

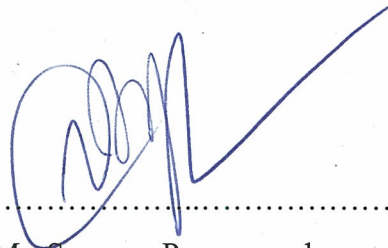
**GRADUATE TRUMPET RECITAL**

**SOMPOP PUENGPREEDA**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR  
THE DEGREE OF MASTER OF ARTS  
(MUSIC)  
FACULTY OF GRADUATE STUDIES  
MAHIDOL UNIVERSITY  
2011**

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Graduate Recital Document  
entitled  
**GRADUATE TRUMPET RECITAL**



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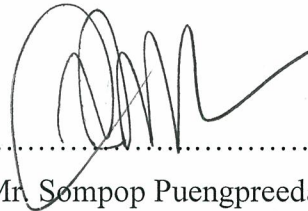


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Graduate Recital Document  
entitled  
**GRADUATE TRUMPET RECITAL**

was submitted to the Faculty of Graduate Studies, Mahidol University  
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on  
January 21, 2011



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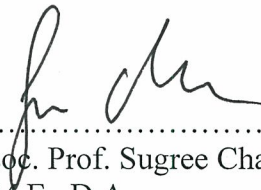
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Sompop Puengpreeda

GRADUATE TRUMPET RECITAL

SOMPOP PUENGPREEDA 4936895 MSMS/M

M.A. (MUSIC)

GRADUATE RECITAL DOCUMENT ADVISORY: JOSEPH BOWMAN, D.M.A.,  
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ABSTRACT

The objectives of this graduate trumpet recital were to learn how to organize a trumpet recital and to develop sufficient performance ability. The pieces in this study were selected from the Baroque, Classical, Romantic, and 20<sup>th</sup> Century periods since the performer wanted to demonstrate different parts of the trumpet repertoire and stylistic and technical skills from each, as a source of data for future reference.

The trumpet recital was given at the Music Auditorium College of Music, Mahidol University on 21<sup>ST</sup> January 2011. The program consisted of 4 pieces.

1. *Cantata No. 51* by Johann Sebastian Bach
2. *Concerto in E-flat Major* by Johann Nepomuk Hummel
3. *Intrada* by Arthur Honegger
4. *Toot Suite* by Claude Bolling

The concert lasted approximately 60 minutes, without intermission.

KEY WORDS: MASTER'S DEGREE RECITAL / SOMPOP PUENGPREEDA /  
TRUMPET

34 pages

การแสดงเดี่ยว TRUMPET ระดับมหาบัณฑิตศึกษา

GRADUATE TRUMPET RECITAL

สมภพ พึ่งปรีดา 4936895 MSMS/M

ศศ.ม. (ดนตรี)

คณะกรรมการควบคุมรายงานการแสดงเดี่ยว: Joseph Bowman, D.M.A., Daren Robbins, D.M.A.  
และ อ. โกวิช กันตะสิริ, Ph.D.

#### บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อการศึกษาการจัดแสดงเดี่ยว Trumpet และเพื่อพัฒนา ศักยภาพในการบรรเลงเครื่อง Trumpet ผู้จัดแสดงได้คัดเลือกบทเพลงจากยุคบาโรก, ยุคคลาสสิก, ยุคโรแมนติก และ ยุค 20<sup>th</sup> Century เนื่องจากผู้จัดแสดงต้องการนำเสนอเทคนิคปฏิบัติเครื่อง Trumpet ในลักษณะต่างๆ และ ลักษณะของบทเพลงในแต่ละยุค เพื่อเป็นแหล่งข้อมูลในด้านวิชาการต่อไป

การแสดงดนตรีจัดแสดง ณ วิทยาลัยดุริยางค์ศิลป์ มหาวิทยาลัยมหิดล ในวันศุกร์ที่ 21 มกราคม พ.ศ. 2554 เวลา 11.00 น.

รายการแสดงประกอบด้วยบทเพลงดังต่อไปนี้

1. *Cantata No. 51* by Johann Sebastian Bach
2. *Concerto in E-flat Major* by Johann Nepomuk Hummel
3. *Intrada* by Arthur Honegger
4. *Toot Suite* by Claude Bolling

รวมเวลาแสดงทั้งหมด 60 นาที

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## CHAPTER I

### INTRODUCTION

#### 1.1 Importance and background of the Graduate Recital

A recital is a solo musical performance (with instruments or voice). It highlights a single performer, sometimes accompanied by piano, or a performance of the works of a single composer. Every musician who wants to be a professional and get the experience of performance has to perform recitals. This is the evaluation of how well they practice and prepare the music. Recital performances are also required for music students who study in music performance before graduation. Students will prepare a good program, study the literature, history, theory, form and analysis, and adequate practice for themselves or with the accompist including the plan for promoting of the concert. This is an opportunity to share with others their special abilities.

For this Graduate Trumpet Recital, pieces were compositions by four composers, featuring contrasts in styles, historical periods, and composition technique will be presented as follow:

- *Cantata No. 51* by Johann Sebastian Bach
- *Concerto in E-flat Major* by Johann Nepomuk Hummel
- *Intrada* by Arthur Honegger
- *Toot Suite* by Claude Bolling

## 1.2 Objective

1.2.1 To study and work on different compositions from the Baroque, Classical, Romantic and Twentieth century periods and to understand the structure, styles, and compositional techniques of each piece.

1.2.2 To develop and acquire the technique necessary to perform each piece.

1.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation.

## 1.3 Scope

Perform and present professionally the selected compositions, supply a concise biography of the composer and the proper program notes for each piece.

