

1965

A Trumpet Recital Analysis

Ted R. Black

Eastern Illinois University

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A TRUMPET RECITAL ANALYSIS

(TITLE)

BY

TED R. BLACK

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF SCIENCE IN EDUCATION

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1965

YEAR

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CHAPTER I

INTRODUCTION

This paper is an analysis of the musical form, an interpretation of performance and a discussion of technical problems of six trumpet solos that were presented in recital on August 9, 1965. Where it is appropriate and possible the author has included a short biography of the composer.

The compositions presented are as follows:

Concerto for Trumpet - - - - - Ralph Hermann
Moderato
Andante
Allegro

Andante et Scherzo - - - - - J. E. Barat

Prelude et Ballade - - - - - Guillaume Balay

Call from Modern Suite - - - - - Bernard Fitzgerald

Andante et Allegro - - - - - J. Guy Ropartz

Air - - - - - Arcangelo Corelli
Arranged by Quinto Mananini

The author believes certain areas are not covered by the discussions of the individual composers and their compositions, and that other ideas contribute to the overall understanding of the recital. Because of this, the author has included the following materials.

The author would like to teach trumpet and direct a brass choir in a University. Therefore, he chose a Major in Performance. He believes a better background for such a teaching position would result from performing a recital, analyzing the materials and learning about the composers.

Many benefits have resulted from having performed a recital, such as the personal satisfaction the author has following an important milestone in his career, the added prestige the author brings to his position by upgrading his performance proficiency, and the attainment of an advanced degree. The author believes that maximum benefits were derived from the recital because of the motivating force inherent in having to complete this requirement.

The author discusses the technical problems involved in the performance of the recital selections. He attempted to state all of the musical and technical problems that were conducive to better musical understanding and better performance skills. By doing research about the composers and analyzing their compositions, the author acquired better skills and knowledge in this area.

The author, being interested in solo performance, has a personal library containing a representative selection

of trumpet solos currently being used by several trumpet teachers. It was from this repertory that the author made the selections for this recital.

The following criteria was used in selecting the recital pieces in the following order of importance:

Is the selection (1) musical, (2) suitable for performance at the college level, (3) representative of the available literature, (4) capable of displaying the author's ability, (5) challenging for the author, and (6) valuable for programing?

The selections were placed in program order for the following reasons.

The Prelude et Ballade was selected as the opening number because it is not extremely demanding. During this selection one has numerous oppertunities for minor tuning with the piano. The composition demands different tone qualities, dynamics and styles of articulation. This allows one to get the feel of his instrument and become acquainted with the acoustics of the auditorium. This composition has listening appeal and therefore gets the attention of the audience, creating an interest in the performer and the program to follow.

It is traditional to perform the major composition early in the program while the listener is more alert. The Concerto for Trumpet was placed second for this reason. The Concerto for Trumpet is demanding of the author's best efforts to insure proper execution. This can be achieved best while the author is "fresh."

The Call was chosen to follow the concerto and precede the intermission because it is relatively short in length and appropriate for concluding this portion of the program.

The author has stated his interest in the brass choir. He directs the Effingham High School brass choir and chose to have them perform Allegro by Robert Beadell on the program. The members of the brass choir are students of the author; therefore their performance tends to support his interest and knowledge in this area.

The Andante et Allegro was selected to follow the brass choir. The Andante movement is dramatic and recitative in character and forces the listener to direct his attention back to the soloist. Like the Prelude et Ballade, this composition seems suitable as an opening piece for the last section of the recital.

The Air is an enjoyable song-like composition which enables the author to "sing" on his instrument.

The technical aspects in the Andante et Scherzo are such that their proper execution is very tiring. Because of this, it was placed last on the program. This piece contains brilliant styles of trumpet playing that brings the recital to a fitting close.

CHAPTER II

CONCERTO FOR TRUMPET - - RALPH HERMANN

Ralph Joseph Hermann was born in Milwaukee, Wisconsin, where he began his early musical training in piano. At the age of fourteen he played the piano professionally with local theater and dance bands and made a series of guest appearances with civic symphony orchestras in and around Milwaukee. He received a formal education in composition at the Juilliard School of Music under Vittorio Giannini. During World War II he served with the U. S. Army -- two years with the Air Corps and one year in Europe with the Infantry as the musical director of General Bradley's 12th Army Orchestra.

