *Grove Music Online*, accessed February 4, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/53686>>.

Elizabethan dramatists frequently used the word in stage directions in this sense (e.g. Shakespeare, *Antony and Cleopatra*, Act 2 scene vii, 'Sound a Flourish with drummes'). The flourish and the sennet were not identical, as a direction in Thomas Dekker's *Satiromastix* (1601) shows: 'Trumpets sound a florish and then a Sennate'. (Tilmouth: "Flourish")

Michael Tilmouth claims that the flourish served to present the key of the following piece and give an opportunity to the performer for preparing the instrument's intonation and operation prior to the main body of the performance.²⁹ In the spectrum of the function of trumpet calls, the flourish occupies a place of music as opposed to signaling.

1.3 Defining the Fanfare

The fanfare is an abstract form that possesses qualities of both concert music and functional music. In the functional sense, the fanfare fulfills a ceremonial purpose. Some ceremonial fanfares, such as the *20th Century Fox Fanfare* (1933) by Alfred Newman or the NBC Olympic theme, made up of Leo Arnaud's *The Bugler's Dream* (1958) and John William's *Olympic Theme and Fanfare* (1984), are instantly recognizable to the general public and serve to uplift or heighten emotion. Other fanfares, such as Aaron Copland's *Fanfare for the Common Man* (1942), serve to make a political statement and are held in the highest regard as concert music.

²⁹ Michael Tilmouth, "Flourish," *Grove Music Online*, accessed January 19, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09879>>.

Figure 1.7 Copland's *Fanfare for the Common Man*, Trumpet1 mm. 6-11



A typical fanfare of the 17th century was short in duration, often improvised, usually written for brass or brass and percussion, and generally served to introduce someone or something important. The resilience of the fanfare throughout musical history and indeed its continued existence lie in its ability to consistently accept contemporary compositional techniques. The 20th century compositions discussed in this paper take traditional aspects of the fanfare and combine them with modern compositional techniques in order to redefine this timeless form.

CHAPTER 2

MAINTAINING THE HARMONIC SERIES: BENJAMIN BRITTEN'S

FANFARE FOR ST. EDMUNDSBURY (1959)

2.1 Historical and Biographical Context of *Fanfare for St. Edmundsbury*

Benjamin Britten (1913-1976) grew up on the Suffolk coast of England in a middle-class family. Britten studied piano and viola, and through his viola teacher, met his composition teacher and lasting influence, Frank Bridge. During his compositional peak, he composed several operas that remain in the repertory including *Peter Grimes*, *The Rape of Lucretia*, *Turn of the Screw*, *A Midsummer Night's Dream*, *Billy Budd*, and *A Death in Venice*. An equally accomplished composer for voice and instruments, Britten's compositional reach extends from chamber music to symphony, song to choral work, and film score to opera.

Although Britten's *Fanfare for St. Edmundsbury* is one of the most frequently performed fanfares, corresponding research is minimal. References to the fanfare in the most significant studies of Britten and his works are fleeting mentions of composition date and, regrettably, do not delve into the significance of the work. *Fanfare for St. Edmundsbury* was composed in 1959 for the Magna Carta Pageant held in the town of Bury St. Edmunds. In 2014, this town celebrated the 800-year anniversary of a meeting at Bury St. Edmunds, during which a group of barons met in the abbey church and swore to uphold the Charter of Liberties, a document preceding and leading to the Magna Carta a year later.³⁰ The Pageant of 1959 involved ten

³⁰ Magna Carta 2015 Committee, "Magna Carta 800th: Foundation of Liberty," accessed January 10, 2015, <<http://magnacarta800th.com/>>.

days of shows during which there were exhibitions and reenactments of historical episodes that occurred at Bury St. Edmunds. Composed while Britten was working on his opera, *A Midsummer Night's Dream* (1960), the fanfare was written during a difficult time in his life. Piers Dunkerly, a close friend of Britten's, had recently committed suicide after Britten refused to honor his request to be his best man at his wedding, an event that affected Britten seriously.³¹ Britten's fanfare, imparting a perceived antique quality due to its use of the harmonic series, opened the festivities and afterward became a standard piece in the trumpet repertoire. Although the piece is not written for baroque trumpet, recordings exist that demonstrate the feasibility of performance of the fanfare on the baroque trumpet.³² *Fanfare for St. Edmundsbury* has been published three times, most recently as part of a modern music anthology in 2009, and has been recorded the most out of all fanfares studied here, a total of 33 times.³³

2.2 Musical Analysis of *Fanfare for St. Edmundsbury*

Fanfare for St. Edmundsbury makes use of three trumpet parts set in three keys (F,C,D) each playing within their respective harmonic series, emulating compositional limitations of early fanfares while also providing a modern, polytonal twist. Figure 2.1 shows the harmonic series of a natural trumpet alongside the partials in the series as used by Britten. This figure

³¹ Neil Powell, *Benjamin Britten: A Life for Music* (New York: Henry Holt and Company, 2013), 290.

³² See Appendix A

³³ See Appendix A and C

does not show the totality of notes that can be played through lipping on a natural trumpet but rather the natural resonant frequencies of the tubing.

Figure 2.1 Harmonic series of a natural trumpet vs. pitches in the series used by Britten



In this piece, each trumpet part plays an individual movement that leads *attaca* into the next movement before a final, combined movement. Although each part is marked for trumpet in C, the keys and time signatures of each movement are different. Each movement contrasts in style and key. The first movement is in the key of F major, the time signature is 2/2, and the indication for performance style is smooth. The second movement is in the key of C major, the time signature is 6/8, and the indication for performance style is brilliant. The third movement is in the key of D major, the time signature is 4/4, and the indication for performance style is heroic. Although each individual composition is relatively simple, Britten's compositional brilliance is illustrated by his ability to combine all three of the initial movements in the final movement. Figure 2.2 shows the beginning of the final movement and Britten's solution to putting the parts together. The time signatures of the first and second movement have been altered in order to make the combination of parts more straightforward.

Figure 2.2 Britten's *Fanfare for St. Edmundsbury*, mvt. 4 mm. 1-4



The final movement is itself written in three parts. The first eight measures contain two four-measure introductory statements using material taken from the beginning of each previous movement, as seen in Figure 2.2. The second section of the fourth movement involves the staggered entrances as well, but then continues to involve the entirety of each part played simultaneously. After the completion of the original movements, Britten ends the piece by including a two-measure tag in homorhythmic quarter notes that ends with a triumphant D-major chord.

CHAPTER 3

RHYTHMIC MOTIVES AND PERFECT INTERVALS

3.1 Igor Stravinsky's *Fanfare from Agon* (1953)

3.1.1 Historical and Biographical Context of *Fanfare from Agon* (1957)

Born to Anna, amateur singer and pianist, and Fyodor, professional operatic bass-baritone, Igor Stravinsky (1882-1971) was born and raised in a home filled with music. While pursuing a law degree, he befriended Rimsky-Korsakov and began composition lessons with the prolific composer, attending all of his teacher's opera premieres and weekly home concerts. An entry into the musical world presented itself when a composer failed to meet a deadline and subsequently Diaghilev, head of the Ballet Russes in Paris, commissioned a ballet from Stravinsky. *The Firebird* (1910) brought Stravinsky international attention, followed shortly by *Petrushka* (1911) and *The Rite of Spring* (1913). Then a rising leader of the avant-garde in Paris, he penned *L'histoire du soldat* (1918), fusing American jazz and Russian folk rhythms. Stravinsky continued on to become the premier neoclassical composer through works such as *Pulcinella* (1920). After moving to Los Angeles and while working on *Orpheus* (1947), Stravinsky met Robert Craft, who would end up being a lifelong collaborator.³⁴

³⁴ Michael Kennedy, "Stravinsky, Igor," *The Oxford Dictionary of Music Online*, accessed February 28, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9883>>.

