

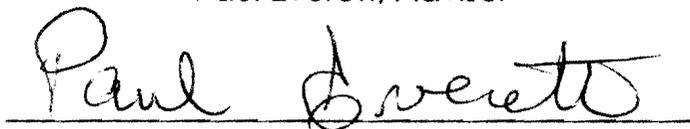
# Senior Trumpet Recital

*An Honors Thesis Project (HONRS499)*

By

Joel D. Matthews

Paul Everett, Advisor

A handwritten signature in black ink that reads "Paul Everett". The signature is written in a cursive style and is positioned above a solid horizontal line.

Honors Recital Date: March 1, 2006

Expected Graduation Date: May 5, 2007

Spice  
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# Abstract

This relatively short thesis packet will document the processes that I went through in preparing a Senior Honors Recital, presented on March 1, 2006, including music selection choices and writing program notes. Then I will discuss my decision to perform another Senior Recital on November 16, 2006 and how I was able to gain more experience by using a different setting and set of circumstances for that second recital. Though I never make one direct author's statement, the material that I present in this thesis packet – including the reasons for my music selection and the program notes that I wrote for my March 1 recital – is so highly personal that there is no need to restate the author's statement.

# Acknowledgements

First and foremost, I would like to thank my mother Jo Ellen Matthews for accompanying me on the piano for both of my performances. The opportunity to collaborate with a parent to fulfill an Honors thesis requirement is fairly rare, and I appreciate it.

I would like to also thank my family for their support.

I would like to thank the Honors College and the Whiting Scholarship selection committee for taking a chance and providing a free college education to a trumpet player.

Finally, I would like to thank my teacher, Paul Everett, who has taught me so much about the trumpet. None of these performances would be worthwhile without his help and guidance.

# Joel Matthews

## Senior Honors Recital

### Program Notes

(Presented on March 1, 2006 at 5:30 p.m. in Sursa Hall)

#### Purpose:

I am performing this recital and writing program notes partially to fulfill my thesis requirement with the Honors College. For those of you who are close friends or family members, you also know that preparing this recital has been my personal challenge in the past few months. In these program notes, I have tried to avoid simply answering the questions, "When?", "Where?", and "Who?" Instead, I have also tried to answer the question, "Why?" Following the description of each piece, you will read the reason that I have chosen to perform each piece. You will also be able to note through active listening that these pieces are written in different styles and showcase different aspects of my trumpet playing. The final important question, "How?", remains to be answered, so I would like to take this opportunity to thank you for attending my recital and discovering the answer to that question with me today.

#### Rose Variations – Robert Russell Bennett

Robert Russell Bennett went to work in New York as an arranger in 1916, and in the 1920's he became America's foremost theater orchestrator, a position which he would hold for the next forty years. He wrote the complete Broadway orchestrations to *Show Boat*, *Anything Goes*, *Oklahoma!*, *Annie Get Your Gun*, *Kiss Me Kate*, *My Fair Lady*, *The Sound of Music*, and provided entire or partial orchestrations for over 300 other Broadway productions. As a composer, he is best known for writing *Victory at Sea* for the film orchestra and *Suite of Old American Dances* for the concert band. He is known for his effective use of very limited instrumentations, and his major compositions usually take on a witty mood with a sense of simplicity and clarity.<sup>1</sup>

*Rose Variations* was premiered in 1955 as a work for solo cornet and concert band. Each variation describes a type of rose, and I have included a page with descriptions and pictures of each rose from various rose enthusiasts. The solo is marked with several beautiful melodies which showcase both the lyric and technical capabilities of the trumpet.<sup>2</sup>

I chose to perform this work because some of my most memorable musical experience in high school occurred while I was a cast member in the high school musicals, and those experiences helped me decide to become a Music Education major. I felt that it was fitting for me to pay homage to those experiences by playing this solo, which more closely resembles a Broadway overture than any other major work in the trumpet solo literature.