Following World War II, he embarked on a career which included membership with Arturo Toscanini's N. B. C. Symphony Orchestra and with Paul Whitemen's Orchestra engagement as arranger, composer and conductor by the National Broadcasting Company and by the American Broadcasting Company. He has arranged for such famed orchestras as Percy Faith's and Andre Kostelanez', and for such popular radio and television shows as the Hit Parade, R. C. A. Victor Show, Jackie Gleason Show, and Show of Shows. He is now considered an outstanding contemporary American composer for symphony orchestra, concert band and chamber

ensembles. His band compositions include North Sea Overture, Kiddie Ballet, Clarinete Cake, and Belmont Overture.¹

The first movement of the Concerto for Trumpet is in sonata allegro form and marked Moderato.

Introduction Exposition Development Recapitulation Coda

The introduction is in the key of C minor for the trumpet. The exposition is in the key of G major and is melodic in character. (See example 1)

Example 1, measures 34-41



The development section is in E-flat major. The material for the development section is derived from the introduction.

The recapitulation commences in E-flat major, modulates to the key of C major and repeats the A theme.

The coda is in C minor and is composed of material from the introduction.

The second movement is in ternary form and is marked Andante with Expression and Rubato.

A B A

¹Ralph Hermann, (Program notes from the Conductor's Score of North Sea Overture), Evanston, Illinois: Educational Music Service, Inc., 1955.

The A section of the second movement is melodic in character and is in the key of E-flat major for the trumpet.

The B section is marked Valse in "1". It is energetic and harmonically chromatic in character.

The final section of the movement is a dal segno to the A section with a short coda bringing the movement to a close.

The third movement is rhythmic in character and appears to be a rondo-type form. The tonality is basically G major for the trumpet. One short section containing thematic material from the first movement is in the key of B-flat major. (See example 2)

Example 2, measures 31-35, 53-70, and 106-109:

The following comments and examples illustrate technical problems that demand particular attention.

The author had the privilege of conducting the Effingham High School Band in a performance of the

Skillful performance came through slow and laborious repetition of the sections until they were controlled at the faster tempi.

The dynamic and tonal ranges are very wide. They demand complete tone control and power to reach the high and low notes at various dynamic levels. (See example 4)

Example 4, measure 146



The notation was changed in certain passages. The author followed the changes made by Carl Severinsen. For clarity the first two sixteenth notes were changed to an eighth note in measures three, six, and nine of the introduction.

In measure thirty-six of the first movement, a grace note was added preceding the third count. This grace note was maintained in this theme each time it was repeated.

(See example 1, measure 36)

The cadenza in the third movement has a musical pattern extending one octave. (See example 5)

Carl Severinsen and the author altered this pattern to extend two octaves: This enables the performer to

display better his individual ability. (See example 6)

Example 5, measure 146



Example 6, measure 146



Another alteration is made in measures 172 and 173.

The written third space C is played an octave higher and is preceded by a glissando. (See example 7)

Example 7, measures 172-173



The conductor's band score was used as the piano accompaniment. There were many passages too fully instrumentated to be performed musically by the pianist. These passages were abridged into a more practical and musical setting.

The piano accompaniment is equal in importance to the trumpet throughout the Concerto. The piano sets the mood,

tonality and rhythmic excitement of the composition from the very opening of the first movement.

The accompaniment answers many phrases stated by the trumpet. In measures 94 through 96 of the first movement, the melody is stated in the accompaniment and echoed by the trumpet.

In the second movement marked Andante the piano has its most expressive passage in measures 21 through 27. The piano restates the melodic phrase and carries the melody into the trumpet entrance in measure 28.

The section preceding the cadenza in the third movement is full of excitement. The composer gives to the accompaniment the responsibility for building this high degree of excitement leading into the trumpet entrance and the cadenza.

Immediately following the cadenza, the accompaniment maintains the high degree of excitement created in the close of the cadenza. This section is marked Presto. The proper execution of the accompaniment part determines whether the high emotional pitch will be maintained, bringing the composition to a highly effective close.

