A Graduate Recital in Old, New, Borrowed, and Blue Fashion

A graduate project submitted in partial fulfillment of the requirements for the degree of Master of Music in Music, in Performance

By
Andrew Starbuck Duncan

May 2016
The graduate project of Andrew Starbuck Duncan is approved:

____________________________________                                      _____________
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Dr. Liviu Marinescu               Date

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Dr. Lawrence Stoffel, Chair       Date

California State University, Northridge
I would first like to start by thanking the incredible faculty and staff at the California State University, Northridge Music Department, whom I’ve had the privilege of studying and working with over my tenure as a candidate of the Master of Music degree program.

More specifically, I’d like to thank Dr. Lawrence Stoffel for his tireless professionalism in the Winds Department and in the CSUN Wind Ensemble, who taught me how to be a better ensemble musician, and for allowing me to bend his ear on numerous occasions in preparation for the completion of my degree.

Thank you to Dr. John Roscigno for his excellent tutelage in orchestral performance through my participation in the CSUN Symphony and for selecting a wide-ranging assortment of works that I had the privilege to play, including the two CSUN Opera performances of Die Fledermaus and Carmen.

Thank you to Professor Jon Lewis for his mastery in playing and teaching trumpet. Through his teaching I have been able to attain a higher level playing than I thought possible previous to my enrollment. The reason my Graduate Recital, which this paper is based on, came to fruition is due to his ability to convey to me the instructional aspect of each piece with such concise and reasoned detail.

To the professors in my core classes: Thank you to Dr. Mathew Thomas, Dr. Milen Kirov, Dr. Liviu Marinescu, and Dr. Alexandra Monchick, for their insightful and incredibly interesting scholarship in each of their fields. I was indeed aided in becoming a better and more well rounded musician through this team of fine professors.

Thank you to Mr. Phil Calvert, CSUN Recording Engineer and Electronic Technician, and “the keeper of records,” for being a tremendous help to me throughout my student career at CSUN.

Lastly, I would like to thank Gary Pratt for being a mainstay of educational and professional excellence at CSUN. It was one of the reasons I decided to come back to my alma mater to obtain my Master of Music degree.
Dedication

My entire tenure as a Master of Music candidate and Graduate student is dedicated to my beautiful wife, Cristina, and my son, Andrew, Jr. I’d also like to dedicate this to the rest of my wonderful family including my parents, Alan and Meredith Duncan, my mother-in-law, Cristina Christian, and to my two grandmothers, Golda Alice Duncan, and Charlotte Phillipson Hencken.

Lastly, I’d like to dedicate this thesis and my Graduate Recital to my very first trumpet teacher, Mr. Bob Senescu, who first taught me the art of playing the trumpet, which has allowed me to be the trumpeter and musician that I am today.
1. *Concerto for Trumpet in E Flat* by Johann Nepomuk Hummel
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Abstract

A Graduate Recital in Old, New, Borrowed, and Blue Fashion

By

Andrew Starbuck Duncan

Master of Music in Music, in Performance

The compositions performed on my recital reflect the tried and true: “Something Old, Something New, Something Borrowed, and Something Blue.”

The *Concerto for Trumpet in E-flat* (1803), by Johann Nepomuk Hummel (1778-1837), which is the first part of the *something old* aspect of my recital, is an example of one of the first compositions written for the newly devised five keyed trumpet, which allowed for a chromatic scale to be played and allowed for fluidity in the lower registers. Heretofore the so-called “natural” or “Bach” trumpet was the standard trumpet of use at the time and was limited by its inability to play more than one harmonic series at a time. With the advent of the chromatic trumpet, the one that Hummel specifically wrote his concerto for, the world of trumpet playing and trumpet composition changed forever. Though it was not the first composition written for the instrument, it has certainly has endured as one of its most famous.
The *Concertpiece No. 2, Op 12* (1910) by Vasily Brandt (1869-1923), is the second installment of the *Something Old* part of my recital. This features the spectacular ability that a modern day chromatic trumpet has to offer.

The *Something New* is *Bounce* (2014), a piece for trumpet and electronics that I personally commissioned from the chair of the CSUN Composition and Theory Department, Dr. Liviu Marinescu.