1.3.1 *Cantata No. 51* by Johann Sebastian Bach

1.3.2 *Concerto in E-flat Major* by Johann Nepomuk Hummel

1.3.3 *Intrada* by Arthur Honegger

1.3.4 *Toot Suite* by Claude Bolling

## 1.4 Expectations

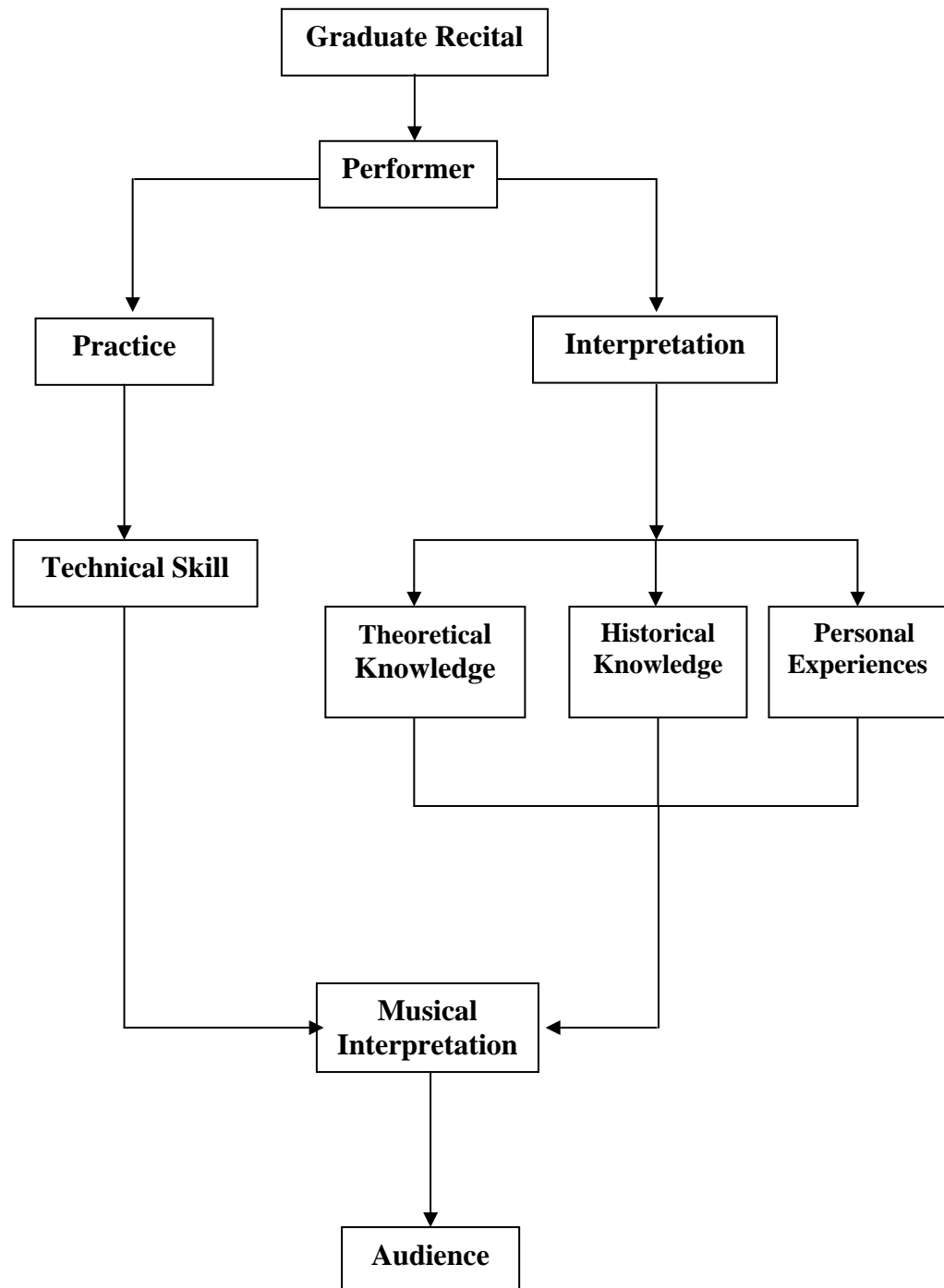
1.4.1 To have a strong grasp of music from different historical periods and be able to perform them professionally with proper style, expression, and interpretation

1.4.2 Develop and perfect the technique necessary for performance

1.4.3 To understand the organizational process of a recital academically

1.4.4 Provide information for those who are interested in studying these pieces

## 1.5 Conceptual Framework



## CHAPTER II

### LITERATURE REVIEW

#### **2.1 *Cantata No. 51* by Johann Sebastian Bach**

Johann Sebastian Bach was born on March 21<sup>st</sup>, 1685 in Eisenach, Germany. He was the youngest son of Johann Ambrosias Bach, a town musician. Johann Sebastian learned the violin and basic music theory from his father. At age ten, after his father died, Johann Sebastian went to live and study keyboard with his older brother Johann Christoph, the organist at St. Michael's Church in Ohrdruf. From 1700-1702, he went to St. Michael's School in Lüneberg where he sang in the church choir and met the organist and composer Georg Böhm.

In the spring and summer of 1703, Bach was a violinist in the court of Weimar. Beginning in the fall of 1703, he took up the post of organist at the Neukirche in Arnstadt. In June of 1707, he moved to St. Blasius Church in Mühlhausen, and married with his cousin Maria Barbara Bach in the nearby town of Dornheim four months later. In 1708, Bach was hired to be organist and chamber musician by the Duke of Weimar<sup>1</sup>. In nine years later, he established himself as a leading organist, and during that time composed many of his finest works for the instrument. In addition to his professional activities in Weimar, he had seven children, including Wilhelm Friedemann and Carl Philip Emmanuel. In 1717, Bach went to Cöthen appointed Kapellmeister, which resulted in his imprisonment for a month, until he received permission to leave Weimar the Duke.

Prince Leopold, Bach's new employer, was a talented musician who adored and appreciated the arts. Since the court at Cöthen was Calvinist during this period, Bach had no church duties and concentrated on instrumental compositions. He wrote the violin concertos, the six Brandenburg Concertos, many sonatas, suites, keyboard works, and pedagogical compositions. In 1720 of December, Bach's wife,

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<sup>1</sup> Aryeh Oron, "Guide to Bach Tour Weimar" 2007. <http://www.bach-cantatas.com/Tour/Weimar.htm> (accessed October 2003 - September 2007)

Maria Barbara died. Bach was re-married Anna Magdalena Wilcke, daughter of a court musician in Weissenfels. A week later, Prince Leopold married. Prince Leopold's bride lacked enthusiasm and interest in the arts, which led to a steady decline in the court's support of music. In 1722, Bach became a candidate for the prestigious post of Kapellmeister at Leipzig and Kantor of the local school, the Thomasschule. He was appointed to the position during April of 1723, following the withdrawal of the preferred candidates, Georg Telemann and Christoph Graupner.

During his early years in Leipzig, Bach composed prolific amounts of church music. He was renowned as a virtuoso organist, in demand as an organ teacher and expert in organ construction and design. He became famous when he began to publish editions of his keyboard and organ music in 1726.