After Arnold Schoenberg's death in 1951, Stravinsky's compositional output using serial techniques greatly increased.³⁵ *Agon* falls in a transitory period in the composer's career. Stravinsky briefly sketched out his opening fanfare and continued on to write the first half until December, 1954.³⁶ The composition of *Agon* began with a letter from Lincoln Kirstein, founder and General Director of the New York City Ballet, offering ten thousand dollars in exchange for what they would consider the third part of a Greek trilogy following *Apollo* (1928) and *Orpheus* (1948).³⁷ Kirstein received a positive and inquisitive response, with Stravinsky asking for clarification on the topic of the ballet. Kirstein responded by giving ideas for the work, including a suggestion from artistic director and prolific choreographer George Balanchine, that the work be "a ballet to end all the ballets the world has even seen."³⁸ In addition, Kirstein sent a treatise explaining certain dance forms, the 1954 Wildeblood edition of F. De Lauze's *Apologie de la Danse* (1623).³⁹ Robert Craft stated that the inspiration for the opening fanfare came from "one of the illustrations in an old dance manual...[that] showed two trumpets playing the accompaniment of a "Bransle Simple,"" specifically the image seen in Figure 3.1.⁴⁰

³⁵ Paul Griffiths, "Stravinsky, Igor," *The Oxford Companion to Music*, accessed January 20, 2015,

<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e64>.

³⁶ Robert Craft, *Stravinsky: Selected Correspondence Volume I and Volume II* (New York: Alfred Knopf, 1984), 286.

³⁷ Appendix E see letter #1

³⁸ Appendix E see letter #3

³⁹ Appendix E see letters #2,3

⁴⁰ Gary C. Mortenson, *The Varied Role of the Trumpet in the Musical Textures of Igor Stravinsky* (Austin, Texas: University of Texas, 1984), 21.

Figure 3.1 De Lauze's *Apologie de la Danse*, pg. 33



Based on the early sketches of *Agon*, Stravinsky first composed the fanfare before gradually reshaping the call to the form of a dance by altering rhythms, modifying phrase lengths, and changing the number of repetitions of the motives.⁴¹ Unfortunately, Stravinsky's compositions *In Memoriam Dylan Thomas* (1954) and *Canticum Sacrum* (1955) interrupted his work on *Agon*. Both works solidified Stravinsky's approach to serialism and thus required a rewrite of the opening of *Agon*.⁴² The rewrite also involved Stravinsky incorporating the original stand-alone fanfare into the first movement of the ballet as seen in Figure 3.2. Appearing four

⁴¹ Charles M. Joseph, *Stravinsky's Ballet* (New Haven: Yale University Press, 2011), 91.

⁴² Eric Walter White, *Stravinsky, the Composer and His Works* (Los Angeles: University of California Press, 1979), 491.

times in the first movement, Stravinsky initially revised the fanfare to be for trumpets and harp, before finalizing the scoring to trumpets and horns.⁴³ Multiple sources cite Vera Stravinsky's claim that the original fanfare was written for three trombones. However, based on the original fanfare written in Stravinsky's sketchbook, this would seem to be a simple mistranslation of the word *tromba*.⁴⁴ Stravinsky's Fanfare from *Agon* has been published twice, more recently in an International Trumpet Guild journal by James Olcott, and has been recorded three times.

Figure 3.2 Stravinsky's *Agon*, mm. 1-6

The image displays a page of a musical score for Stravinsky's *Agon*, measures 1 through 6. The score is arranged in two systems. The first system includes parts for Trombe I & II in Do, Arpa, Piano, Violini I & II, Violo, Violoncelli, and Contrabassi. The Trombe part begins with a fanfare marked 'M.M. 156' and 'IO', featuring a 'sim.' (sostenuto) dynamic and a 'f stacc.' (forte staccato) dynamic. The string parts are marked with 'pizz.' (pizzicato) and 'f pizz.' (forte pizzicato). The second system includes parts for Ob. I & II, C. I., Tr. I & II in Do, Cor. in Fa I & II, Vc., and C. B. The Cor. in Fa part is marked with 'mf marc.' (mezzo-forte marcato) and 'p sub.' (piano subito). The Trombe part continues with a 'IIo' marking and a '3' (triple) marking.

⁴³ Ibid, 492.

⁴⁴ Vera Stravinsky and Robert Craft, *Stravinsky in Pictures and Documents* (New York: Simon and Schuster, 1978),

3.1.2 Musical Analysis of *Fanfare* from *Agon*

Stravinsky's *Fanfare* from *Agon* makes use of three trumpets, with the first trumpet clearly being accompanied by the second and third trumpets. Based loosely on the seventeenth-century French *bransle*, Stravinsky modifies the phrasing of this fanfare to create a 2+4+4 structure. Of particular significance is Stravinsky's use of open fifth chords to give weight to ends of phrases. Figure 3.3 shows three instances of open fifth chords, of which the second instance, with its unison rhythms among the three parts, implies the end of the first phrase.

Figure 3.3 Stravinsky's *Fanfare* from *Agon*, mm. 1-3 with annotations

Although *Agon* is primarily regarded as being significant for having been Stravinsky's first serial ballet, the fanfare is primarily modal, with significant use of the Lydian mode. Stravinsky begins each phrase with an open fifth chord and the same rhythmic value in the first trumpet part: three sixteenth-notes leading to sixteenth-note triplets. After the initial two measures, the first trumpet part generally stays within the set class (0123), departing the set only at the ends of phrases. Stravinsky ends the second phrase, mm. 3-6, with a false cadence in m.5, seen in red, finally cadencing on an open fifth E-flat chord in m. 6 as seen in green in Figure 3.4.

Figure 3.4 Stravinsky's *Fanfare* from *Agon*, mm. 5-7 with annotations



The third phrase, mm. 7-10, once again begins with the three sixteenth-note rhythm before briefly referring to the previous cadence as seen in the second green box of Figure 3.4. With the first trumpet part playing an identical measure in the final measure as in m. 2, Stravinsky ends the fanfare with an open fifth chord, now resolving to a more final C.

3.2 Erik Satie's *Sonnerie* (1921)

3.2.1 Historical and Biographical Context of *Sonnerie*

Erik Satie (1866-1925) was born to Scottish-French parents and lived with his grandparents, uncle, and widowed father before entering the Paris Conservatoire to study piano in 1879. After his studies, Satie lived in Paris writing for and playing in cafés and during this time composed *Gymnopédies* (1888) and *Gnossiennes* (1890). During this period, Satie wrote using simplicity, repetition, and modal harmonic structure in pieces like the ballet *Uspud* (1892), *Danses gothique* (1893), and *Messe des pauvres* (1895), but was unfortunately

in financial ruin.⁴⁵ From 1905 to 1912, Satie enrolled in the Schola Cantorum, studying counterpoint, fugue, and orchestration under Albert Roussel and Vincent d'Indy. In 1911, Ravel's influence in the music scene in Paris and his performance of Satie's works gave Satie new compositional opportunities. Working with Diaghilev and Picasso, Satie composed his famous *Parade* (1917) and a number of ballets for the Ballet Russes. The support of Jean Cocteau, a renaissance man of prominence in Paris, allowed Satie's work to flourish and for his influence to be felt by the composers of Les Six.⁴⁶ Frequently using aliases in journal articles and composing bizarre titles for his later works, Satie had a profound influence on the music of Debussy, Ravel, and Les Six while absorbing very little of the works taking place around him in his own compositions.⁴⁷

Erik Satie's fanfare, *Sonnerie: pour reveiller le bon gros Roi des Singes (lequel ne dort toujours que d'un oeil)*, was published as the centerfold of the London-based *Fanfare* journal in 1921. An earlier fanfare for two trumpets, the *Marche de Cocagne* (1919) formed the outer sections of his *Trois petites piécès montées* (1920). *Sonnerie* offers both analytical and personal insight into Satie's composition and unusual personality. Revealed by the strange title translated as *Fanfare for awakening the good fat King of the Monkeys (who always sleeps with one eye open)*, is Satie's lifelong obsession with eyes, in particular the all-seeing eye of Egyptian

⁴⁵ Paul Griffiths and Roger Nichols, "Satie, Erik (Alfred Leslie)," *The Oxford Companion to Music*, accessed February 28, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5901>>.

⁴⁶ Robert Orledge, *Satie the Composer* (Cambridge: Cambridge University Press, 1990), 219.