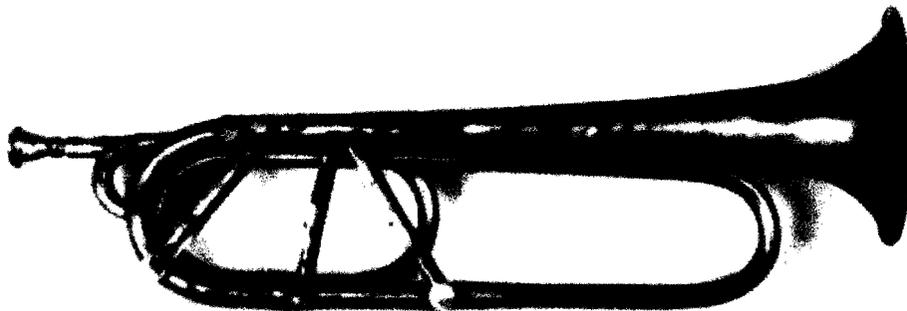
## Concerto in E<sup>b</sup> Major– Franz Joseph Haydn

Joseph Haydn was an Austrian composer and is known as the father of the symphony. He excelled in every musical genre, and by the late 1780s he had become the most celebrated composer of his time. Since the beginning of the 19<sup>th</sup> Century, he has been known as one of the three “Viennese Classics” (along with Mozart and Beethoven). Haydn is also known for his wit, especially in the second movement of his Symphony No. 94 (Surprise).<sup>3</sup>

Haydn’s wit is present in his trumpet concerto, as well. The concerto was written for Viennese trumpeter Anton Weidinger to help Weidinger promote his newest invention: the keyed trumpet. Weidinger’s trumpet was an experimental horn that allowed trumpet players to escape the confines of the natural harmonic series for the first time and play chromatically in a register where it had been impossible before, and Haydn’s concerto was the first major work composed for this instrument. As a witty gesture to show off this new instrument, Haydn used the E<sup>b</sup> Major scale as the main melody of the first movement, and he wrote it in an octave where previous natural trumpets would have been unable to play all of the notes. Weidinger’s keyed trumpet never became popular, however, but the eventual development of a valve system allowed the trumpet to become a chromatic instrument.<sup>4</sup>

Though the concerto was premiered on March 22, 1800, it was never played heavily until there was a resurgence starting in 1907 with the Brussels professor Alphonse Goeyens. The cadenza that I will be performing was written by Helmut Wobisch, the first to record this concerto on LP. Since that time, it has become a standard in the trumpet literature, and it is regularly requested for both solo performances and orchestra auditions. Haydn’s trumpet concerto is one of his most famous concertos, and it is structured in the standard form for a Classical concerto.<sup>4</sup>

I chose to perform this piece because I wanted to play a well-known major work. I have revisited this work several times since I was in high school, but have never performed it before. Playing this concerto today gives me the opportunity to perform on a high trumpet (the E<sup>b</sup> trumpet), and I also have the chance to perform this important piece of the trumpet repertoire for the first time.



(A keyed trumpet made by an anonymous German maker c. 1820-1830)<sup>4</sup>

### Sonate für Trompete und Klavier – Karl Pilss

Karl Pilss was a Viennese pianist, composer, and painter who produced nearly as many water colors, drawings, and oil paintings as he did compositions. He began work as the pianist for the Vienna State Opera in 1930 and wrote several works for brass, promoting the trumpet and horn as solo instruments. Many of his works are unknown because of their associations: When Austria was annexed by Nazi Germany in 1938, Pilss remained in Vienna and continued to compose many brass fanfares that were used at public events, including Hitler's first arrival in Vienna. It is unclear whether or not Pilss was a member of the Nazi party, but many of his works from the war years (1938-1945) have not been published due to the negative stigma attached to their initial performances.<sup>5</sup>

Though this lesser-known trumpet work was written just before the war in 1935, it is written in the style of late-Romantic German music from the last two decades of the nineteenth century. This sonata is reminiscent of a Brahms work in that short melodies are introduced at the beginning of each movement and are repeated in new keys as the movement continually modulates to different keys. The main idea that ties all three movements is the leap of a 4<sup>th</sup> followed by the leap of a 5<sup>th</sup>, which usually occurs as the music uses the scale degree motion 5-1-5. This idea and its inversion appear constantly in both the trumpet and piano parts from the very beginning of the sonata until the very end. The sonata is dedicated to Viennese trumpeter Helmut Wobisch.<sup>4</sup>

I wanted to perform a sonata with my mother playing piano, and in this sonata in particular the piano plays an extremely important role along with the trumpet player. In many ways, this piece feels more like a duet between trumpet and piano and not like a soloist with piano accompaniment. I am very thankful and excited that my mother will be playing it with me!