Bach's interest in composing church music sharply as most of his sacred works after that date, including the *B Minor Mass* (BWV 232) and the *Christmas Oratorio* (BWV 248), consist mainly of arrangements from earlier music. At this point in his career, he also took over the direction of the collegium musicum founded by Telemann in 1702. This mainly amateur society gave regular public concerts for which Bach composed and arranged harpsichord concertos and several large-scale cantatas.

Bach's eyesight began to fail during his last year, and in March and April of 1750, the itinerant English oculist John Taylor operated on him twice. Bach's death may have been hastened by the operations and treatments that followed them. He died in 1750.

*Jauchzet Gott in Allen Landen*, BWV 51 was composed during the early 1730's for an occasion not known. It is one of the most popular of Bach's solo cantatas and was composed for soprano voice, trumpet, strings and continuo. A cantata is the composition for voice with instrument accompaniment in several movements. The first performance of BWV 51 was on September 17<sup>th</sup>, 1730 (15<sup>th</sup> Sunday after Trinity). This cantata may even have been intended to serve as music for New Year's. *Jauchzet Gott in Allen Landen* literally means "Praise God in every land" The joyful text made it suitable for other celebrations such as Michaelmas Day<sup>2</sup>, or an election of the Council in Leipzig. The author of the text in the first three movements is unknown,

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<sup>2</sup> Michaelmas Day is on 29<sup>th</sup> September

though some scholars contend it was written by Bach. But the text of the closing chorale verse is from Johann Gramann's *Nun lob mein Seel*.

### **Composition Structure**

*Jauchzet Gott in Allen Landen*, BWV 51 is in the key of C Major. The style of the solo writing is very bright and virtuosic. In the middle section, it moves to the relative minor key of a minor, providing harmonic contrast before a return to the opening section material. A serious recitative follows the aria, also cast in A minor, evoking a plethora of striking images with Bach's graceful melody and quick modulation in only sixteen measures. Bach's commitment to his faith is clear in the sense of urgency that breaks forth in the third movement. The soprano soloist, with only continuo accompaniment, implores the listener to be righteous children of God. Bach's use circle-of-fifths harmonic movement throughout this movement heightens the drama.

The final movement starts with a violin duet, followed by the soprano singing the chorale tune "Nun Lob', mein Seel', den Herren," exhorting all to "give praise, glory, and honor to Father, Son, and Holy Ghost." His grace in 3 / 4 meter long section of the tool and make a lot of fun and false passages for violin and tumble play of the same length concluded "Hallelujah" rejoined. The trumpet is an example of the important demands virtuosic Bach soloists often place rollicking exuberance it borrowed sound especially lively summary of the cantata.

The trumpet part was written for Bach's chief trumpeter at Leipzig, Gottfried Reiche (5 February 1667- 6 October 1734), German trumpeter and composer. Reiche was born in Weissenfels on Feb. 5, 1667 He went to Leipzig in 1688 and became an assistant *Stadtppfeifer* (musician for the court or nobility) and worked to be The Senior *Stadtppfeifer* in 1706 and *Kunstgeiger* to become as Senior *Stadtmusicus* in 1719, succeeding trumpeter Johann C. Genzmer. Gottfried Reiche worked with Bach until his death of a stroke while walking home one night, after performing another one of Bach's strenuous trumpet works.

### **Points of Interest**

The Baroque natural trumpet was quite difficult to perform well, and was probably intended for Bach's regular trumpeter, Gottfried Reiche. BWV 51 also has quite a large range that a soprano voice must project with equal volume throughout the most difficult arias in the Leipzig cantatas were usually assigned to falsettists, tenors, and basses, less often to boy trebles. Although performed with soprano most commonly, Bach may have intended the cantatas as a showcase for an exceptional choirboy<sup>3</sup>.

### **Performance practice**

Modern performances of this work make use of the piccolo trumpet. The performer has to practice arpeggios in sixteenth notes and sequence of intervals. The ornaments in baroque period must play with clarity and with good style. The trills should be played on the principal note rather than above the note.<sup>4</sup> Also, lots of thought about air flow will facilitate the difficult phrasing, presented in the work.

### **The 1<sup>st</sup> movement – “Arie” – Con moto**

The piece starts with piccolo trumpet solo with piano accompaniment in a beautiful melody like fanfare opening the scene in the key of C Major. The soprano comes to sing with a beautiful legato voice while the piccolo trumpet plays to fill - up the melody with sixteenth - notes and trill for end of the phrase. The tempo turns to Meno Mosso in bar 39<sup>th</sup> and make repeat to Con Moto again until the end.

### **The 4<sup>th</sup> movement – “Choral” – Andantino**

In this recital, the performer will skip the movements of 2<sup>nd</sup> and 3<sup>rd</sup> because there is no piccolo trumpet part in them. The 4<sup>th</sup> movement is in the key of C Major. The piece starts from the ending of 3<sup>rd</sup> movement attacca to the 4<sup>th</sup> movement. The soprano sings the beautiful melody with only one word “Hallelujah” to celebrate the highest Lord. The melody starts from medium register and going up higher till the end.

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<sup>3</sup> Simon Heighes, *Cantata BWV 51 Jauchzet Gott in Allen Landen! Discussions - Part 1* 23-10 2001 (Oxford Composer Companion – J.S. Bach, Oxford, 1999)

<sup>4</sup> Elisar Koehler, *In Search of Hummel Perspectives on the trumpet concerto of 1803* (International Trumpet Guild, 2003) <http://www.trumpetguild.org/pdf/2003journal/0301hummel.pdf>

## 2.2 *Concerto in E-flat Major* by Johann Nepomuk Hummel

Johann Nepomuk Hummel (1778-1837) was an important Austrian composer and piano soloist from the late Classical period. He was born on November 14th, 1778 in Bratislava (Pressburg), Austria<sup>5</sup>. His father, Josef Hummel, was the director of the Imperial School of Military Music in Vienna and the conductor of the Schikaneder's Theater Orchestra. Hummel began to study music lesson with Wolfgang Amadeus Mozart when he was eight. Mozart taught Hummel and let him stay in the house for two years for free and made his first concert when he was only nine.

In 1789-1792, Hummel went on European tour with his father, arriving in London, where he received instruction from Muzio Clementi and stayed for four years before returning to Vienna. In 1791, Hummel met Joseph Haydn, who composed a sonata in A flat for him when they were in London. Hummel played its premiere in the Hanover Square Rooms in Haydn's presence. When Hummel finished, Haydn reportedly thanked the young man and gave him a guinea.