⁴⁷ Robert Orledge, "Satie, Erik," *Grove Music Online*, accessed February 4, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40105>>.

mythology and the evil eye.⁴⁸ Writing about his critics, Satie states, “Physically the critic is grave in appearances...If he laughs, he only does it with one eye, whether it’s the good one or the bad one,” and “At this moment, the finger of God is watching them with a baleful eye.”⁴⁹ Frequently referring to his colleagues as his monkeys or little monkeys for female companions, and writing in journals that he always sleeps with one eye open, it can be inferred that Satie is referring to himself as the king of the monkeys.⁵⁰ Although the piece was published in 1921, the earliest recorded premiere date is May 7th, 1979 at the Opéra-Comique in Paris by Jacques Lecoq and Hákan Hardenberger.⁵¹ Satie’s *Sonnerie* has been published three times, most recently by prominent Satie scholar, Robert Orledge, and has been recorded six times. It should be noted that *Sonnerie* is translated as *Carillon* in the Boosey & Hawkes edition of 1981.⁵²

3.2.2 Musical Analysis of *Sonnerie*

Study of the sketchbook of the composer reveals that the initial decision to write the piece in D-major was unsuccessful because the invertible counterpoint caused the second trumpet part to go below the range of the trumpet.⁵³ By transposing the fanfare to F-major instead of modifying troubling pitches, Satie was able to add more brilliance to the work with

⁴⁸ Orledge, *Satie the Composer*, 102.

⁴⁹ Erik Satie and Ornella Volta, *Satie Seen Through His Letters* (London: M. Boyars, 1989), 86, 123.

⁵⁰ *Ibid*, 207.

⁵¹ Orledge, *Satie the Composer*, 325.

⁵² See Appendix A and Appendix C

⁵³ Orledge, *Satie the Composer*, 103.

the higher key, while also allowing his original ideas to survive. As seen in Appendix B, the whimsical style indication for the piece is *Mouvement de Marche (sur les pied)*. The piece opens with the first trumpet sounding the subject beginning on an A. The second trumpet plays a real answer sounding a major third lower. In addition to being a real answer in invertible counterpoint, the first twelve measures of the piece are rhythmically canonic, with a brief break in the canon at the tag in m.7 and the cadence in m. 8 as seen in Figure 3.5.

Figure 3.5 Satie's *Sonnerie*, mm. 4-8 with annotations

The extra measure in the subject material in m.7 leads to a pronounced half-cadence in m.8, sounding as an open fifth. After the cadence, mm. 9-10 provide new material that initially contrasts the first trumpet, playing *piano* and *léger* (light), with the second trumpet, playing *forte* and *lourd* (heavy). In mm. 10-11, Satie flips the parts, now with the *lourd* first trumpet part being juxtaposed with a *forte* and *détaché et très sec* (detached and very dry) second trumpet part. Satie once again introduces new material in mm. 13-14, this time contrasting a chromatic passage that leads to a diatonic passage with one that is strictly chromatic, as seen in Figure 3.6.

Figure 3.6 Satie's *Sonnerie*, mm. 13-14 with annotations

The image shows a musical score for two staves in F major. The first staff (treble clef) begins at measure 13 with a *p* dynamic. The first two measures of this staff are annotated with "chromatic leading to diatonic" in red. The second staff (treble clef) begins with a *p* dynamic and a *7* (seventh) chord symbol. The first two notes of the second staff are annotated with "chromatic" in red. The word "léger" is written below the second staff in the second measure. The score ends with a unison F in both staves.

The final two measures firmly entrench the work in the key of F-major by sounding a major arpeggio in both parts and ending on a unison F.

CHAPTER 4

SERIALISM AND ATONALITY

4.1 Alberto Ginastera's *Fanfare for Four Trumpets in C* (1980)

4.1.1 Historical and Biographical Context for *Fanfare for Four Trumpets in C*

Argentine composer, Alberto Ginastera (1916-1983), obtained international recognition for his works as early as his conservatory years. Though living and writing primarily in Argentina, he had strong associations with the musical field in the United States. Ginastera was commissioned by Lincoln Kirstein, received a Guggenheim grant, was mentored by Aaron Copland, had American ensembles perform his works, and received honorary doctorates from Yale and Temple University. His early career involved an enthusiastic pursuit of professorship, working at several institutions in Argentina and directing a music school. After the death of his first wife, he re-married and moved to Switzerland, where he dedicated his life completely to composition. Ginastera's compositional style is generally divided into three periods based on the composer's own writings during the late 1960s. The first, Objective Nationalism (1934-47) employed Argentine folk music in mainly tonal settings. Subjective Nationalism (1947-57) maintains Argentine music as a primary driver of the music but suppresses the influence of the folk music in a subtle way. His third musical period, Neo-Expressionism (1958-1983) reduces the influence of folk music, instead using serialism and abstract music as a primary musical voice. Because Ginastera's self-imposed analysis was written long before his death, some scholars add

a fourth period, or Final Synthesis (1976-1983) to account for works at the end of his life that combine folk music with post-serial elements.⁵⁴

Originally commissioned for the 400th Anniversary of the founding of the City of Buenos Aires and then shelved, Ginastera's *Fanfare for Four Trumpets op. 51a* remains relatively unknown. Featuring themes later incorporated into *Iubilum op. 51* (1980), which ended up being the piece Ginastera provided for his commission, the fanfare masterfully blends complex rhythms and harmonies while also distinctly showing his nationalistic voice. In the program notes of the work, Ginastera states, "My original thought was to write a fanfare, but as the work developed in my mind I felt that a tripartite form with the duration of an overture was more appropriate."⁵⁵ The fanfare is dedicated to Jean-Marie Auberson, significant in Ginastera's life as the conductor of the premier of his *Concerto pour Piano* (1972) and a prominent champion of contemporary Swiss Music.⁵⁶ It was premiered in Geneva by Le Studio de Musique Contemporaine and Radio Suisse Romande on April 14th, 1981 at a concert honoring the composer's sixty-fifth birthday.⁵⁷ Ginastera's *Fanfare for Four Trumpets in C* has been published once and has been recorded once, notably by Adolph Herseth, Anthony Plog, Bo Nilsson, and Otto Sauter.

⁵⁴ Deborah Schwartz-Kates, "Ginastera, Alberto," *Grove Music Online*, accessed March 4, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/11159>>.

⁵⁵ Alberto Ginastera, *Fanfare for Four Trumpets in C, Opus 51a* (Farmingdale, N.Y.: Boosey & Hawkes, 1980), 3.

⁵⁶ Aryeh Oron, "Jean-Marie Auberson," *Bach Cantatas Website*, accessed February 3, 2015, <<http://www.bach-cantatas.com/Bio/Auberson-Jean-Marie.htm>>.

⁵⁷ Deborah Schwartz-Kates, *Alberto Ginastera: A Research and Information Guide* (New York: Routledge, 2010), 88.

4.1.2 Musical Analysis of *Fanfare for Four Trumpets in C*

Ginastera's *Fanfare for Four Trumpets in C* is written in a three-part form AA'B, with a coda. Measures 1-8 comprise the A section which is immediately followed by a one-measure grand pause. The A¹ section, mm. 10-18, takes the original material and transposes it up a tritone, making use of minor alterations in the transposition to change the harmonies. After another measure-long grand pause, the B section, continuing from mm. 19-36, introduces new material. Finally, the coda, which serves to establish D major as the final key in an extended cadential idea, lasts from mm. 37-42. The piece opens with staggered entrances and an Argentine figure seen in much of Ginastera's music described by Schwartz-Kates as being "a chord derived from the open tuning of the gaucho's guitar strings. The resulting sonority, E-A-d-g-b-e', evokes a sound image of the instrument, while embodying a second folk identity as a reordered form of the Argentine minor pentatonic scale, E-G-A-B-D."⁵⁸ The first eight measures of the piece consist of this nationalistic figure with an occasional and dissonant sounding F, as seen in the downbeat of m. 4 in Figure 4.1.

Figure 4.1 Ginastera's *Fanfare for Four Trumpets in C*, mm. 3-4

The image shows a musical score for measures 3 and 4 of Ginastera's *Fanfare for Four Trumpets in C*. It consists of four staves, each representing a different instrument. The music is written in 2/4 time. Measure 3 features a triplet of eighth notes on the first staff, followed by a quarter note and a quarter rest. The second staff has a quarter note, a quarter rest, and a quarter note. The third and fourth staves have quarter notes. Measure 4 continues with similar patterns, including a triplet of eighth notes on the first staff and a quarter note on the second staff. The score includes various articulations such as accents and slurs.

⁵⁸ Schwarz-Kates, "Ginastera, Alberto."