### There's a Great Day Coming – Will Lamartine Thompson (arr. Terry Everson)

Born in East Liverpool, Ohio, W.L. Thompson was famous on both sides of the Atlantic for his gospel hymns, most notably *Softly and Tenderly*. His fellow evangelists described him as, "a kind, quiet and unassuming Christian gentleman...known for his travels by horse and buggy from one small community to another throughout Ohio singing his songs to people everywhere."<sup>6</sup> Terry Everson is currently Professor of Trumpet at the Boston University College of Fine Arts and is an active church musician and performer.<sup>7</sup>

Everson's website lists the following description of this arrangement: "Written as a showpiece for the Philadelphia College of Bible Trumpet Ensemble, this arrangement is a jazz treatment of the standard hymn tune."<sup>7</sup> Dating from 1994, this arrangement provides the opportunity for all six trumpet players to take a solo. The piece is constantly driving, using the contrast between soloists and ensemble and half-step modulations to drive the music forward in the first half of the piece and stark rhythmic and dynamic contrast to bring it to an exciting

finish.<sup>6</sup> If you listen carefully, you will hear a quote of “The Trumpet Shall Sound” from Handel’s *Messiah*.

I had my father in mind when I chose this piece. He is always attending concerts and supporting me, and I wanted to play a piece that I knew he would love. When I found this arrangement and realized that I could form a sextet of trumpet players that I have been in Wind Ensemble and Marching Band with for several years, I knew that I had to program it in this recital. These players and I have always been supportive of each other, and you will hear the level of support and friendship that we have developed over the past few years in the way that we play this piece together.

### Someone to Watch Over Me – George Gershwin (arr. Joseph Turrin)

An American composer, pianist, and conductor, Gershwin began his career in New York’s Tin Pan Alley. By the age of thirty, however, he was one of America’s most famous composers of concert music.<sup>8</sup> Turrin studied composition at Eastman and at the Manhattan School of Music. He is currently active as a teacher, orchestrator, conductor, clinician, and composer, and he has written several commissions for the New York Philharmonic and its principal trumpet player, Philip Smith.<sup>6</sup>

Though it is one of the most famous and recognizable American standards of the 20<sup>th</sup> Century, *Someone to Watch Over Me* was originally written by Gershwin as an up-tempo rhythm song. While experimenting with it one day, he played it at a slower pace and immediately recognized the warmth and beauty present in the melody at a slower tempo. It later became the highlight of his musical, “Oh Kay!” released in 1926.<sup>8</sup>

Turrin wrote this arrangement for Philip Smith. Turrin states, “*Someone to Watch Over Me* has always been a favorite of mine and I thought that I could do an interesting arrangement of it, bearing in mind the art songs of Schubert and Schumann.” The arrangement, written in 1995, tests the vocal capacity of the trumpet to the fullest.<sup>6</sup>

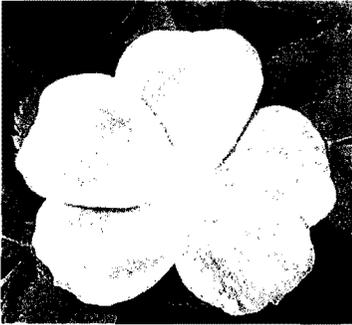
Though I was very tempted to end my recital with the sextet, it did not seem like an appropriate way to sum things up. I feel much better about ending the program with another solo piece that I can play along with my mother on piano. I would like to take this opportunity to thank all of my teachers for helping me to get to this level, and especially Paul Everett and Larry McWilliams for helping me prepare this recital music. I would also like to thank my family and friends for your support and constant encouragement. Hopefully I can fit that big “thank you” into this short piece of music.

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# Rose Variations Pictures and Descriptions

(both used by permission from various sources)



## **Carolina (wild) Rose**

Carolina rose is the wild rose you picture in your mind's eye; it fits perfectly with that romantic notion. It's delicate-looking but tough, with a carefree, rambling habit and a preference for sunny old fields and pastures. Compound leaves and sparse, almost soft little prickles decorate the slender, unbranched stems.



## **Dorothy Perkins (rambler) Rose**

Probably the most popular rose of all time, Dorothy Perkins, was the first pink rambler to be hardy enough for colder zones. Her enormous masses of powder puff pink blooms put her in almost every garden of her time.



## **Frau Karl Druschki (white) Rose**

A large grower to six feet, a well-sited plant will flower consistently all season with very large, exquisitely shaped, paper-white blooms, pinkish in the bud. It is a vigorous bush with good but coarse light-green leaves and erect growth. Every stout shoot bears one or more superb high centered blooms through the summer, with elegantly rolled petals of purest white with a lemon flush at the heart.



## **Cinnamon Rose (with hummingbirds)**

An old Rose that used to be in nearly every garden and is now but rarely seen is the Cinnamon Rose, in some parts of the southern counties called the Whitsuntide Rose. The small flat flowers are pretty and have a distinct scent. It makes a neat bush of rather upright habit.