From 1804-1811, Hummel was Kapellmeister to Prince Esterhazy's establishment at Eisenstaedt at age 26. He held this position for seven years before being dismissed for neglecting his duties. Following this, he toured Russia and Europe and married the opera singer Elisabeth Röckel. They had two sons.

Later, Hummel held the position of Kapellmeister at Stuttgart and Weimar, where he formed a close friendship with Goethe and Schiller, colleagues from the Weimar theater. He made Weimar to a capital of European musical by invited the best musicians of the day to visit and make music there. He started one of the first benefit programs for fellow musicians, giving benefit concert tours when the musicians' retirement fund ran low. Hummel was also one of the first to fight for musical copyrights against intellectual pirating.

While in Germany, Hummel published *A Complete Theoretical and Practical Course of Instruction on the Art of Playing the Piano Forte* (1828), which sold thousands of copies within days of its publication and brought about a new style of fingering and of playing ornaments.

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<sup>5</sup> Now is Bratislava, Slovakia.

His main compositions are for the piano, his major instrument. He wrote eight piano concertos, ten piano sonatas (of which four are without opus numbers, and one is still unpublished), eight piano trios, a piano quartet, a piano quintet, a wind octet, a cello sonata, two piano septets, a mandolin concerto, a mandolin sonata, a trumpet concerto in E major written for the keyed trumpet (usually heard in the more convenient E flat major), four hand piano music, 22 operas and Singspiels, masses, and much more. In Hummel's works there is no symphony may be he could not follow Beethoven's innovations in that field, although that does not explain why he didn't compose a symphony in the style of Haydn.

Hummel died peacefully in Weimar, Germany in 1837. A freemason (like Mozart), Hummel consigned a considerable portion of his famous garden behind his Weimar residence to his masonic lodge.

The Concerto in E Major was completed on December 8, 1803<sup>6</sup>, and Anton Weidinger premiered the concerto on the keyed trumpet as Tafelmusik, or table (dinner) music, for the Imperial court in Vienna on New Year's Day of 1804. This piece was become well-known until today. The first recording of this piece performed Armando Ghitalla in 1964. He performed in the key of E major by using C trumpet. After that, Ghitalla made his published edition in 1959 by transposed down one half step to the key of E-flat because it was more comfortable to play by B-flat trumpet.

Anton Weidinger (1767-1852), the former trumpeter of Haydn's Orchestra for Prince Esterhazy, had succeeded in performing with his "organized trumpet" or the invention of the Keyed Trumpet for possible to play chromatic scale during his concert tours. Hummel obliged with a second work. His *Concerto a tromba principale* received its first performance at the Esterhazy court on 1 January 1804. Weidinger himself is believed to have reworked the piece, at least in part, in order to adapt the writing to the instrument's technical capabilities. The keyed trumpet disappeared in 1840s because of the valve trumpet displaced.

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<sup>6</sup> Robert Cummings, *Johann Nepomuk Hummel works*  
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=41:7479~2~T2AB>

### Points of Interest

The concerto was composed for the keyed trumpet by the famous Viennese Trumpeter, Anton Weidinger. The keyed trumpet was developed to allow the trumpet to play all chromatic notes than previous time. In the present the modern trumpet can play much better. The original score was written in key of E Major, but the performers usually use in E-flat major instead.

### Performance's practice

#### The 1<sup>st</sup> movement – “Allegro con spirito”

This piece is start with very long introduction by the piano accompaniment. The tempo “Allegro con spirito is mean very fast tempo. On measure 66<sup>th</sup> the trumpet opens the scene like fanfare and become softly after 8 bars. Form of this movement is Sonata Allegro Form including with Double exposition in measure 1-66, 67-65 and Development section in measure 176-210 in new key of C major and Recapitulation in measure of 211-299. The techniques in this movement are grace notes, trills, turns, mordents, intervals and triple arpeggios.

	Double Exposition		Development	Recapitulation	
Key	E major – B major	E major – B major – E major	C major	E major	(coda)
Measure	1-66	67-175	176-210	211-299	299-311

#### The 2<sup>nd</sup> movement – “Andante”

This movement is slow tempo in binary form with two keys of A minor and A major. First part in A minor key trumpet starts with long E and resolve to the tonic with very long trill and grace notes. There are some techniques to practice by trills, grace notes and turns.

	One	Two	
Key	A minor	A major	(Transition: B major)
Measure	1-40	41-63	63-71

### **The 3<sup>rd</sup> movement – “Rondo”**

This movement plays immediately from 2<sup>nd</sup> movement from slow to fast tempo. Trumpet starts with double tonguing technique. In beat 2 of measure 32, may be use the triple tonguing in stead of double tonguing. In measure 63-64, 154-155, 174-175 trumpet will use triple tonguing. The interesting point to think about how's the keyed trumpet plays chromatic notes on measure 52-57. The amazing thing was from Anton Weidinger who made the keyed trumpet to be able play in chromatic. In this sonata rondo form, the tempo is very fast and lightly. The most difficult section is in measure 193-208 with turns and arpeggios.

Key	E major	B major	E major	E minor (B major)	E major (march)	(Coda)
Measure	1-31	32-68	69-99	100-166	167-231	232-244

### **2.3 *Intrada for Trumpet and Piano* by Arthur Honegger**

Oscar-Arthur Honegger (1892-1955) a Swiss composer was born on Mar 10th, 1892 in Le Havre, France. He was one of the “Les Six”<sup>7</sup> named by critic Henri Collet. It was a group of early 20th-century French composers against German Romanticism of Richard Wagner and Richard Strauss, as well as against the chromaticism and lush orchestration of Claude Debussy.<sup>8</sup> Honegger started his training by studying harmony and violin in Paris with Charles Widor and Vincent d'Indy in Zurich until 1910. He wrote the ballet *Le dit des jeux du monde* in 1918, generally considered to be his first characteristic work. In 1926 he married Andrée Vaurabourg, a pianist and peer student from the Paris Conservatoire. They had one daughter, Pascale, born in 1932. Honegger also had a son, Jean-Claude (1926-2003), with the singer Claire Croiza.