Following the grand pause in m. 9, Ginastera returns to original rhythmic and pentatonic material, now transposed up a tritone. One of the compositional tools that Ginastera uses in the first two sections of the piece is harmonic and rhythmic differentiation between parts. In these sections, Ginastera never allows for common pitches or rhythms to occur simultaneously within any given beat. For example in m. 16, a diminished chord, augmented chord, minor chord, and major chord all sound simultaneously in contrasting rhythms each within an individual part. In the B section that follows, Ginastera relates the staggered entrances of the opening to a new pyramid effect, as seen in Figure 4.2.

Figure 4.2 Ginastera's *Fanfare for Four Trumpets in C*, mm. 19-22

Ginastera further distinguishes the B section by composing homorhythmic fanfares, a stark contrast to the differentiation seen before. In m. 33, a unison and *fortissimo* dominant chord significantly increases the musical tension through a crescendo before resolving to the downbeat of m. 34 seen in Figure 4.3

Figure 4.3 Ginastera's *Fanfare for Four Trumpets in C*, mm. 34-35

The image shows a musical score for four trumpets in C, measures 34-35. The score is in 3/2 time, marked 'Largo' with a tempo of quarter note = 50. It features four staves. Measures 34 and 35 show a progression from *mf* to *f* dynamics. The music consists of unison rhythms with chromatic movement.

An interesting chord progression takes place in the measures seen in Figure 4.3. Using unison rhythms, Ginastera begins with a Cmaj6, which is followed by a diminished passing chord that leads to a respelled Gbmaj6. These three chords begin a tonality that resolves to a C#min/maj6 chord. After this progression, Ginastera reinstates the pyramid idea with a one-measure *quasi recitativo* before continuing on to a homorhythmic flourish. The flourish in mm. 37-39, becomes additive with measures that expand the initial rhythmic gesture from two to four notes. Additionally, these three contiguous measures all share cadences in D-major and thus establish D-major as the final key of the piece. With a one measure, repetitive flourish indicated as being *tutta forza!* (full force!), the penultimate measure occurs. The final two measures of the fanfare, once again show Ginastera's creativity through his inventive, pitch-centric progressions. Starting with a D-major 6/4 chord, Ginastera uses chromaticism, quartal harmonies and a suspension to bring the piece to a final D-major chord.

4.2 Igor Stravinsky's *Fanfare for a New Theatre* (1964)

4.2.1 Historical and Biographical Context for *Fanfare for a New Theatre*

Yet another fanfare written for George Balanchine and Lincoln Kirstein, Stravinsky's *Fanfare for a New Theatre* was composed on March 23rd, 1964 and was premiered at the home of the New York City Ballet, the New York State Theater, on April 23rd, 1964.⁵⁹ Written significantly later than the fanfare for *Agon*, *New Theatre* was composed while Stravinsky was writing his final orchestral composition *Variations: Aldous Huxley in Memoriam* (1964) and is firmly entrenched in serial technique.⁶⁰ Offered \$1,000 for fifteen seconds of music, Stravinsky initially declined Kirstein's offer before writing his fanfare on March 23rd, 1964.⁶¹ Kirstein's response was enthusiastic:

Balanchine says it sounds like two golden cockerels speaking the fables of La Fontaine to each other; we want to have it played from the top of the third balcony of the big foyer on one side, and then answered on the other side. Then we want to have it played from the orchestra pit, just before the lights go down, and then the "Star Spangled Banner," in your orchestration. (Craft, Pg. 294)

Stravinsky's *Fanfare for a New Theatre* has been published five times, most recently in an anthology of modern music in 2009 and has been included on twenty-eight recordings.⁶²

⁵⁹ Stravinsky and Craft, *Stravinsky in Pictures and Documents*, 474.

⁶⁰ Ibid, 474.

⁶¹ See Appendix E

⁶² See Appendix A and Appendix C

4.2.2 Musical Analysis of *Fanfare for a New Theatre*

Analysis of Stravinsky's *Fanfare for a New Theatre*, comes from an understanding of the matrix used for composition as seen in Table 4.1.

Table 4.1: Matrix for *Fanfare for a New Theatre*

	l_0	l_{11}	l_1	l_3	l_4	l_2	l_5	l_7	l_6	l_8	l_{10}	l_9	
P_0	A#	A	B	C#	D	C	D#	F	E	F#	G#	G	R_0
P_1	B	A#	C	D	D#	C#	E	F#	F	G	A	G#	R_1
P_{11}	A	G#	A#	C	C#	B	D	E	D#	F	G	F#	R_{11}
P_9	G	F#	G#	A#	B	A	C	D	C#	D#	F	E	R_9
P_8	F#	F	G	A	A#	G#	B	C#	C	D	E	D#	R_8
P_{10}	G#	G	A	B	C	A#	C#	D#	D	E	F#	F	R_{10}
P_7	F	E	F#	G#	A	G	A#	C	B	C#	D#	D	R_7
P_5	D#	D	E	F#	G	F	G#	A#	A	B	C#	C	R_5
P_6	E	D#	F	G	G#	F#	A	B	A#	C	D	C#	R_6
P_4	D	C#	D#	F	F#	E	G	A	G#	A#	C	B	R_4
P_2	C	B	C#	D#	E	D	F	G	F#	G#	A#	A	R_2
P_3	C#	C	D	E	F	D#	F#	G#	G	A	B	A#	R_3
	Rl_0	Rl_{11}	Rl_1	Rl_3	Rl_4	Rl_2	Rl_5	Rl_7	Rl_6	Rl_8	Rl_{10}	Rl_9	

Because there is only one bar line marked after the initial fanfare, analysis must be done using system numbers. The prime form of the row is initially played in both trumpet parts. Due to significant repetitions of the first pitch of the row, the first trumpet part takes the entirety of the first two lines to pass through the complete row. The second trumpet part, with simpler rhythms, passes through the row more quickly. The row is more easily identified in the simple rhythms of the second trumpet part, as seen in Figure 4.4.

Figure 4.4 Stravinsky's *Fanfare for a New Theatre*, P₀ In opening of 2nd trumpet line



The first trumpet part states the whole row of P₀, R₀, R₁₀, and I₀, while the second trumpet plays all of rows P₀, R₁₆, R₀, I₀, and R₀ once again in the final line of the piece. Due to the rhythmic complexity throughout the piece, performers generally attempt to line up entrances that occur simultaneously as seen in the second, third, and fourth beat of Figure 4.5.

Figure 4.5 Stravinsky's *Fanfare for a New Theatre*, final line with annotations



The fanfare ends with both trumpets simultaneously stating different rows, in this case I₀ and R₀, while being offset by one note in the row.

CHAPTER 5

FANFARES BY AMERICAN WOMEN

5.1 Cindy McTee's *Fanfare for Trumpets: In Two Parts* (2004)

5.1.1 Historical and Biographical Context for *Fanfare for Trumpets: In Two Parts*

Born in Tacoma, Washington, Cindy McTee (b. 1953) is an American composer that attributes her early musical development to her parents; her mother played clarinet and her father played trumpet. She in turn studied saxophone and piano and was encouraged at a young age to improvise as part of her keyboard training, forming the beginning of her study of composition.⁶³ Several teachers guided McTee's formal compositional development, including David Robbins at Pacific Lutheran University, Jacob Druckman and Bruce McCombie at Yale University, and Richard Hervig at the University of Iowa, where she gained her PhD.⁶⁴ After receiving her degree at Pacific Lutheran University, McTee accepted an invitation from Krzysztof Penderecki to study with him in Poland, and in exchange, gave his children English lessons in their home. For that year, McTee was tutored privately while also attending the Akademia Muzyczna w Krakowie, studying counterpoint, twentieth-century techniques, and orchestration. The composer cites two more musical influences from this period, Marek Stachowski and Krystyna Moszumańska-Nazar.⁶⁵ After returning to the United States and receiving her PhD, she was appointed to the University of North Texas, from whence she retired

⁶³ "Cindy McTee: Composer," accessed April 2, 2014, <<http://cindymctee.com/>>.

⁶⁴ Elizabeth Hinkle-Turner, "McTee, Cindy," *Grove Music Online*, accessed January 20, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/42678>>.