The *Something Borrowed* part is *Marietta’s Lute Song*, from the opera *Die Tote Stadt* (1920), by Erich Wolfgang Körngold (1897-1957). Originally written as an aria from his opera, I played a transcription originally for cello and piano based on the original score.

Finally, the *Something Blue* section is a reflection of the jazz standards played in the latter half of the second act of my recital. My jazz quartet, the Starbuck Jazz Quartet played *What Is This Thing Called Love?* (1929), written by Cole Porter (1891-1964), which is considered by many as one of his most famous compositions. This was then followed by the Bossa Nova classic by Antonio Carlos Jobim entitled *How Insensitive* (1963).

The aforementioned compositions were performed at my Master of Music Graduate recital in the Recital Hall of the CSUN Music Department, 2 May 2015, at 4:30 p.m. Each of the compositions will be discussed giving biographical information, background, and histories of the various composers as well as a description and a diagram of form for each piece.
1. *Concerto for Trumpet in E-flat* by Johann Nepomuk Hummel

*Something Old, Part I*

On New Year’s Day in 1804 Anton Weidinger (1766-1852) took to the stage at the Esterhazy Palace Court. This is where he performed what is regarded as the second most famous trumpet concerto the world has ever known: The *Trumpet Concerto in E* by Johann Nepomuk Hummel (1778-1837). The honor of being the most famous concerto ever written for trumpet, and indeed the first written for a chromatic trumpet, would go to the *Concerto for Trumpet in E-flat* written by Franz Joseph Haydn (1732-1809). One could say the “father of the symphony” was also the father of all modern day trumpet compositions. What the two have in common however is that the premiere of the Haydn’s trumpet concerto also happened to be played, and indeed written with the same virtuoso in mind: Anton Weidinger. Weidinger was perhaps the most well known player of the relatively new five-keyed trumpet (a trumpet that allowed for a chromatic scale to be played) and served as a very capable demonstrator of its abilities, and as a result, both Haydn and Hummel were able to gain insight into the compositional capabilities and limitations in writing their respective concertos from him.¹

Johan Nepomuk Hummel was born in what is now Bratislava, Slovakia, and considered a child prodigy. He became well known as a pianist and composer throughout Europe, though he is not widely considered along the same lines as Beethoven, or other composers of the same ilk, as one of the “master” composers. However his contribution to the canon of classical music has not gone unnoticed, especially among trumpeters, who have recognized the *Concerto for Trumpet in E-flat* (Hummel originally wrote his concerto in E, but it was later changed to E-flat to accommodate modern day B-flat and E-flat trumpets) as one of the staples of today’s classical repertoire. Hummel began studying with Wolfgang Amadeus Mozart at the age of nine. Mozart was so impressed with Hummel and his abilities that he invited him to live with him at his house in the Grosse Schulerstrasse in Vienna while he taught the young composer. Hummel would make a great deal of progress during this time, and as such, Mozart had predicted he would go on

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to a flourishing career, which proved as time would tell, to be a prescient observation by the maestro.\textsuperscript{2} 

Hummel made his first concert appearance with Mozart, and given his success with this concert, it was then suggested by Mozart that Hummel’s father, Johannes Hummel, who himself was well known pianist and conductor in Vienna at the time, take his son on tour to gain more notoriety for his son. The two Hummels proceeded to tour throughout Germany, Eastern Europe, and the Netherlands and as their personal records would show, actually made a profit doing so. Following their European tour, they took up residence in Scotland, and later London, where Johan’s training in playing pianoforte, taught by his father, began in earnest and Johan’s abilities began to flourish. While residing in London the young Hummel also studied with the famous pedagogue and piano virtuoso Muzio Clementi (1752-1832). He later returned to Vienna where he studied with other composers including Anotonio Salieri (1750-1825), and the famed theorist and master of contrapuntal harmony, Johann Albrechtsberger, who was also known for one of the earliest trombone concertos in the classical era written in 1769.\textsuperscript{3} 