In the early 1920s Honegger wrote famous choral repertoire "dramatic psalm" "Le Roi David" ("King David"). During World War I and World War II, He composed the music for Abel Gance's epic 1927 film, “Napoléon” and nine ballets and

<sup>7</sup> Les Six were Darius Milhaud, Francis Poulenc, Arthur Honegger, Georges Auric, Louis Durey, and Germaine Tailleferre.

<sup>8</sup> Encyclopedia Britannica, s.v. “Les Six”. <http://www.britannica.com/EBchecked/topic/547009/Les-Six> (accessed February 23, 2010)

three vocal stage works, amongst other works. One of His finest stage works dramatic oratorio is “Jeanne d'Arc au bûcher” (1935). In addition to his works written alone, he worked together with Jacques Ibert on both an opera, *L'Aiglon* (1937), and an operetta. During this period he also wrote *Danse de la Chèvre* (1921), an essential piece of flute repertoire. Dedicated to René Le Roy and written for flute alone, this piece is lively and young, but with the same directness of all Honegger's work.

The main aspects of Honegger's style are Bach-like counterpoint, driving rhythms, melodic amplitude, highly coloristic harmonies, an impressionistic use of orchestral sonorities, and a concern for formal architecture. He and fellow Les Six member Darius Milhaud were close friends, having studied together at the Paris Conservatoire. Milhaud dedicated his fourth string quintet to Honegger's memory, while Francis Poulenc similarly dedicated his *Clarinet Sonata*.

The “*Intrada*” was specially written as a required piece for the Geneva Competition in April, 1947. It has one movement in three short sections “slow -fast – slow”. Shortly after writing the *Intrada*, he wrote his last composition, *A Christmas Cantata*. Honegger had a heart attack and suffered poor health until his death on November 27, 1955 at home.<sup>9</sup> Honegger was interred in the Cemeteries Saint-Vincent in the Montmartre Quarter of Paris.

### **Points of Interest**

Honegger's *Intrada* for trumpet and piano was written test a student's ability to sight-read and to produce a beautiful sound. It has now become a standard repertoire piece for trumpet recitals. It also was written for C trumpet with difficult but impressive in the key of B-flat Major. Honegger's *Intrada* is in ternary form in three short sections: *Maestoso* (majestic), *Allegro* and *Maestoso* again. The *Maestoso* section at the opening section in the *maestoso* tempo is like a signal character in Europe. The fast section is stronger Spanish melodic with the *allegro* tempo and end with *maestro* again as the beginning.

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<sup>9</sup> Stanley Curtis “Faculty Trumpet Recital Program Note” 2007.  
<http://www.gmu.edu/depts/music/perfarts/archives/spring07/Curtis, Stanley 01.28.07.pdf>

### **Performance's practice**

The performer must play it brilliantly with C trumpet. It's very challenging in the areas of flexibility and endurance. The difficult parts are the very long phrasing at the Maestoso with wide range (G3 – C5) and triple tonguing scale from high notes at Allegro. The form is “Slow - Fast – Slow”.

#### **Maestoso**

The Honegger's Intra begins the piece like a cadenza through variety of scale characters in ascending and descending with the eighth – notes, triple eighth – notes and sixteenth – notes in the meter of 4/4. Strong and powerful are in the style of this section. Dynamics starts from loudest to release sound in very soft.

#### **Allegro**

In this section, the meter changes to 3/4 and tempo becomes faster like quick waltz tempo. The difficult part is from bar 119 – 127 with plenty of triple eighth-notes. There are also a lot of syncopations too.

#### **Maestoso**

The ending of this piece is almost the same as beginning in the meter of 4/4 with Maestoso. The dynamic is only loud until the end.

## **2.4 *Toot Suite* by Claude Bolling**

Claude Bolling, a pianist, a composer, a producer, an arranger and a conductor of jazz, entertainment and film music, is certainly one of the world's most famous French musicians of his generation. He born in Cannes on April 10, 1930, he has always lived in Paris except for the Second World War period. His mother took him to studied piano when he was 11-12. When he was in Nice, where he was taught piano by Marie Louise "Bob" Colin an extraordinary woman who played the piano, the trumpet, the drums, and a member of one of those fashionable all girl orchestras.

By 1944, Claude Bolling was already active semi-professionally in small groups in Paris. He won an amateur jazz competition, organized by Jazz Jot and the Hot Club de France when he was 16. And by the age of 18, he starts recording with his first small band. He was also studied with some outstanding teachers: Leo Chauliac

(jazz piano), Germaine Mounier (classical piano), and André Hodeir (counter-point, jazz writing) and Maurice Duruflé (harmony). During he joined with a military band, he played trombone and percussions, he became quite known around St Germain des près.

Claude creates "Crossover Music" for the first time by mix two different musical styles, "classic" and "jazz", strictly split up to then. The "Toot Suite for trumpet and jazz piano", was written for virtuoso trumpet player Maurice Andre and the "Suite for Flute and Jazz Piano Trio", was written for the great flutist Jean-Pierre Rampal, is his most famous "Suites", for reference in that style.

Following his work with Rampal, Bolling went on to work with many other musicians, He has also worked with, and performed tributes to many others, including Lionel Hampton, Duke Ellington, Stéphane Grappelli, Django Reinhardt, Oscar Peterson.

After this success, great classical soloists began clamoring for new suites and concertos from Bolling, from different genres, including Alexandre Lagoya, Pinchas Zukerman, Maurice André, and Yo-Yo Ma some of which leaped immediately to the top of best-selling charts and remained there for long period of time.

"Toot Suite for trumpet and jazz piano" is written for a different trumpet (trumpet in C, E flat, piccolo, Flugel Horn and cornet)<sup>10</sup> and jazz piano in 1981. Maurice Andre (b1933) was the trumpet solo artist in the recording with Claude Bolling's traditional jazz trio. These compositions by Claude Bolling were written an exchange between classical instrumentalists and jazz piano.

### **Points of Interest**

Claude Bolling's Toot Suite is a great solo piece for trumpet players to play a recital in jazz feel instead of classical. The performer selected only two movements from six movements. The 1<sup>st</sup> movement "Allègre" was written for the very classical C trumpet. The classical theme is a "canon". The rhythmic part is written in 6/8 and 3/4 time. The 3<sup>rd</sup> movement "Rag-Polka" was written to recall Maurice Andre's debut on the cornet in his native village brass band. The "Polka a variations" was a very popular genre in Germany and France in the early 20<sup>th</sup> century which here

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<sup>10</sup> Claude Bolling, "Discography" 2004. <http://www.claude-bolling.com/fr/crossover.php>

returns to its common roots with ragtime. Maurice Andre, the trumpet virtuoso who was the original artist in this recording with Claude Bolling’s album is very specialist in Baroque music.