## **American Beauty (red) Rose**

These are quite simply the most exquisite roses of all time. Exceptional beauty of form, rich, pleasing color, delightful fragrance and incredible versatility have made America's national flower a worldwide favorite.

### Another Shot: My Second Senior Recital

After the success of my first recital, I decided to perform another recital in my last semester on campus, and I wanted this recital to be different. I went into the music office in April of 2006 to schedule a performance date for the fall semester. As I scheduled the recital, I made sure that I scheduled it for the Choral Recital Hall, a much smaller room where the audience is much closer to the performer. To perform in this setting, I decided to plan a recital with several shorter works. In fact, I began working on some of this literature immediately after I finished my recital in March. The first piece that I studied after my recital was a Bernard Fitzgerald transcription of Handel's "Adagio and Allegro", the first two movements to a four-movement sonata, and I started working on that piece as an exercise to develop my transposition skills on the Eb Trumpet. As I was practicing that solo, I decided that I really enjoyed playing it, and I started to research the original composition to see if I could find copies of the final two movements. When I did find the last two movements to the sonata, I suddenly had a new purpose for my next recital: I was going to take on an arranging project.

Arranging the last two movements of Handel's sonata to be performed on trumpet would not be a difficult task in itself, but creating an arrangement of those two movements that would fit in seamlessly with Bernard Fitzgerald's arrangement of the first two movements created a challenge for me. First of all, in Handel's original sonata, the violin plays the melody throughout the entire piece with very few rests. Because of the nature of the trumpet, Bernard Fitzgerald decided to put sections of the melody in the piano part to give the soloist opportunities to rest, and I had to go through the same process both to give myself a chance to rest and to help my arrangement fit with

Fitzgerald's arrangement. I also had to create a piano part that flowed as well as Fitzgerald's part. I believe that I was successful in accomplishing both tasks.

As I was arranging the final two movements of the Sonata, I also began looking for other literature. At this time, Daniel McCloud, a friend of mine who is getting his doctorate in percussion performance, asked me if I would be willing to read a piece that he had written for flugelhorn and piano. I enjoyed the piece, and asked him for permission to perform it on my recital in November. Because the piece had never been performed before, I was now going to be the person to premiere the piece. When I placed this piece on a program with my Handel arrangement, I made the choice to premiere two works for trumpet, which is a terrific opportunity for an undergraduate student. The other two pieces that I performed on the first half of my recital, "Oliver's Birthday" and the arrangement of "Three Preludes" fell into place fairly easily, and they both were examples of the short, lighter pieces for trumpet that I was looking for. I also made the decision to end with another jazzy trumpet ensemble piece, and after originally deciding to use an arrangement of "Blue Rondo a la Turk", I decided to change the piece and instead perform Bill Holcolmbe's arrangement of "Look for the Silver Lining".

With all of the lighter pieces in place, I chose to play my favorite trumpet concerto, the Arutunian concerto, on this recital, as well. This decision was equally sentimental and practical: Aside from being my favorite trumpet concerto, this was also one of the few trumpet concertos that my mother had performed before. The high amount of passion present in the Arutunian gave a great sense of depth and validity to the lighter pieces on the first half of the program, and at the same time it fit really nicely with those lighter works.

Aside from the change in concert hall and styles of music, another element changed that was present in my first recital. For this recital, I chose not to perform my pieces ahead of time. I made this decision for two reasons: First, because I asked my mother to play piano for me on all pieces, it was difficult for me to ask her to drive to Muncie during the middle of a Monday afternoon to play for a recital hour performance. Secondly, I felt that many of my earlier performances had spoiled the surprise for my friends in the brass studios, so for many of my friends that came heard the pieces that I played for the first time at my recital. I spent just as much time in the practice room preparing for the recital, but I did not put in as much time practicing performance.

As a result of all of these factors, I feel that I ended up with a second recital which was less consistent than the first one. Several things had me frazzled the day of my recital, including assignments for classes and the work that I was doing an hour before my recital to get the hall set up the way I wanted it (something that I did not have to worry about in Sursa), and when that mood was combined with my lack of practicing performance, I ended up showing some nerves on the first two pieces. However, I found my bearings once I started playing Daniel McCloud's piece, and some of the work that I did on the McCloud, Gershwin, and Arutunian went better than work that I did on my recital in Sursa Hall in March.