With a multitude of skilled teachers and his own innate ability to compose and perform, Johan Hummel made a very good impression at concerts in St. Petersburg that further bolstered his credentials. It was at this series of concerts that the composer caught the attention of Prince Esterhazy, of the Esterhazy Palace in Eisenstadt, which eventually led to Hummel becoming the court composer there.\textsuperscript{4} A position that had formerly been held by Haydn, but due to the composer’s ill health, was forced to step down. It was here, on new years day of 1804, the Hummel concerto, was first performed as part of a New Years Day celebration. Though Hummel assumed the duties of Kapellmeister, it was not until Haydn’s death in 1809 that Hummel took the title of Kapellmeister, rather than Konzertmeister, out of respect to Haydn, the father of the symphony and the modern day trumpet concerto.\textsuperscript{5} 

Concerning both the concertos of Haydn and Hummel, they could not have been written if it were not for the evolution of the trumpet. From the natural trumpet (which was relegated to


being able to only play one harmonic series at a time), to the five-keyed chromatic trumpet championed by Weidinger, and finally to what would become the trumpet that has been in common use since the 1830s, the trumpet using valves. A great deal of credit though is owed to Anton Weidinger for making the chromatic trumpet popular in the eyes of such composers as Haydn and Hummel. As history shows he was lauded for both his abilities and his improvements to the instrument, which allowed compositions like the Haydn and the Hummel trumpet concertos to be composed in the first place. While there were other players of the instrument, Weidinger was certainly its most well known. In a review about the newly devised trumpet in December of 1802, following a concert that included the Haydn concerto, the Allgemeine musikalische Zeitung critic wrote:

The Imperial Royal Court Trumpeter, Mr. Weidinger, of Vienna, gave us the opportunity for judging for ourselves his significant invention concerning the perfection of the trumpet (which has been touched upon, but not accurately enough, in these and other pages), and at the same time of admiring his masterful playing. It is completely founded in fact that Mr. Weidinger is fully conversant with all the half-tones lying within the compass of his instrument, and to such an extent that he plays running passages through them. Furthermore, the fear that we uttered (on the occasion of the first report concerning this invention), that this instrument might thereby have lost something of its pompous character, has been completely refuted by Weidneinger’s public demonstrations. The instrument still possesses its full, penetrating tone, (a tone) which is at the same time so gentle and delicate that not even a clarinet is capable of playing more mellowly.⁶

This review was a follow up to a previous charge in a review by the Allgemeine musikalische Zeitung where the writer was reticent to proclaim the newly devised trumpet as a breakthrough. As the reviewer states, this other performance would outlast their cautious restraint, and it finally garnered the praise of the venerable publication. Though it was well received in this review, the keyed-trumpet that Weidinger continued to play for decades after the performance of the Hummel concerto would become passé, and public interest in Weidinger’s virtuosic abilities on the keyed trumpet waned. In fact, as time went on the keyed-trumpet’s sound, though at the outset was something new and heralded, could not compare to the more full and bright sounding valve trumpet that came into existence some ten years after the Hummel was

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performed. As such, within a few decades, the keyed-trumpet fell completely out of favor except for occasional use in field bands, and was only manufactured by one German maker until it was discontinued in 1840. Anton Weidinger would continue to play his five-keyed trumpet in orchestras and solo recitals until retiring in 1850. He died two years later in 1852.\textsuperscript{7}

The main reason for the decline in popularity of the keyed trumpet was simply that a better system arose. Without having the difference in sound between stopped and unstopped notes, which was apparently overlooked in the \textit{Allgemeine musikalische Zeitung} review, the invention of the valve system allowed for a completely enclosed bore, from mouthpiece to bell, and allowed for clarity of tone throughout the entire scale.\textsuperscript{8}

It would still be a while however until the trumpet would regain popularity as the solo instrument as we know it today. While both Haydn and Hummel signaled a new frontier in trumpet composition, using the chromatic capabilities inherent in each concerto, it showed that the trumpet could now be composed for like any other chromatic instrument. It was not apparent at the 1804 concert at the Esterhazy palace when the Hummel was premiered, but between then and during much of the nineteenth-century, the trumpet would not have nearly the amount of music written for it, as has been the case during the twentieth-century. This was due to the fact that the leading composers of the day wrote their concertos mainly for piano and string instruments, given that the mechanics of the relatively new style of trumpet would still need to be refined in order to obtain a more natural sound.\textsuperscript{9} However, the trumpet as a chromatic instrument did make great strides during the Romantic era as a voice within the orchestra. This was first evidenced by the compositions of Hector Berlioz (1803-1869), in his \textit{Grande Ouverture Waverly} (1828) and Richard Wagner (1813-1883) in his first opera, \textit{Rienzi} (1842). This is when the chromatic trumpet (which by this time was mainly a valve trumpet), was first used by these composers. Composers of orchestral music during this period, and throughout the rest of the nineteenth-century, would follow suit with the addition of more trumpets to the orchestra and imposing greater demands of range and technicality.\textsuperscript{10}