⁶⁵ "Cindy McTee: Composer" <<http://cindymctee.com/>>

as a full professor in 2011. McTee's list of national awards demonstrates her musical influence in America, including two awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, a Fulbright Fellowship, a Senior Fulbright Scholar Lecturing award, the Barlow Endowment for Music Composition, an award from the American Guild of Organists, and a Composer's Fellowship from the National Endowment for the Arts. McTee enjoys commissions and performances of her works by leading orchestras, bands, and chamber ensembles in the United States and abroad.⁶⁶ As a female composer, McTee has not been unwilling to compose band and computer music, genres that may have formerly been considered male dominated. She has stated, "I do think gender matters, just like everything matters. My experiences as a woman must certainly color my musical world in some way."⁶⁷

Fanfare for Trumpets: In Two Parts was commissioned in 2004 by John Holt, professor of trumpet at the University of North Texas, as part of a CD entitled *UNconventional Trumpet*. This CD consisted of works dedicated to John Haynie, the former professor of trumpet at the University of North Texas.⁶⁸ John Holt and Keith Johnson premiered this piece at the University of North Texas on February 23rd, 2004. McTee instructs the performers to stand as far apart as possible, allowing for as many players as needed, as long as the players are grouped in pairs. This two minute and thirty second fanfare has been published twice, with the 2011 edition containing minor alterations, including changes in time signatures and note stems that allow for

⁶⁶ Ibid

⁶⁷ Michael Slayton, *Women of Influence in Contemporary Music: Nine American Composers* (Lanham, Md: Scarecrow Press, 2011), 330.

⁶⁸ Cindy McTee, *Fanfare for Trumpets: In Two Parts* (Detroit, MI: Rondure Music Pub, 2011), 2.

easier reading by the performer. The fanfare has been recorded twice, both times at the University of North Texas.

5.1.2 Musical Analysis of *Fanfare for Trumpets: In Two Parts*

Cindy McTee's *Fanfare for Trumpets: In Two Parts*, is a highly rhythmic and chromatic work that embodies much of McTee's compositional style. McTee describes her music as having:

Frequent use of circular patterns, or ostinato, offer[ing] both the possibility of suspended time and the opportunity for continuous forward movement. Carefully controlled pitch systems and thematic manipulations provide a measure of objectivity and reason, while kinetic rhythmic structures inspire bodily motion. (Slayton Pg. 205)

As seen in Appendix D, this piece is in ABA form with a coda serving to finalize the piece and bring the parts back into homorhythm and unison pitches. Measures 1-36 serve as the A section of the piece with two themes presented: the ostinato rhythm with melody in the upper part in the first, and clashing minor second interval presented along with a gap measure in m. 31 in the latter. Figure 5.1 shows the opening of the fanfare and specifically demonstrates McTee's ability to establish a recognizable rhythm that is exchanged between the two trumpet parts.

Figure 5.1 McTee's *Fanfare for Trumpets: In Two Parts*, mm. 1-11

The musical score for Figure 5.1 consists of three systems of staves. The first system shows measures 0 to 5. Trumpet I (Tru. I) starts at measure 0 with a triplet of eighth notes (F#, G, A) marked *mf*. Trumpet II (Tru. II) starts at measure 3 with a triplet of eighth notes (F#, G, A) marked *mf*. The second system shows measures 6 to 10. Tru. I has a melodic line with a triplet of eighth notes (F#, G, A) at measure 10. Tru. II continues with a rhythmic pattern of eighth notes and rests, with a triplet of eighth notes (F#, G, A) at measure 10. The third system shows measures 11. Tru. I has a quadruplet of eighth notes (F#, G, A, B) marked *mf*. Tru. II continues with a rhythmic pattern of eighth notes and rests.

Throughout the entirety of the A section, the rhythms shown in the second trumpet as seen in Figure 5.1 continually occur, albeit with slight modification as the piece progresses. Nicholas Williams identifies this repeated pattern with subtle changes as a pseudo-ostinato, a recognizable aspect of the music of McTee. This quasi-repeated material creates an expectation in the listener for resolution that does not materialize in McTee's fanfare until the final note. The tension created by non-completion of the original material is heightened by the gradual increase in pitch range, spanning an octave. McTee continues to add tension in the B section of the piece. As seen in Figure 5.2, McTee utilizes the juxtaposition of complementary rhythms while expanding from the initial pitch in half-steps.

Figure 5.2 McTee's *Fanfare for Trumpets: In Two Parts*, mm. 37-41

When McTee discontinues the complementary rhythms, there is an expectation for some resolution that is then denied by the simultaneously sounding minor second intervals as seen in mm 40-41. Rather than allowing for harmonic resolution, McTee employs complete measures of rest such in mm. 25, 36, and 83 to allow for a release of the building musical tension. Additionally, McTee composes two gap sections, the first at m. 31 and the second at mm. 92-93. In this new and unrelated material, as shown in Figure 5.3, the first trumpet intervallically imitates the second trumpet in m. 92 before inverting the imitation in m. 93.

Figure 5.3 McTee's *Fanfare for Trumpets: In Two Parts*, mm. 92-93

The coda begins in m. 95, significantly emphasizing McTee's continued use of the minor second. The dissonance ascends, again by a minor second, until it is resolved by a unison, the same pitch class as at the beginning of the piece, thus giving the long-awaited resolution in a symmetrical fashion. The 2004 edition of the piece resolves the minor second interval with a unison Ab at the beginning of m. 105 whereas McTee's revised edition of 2011 delays that resolution until the second beat of the measure.

5.2 Joan Tower's *Fanfare for the Uncommon Woman: No. 5* (1991)

5.2.1 Historical and Biographical Context for *Fanfare for the Uncommon Woman: No. 5*

Although Joan Tower (b. 1938) completed all of her higher education in the United States, her childhood in South America became an origin of rhythmic influences in her music. As a pianist and composer, Tower co-founded the Da Capo Chamber Players and uses the group as a sandbox for her ideas, narrowing and specifying her works in response to the players' musical ideas.⁶⁹ After receiving her doctorate, Tower became a faculty member at Bard College, where she continues to teach and currently chairs the music department. During her career, she has garnered numerous prizes, among them a Guggenheim Fellowship, Grawemeyer Award, Chamber Music America award identifying her piece *Petroushskates* (1980) as among the 101 most significant compositions for small ensemble, Grammy nomination for her *Concerto for Orchestra* (1991) and honoree distinction at the Kennedy Center Gala for Women in the Arts. In

⁶⁹ Sharon Prado, "New Wine into Old Bottles: Traditional Genres and Contemporary Women Composers," *Contemporary Music Review*. XVI (1997): 57.

addition, Tower spearheaded a project, *Made in America*, which gave 65 smaller-budget American symphonies the chance to commission a work by a major composer.⁷⁰ When asked whether she wanted to be known as a woman composer, Tower replied:

I think some people are not aware that there are no women composers on their concerts. So for that reason, I do like to be reminded this is a woman composer. "Have you ever heard a woman composer? Oh, yeah, come to think of it, no." I think that's an important reminder. Other than that, the music is the music and the fact that I'm a woman doesn't make the difference to the music. (Duffie)

Fanfare for the Uncommon Woman, No. 5 was commissioned by the Aspen Music Festival. Having duration of approximately three minutes, this fanfare was presented for the opening of the Joan and Irving Harris Concert Hall on August 20, 1993.⁷¹ Writing for the concert hall in Aspen, Tower states in the program notes that the trumpets should be placed as far apart as possible, grouped in pairs. Much like the McTee, Tower also allows for doubling on each part.⁷² Tower dedicated the piece to philanthropist, Joan Harris. As president and former chairman of the Irving Harris Foundation, founding member of the Harris Theater for Music and Dance, and a recent National Medal of Arts winner, Joan Harris's support for the arts merits having this excellent piece composed for her. This piece was the fifth fanfare in Tower's set of *Fanfare for the Uncommon Woman* and is the only fanfare written exclusively for trumpets. A sixth fanfare has been written but has yet to be published or performed. The titles of these

⁷⁰ Ellen K. Grolman, "Tower, Joan," *Grove Music Online*, accessed January 20, 2015, <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2258544>>.

⁷¹ Joan Tower, *Fanfare for the Uncommon Woman: No. 5 Trumpet Quartet* (New York: Associated Music Publisher, 1997), 2.