**Performance’s practice**

**The 1<sup>st</sup> movement – “Allègre”**

The 1<sup>st</sup> movement is basically a Baroque piece for C trumpet and rhythm section in meter 3/4 in key of d minor. The band play in Jazz waltz tempo in swing feel but the solo part is not. The performer should only practice this piece in the classical style with an experience in jazz. The long phrasing from the beginning has to prepare big breathing to play it throughout with C trumpet. The tempo is Allegro tempo has to play fast and bright with relaxing.

Form of this movement is [A – B – C – A – B – C – A – B – Ending].

A	B	C	A	B	C	A	B	Ending
D minor	Bb major	A major	D minor	Bb major	C major	D minor	Bb major	D minor

**The 3<sup>rd</sup> movement – “Rag – Polka”**

The 3<sup>rd</sup> movement, Rag- Polka, required B-flat cornet to play on this piece in tempo 92 BPM. About articulation techniques in this movement are triple tonguing, fast chromatic scales variations in sixteenth and sixteenth triple. The performer has to practice it very clear and slowly at first thing. By listening to recording will get more ideas for playing in this piece.

Form of this movement is [A – A – B – B’].

A	A	B	B’
F major	F major	Bb major	Bb major

## **CHAPTER III**

### **METHODOLOGY OF PRESENTING THE GRADUATE RECITAL**

#### **3.1 Performing information**

Performer selected four pieces which are

3.1.1 *Cantata No. 51* by Johann Sebastian Bach

3.1.2 *Concerto in E-flat Major* by Johann Nepomuk Hummel

3.1.3 *Intrada* by Arthur Honegger

3.1.4 *Toot Suite* by Claude Bolling

#### **3.2 Objectives**

3.2.1 To study and work on different compositions from Baroque, Classical, Late Romantic periods and Twentieth century. To understand the structure, styles, and compositional technique of each piece

3.2.2 To develop and acquire the technique necessary to perform each piece

3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, projecting proper musical expression, styles and interpretation

#### **3.3 Instruments**

Piccolo Trumpet, E-flat Trumpet, C Trumpet and B-flat Cornet

### 3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss with the advisor for the final decision and approval.

3.4.4 Study and collect the information about selected pieces for presenting the outline of the Recital Document and the program notes by using sources from:

- Library of College of Music, Mahidol University
- Books and journals
- Internet
- CDs / Recordings

### 3.5 Preparation process for the recital

3.5.1 Set the study and practice schedule.

Process	2010 - 2011									
	May	June	July	Aug	Sep	Oct	Nov	Dec	Jan	
- <i>Cantata No. 51</i> by Johann Sebastian Bach		_____								→
- <i>Concerto in E-flat Major</i> by Johann Nepomuk Hummel			_____							→
- <i>Intrada</i> by Arthur Honegger					_____					→
- <i>Toot Suite</i> by Claude Bolling				_____						→

3.5.2 Propose for hearing examination in December 2010

3.5.3 Contact and reserve the MACM Hall, College of Music, Mahidol University for the performance.

3.5.4 Prepare the program note using summarized information from the outline of the Master Recital Document.

### **3.6 Presentation**

This Graduate Recital is presented in a professional manner. The audience is given the program notes before the performance begins. The program is separated into two sections by 10 minutes intermission.

### **3.7 Program and approximated time**

3.7.1 Johann Sebastian Bach

*Cantata No. 51* approx. 15 minutes

3.7.2 Johann Nepomuk Hummel

*Concerto in E-flat Major* approx. 22 minutes

#### **Intermission**

3.7.3 Arthur Honegger

*Intrada* approx. 10 minutes

3.7.4 Claude Bolling

*Toot Suite* approx 13 minutes

Total approximated time 60 minutes without intermission.

## **CHAPTER IV**

### **PROGRAM NOTES**

#### **4.1 Performer's Biography**

Sompop Puengpreeda is Lecturer of Trumpet at Mahidol University College of Music, where he has taught since 1996. He teaches applied trumpet, studio classes and serves as teacher/mentor for the College of Music's Young Artists Program.

Puengpreeda is 4<sup>th</sup> /utility trumpet in the Thailand Philharmonic Orchestra. Prior to joining the TPO in 2005, he was a member of the Bangkok Symphony Orchestra from 1987-2003

Equally comfortable performing jazz and commercial music, he has performed with well known groups such as Charoenkrung Brass Ensemble, Maitai Chamber Orchestra, Chalermraj Big Band, Kasikorn Band and the Siam Kolkarn Big Band. He is also in demand as a jazz pianist, and performs regularly for a variety of functions and events.

In 2008, Sompop became conductor of the Bangkok Milal Missionary Choir, whom he has conducted and performed with in many provinces in Thailand and many countries around the world. Highlight performance have included a concert in 2003 at New York's famous Carnegie Hall.

Puengpreeda received a Bachelor in Music Education from Chulalongkorn University, and is currently completing his Master of Arts in Solo Performance at Mahidol University where he studies with Dr. Joseph Bowman. Previous teachers have included Wisit Jitrangsan, Yuth Punsard, Manu Hothai and Henry Nowak. Sompop is a Jupiter Performing Artist.

## 4.2 Details of the program

### PROGRAM

***Cantata BWV 51 “Jauchzet Gott in Allen Landen”***

Johann Sebastian Bach  
(1685-1750)

*I. Aria: Jauchzet Gott in Allen Landen*

*IV. Chorale: Sei Lob und Preis mit Ehren; Alleluja*

*Joy Sook Kim, Soprano*

*Sung Hee Lee, Piano*

***Concerto in E-flat Major***

Johann Nepomuk Hummel  
(1778-1837)

*I. Allegro con Spirito*

*II. Andante*

*III. Rondo*

*Bakhtiyor Allaberganov, Piano*

**- Intermission -**

***Intrada***

Arthur Honegger (1892-1955)

***Toot Suite***

Claude Bolling (1930)

*III. Rag-Polka*

*I. Allegro*

*Bakhtiyor Allaberganov, Piano*

*Jane Chalaeythitiguy, String Bass*

*Kom Wongsawat, Drums*

### 4.3 Composer's biography

#### *Cantata No. 51 by Johann Sebastian Bach*

Johann Sebastian Bach was born on March 21<sup>st</sup>, 1685 in Eisenach, Germany. He was the youngest son of Johann Ambrosias Bach, a town musician. He learned the violin and basic music theory from him. At age ten, his father died, Johann Sebastian went to live and studied keyboard with his older brother Johann Christoph, the organist at St. Michael's Church in Ohrdruf. From 1700-1702, he went to St. Michael's School in Lüneberg where he sang in the church choir and met the organist and composer Georg Böhm.