\textsuperscript{9} Ibid p.163
The rebirth, and subsequent interest in material written for solo trumpet, began in the late 1920s. In 1929 the trumpet professor and prominent music publisher, from the Brussels Conservatory, Alphonse Goeyens, originally published a piano reduction of the Haydn concerto that was soon followed by a full score later published in 1931.\footnote{Reine Dahlqvist, \textit{The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger}, Brass Research Series: No. 1, (Nashville: Brass Press, 1975) p. 20}

It was in the early twentieth-century that the “father of the modern trumpet concerto,” Franz Josef Haydn, and his concerto peaked the interest of trumpeters of the day. It was introduced to a whole new audience, and it has since become a staple of the idiom. George Eskdale (1897-1960), the principal trumpeter of the London Symphony Orchestra, was the first who made a recording of the Haydn concerto in 1938, though he only recorded the second and third movements at that time. He recorded the complete work later in 1954. The first performance and subsequent recording of the Hummel concerto in fact came much later than its predecessor. The Hummel concerto was first performed and recorded by the renowned trumpeter of the Boston Symphony, Armando Ghitalla (1925-2001). He was also the first trumpeter to make a recording of it 1964. It too has remained a staple of the classical cannon ever since.\footnote{Ibid p.20}

In conclusion, as far as Johan Nepomuk Hummel’s legacy is concerned, one can point to numerous contributions in music history to see that his historical footprint is rather large. One such contribution would be his teaching of Carl Czerny (1791-1857). Czerny, one of Hummel’s pupils–and a former pupil of Beethoven–stated that Hummel’s playing “was a model of cleanness, clarity, and of the most graceful elegance and tenderness.”\footnote{Carl Czerny and Ernest Sanders, 1956, “Recollections from My Life,” The Musical Quarterly 42(3), Oxford University Press: 309, http://www.jstor.org/stable/740427} It should be noted that Czerny went on to develop more techniques of his own for piano, and was the main teacher and influence of Franz Liszt (1811-1886), whose contributions to piano and orchestral literature have remained irreplaceable among today’s classical music catalogue. Franz Schubert (1797-1828), who Hummel befriended later in his career, dedicated his last three piano sonatas to him. Hummel’s relationship with Beethoven was one of cordiality from time to time, but their friendship was interrupted by periods of animosity. However, on Beethoven’s deathbed, the two
reconciled and it was requested by Beethoven that Hummel play at the public funeral held in the maestro’s honor.  

Even though Hummel is not remembered today as much in the same vein as Beethoven or Schubert his \textit{bona fides} as a composer, and his contributions as a pedagogue, can easily put him into the same conversation.

Johan Nepomuk Hummel, whose \textit{Concerto for Trumpet in E-flat}, remains as one of his most famous contributions to the classical repertoire, passed away in Weimar, Germany in 1837 at the age of fifty-eight.  


\textsuperscript{15} Ibid.
Concerto for Trumpet in E-flat by Johan Nepomuk Hummel

Description and Analysis

The Allegro con spirito first movement of Hummel’s Trumpet Concerto in E-flat begins with an E-flat major chord followed by stately thematic material. As with the Haydn concerto the trumpet enters after the initial development and thematic material heard from the outset is repeated in the trumpet voice. The trumpet first enters on the fourth beat prior to measure 67 with a resounding E-flat major triad followed by the main thematic material heard from the outset. This is followed by the repetition of the introductory material, which then gives way to the second subject with use of a dotted eighth/sixteenth note pattern, preceded by grace notes. The orchestra then reappears, sans trumpet, with a restatement of the first and second subjects and then moves into the relative C minor which then recapitulates into the final statement followed by the finale. The trumpet reenters at measure 288 with an ascending pattern of eighth notes. Hummel writes in a two measure trill in whole step form, which is preceded by a flourish of half step triplets followed by sixteenth notes to end the solo part on the tonic E-flat, thirteen bars before the orchestra finishes the first movement.