This recital taught me some valuable lessons. First of all, it taught me that I need to diligently stick with a formula that works, because I feel that I would have had a more consistent performance if I had taken all of the steps in preparation that I did when I played my recital in March. I also learned that I have the ability to put any problems that are hindering me (in this case, nerves) aside and finish with a strong performance.

Finally, I learned a valuable life lesson: My trumpet playing career did not stop with the capstone performance on my Honors Recital in March. Instead, I worked to perform again, and I will continue performing in the years to come. The recordings of these two recitals and this documentation of the lessons that I learned is simply a marker of where I stand at this moment. I hope to keep moving forward in the future with continually-improving performances on the trumpet.

**JOEL MATTHEWS**

trumpet

**SENIOR RECITAL**

assisted by

Jo Ellen Matthews, piano

and in a trumpet quintet with

Daniel Miller, Rico Moser, John VanPatten, Joe Young

Oliver's Birthday ..... Bruce Broughton  
(b.1945)

Sonata in E, Op. 1, No. 15..... George Frederic Handel  
(1685-1759)

Adagio and Allegro arr. Bernard Fitzgerald  
Largo and Allegro arr. Joel Matthews

Telescope ..... Daniel McCloud  
(b.1977)

Three Preludes..... George Gershwin  
(1898-1937)

Prelude I arr. Anthony Keams  
Prelude II (Blue Lullaby)  
Prelude III (Spanish Prelude)

... Intermission ...

Concerto for Trumpet ..... Alexander Arutunian  
(b.1920)

Blue Rondo a la Turk..... Dave Brubeck  
(b.1920)  
arr. Chris Hendricks

Joel Matthews is a student of Paul Everett.

He is a member of

Phi Mu Alpha Sinfonia Fraternity for men in the field of music,  
and Pi Kappa Lambda, National Honor Society in Music,  
and is a Whiting Scholar.

CHORAL HALL  
Thursday, November 16, 2006  
5:30 p.m.

Series LXI  
Number 67

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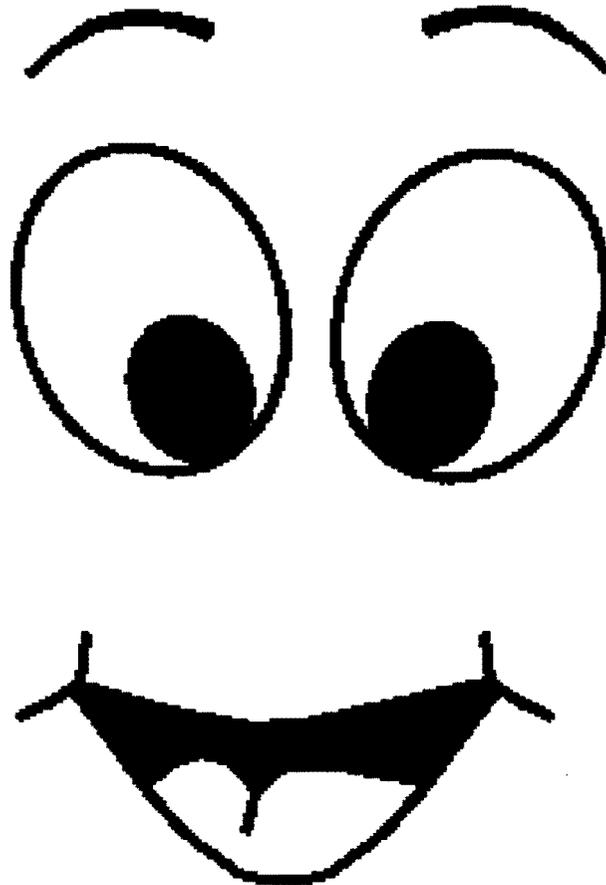
Program Change: Instead of performing "Blue Rondo a la Turk", we performed  
"Look for the Silver Lining", written by Jerome Kern, arranged by Bill Holcolmbe.

Though I did not write a set of program notes for my second recital, I did get a written description of Daniel McCloud's "Telescope":

***“Telescope*** is a single movement work for solo flugelhorn. The idea for the work came when playing a game that involved an ancient magical telescope that could look into the future. I began to imagine, “what if such a thing existed? What would it be like to experience looking into the future?” I imagined a lot of bleeding pastel colors as the telescope focused on a date or event yet to come, and tried to harmonically portray that in the work. The shifting tonal centers and gently driving pulse in the piano help to create a hazy floating sensation. The middle of the work brings about a somewhat capsulated moment, which could be interpreted any number of ways by the listener, before returning to the previously introduced thematic material.