⁷² *Ibid.*, 2.

fanfares reference Copland's *Fanfare for the Common Man*. Presently, this piece can only be found in one published edition and can be found in four published recordings, including a complete recording of all of the parts of the fanfare recorded by Marin Alsop and the Colorado Symphony Orchestra.⁷³

5.2.2 Musical Analysis of *Fanfare for the Uncommon Woman: No. 5*

Much like other Tower compositions, *Fanfare for the Uncommon Woman: No. 5* is based on chromatic, octatonic, and whole-tone scales, has prominent tritones and develops short motives to provide contrast and variety.⁷⁴ The piece opens with a call from the third trumpet that is quickly echoed in the first and second parts. As the opening unfolds and all of the trumpets join together in a unison rhythm, Tower presents a specific chord that forms the basis of harmony for much of the rest of the piece. This chord, seen in Figure 5.4 in the downbeat of mm. 9-11 can be thought of in two ways.

Figure 5.4 Tower's *Fanfare for the Uncommon Woman: No. 5*, mm. 8-14

The image shows a musical score for four staves, likely representing different trumpet parts. The music is in 2/4 time and begins at measure 8. Each staff starts with a forte (f) dynamic. The melody consists of eighth notes, with many notes beamed together in triplets. There are several tritones (intervals of three semitones) throughout the passage. The tempo is marked 'poco accel.' and the dynamics increase with 'cresc.' markings. The score includes slurs and accents over the notes.

⁷³ See Appendix A and Appendix C

⁷⁴ Grolman. "Tower, Joan." <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2258544>>

The first is to think of the chord as being compressed quartal harmony with the second trumpet having the root of the chord. The second, which leads to further patterns within the piece, is seeing the chord as what will be defined here as the Tower-chord; a perfect fifth between the outer voices with a minor third interval heard within that is placed a major second away from the lowest note of the chord. With this interpretation, the intervals of the Tower-chord create two further musical concepts in the work: homorhythmic perfect fifths that signify fanfare interruptions, and the minor thirds that form much of the melodic material. The first fanfare interruption occurs between mm. 16-19 and immediately introduces new melodic material; staggered entrances of descending minor thirds occur in different rhythms and are imitated in separate parts simultaneously. The descending minor thirds lead to a short transition section occurring between mm. 30-33 before being once again interrupted, this time with a 6/4 chord played in unison rhythm by all four parts. Once again, a descending minor third melody occurs, now accompanied by repeated G sextuplets before leading to another four-measure transition from mm. 42-46 that renews the material seen in Figure 5.4. Muted trumpet opens the next section, mm. 47-58 which consists of staggered entrances and use of the whole-tone scale. The trumpets return to being open in m. 59 and begin a running triplet rhythm that accompanies a once again descending minor third melody. This melody is further altered by the occasional skipping of a third, thus creating tritone harmonies. The triplet rhythm continues throughout this section, with Tower adding a second trumpet to the triplet figure before transferring the rhythm to the other pair of players as seen in Figure 5.5.

Figure 5.5 Tower's *Fanfare for the Uncommon Woman: No.5*, mm. 68-71

The triplet motive is characterized by chromatic movement every third note with a whole-step occurring in between each chromaticism. Eventually, the triplet motive is interrupted with the unison fanfare motive and leads into a short twelve-bar phrase that is strikingly reminiscent of the first trumpet movement of the Britten fanfare, particularly in its characteristic following of the harmonic series. Making use of another fluid transition, Tower begins the final section of the piece with a driving sixteenth rhythm accompanying a melody that harkens back to the opening statement. This coda section, beginning at m. 84, gradually builds to a false climax in m. 98, as seen in Figure 5.6.

Figure 5.6 Tower's *Fanfare for the Uncommon Woman: No. 5*, mm. 97-98



Tower repeats this idea in mm. 99-100, this time resolving to an A-major chord, also spelled in 6/4 position. Both of these deceptive cadences add to the tension felt at the end of the piece. Measures 101-103 seem to quote John Williams's famous *Rebel Fanfare* (1977). Measures 106 to the end of the piece involve repeated F-sharp major chords now spelled in root position that resolve to a root position C major chord. This figure occurs twice before being extended in a final version that creates a rhythmic flourish.

CHAPTER 6

CONCLUSION

6.1 Evolutionary Processes in the Fanfare Form

The pieces discussed throughout this dissertation provide evidence of the evolution of the fanfare and the ability of the fanfare, as a form, to accept modern compositional techniques. While Britten's *Fanfare for St. Edmundsbury* maintains the harmonic series, it does so by choice rather than by the necessity in earlier music played by the baroque trumpet. Stravinsky's *Fanfare* from *Agon* applies set theory, modal harmonies, and open chords to blend modern techniques with medieval sounds. Satie's *Sonnerie* makes use of counterpoint and a rather unusual, new characteristic for fanfares, soft dynamics. Ginastera's *Fanfare for Four Trumpets in C* utilizes atonality and jazz harmonies while Stravinsky's *Fanfare for a New Theatre* strictly coheres to twelve-tone serialism. McTee's *Fanfare for Trumpets* applies half-step dissonance and ostinato patterns while Tower's *Fanfare for the Uncommon Woman* demonstrates a multi-section work with chromaticism and tritones. By applying modern compositional techniques to an older, abstract form, composers have maintained the original aesthetic while allowing for fanfares to be used as concert music. An understanding of fanfares of the 20th century imparts additional insight into the functional and communicative purposes of earlier fanfares. Further research into the fanfare should include analyzing a more broad selection of modern fanfares as well as providing for a more continuous study of the fanfare by making note of the fanfares of the 18th and 19th centuries.

APPENDIX A
COMPREHENSIVE DISCOGRAPHY OF STUDIED WORKS

Benjamin Britten, Fanfare for St. Edmundsbury

Britten, et al. *Phantasy Quartet: Gemini Variations; Mixed Instrumental Music*. Janet Craxton. London, England: Decca, 2013.

Britten, et al. *The Complete Works*. London, England: Decca, 2013.

Britten, et al. *Instruments*. London, England: Decca, 2013.

Britten, et al. *Brass Music - Lutoslawski, W. / Gabrieli, A. / Pezel, J.c. / Britten, B. / Purcell, H. / Sculthorpe, P. / Carter, E. (Graham Ashton Brass Ensemble)*. Hong Kong: Naxos Digital Services US Inc, 2011.

Britten, et al. *Essential Trumpet - Bright, Bold and Beautiful*. Hong Kong: Naxos Digital Services US Inc, 2010.

Britten, et al. *Delux Trio*. Paul Breisch. Luxembourg: Prozone Music, 2010.

Britten, et al. *After Baroque: Music for the Natural Trumpet*. Seattle Trumpet Consort. Seattle, WA: Origin Classical, 2008.

Britten, et al. *Baroque in Blue*. Moerzheim, Germany: K&K, 2008.

Britten, et al. *Justrumpets: Nothing More, Nothing Less*. Allen Vizutti, Mankato, Minnesota: Loyola High School Recording Studio, 2006.

Britten, et al. *Britten: Fanfare for St. Edmundsbury / Suite No. 1 / Sinfonietta*. Frans Helmserson. Hong Kong: Naxos Digital Services Ltd, 2005.

Britten, et al. *Masters of the Trumpet*. Germany: Deutsche Grammophon, 2005.

Britten, et al. *Trumpet Voices: Classics for Trumpet Ensemble*. Palatine, IL: Four Winds, 2005.

Britten, et al. *Remembrance*. Toronto: Marquis Classics, 2005.

Britten, et al. *Trumpet Works*. Edina, Minnesota: Artegra, 2003.

Britten, et al. *The 20th Century Album*. New York: Decca, 2002.

Britten, et al. *Colours of Brass*. Paul Archibald, Nottuln, Germany: SoNarte, 1997.

Britten, et al. *British Brass Connection: Music from Scotland, Wales, Ireland and England*. Solrød Strand, Denmark: Rondo Grammofon, 1997.

Britten, et al. *400 Jahre Naturtrompete*. München Germany: Balance München, 1997.

Britten, et al. *Brass Now and Then*. Australia: ABC Classics, 1995.

Britten, et al. *British Music for Brass*. London, England: Decca, 1991.

Britten, Benjamin. *Fanfare for St. Edmundsbury for Three Trumpets*. Great Britain: Collins Classics, 1991.

Britten, Benjamin. *Fanfare for St. Edmondsbury: Suite No. 1 for Solo Guitar; Nocturnal for Guitar; Songs from the Chinese; Sinfonietta*. Djursholm, Sweden: BIS, 1991.

Britten, et al. *Modern Times with London Brass*. Germany: Teldec, 1991.

Britten, et al. *Trumpet Music*. Dallas Trumpets. Hong Kong: Naxos, 1981.