The Andante second movement begins in A-flat minor with one of the most lush and texturally rich solos in the Classical or Romantic eras. With the hauntingly beautiful harmonies being presented by the orchestra in measure 2, which consists of ostinato triplets, the trumpet plays in the fifth degree of the scale for twelve beats, then the final eight beats of which employ a trill of a half step between the fifth and sixth degrees which suspends the listener until the tonic finally appears to set the thematic material in motion in the fourth measure of the trumpet solo. More mordents and chromatic runs are used to great effect throughout the main subject until the piece modulates into its parallel major of A-flat to its conclusion. Here the composer presents the material to finish the second movement before a seamless transition into the final Rondo third movement written in the duple meter.

In the Rondo third movement the trumpet is heard in a solo capacity by employing a single repeated note in an eighth/sixteenth pattern, with one eighth/two sixteenths per beat, until bar three when the orchestra comes in with the underlying support of short eighth note bursts before a restatement of the third movement thematic material in measure 9. The main subject
material presents lively sixteenth note passages in the solo part requiring the use of the double-tongue technique, and again shows off the capabilities of the chromatic keyed-trumpet. At measure 90, the orchestra begins to modulate into yet another parallel modulation, but as opposed to the second movement, *Andante*, when the modulation is from minor to major, (*A-flat minor* to *A-flat major*), the modulation in the Rondo is from the major to the minor (*E-flat major to E-flat*) minor where *meno mosso* is indicated. The solo part continues to utilize the minor key accentuating the harmonic minor aspect by utilizing the *D* rather than the *D-flat* inherent in the *E-flat* natural minor scale. The middle section development then heads back to the original key to set up a resounding finish with a flourish of what heretofore would be impossible on a non-chromatic–or natural–trumpet, complete with mordents and turns starting at measure ninety-five which continues until measure 203. To add to the excitement of the closing thematic material, a few measures of interspersed sixteenth note triplets followed by a descending half note pattern for six measures begins the climax of the movement with a trill throughout an entire 14 measure ascending chromatic passage, which ends with major triads similar to how the first movement begins, save that they are in reverse order beginning in measure 239. The piece finally ends in measure 256 with an *E-flat* quarter note.

With the first triumphant notes of the *E-flat* major triad in measure 66, a new epoch in trumpet history began. The first notes that were written for the chromatic trumpet since the Haydn concerto, would begin to take the trumpet through a journey that would lead to a multitude of solo works, albeit almost a century and a half after its premiere. Trumpet players and their audiences owe a great deal of gratitude to Haydn and Hummel because of it. With the composition of the concerto, primarily its melancholic second movement, it should be considered as one of the earliest examples of Romantic composition along with Beethoven’s *Third Symphony* (1803) written in the same year.
Form and Key Analysis: Trumpet Concerto in E-flat, by Johann Nepomuk Hummel

Movement I—Sonata Allegro Form

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Movement II—Binary Form

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Movement III—Rondo Form

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2. *Concertpiece No.2, Opus12* by Vasily Brandt

*Something Old, Part II*

The *Something Old* continues with Vasily Brandt’s, *Concertpiece No. 2, Opus 12* (1910). Brandt was not only known as the principal trumpet of the Bolshoi Theatre Orchestra, but also a well regarded trumpet pedagogue, conductor, and composer. His contributions to the trumpet repertoire also include the *Concertpiece No. 1, Opus 11* (1910) for cornet and piano, a trumpet quartet called *Country Pieces*, and two often used etude books, *34 Etudes for Orchestral Trumpeters* and *23 Etudes* (“The Last”).