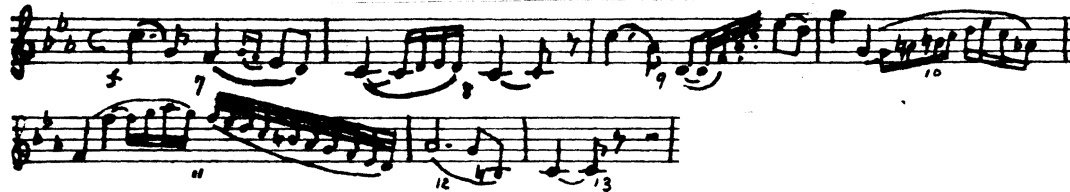
CHAPTER III

PRELUDE ET BALLADE - - GUILLAME BALAY

Guillaume Balay was a French composer possessing the title "Chef de la musique de la Garde Republicaine." He wrote a complete method for cornet and trumpet and at least two other trumpet solos, Andante et Allegretto and Piece De Concours.³

The Prelude is a fantasy built on one theme using different figures to display the brilliance and flexibility of the trumpet. (See example 8)

Example 8, measures 7-13



The tonality of the Prelude begins and ends in the key of C minor for the trumpet with short sections in the keys of G minor and B-flat major.

The Ballade movement is in ternary form.

A B A X Coda

The tonality is E-flat major in the first section. The B section is more melodic and is in G minor. The B

³Claude Leduc and Gilbert A. Leduc, Musique Pour Trompette (Paris, France: Editions Musicales).

section is developed in a three part canon. The recapitulation of the A section is in E-flat major.

The short plus lent section uses thematic material from the Prelude as a transition passage connecting the recapitulation of the A section to the coda.

The following comments and examples describe technical problems that demand particular attention.

Much care must be exercised in the exact articulation of measure nine of the Prelude so as not to distort the tempo. (See example 9)

Example 9, measure 9



In measure eleven the sixteenth notes on the third beat may be played very deliberately in a rubato style, slowing the tempo in a graceful manner preparing for the ten-note run on the fourth beat. For rehearsal purposes the author found the ten-note run was best divided into two groups of five rather than any other grouping. (See example 10)

Example 10, measure 11



In measure 31 the eight-note run was divided into two groups of four. Again, as in measure nine, extreme care must be taken to articulate the pattern exactly and not distort the tempo. The author had difficulty in keeping the four sixteenth notes on the fourth beat slow enough after playing the eight-note-run up to tempo. (See example 11)

Example 11, measure 31



The A theme of the Ballade movement requires exact articulation and a controlled style of tonguing. Extreme care must be taken not to make the notes too staccato. (See example 12)

Example 12, measures 9-12



The author used single staccato throughout Prelude et Ballade making use of the syllable "dot" with the tip of the tongue placed against the lower teeth in a semi-anchored position.

There are many long phrases throughout Prelude et Ballade. These present phrasing and breath control problems.

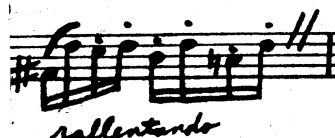
In several phrases the only solution is to be sure the performer has sufficient breath to play the phrase.

This composition is well-suited for performance on the trumpet. The tessitura is very comfortable and dynamic demands are moderate.

The author is acquainted with the recording Contest Music for Trumpet and Cornet performed by Edward L. Masters, Director of Bands at Kent State University, Kent, Ohio.

Edward L. Masters was for many years the principal cornetist of the United States Marine Band.⁴ The author has been influenced in his interpretation. For example, in measure 103 of the Ballade, a slight rallentando is made, followed by a cesura. (See example 13)

Example 13, measure 103



The piano accompaniment is very important for the proper execution of Prelude et Ballade. The accompaniment opens the Prelude with the first theme, setting the mood, texture and tempo of the opening movement. (See example 14)

Example 14, measures 1-3



⁴Edward L. Masters, (Trumpet and Cornet Soloist)
Guide Records (Elkhart, Indiana: Selmer, Inc.)

CHAPTER IV

ANDANTE ET SCHERZO - - J. ED. BARAT

J. Ed. Barat was a French composer. He wrote the following solos for trumpet: Andante et Scherzo, Fantaisie en mi b, Lento et Scherzo and Orientale.⁵

Andante et Scherzo was originally published for the C trumpet, but because of its popularity it was published for B-flat trumpet.

The Andante movement is in ternary form.

Introduction A B A

The accompaniment modulates from the key of C major to the relative minor.

The A section of the Andante is in the key of B minor for the trumpet, harmonized with extensive use of chromaticism. The B section is marked Piu Vivo and is more energetic harmonized by the use of the C whole tone scale and augmented chords. The recapitulation of the A section is in the key of B minor. The solo is played with mute in the recapitulation and cadences in G major.