In the spring and summer of 1703, Bach was a violinist in the court of Weimar. Beginning in the fall of 1703, he took up the post of organist at the Neukirche in Arnstadt. In June of 1707, he moved to St. Blasius Church in Mühlhausen, and married with his cousin Maria Barbara Bach in the nearby town of Dornheim four months later. In 1708, Bach was hired to be organist and chamber musician by the Duke of Weimar. In nine years later, he established himself as a leading organist, and during that time composed many of his finest works for the instrument. In addition to his professional activities in Weimar, he had seven children, including Wilhelm Friedemann and Carl Philip Emmanuel. In 1717, Bach went to Cöthen appointed Kapellmeister, which resulted in his imprisonment for a month, until he received permission to leave Weimar the Duke.

Bach's eyesight began to fail during his last year, and in March and April of 1750, the itinerant English oculist John Taylor operated on him twice. Bach's death may have been hastened by the operations and treatments that followed them. He died in 1756.

*Jauchzet Gott in Allen Landen*, BWV 51 was composed during the early 1730's for an occasion not known. The first performance might be on Sep 17<sup>th</sup>, 1730 (15<sup>th</sup> Sunday after Trinity). Scholars guess that this cantata may even have been intended to serve as music for New Year's. The joyful text made it suitable for other celebrations in the Michaelmas Day or an election of the Council in Leipzig. The author of the text in the first three movements is unknown, though some scholars

contend it's wrote by Bach. But the text of the closing chorale verse is from Johann Gramann's *Nun lob mein Seel*.

*Jauchzet Gott in Allen Landen*, BWV 51 is in C Major from both the soprano soloist and trumpet. The style of the solo writing is very bright. The trumpet is really difficult, and was probably intended for Bach's regular trumpeter, Gottfried Reiche. The most difficult arias in the Leipzig cantatas were usually assigned to falsettists, tenors, and basses, less often to boy trebles. Although, Bach may have intended the cantatas as a showcase for an exceptional choirboy. In middle section, it goes to the relative minor key of A minor, with harmonic contrast before a return to the opening. The serious recitative following the aria, also cast in A minor, cause a plethora of striking images with Bach's graceful melody and quick modulation in only sixteen measures. Bach's commitment to faith and sense of urgency breaks forth in the third movement. The soprano soloist, with only continuo accompaniment, implores the listener to be righteous children of God. Bach's use the circle-of-fifths throughout this movement heightens the drama. The fourth movement is a C Major fantasy on Johann Kugelman's elegant choral melody with the *cantus firmus* sung by the soprano. The cantata concludes with a lively fugal treatment on the word *Alleluja* including frequent imitation between the soprano and trumpet.

### **Concerto in E-flat Major by Johann Nepomuk Hummel**

Hummel was born in Pressburg, Austrian Empire. His father, Josef Hummel, was the director of the Imperial School of Military Music in Vienna and the conductor there of Schikaneder's Theater Orchestra. Hummel began to study music lesson with Wolfgang Amadeus Mozart when he was eight. Mozart taught Hummel and let him stay in the house for two years for free and made his first concert when he was only nine.

In 1804, Hummel was Kapellmeister to Prince Esterhazy's establishment at Eisenstaedt for seven years and married the opera singer Elisabeth Röckel. They had two sons. Later, Hummel held the position of Kapellmeister at Stuttgart and Weimar, where he formed a close friendship with Goethe and Schiller, colleagues from the Weimar theater. He made Weimar to a capital of European musical by invited the best

musicians of the day to visit and make music there. He started one of the first benefit programs for fellow musicians, giving benefit concert tours when the musicians' retirement fund ran low. Hummel was also one of the first to fight for musical copyrights against intellectual pirating.

His main composition is for the piano, on which instrument he play great. He wrote eight piano concertos, ten piano sonatas (of which four are without opus numbers, and one is still unpublished), eight piano trios, a piano quartet, a piano quintet, a wind octet, a cello sonata, two piano septets, a mandolin concerto, a mandolin sonata, a Trumpet Concerto in E major written for the Keyed trumpet (usually heard in the more convenient E flat major), four hand piano music, 22 operas and Singspiels, masses, and much more. Hummel died peacefully in Weimar in 1837.

In 1803, Anton Weidinger, a trumpeter in Viennese court, had succeeded in performing with his "organized trumpet" during his concert tours. Hummel obliged with a second work. His *Concerto a tromba principale* received its first performance at the Esterhazy court on 1 January 1804. Weidinger himself is believed to have reworked the piece, at least in part, in order to adapt the writing to the instrument's technical capabilities. The music score for *Concerto in E Major* was completed on December 8, 1803, and Anton Weidinger premiered the concerto on the keyed trumpet as Tafelmusik, or table (dinner) music, for the Imperial court in Vienna on New Year's Day of 1804. This piece was become well-known until today.

### ***Intrada for Trumpet and Piano by Arthur Honegger***

Oscar-Arthur Honegger (the first name was never used) was born in Le Havre, France; he started studied harmony and violin in Paris. He studied with Charles Widor and Vincent d'Indy in Zurich until 1910; He wrote the ballet *Le dit des jeux du monde* in 1918, generally considered to be his first characteristic work. In 1926 he married Andrée Vaurabourg, a pianist and peer student from the Paris Conservatoire. They had one daughter, Pascale, born in 1932. Honegger also had a son, Jean-Claude (1926-2003), with the singer Claire Croiza.

Honegger was widely known as a train enthusiast, and once notably said: "I have always loved locomotives passionately. For me they are living creatures and I

love them as others love women or horses." His "mouvement symphonique" *Pacific 231* (a depiction of a steam locomotive) gained him early notoriety in 1923.

His works were championed by his long time friend Georges Tzipine, who conducted the premiere recordings of some of them (*Cris du Monde* oratorio, *Nicolas de Flüe*). In 1953 he wrote his last composition, *A Christmas Cantata*. Arthur Honegger died at home of a heart attack on November 27, 1955 and was interred in the Cimetière Saint-Vincent in the Montmartre Quarter of Paris.