Born in Coburg, Germany in 1923, Vasily Georgavich Brandt (1869-1923) studied music at the Coburg Music School with the Court Conductor Carl Zimmerman, who also conducted the Coburg City Orchestra from 1877 to 1908. It is said that Brandt completed a four-year course there, and at age of eighteen after completing his studies at the Coburg school, he would occupy a position as trumpeter with the spa orchestra of Bad Oeyhausen the summer after graduating. During his tenure at the Bad Oeyhausen orchestra, he would travel after every summer season to join the Helsinki Orchestral Association (which later became the Helsinki Philharmonic) as first trumpeter and soloist. He later became the principal trumpet player with the Bolshoi Theatre Orchestra in 1890–a position that lasted nineteen years–with the last six of his tenure spent as solo cornet. This was to accommodate his growing responsibilities as a conductor and a much sought after trumpet pedagogue as he also became a member of the trumpet faculty at the Moscow Conservatory from 1900 to 1912. Brandt was renowned for his rich and powerful sound as well as his incredible technique. His ability to transfer the knowledge he had to his students is one of the reasons Brandt is considered one of the founder’s of the Russian school of trumpet playing. His reputation as a master pedagogue is also well established by accounts from numerous students who studied with him at the Moscow and Saratov conservatories. One of Brandt’s most famous pupils, Pyotr Yakovlevich Lyamin, studied with him between 1906 and 1911. Lyamin became such a well-regarded player in Moscow following his studies with Brandt

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that Igor Stravinsky wrote the solo for *Petrushka* (1911) especially for him. Lyamin also played in the premiere of *The Right of Spring* in 1913.

Lyamin gives all the credit for his abilities to Brandt and his masterful approach to teaching. In an interview excerpt borrowed from trumpet historian Edward H. Tarr’s book: ‘*East Meets West,*’ Lyamin states:

In 1906, I came to Brandt at the Conservatory (Moscow). He correctly evaluated the possibilities of my tone and my psychological attitude, and thereby I became a trumpeter in 1909; I was also able to play cornet. As a pedagogue, V.G. Brandt was known for his correct diagnoses. He was able to recognize with his students the presence of material and the psychology of their volume of sound; he had himself this broad, powerful, passionate volume of sound, and he showed it to others. He recognized the strength of my tone and gave me his mouthpiece. With this mouthpiece I played successfully for many years. I am eighty-four years old, but till today I sing with pleasure, and till today I play the lyrical-dramatic cantilena passages which the remarkable pedagogue Brandt gave to me.¹⁸

Another one of Brandt’s pupils was Vladimir Drucker, who at age twelve received a scholarship to study at the Moscow Conservatory with him. Drucker would later leave Russia at the onset of the October Revolution in 1917 and made his way after traveling on the trans-Siberian railroad to China where for a brief stint he played with the Shanghai Municipal Orchestra. He later migrated to the United States and arrived in New York in 1919. Here we would meet Walter H. Rothwell, the conductor of the newly formed Los Angeles Philharmonic. Rothwell had granted a private audition and subsequently the principal chair to Drucker. After retiring from the Philharmonic in 1945, Drucker went on to become a member of the Columbia motion picture studio orchestra until 1959.¹⁹

Vasily Brandt’s legacy as a trumpet pedagogue and composer is still felt to this day. His *Concertpiece*’s are still being performed regularly in recital halls around the world, and his method books are still in circulation. Mikhail I. Tabakov, the trumpeter who succeeded Brandt

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¹⁹ Ibid p. 119
as the principal trumpeter of the Bolshoi, credited Brandt with being able to demonstrate to his peers and students alike, “how to play.”\textsuperscript{20}

Vasily Brandt passed away on February 2, 1923 from poisoning due to a vaccination. At his funeral, the Saratov Conservatory Orchestra, which was rehearsing Beethoven’s \textit{Fifth Symphony} at the time of his death, played that along with excerpts from Bach’s \textit{B Minor Mass} in recognition of Brandt and his abilities.\textsuperscript{21}

\textsuperscript{20} Edward H. Tarr, \textit{East Meets West: The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth} (Hillsdale, NY: Pendragon Press, 2003) p.119
\textsuperscript{21} Ibid, p.121
Concertpiece No. 2, Opus 12 Description and Analysis