Daniel McCloud has written and arranged several works for band, orchestra, chamber ensembles and solo instruments. He has received commissions from the World Saxophone Congress and from PBS affiliate, WIPB-TV at Ball State University. Currently, Daniel serves as Marching Percussion Instructor, functioning as the primary music arranger of the percussion section. Since 2002, Daniel has been fortunate to have more than 15 percussion compositions published by Dutch Music Partners (<http://www.dutchmusicpartners.com>).

# Joel Matthews: A Victory Lap Recital



**Thursday, November 16 – 5:30 p.m. – Choral Hall**

Featuring trumpet music by Bruce Broughton, George Gershwin, George Frederic Handel, Alexander Arutunian, Dave Brubeck, and the premiere of an original composition by Daniel McCloud.

**You won't want to miss it!**

*(The flyer that I used to advertise my second recital...it's much better than the flyer from my first recital.)*

# Largo and Allegro

*(from Sonata in E for Violin)*

By

G. F. Handel

(arranged by Joel Matthews)

# Largo and Allegro

from Sonata in E for Violin

G. F. Handel  
arr. Joel Matthews

Trumpet in E $\flat$

Piano

$\bullet = 88$

*p*

E $\flat$  Tpt.

Pno.

4

*f*

E $\flat$  Tpt.

Pno.

8

*p*

Sonata in E (doubtful)

2

12

E♭ Tpt.

*cresc.*

Pno.

12

*cresc.*

E♭ Tpt.

16

Pno.

16

*p*

*attacca*

Allegro non Troppo

20

E♭ Tpt.

Pno.

20

**E♭ Tpt.**

26

**Pno.**

26

This system contains the first two staves of music, starting at measure 26. The E♭ Tpt. staff features a melodic line with eighth-note patterns and rests. The Pno. staff is a grand staff with a treble and bass clef, showing a complex accompaniment with many sixteenth notes and rests. The key signature has two flats (B♭ and E♭).

**E♭ Tpt.**

33

**I**

33

This system contains the next two staves of music, starting at measure 33. The E♭ Tpt. staff continues with a melodic line. The Pno. staff is labeled with a first ending bracket over measures 37-39. The key signature remains two flats.

**E♭ Tpt.**

40

**Pno.**

40

This system contains the final two staves of music, starting at measure 40. The E♭ Tpt. staff has a first ending bracket over measures 41-42. The Pno. staff also has a first ending bracket over measures 41-42. The key signature remains two flats.

E♭ Tpt. 47

Pno. 47

This system contains the first two systems of music. The first system features an E♭ Tpt. part on a single staff and a Pno. part on a grand staff (treble and bass clefs). The second system continues the Pno. part. Both parts start at measure 47. The key signature has two flats (B♭ and E♭). The E♭ Tpt. part consists of eighth and sixteenth notes with some slurs. The Pno. part features a complex texture with chords and moving lines in both hands.

E♭ Tpt. 54

I 54

This system contains two systems of music. The first system features an E♭ Tpt. part on a single staff. The second system features a part labeled 'I' on a grand staff. Both parts start at measure 54. The E♭ Tpt. part continues with eighth and sixteenth notes. The 'I' part features a rhythmic pattern of chords and eighth notes in both hands.

E♭ Tpt. 61

Pno. 61

This system contains two systems of music. The first system features an E♭ Tpt. part on a single staff. The second system features a Pno. part on a grand staff. Both parts start at measure 61. The E♭ Tpt. part has a melodic line with slurs and a fermata. The Pno. part continues with a complex texture, including a fermata in the right hand.

68

E♭ Tpt.

Pno.

This system covers measures 68 to 74. The Eb Trumpet part (top staff) begins with a whole rest in measure 68, followed by a melodic line starting in measure 69. The Piano part (bottom two staves) features a complex texture with sixteenth-note runs in the right hand and a more rhythmic bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

75

E♭ Tpt.

Pno.

This system covers measures 75 to 80. The Eb Trumpet part (top staff) plays a continuous sixteenth-note figure with slurs. The Piano part (bottom two staves) continues with similar rhythmic patterns, featuring chords and moving lines in both hands. The notation includes various articulations and dynamics.

81

E♭ Tpt.

Pno.

This system covers measures 81 to 86. The Eb Trumpet part (top staff) continues with the sixteenth-note figure, ending with a fermata in measure 85. The Piano part (bottom two staves) provides harmonic support with chords and moving lines. The system concludes with a double bar line in measure 86.