The *Intrada* was commissioned as a required piece for the Geneva Competition and was completed in April, 1947. It is in three short sections: slow ("Maestoso"), fast, and slow again. The material in this short piece reflects his older style—a more accessible style than his earlier days associated with "Les Six." Shortly after writing the *Intrada*, Honegger had a heart attack and suffered poor health until his death in 1955.

### ***Toot Suite* by Claude Bolling**

Claude Bolling, a pianist, a composer, an arranger and a conductor of jazz, entertainment and film music, is certainly one of the world's most famous French musicians of his generation. He born in Cannes on April 10, 1930, He has always lived in Paris except for the Second World War period. His mother took him to studied piano when he was 11-12. His taste and talent for music probably comes from his grandmother on his mother's side, who was an excellent amateur musician.

In 1944-45, age 11-12, Claude Bolling starts performing in public and is noticed as a jazz prodigy when he wins the annual amateur contest organized by the *Hot Club de France*. At 16, he brings together some talented young musicians, and by the age of 18 starts recording with his first small band (Maxime Saury, Guy de Fatto, Benny Vasseur...). Although he is not admitted at the Conservatoire or at other music schools he continues to learn with some excellent teachers: Germaine Mounier (classical piano), Léo Chauliac (jazz piano), Maurice Duruflé (harmony), André Hodeir (counter-point, jazz writing). He becomes very active in the jazz world and plays in numerous concerts and recordings with the greatest: Rex Stewart, Buck Clayton, Lionel Hampton, Albert Nicholas, and Roy Eldridge.

Claude Bolling's "Suite for Flute and jazz piano," recorded with Jean-Pierre Rampal in 1974, became the quickest Gold Record that CBS Masterworks ever issued and is still prominent on the recording industry's best Seller charts after 8 years. After this success, great classical soloists began clamoring for new suites and concertos from Bolling, some of which leaped immediately to the top of best-selling charts and remained there for long periods of time. Further, the works were composed not as commercial ventures but as material for the use of musicians of diverse talents whose mutual respect had brought about an urge to perform together. Maurice André, a fan of Dizzy Gillespie (and vice versa) was the instigator of the new "Toot Suite for Trumpet and Jazz Piano"

Claude Bolling's intimate knowledge of musical instruments, acquired through his experience in both jazz and classical performances, has created a piece that has inspired Maurice André to exhibit the full range of his wide talent. André, the most recent visitor to Claude Bolling's musical universe, once again proves himself to be the greatest classical trumpeter of our time. In this performance the listener can readily discern why when he experiences the quality of André's tone and phrasing, the purity of his attack and, above all, his complete mastery of the piccolo trumpet, which he has popularized almost single-handedly.

#### **4.4 Date, time and place of the performance**

The graduate Trumpet recital by Sompop Puengpreeda was given, at MACM Hall, College of Music, Mahidol University.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Conclusion**

The Graduate Trumpet Recital makes the performer know how to prepare management and organize a recital like a professional career. The performer have known and understood about how to choose the interesting pieces which developed his skills and musical knowledge.

Through these 4 pieces in my program, I intended to present each pieces in different styles and different eras to show the various kinds of technique, expression, style and tone color. There are 3 kinds of the performance: 1. Trumpet and Soprano, 2. Solo trumpet and piano and 3. Trumpet with Jazz Trio.

Before the performance, the performer was very from fever and not well-sleeping. The perform was worry about coughing when he took breathing before blowing the trumpet but, it seems nothing happened when the concert start that made him very happy .

During the performance, the player was thirsty and not well-breathing.

After the performance finished, the audiences enjoy and give very good response.

#### **5.2 Recommendations**

The performer should spend more time to study the pieces by reading text about the history, listening from CDs, watching the videos from DVDs or in the internet. The performer also should have to practices well in all techniques and styles. The rehearsals with the accompists should be at least 3 times before performance to make it smooth and get in style.

For every wind players, the performers should prepare their water to make sure that they will not be thirsty during the performance.

The recital, in general, went smoothly and successfully.

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## **APPENDIX**

## Graduate Trumpet Recital by Sompop Puengpreeda Poster

College of Music,  Mahidol University

*Trumpet Master*  
*Recital*

*by Sompop Puengpreeda*

*Program:*

<i>Johann Sebastian Bach</i>	<i>Cantata No. 51</i>
<i>Johann Nepomuk Hummel</i>	<i>Concerto for trumpet in E-flat Major</i>
<i>Arthur Honegger</i>	<i>Intrada</i>
<i>Claude Bolling</i>	<i>Toot Suite</i>

*Bakhtiyor Allaberganov, Piano*

*Special Guests:*

<i>Joy Sook Kim,</i>	<i>Soprano</i>
<i>Sung Hee Lee,</i>	<i>Piano</i>
<i>Jane Chaloeythitiguy,</i>	<i>Bass</i>
<i>Kom Wongsawat,</i>	<i>Drum set</i>

*Monday, January 21<sup>th</sup>, 2011*  
*11.00 AM. at MACM Hall, College of Music, Mahidol University (Free Admission)*

## **Graduate Trumpet Recital by Sompop Puengpreeda Audio CD**

### ***Cantata BWV 51 “Jauchzet Gott in Allen Landen”***

Johann Sebastian Bach

(1685-1750)

*I. Aria: Jauchzet Gott in Allen Landen*

*Track 1*

*IV. Chorale: Sei Lob und Preis mit Ehren; Alleluja*

*Track 2*

### ***Concerto in E-flat Major***

Johann Nepomuk Hummel

(1778-1837)

*I. Allegro con Spirito*

*Track 3*

*II. Andante*

*Track 4*

*III. Rondo*

*Track 5*

### ***Intrada***

Arthur Honegger

(1892-1955)

*Track 6*

### ***Toot Suite***

Claude

Bolling

(1930)

*III. Rag-Polka*

*Track 7*

*I. Allegro*

*Track 8*

## **Graduate Trumpet Recital by Sompop Puengpreeda DVD**

## **BIOGRAPHY**

<b>NAME</b>	Mr. Sompop Puengpreeda
<b>DATE OF BIRTH</b>	11 April 1966
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<b>INSTITUTIONS ATTENDED</b>	Chulalongkorn University, 1983-1987 Bachelor of Education (Music)
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