Britten, et al. *The Music Book: [level 4]*. Eunice Boardman. New York, NY: Holt, Rinehart and Winston, 1981.

Britten, et al. *Dallas Trumpets*. Sedro Woolley, Wash: Crystal, 1981.

Britten, et al. *Gli Ugonotti*. Milano: Replica, 1980.

Britten, et al. *Music for Baroque Trumpets*. Edward Tarr. Tinton Falls, N.J: Musical Heritage Society, 1980.

Britten, et al. *Fanfare*. Hamburg, Western Germany: Decca, 1980.

Britten, Benjamin. *A Concert in Memory of Benjamin Britten: On the First Anniversary of His Death, 4 December 1977*. Hessound, 1978.

Britten, et al. *The World of Brass*. London: Argo, 1976.

Britten, et al. *Malmö Brassensemble*. Sweden: BIS, 1976.

Britten, et al. *Brass Now and Then*. London: Decca Ace of Diamonds, 1970.

Ginastera

Ginastera, et al. *Contrasts for Trumpets*. Adolph Herseth. London: Doyen, 1991.

Cindy McTee

McTee, et al. *Cindy McTee*. Eugene Corporon, Chicago, IL: GIA Publications, 2008.

McTee, et al. *UNconventional Trumpet: Music by University of North Texas Composers Ellis, Beasley, McTee, Mailman, Austin, Latham, and Tull*. John Holt, Camas, WA: Crystal Records, 2004.

Satie

Satie, et al. *French Trumpet Masterpieces Vol. 1*. France: Indesens Record, 2013.

Satie, et al. *Dada ET La Musique: Dada and Music*. Paris: Muza, 2005.

Satie, et al. *Ensemble De Trompettes De Paris: Récital*. Samuel Scheidt. Paris: Arion, 1992.

Satie, Erik, et al. *Selected Works*. Marius Constant. Tinton Falls, N.J: Musical Heritage Society, 1983.

Satie, Erik. *Sonnerie Pour Reveiller Le Roi Des Singes: Lequel Ne Dort Toujours Que D'un Oeill Pour Deux Trompettes*. Pierre Thibaud. Paris: Erato, 1981.

Satie, et al. *Dallas Trumpets*. Thomas Stevens. Sedro Woolley, Wash: Crystal, 1981.

Igor Stravinsky, Fanfare for Agon

Stravinsky, Igor. *Stravinsky: 10 Masterpieces*. Musical Heritage Society, 2004.

Stravinsky, et al. *Meridian Arts Ensemble*. Frank Zappa. North Carolina School of the Arts Hall, 2002.

Stravinsky, et al. *The Composer: Volume I*. Ocean, NJ: MusicMasters, 1991.

Igor Stravinsky, Fanfare for a New Theater

Stravinsky, et al. *Stéphane Gourvat: French Trumpet Masterpieces*. France: Indesens Record, 2013.

Stravinsky, Igor. *Miniatures*. Leeuwarden: Brilliant Classics, 2009.

Stravinsky, et al. *Trumpet Voices: Classics for Trumpet Ensemble*. Palatine, IL: Four Winds, 2005.

Stravinsky, Igor. *Hommage À Stravinsky*. Steffen Schleiermacher. Detmold, Germany: Musikproduktion Dabringhaus und Grimm, 2005.

Stravinsky, Igor. *10 Masterpieces*. Paul Newman, Robert Craft. Oakhurst, N.J: Musical Heritage Society, 2004.

- Stravinsky, Igor. *The Essential Igor Stravinsky*. Michael Tilson Thomas. New York, NY: Sony Classical/Legacy, 2003.
- Stravinsky, et al. *Klassizistische Moderne: Volume 2*. Christopher Hogwood. Germany: Arte Nova Classics, 2002.
- Stravinsky et al. *Hommage À Stravinsky: Histoire Du Soldat, Premieres & Rarities*. Port Washington, N.Y: Koch International Classics, 2001.
- Stravinsky, Igor. *Orchestral Miniatures*. Hamburg, Germany: Deutsche Grammophon Gesellschaft mbH, 2000.
- Stravinsky, Igor. *Fanfare for Two Trumpets*. New York, NY: Sony Classical, 1999.
- Stravinsky, Igor. *Stravinsky Conducts Stravinsky: [5]*. Berlin: Sony Music Entertainment, 1999.
- Stravinsky, Igor. *Fanfare for a New Theatre: Octet; Symphonies D'istruments À Vent; Circus Polka; Ebony Concerto; Petrouchka*. Nobert Nozy. Brussels, Belgium: René Gailly, 1996.
- Stravinsky et al. *Prime Meridian*. Kevin Cobb. Amsterdam, Holland: Channel Crossings, 1995.
- Stravinsky, et al. *Modern Trumpet: Reinhold Friedrich*. Konigsdorf, Germany: Capriccio, 1992.
- Stravinsky, Igor. *Igor Stravinsky, the Composer*. Robert Craft. Ocean, N.J: MusicMasters Classics, 1991.
- Stravinsky, et al. *Fenster*. Michael Davison. Arlington, VA: T.O.G, 1990.
- Stravinsky, Igor. *Igor Stravinsky*. Marie-Claude Chevalier. France: Serp, 1986.
- Stravinsky, Igor. *Divertimento (le Baiser De La Fée): Fanfare for a New Theatre ; Three Pieces for Clarinet Solo ; Suite No. 1 ; Suite No. 2 ; Octet*. Riccardo Chailly. London: Decca, 1985.
- Stravinsky, Igor. *Die Geschichte Von Strawinsky: Eine Collage Aus Stücken Und Texten*. Jürg Wyttenbach. Zurich: Tudor, 1984.
- Stravinsky, et al. *New Directions*. Eugene Corporon. Denver, Colorado: Audicom, 1984.
- Stravinsky, Igor. *In Memoriam Igor Stravinsky (1882-1971)*. Paul Gay. Boston: Boston University, 1982.
- Stravinsky et al. *Dallas Trumpets*. Sedro Woolley, Wash: Crystal, 1981.
- Stravinsky, Igor. *Igor Stravinsky, the Recorded Legacy*. New York: CBS Records, 1981.

Stravinsky, Igor. *Jeu De Cartes: Scènes De Ballet; Fanfare for a New Theater; Circus Polka*. West Germany: CBS Records, 1981.

Stravinsky et al. *A Festival of Trumpets*. Urbana, Ill: University of Illinois, 1977.

Stravinsky et al. *Music for Trumpet*. Thomas Stevens. Los Angeles: Crystal, 1976.

Stravinsky et al. *New Music for Trumpet*. Malibu, California: Orion, 1972.

Stravinsky, et al. *Concerto for Violin in D Major, Opus 35a: Concerto for Flute and Flute Orchestra / Brant*. Boston: New England Conservatory Series, 1970.

Tower

Tower, et al. *Refractions: Old & New Music for Low Brass*. Tempe, Ariz: Summit Records, 2007.

Tower, et al. *American Visions*. Tempe, AZ: Summit Records, 2003.

Tower, Joan, *Fanfares for the Uncommon Woman*. Marin Alsop. Port Washington, NY: Koch International Classics, 1999.

Tower, et al. *Week of American Music: September 11-18, 1994 = Săptămâna Muzicii Americane, Ateneul Român București*. Romania: Electrecord, 1995.

APPENDIX B

STUDIED FANFARES IN THE PUBLIC DOMAIN

Sonnerie

pour réveiller le bon gros Roi des Singes (lequel ne dort toujours que d'un œil).

Mouvement de Marche (sur les pieds)

2 Trompettes
en UT

Assez Alerté

f *ff* *f* *ff*

p *Léger* *f* *Lourd* *ff*

f *Détaché et très sec* *ff* *sec*

p *Pesant* *Léger* *f* *sec ff*

Erik SATIE
30 Août 1921

APPENDIX C

PUBLISHED VERSIONS OF STUDIED WORKS ORGANIZED CHRONOLOGICALLY

Britten

Britten, Benjamin. *Fanfare for St. Edmundsbury, for 3 Trumpets*. London: Boosey and Hawkes, 1969.

Wastall, Peter. *Contemporary Music: For Trumpet*. London: Boosey & Hawkes, 1984.

The Boosey & Hawkes Trumpet Anthology: 21 Pieces by 13 Composers. New York: Boosey & Hawkes, 2009.