The scherzo movement also is in ternary form.

Introduction A B A X Coda

The A section of the Scherzo movement is in ternary form with a short introduction. The basic tonality of

⁵Claude Leduc and Gilbert A. Leduc, Musique Pour Trompette (Paris, France: Editions Musicales).

this section is D major. The ninth measure of the B section introduces a mixed canon with the solo entering a perfect fifth higher than the original statement. The basic tonality of the B section is B minor. The return to the A section has the melody in the accompaniment with the trumpet playing scale-like runs and arpeggios over the original chord progression in the key of D major.

The short Lento X section is the introduction theme restated a minor third higher, harmonized primarily with whole-tone accompaniment. This section is used as a transition passage connecting the final section with the coda. ~~to accomplish sounded were controlled and uniform~~

The coda begins abruptly in fast tempo with an ascending whole tone scale. The solo returns to the two-measure Scherzo motif, bringing the composition to a close.

The following comments and examples describe technical problems that demand particular attention:

The smooth melodic A section in the Andante section demands complete tone and breath control for the piano level in the beginning and for the long crescendo to forte at the end. (See example 15)

Example 15, measures 16-17 and 32-33



The sextuplet on the fourth beat in measure 40 was played with double staccato. The whole-tone scale at this point causes a fingering problem demanding attention. (See example 16)

Example 16, measures 40-41



The sextuplets in the A section of the Scherzo movement present another articulation problem. The author used single staccato because the crescendo from piano to mezzoforte sounded more controlled and uniform in the ritardando phrase ending. (See example 17)

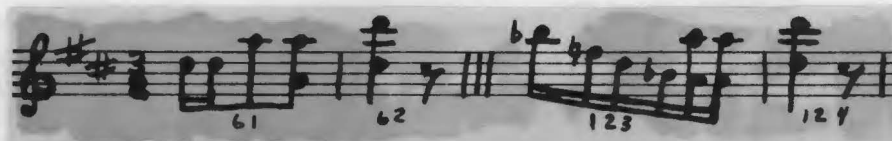
Example 17, measures 25-30



The same technical problems exist throughout the recapitulation of the A section of the Scherzo movement at tempo piu lento. The author again chose single staccato so that the scale-like runs and arpeggios would sound more controlled and uniform throughout.

The ascending whole-tone scale beginning the coda, marked Vif, should be played as rapidly as possible. The author used double staccato on all tongued sixteenth notes of this section.

The author made two changes in the notation to display better his individual ability and to add to the overall musical effect. (See example 18) Example 18, measures 61-62 and 123-124



The piano accompaniment is very important in Andante et Scherzo. It is used repeatedly to establish the mood, tempo, tonality and harmonic texture in introductions and interlude passages.

In the A section of the Scherzo movement the piano accompaniment plays a very important role. The piano accompaniment in the introduction states the opening two measure motif used throughout the movement.

In the B section of the Scherzo, the piano introduces the three part contrapuntal section featuring the right and left hand plus the trumpet.

The piano accompaniment plays a most important part in the closing measures of the A section of the Scherzo. The restatement is not found in the solo line but relies solely upon the accompaniment to complete the form.

Andante et Scherzo is an important contribution to the trumpet repertory. Although it contains many technical problems in nearly every phase of trumpet performance, it is in the resolution of these problems that the composition's real musical value lies.

CHAPTER V

CALL - - BERNARD FITZGERALD

Bernard Fitzgerald graduated from Oberlin Conservatory. He was trumpet and brass choir instructor at the University of Texas in Austin, and became director of the Symphonic Band at the University. Later he became director of the School of Music at the University of Kentucky at Lexington. He served as an official of Music Educators National Conference at the national office in Washington, D. C. He is currently serving as Head of Music Education at the University of Kentucky.

He has written and edited many trumpet solo and brass ensemble pieces. For several years he wrote a brass column for The Instrumentalist magazine.

"Call" is the first movement from the Modern Suite. The second and third movements are entitled Legend and Frolic.

This composition, modern in character, and in ternary form, is based on unusual intervals and effective placement of accents.

A B A

The A section is in the key of E minor and is marked Marziale. The B section is more legato based on chromatic harmony. The return to the A section is constructed mainly of material from the original A section, but in addition uses thematic material from the B section. It is in the

key of E minor.