Ginastera

Ginastera, Alberto. *Fanfare: For Four Trumpets in C: Op. 51a: [1980]*. New York: Boosey & Hawkes, 1984.

McTee

McTee, Cindy. *Fanfare for Trumpets: In Two Parts*. Denton, Texas: self-pub, 2004.

McTee, Cindy. *Fanfare for Trumpets: In Two Parts (2004)*. Detroit, MI: Rondure Music Pub, 2011.

Satie

Satie, Erik. *Sonnerie: Pour Reveiller Le Bon Gros Roi Des Singes (lequel Ne Fort Toujours Qui D'un Œil)*. London: Goodwin & Tabb, 1921.

Satie, Erik. *Carillon: 1921: Sonnerie*. Bulle, Suisse: Editions BIM, 1981.

Satie, Erik. *Sonnerie*. Brighton, England: SOUNDkiosk, 2011.

Stravinsky – Agon

Stravinsky, Igor. *Fanfare*. International Trumpet Guild. October (2011): 54-55

Stravinsky, Vera and Robert Craft. *Stravinsky in Pictures and Documents*. New York: Simon and Schuster, 1978. Facsimile printed in text.

Stravinsky - New Theatre

Stravinsky, Igor. *Fanfare for a New Theatre: To Lincoln and George (1964)*. Oceanside, N.Y: Boosey & Hawkes Rental Library, 1964.

Stravinsky, Igor. *Fanfare for a New Theatre: Two Trumpets*. London: Boosey & Hawkes, 1968.

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APPENDIX D

ANALYSIS PROVIDED BY CINDY MCTEE

A B A Coda/Ending

a1 a2 b1 b2 c1 c2 a3 a4 b3 b4

A Bars 1-36

a1 Bars 1-11 Original

a2 Bars 12-19 Transposition and parts are switched

 Bars 20-25 Stretch

b1 Bars 26-31

b2 Bars 32-36 Transposition

B Bars 37-60

c1 Bars 37-41 Original

 Bars 42-48 Variation

c2 Bars 49-53 Original with parts switched

 Bars 54-69 Variation with parts switched

A Bars 61-94

a1 Bars 61-69 Original (transposed down 1/2 step from first A)

a2 Bars 70-77 Transposition and parts are switched

 Bars 78-83 Stretch

b1 Bars 84-89

b2 Bars 90-94 Transposition

Coda/Ending Bars 95-107

Bars 95-97 Recalls c1 etc.

Bars 98-107 Minor second argument eventually resolved.

APPENDIX E

LETTERS FROM CRAFT'S STRAVINSKY: SELECTED CORRESPONDENCE VOLUME 1

Letter #1

Pg. 285

Kirstein to Stravinsky

August 27, 1953

I saw Balanchine, and he asked me to write to you. I hesitated up to now, but maybe you won't mind hearing from us.

We received a grant from the Rockefeller Foundation to commission new works for the opera and ballet. The conditions of the grant are strict; nothing for production or performance...We have heard various rumors as to your next work. However, Balanchine and I would like to ask you as the first of our prospective commissioners, and long-time collaborator, to do a ballet for us. We are authorized to pay \$10,000, exclusive of parts, for a work of not more than 45-minutes, and as much less as you see fit to write.

Balanchine and I still have the old idea of a third act for the Apollo-idea.

1. Apollo Musagete
2. Orpheus
3. Apollo Architects: builder of shelter and bridges

We would like to have the three works re-designed by Pavlik Tchelitchev and presented on a single evening. This year, when the company returns from Milan, we do a full-length *Casse-Noisette*. We will return to Hollywood next summer for at least six weeks. Please give my love to Madame Stravinsky and to Bob.

Letter #2

Pg. 286

Stravinsky to Kirstein

August 28, 1953

I am glad to be able to give you a favorable answer this time. I am quite willing to compose a ballet for you to complete the Apollo-idea. Your suggestion for Apollo Architects only needs being described to me in detail.

As with *Orpheus*, Balanchine and yourself should put down at once and send me the outline of the scenario; the title is not enough for me to start with. I hope George is still in New York, but if he is not, please ask him to do this immediately....The reason for my insisting on this is that I want to start working on this ballet right away instead of starting on some more intricate projects which can wait...So let us not waste any time. Only three full months are available to me before my concert season, which will be followed by a European tour in the early spring of 1954. I cannot afford to lose any time....Dear Lincoln, please do not drag and let me hear from you at once....

Letter #3

Pg. 286-287

Kirstein to Stravinsky

August 31, 1953

We were delighted to know that you were interested in an idea for a commission. Balanchine left today with the company, for La Scala, and he will be gone until the beginning of December. We talked about ideas for the ballet. He agrees with you that a third act of the *Apollo-Orpheus* might seem too slow motion, although personally, I should have liked it.

We both felt that while the story of Nausicaa has charm, the end is hard to find; what becomes of her? Ulysses returns to Penelope, and nothing at all becomes of Nausicaa; George

was at first amused by the idea of a dance of the laundry baskets, but he said there were neither variations nor finale.

What he wants (as usual) is a ballet-ivanich. He would like a ballet which would seem to be the enormous finale of a ballet to end all the ballets the world has even seen, mad dancing, variations, pas d'action, pas de deux, etc., with a final terrific and devastating curtain when everyone would be exhausted. He suggested a competition before the gods; the audience are statues; the gods are tired and old; the dancers re-animate them by a series of historic dances, the correct tempi of which you can quite ignore, but they are called courante, bransle, passepied, rigaudon, etc. etc. It is as if time called the tune, and the dances which began quite simply in the sixteenth century too fire in the twentieth and exploded. It would be in the form of a *suite de danses*, or variations, numbers of as great variety as you pleased.

I am sending you a book which may possibly interest you along these lines. There are others like it, the Arbeau and the Rameau (no relation to the composer), and I can get them for you; but certainly you do not need them. Balanchine sees a marvelous theatricalized cosmic space in an architectural frame, more like Palladio than baroque; your music is the drama; his dances would attempt to stage dramatic tensions entirely in terms of dancing, but the characters would be dressed with some reference to historic styles. But you are the boss.

Letter #4

Pg. 289

Stravinsky to Kirstein

August 16, 1954

During George Balanchine's stay here for his Greek Theater engagement I had several meetings with him during which we established the whole structure of my new ballet. George will give you all details when he will see you back East. He is flying to New York tomorrow.

And now I wish to tell you that I have already started work on the ballet and that from now on I shall be working exclusively on it until completion.

It has been a real delight to all of us to see your brilliant company and its accomplishments. What a real marvel, this first act of *The Nutcracker!!!*

How marvelous it would be to have one program with *Apollo*, the new ballet (I have named it *Agon* - contest - Ballet for twelve dancers), and *Orpheus*.

With all my thanks, and love to Vera and Bob.

Letter #5

Pg. 293

Kirstein to Craft

March 5, 1964

We open the new theater on April 23, with Movements and Agon.... I don't suppose Igor would give us a fanfare lasting 30 seconds to be played from the top balcony of the foyer to summon people into the Festspielhaus; for \$1,000. Or even 15 seconds; I am quite serious; it would be paid for by me as a present to Balanchine for the opening of his new house; maybe silver trumpets...

Letter #6

Pg. 291

Stravinsky to Kirstein

March 21, 1964

Dear Lincoln,

If only you had asked me sooner, I would have been delighted to do it, and for nothing, of course, but I go on tour soon and am using every minute until then to compose something for Wystan's beautiful poem.

(A footnote states that, "On March 23 Stravinsky composed the "Fanfare for a New Theater to Lincoln and George.")

Letter #7

Pg. 294

Kirstein to Stravinsky

March 30, 1964

Dear Mr. Stravinsky,

THANK YOU

But how can we thank you; with all the other things you have to do, with Wystan's beautiful text, with Life, with everything else...

Balanchine says it sounds like two golden cockerels speaking the fables of La Fontaine to each other; we want to have it played from the top of the third balcony of the big foyer on one side, and then answered on the other side. Then we want to have it played from the orchestra pit, just before the lights go down, and then the "Star Spangled Banner," in your orchestration. The theater is beautiful beyond anything. The fact that you gave us this beautiful fanfare makes the whole thing absolutely perfect. Balanchine tried to call you.

With love and *thanks*.

And *The Last Savage*: Mercy! *Merci*.

The show of Pavlik is wonderful!

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