The following comments and examples describe technical problems that demand particular attention. Much care is demanded to secure good intonation, due to the odd intervals and the different articulation patterns. Likewise, in performing the forzando and the two kinds of accents notated, regular and the heavy accent, complete control of intonation is demanded to achieve the proper effects without a change of pitch. (See example 19)

Example 19, measures 1-8

The legato section, measures 71 through 89, requires complete tone and breath control at the dynamic levels indicated. (See example 20)

Example 20, measures 71-80

The final section starting in measure 113, although technical in nature almost to the extent of being cadenza-like, must be performed with a high degree of expressiveness. ending in measures 131-132. (See example 23)

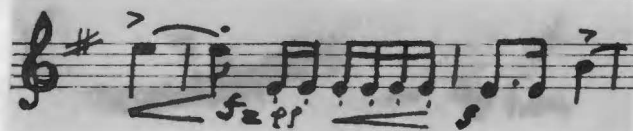
Example 21. The author, in his performance of this section, performed the three staccato eighth notes in measure 113 as though they had tenuto marks over them, crescendoing with the feeling of "leaning" into the G in the next measure. The G was played staccato. (See example 21)

Example 21, measure 113



All notes that are tied over a bar line in this section were held full value with the exception of the eighth note in measure 126. It was played very staccato, following a large dynamic increase on the preceding quarter note. The effect the author was trying to create was to bring this section to a brilliant climax at this point by starting the following sixteenth notes pianissimo leading into the final statement of the main theme. (See example 22)

Example 22, measures 125-127



CHAPTER VI

The author believed the last two measures did not provide the tonal intensity desired and changed the last two measures. This is implied by the composer by the phrase ending in measures 131-132. (See example 23)

Example 23, measures 136-137



... Cesar Franck, to ... For several years, beginning ... rector of the Navy Conservatory ... director of the Strasbourg Conservatory. He also conducted the

The piano accompaniment does much throughout the composition to establish the modern tonality and texture by its use of odd intervals and chromatic harmonization. The piano accompaniment is not present in the opening theme stated by the solo, and this tends to add to the importance of the accompaniment when it does enter.

- Orchestra - four Symphonies
- several Overtures
- Chamber Music - two String Quartets
- two Sonatas for Piano and Cello
- two Sonatas for Piano and Violin
- Piano - many Compositions
- Miscellaneous - many Songs, Church Music, Organ Pieces and Choruses

The style of the Andante is reminiscent of a Wagner recitative. The tempo is andante to adagio and appears to be through-composed. The melody of the first is

... Music and Building (New York: ... p. 1225.

CHAPTER VI

ANDANTE ET ALLEGRO - - J. GUY ROPARTZ

J. Guy Ropartz was born in 1864 and died in 1955. He was a French composer and a pupil of Dubois and Massenet at the Paris Conservatory. He also studied with Cesar Franck, to which "school" he belongs. For several years, beginning in 1894, he was the Director of the Navy Conservatory, and in 1919 he was Director of the Strasbourg Conservatory. He also conducted the symphony orchestras in these cities. His music is related to the folksongs of Brittany and shows religious influence and a trend toward classicism.

Compositional areas in which he has written are as follows:

Orchestra - four Symphonies
several Overtures

Chamber Music - two String Quartets
two Sonatas for Piano and Cello
two Sonatas for Piano and Violin

Piano - many Compositions

Miscellaneous - many Songs, Church Music, Organ Pieces and Choruses⁶

The style of the Andante is reminiscent of a Wagner recitative. The movement is song-like in character and appears to be through-composed. The tonality of C minor is

⁶Oscar Thompson (ed.), The International Cyclopedia of Music and Musicians (New York: Dodd, Mead and Company, 1964), p. 1928.

maintained throughout the entire movement. The thematic material is dramatic or narrative in character.

The Allegro movement is binary in form and each section is divided into three parts:

A B C X A B C Coda

The opening A section is in E-flat major. The B section is more melodic harmonized with wide use of chromaticism. Cadences are not the traditional dominant to tonic, but are chromatic in character, leading one section directly to the next. The C section is in the key of B-flat major, but also is chromatic in character.

The short Andante X section is in the key of E-flat major using thematic material from the opening as a transition passage connecting the two allegro sections.

The A section of the recapitulation is in C major. The B section is in the key of E major adding brilliance to the finale. The C section is in the key of C major, which remains the tonality to the conclusion of the composition.

The following comments and examples describe technical problems that demand particular attention.

The Andante section demands much expression with a strong emotional dark tone quality which demands complete

The same type of rhythmic figure is found in measure 4 of the Allegro section, although not in a triplet pattern. The difficulty is handled in the same manner.

Example 24, measures 3-7



The thirty-second note, following the dotted sixteenth found in measure 5 of the Allegro movement, is difficult to execute cleanly without disrupting the correct rhythm. (See example 25)

Example 25, measures 5-6



The author executed the pattern by playing the dotted sixteenth note staccato, thus giving more time for the tongue to prepare for the two notes which follow. (See example 26)

Example 26, measures 5-6



The same type of rhythmic figure is found in measure 41 of the Allegro section, although set in a triplet pattern. The difficulty is handled in the same manner.

(See example 27)

Example 27, measures 41-42



The Andante et Allegro was composed with a great amount of understanding concerning the trumpet. The technique (through his works never reached beyond the position) and his considerable output of music lie very well "under the fingers" of the performer. The tessitura is very comfortable and the dynamic demands are moderate.

The piano accompaniment demands a great amount of attention because in the several introductory and intermediate passages, the piano establishes the mood of what the soloist does. In the Allegro B section the piano accompaniment initiates all thematic material later imitated by the soloist. Throughout the other parts, the accompaniment is mainly used in support of the soloist.

Each section is harmonically "open," the first leading from the tonic key of B minor and ending on the dominant key of B minor. The second leads back from the dominant key to the tonic key. The first Allegro is a

CHAPTER VII

AIR - - ARCANGELO CORELLI

Arcangelo Corelli was born February 17, 1653, and died January 8/9, 1713. He was an Italian violinist and composer. Little is known of his early years, beyond the fact that he was trained by Matteo Simonelli in counterpoint and by Bassani in violin.

His position in the history of music is assured both by his contributions to the development of violin technic (though his works never ranged beyond the third position) and his considerable output of distinguished music. His sonatas da camera and concerti grossi supply the basis for both the evolution of the solo sonata and the orchestral concerto of Bach, Handel, et al.⁷

Air is marked Andante Sostenuto e Cantabile and has been arranged for B-flat trumpet with piano accompaniment by Quinto Maganini.

Air is composed in symmetrical binary form.

A B

Each section is harmonically "open," the first leading from the tonic key of E minor and moving to the dominant key of B minor. The second leads back from the dominant key to the tonic key. The first motif is eight

⁷Ibid., p. 447.

measures in length and is repeated exactly as stated, only at a softer dynamic level. Being symmetrical, the second motif is the same length and is repeated at a softer dynamic level except for the final 4 measures which are marked molto crescendo, rising to fortissimo accompanied by rallentando in the two closing measures.

The following comments and example describe performance particulars.

The marking Andante Sostenuto e Cantabile along with the dolce marking command complete tone and breath control at the dynamic levels of piano and pianissimo.

The trill in measure 4 is started from above the principal note. (See example 28)

Example 28, measures 4



This same trill is used to close the final phrase of motif B and thus end the composition; however, this trill is prepared in a different manner. The same pitch as the note of the trill is sounded immediately before the written trill, adding strength to the sounding of the cadence and the anticipation preceding the final chord.

APPENDIX

MASTER'S RECITAL

TED R. BLACK, Trumpet

SUE ANDRA LACKEY, piano

Assisted by the Effingham High School Brass Choir

Prelude et Ballade	Guillaume Balay
Concerto for Trumpet	Ralph Hermann
I. Moderato	
II. Andante	
III. Allegro	
Call from Modern Suite	Bernard Fitzgerald

INTERMISSION

Allegro
Effingham High School Brass Choir

Trumpet	French Horn	Baritone
Glenn Lewis	Karen Brewer	Terry Stevenson
Jo Ella Arnold	Donna Slifer	
Delbert Morgan	Craig Lattig	Bass
Richard Wenthe	Trombone	Roger Sechrest
Donald Steely	Marc Smith	Donald Langley
David Devall	Bill Starr	

Andante et Allegro	J. Guy Ropartz
Air	Arcangelo Corelli
Arranged by Quinto Maganini	
Andante et Scherzo	J. Ed. Barat

MONDAY, AUGUST 9, 1965
8:00 P. M.
FINE ARTS AUDITORIUM

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EASTERN ILLINOIS UNIVERSITY

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