The Concertpiece No. 2, Opus 12 (1910) begins Allegro con fuoco in E-flat major with
the trumpet and the piano doubling the tonic to introduce the melody. Brandt utilizes the
virtuosic tendencies the trumpet possesses by employing a run of sixteenth notes in measure 7 in
the middle of the main theme. This gives way to showing off more of the trumpets capabilities
with a flurry of sixteenth notes in measure 12, which begins an eighth note/sixteenth
triplet/pattern per beat, that is interspersed with a triplet on the following beat. The piano
continues with its driving eighth-note pattern in the treble clef as it corresponds with half notes in
the bass clef that gives the first section its sense of rhythm and its grounding. The conclusion of
the first section uses a descending sixteenth note pattern in the trumpet resolving to the E-flat.
The piano restates the theme in Meno mosso section before a modulation to A-flat major occurs
with a new theme. With the tempo of Allegro moderato the trumpet is allowed to show its
expressive capabilities while still being technically sound with the various sixteenth patterns
inherent in this section. The melancholic and expressive melodic interlude builds to the point
that it gives way to a more rigid and fast paced theme utilizing the rapid use of double-tonguing
thirty-second notes in tandem with sixteenth notes every other beat to create the climax with a
ritardando in measure 60 that brings us back to a restatement of the main theme, but this time in
the piano. The trumpet re-enters in measure 65 with a pick up on the last two beats of that bar
that sets up another sixteenth run that culminates in four sixteenth sextuplet figures on each beat
of measure 71 before it resolves once again with an E-flat major descending pattern.

Another expressive section then appears, following the piano conclusion of the melodic
material from the first section, this section marked Andante quasi tempo takes us into the key of
D-flat major. The piece then begins a modulation sequence in bar 96 that resolves into the
primary key of E-flat major at measure 110.

The piano, after restating the main thematic material, once again sets up an ascending
eighth note pattern in measure 127 to introduce a wholly brand new section represented by a
march. In measure 128 the trumpet enters on the tonic to begin the march section, marked
Tempo di Marcia, which is in its obvious duple meter. While the rigid and military like
precision, exemplified by the piano playing eighth notes on each up beat, the trumpet once again executes melodic variations utilizing sixteenth notes as its driving force.

A restatement of the A-flat melancholic section follows in measure 154 to restate the expressive thematic material as before (but this time in duple meter which has been kept from the march section) which sets up the climatic finale that utilizes sixteenth thirty-second/sixteenth triplet patterns on each beat. The piano uses marcato quarter notes to keep the beat while allowing the trumpet to showcase itself with numerous runs that coincide with the more technically challenging aspects of a finale. The finale section the gives way to the conclusion of the piece that ends with a two measure trill in measure 221, followed by a restatement of the march theme at measure 223 to end the piece on using the first degree/third degree/first degree (E-flat/G/E-flat) motif in quarter note/quarter rest fashion that follows with the lower octave first degree (E-flat) to end the piece.

Form and Key Analysis: Concertpiece No. 2, Opus 12, by Vasily Brandt

Rondo Form

\[
\begin{array}{cccccccc}
A & & & & & & & \\
1 & 21 & 22 & 27 & 28 & 44 & 45 & 60 & 61 & 83 & 84 & 109 \\
E-flat & E-flat & A-flat & A-flat & E-flat & D-flat \\

B & & & & & & & \\
D & & & & & & & \\
110 & 127 & 128 & 153 & 154 & 186 & 187 & 222 & 223 & 227 \\
E-flat & E-flat & A-flat & E-flat & E-flat \\

B2 & & & & & & & \\
D2 & & & & & & & \\

A2 & & & & & & & \\

C & & & & & & & \\

Codetta & & & & & & & \\
\end{array}
\]
3. *Bounce* by Liviu Marinescu

*Something New*

For the *Something New* aspect of my recital, I was gratified to perform the world premiere of *Bounce* (2014), written by the Chairman of the Composition and Theory Department at the California State University, Northridge, Dr. Liviu Marinescu.

Born in Bucharest, Romania on 12 February 1970, Marinescu began studying piano at age six. After many years of study and accomplishment he began composing music at age seventeen and subsequently found a passion that would eventually lead him to become one of the world’s foremost composers of twentieth and twenty-first century new music. His achievement in the world of composition would later allow him to procure his position as the head of the composition and theory department at CSUN where he has been a professor for over thirteen years.\(^{22}\)

Marinescu’s formal studies in composition began with the Romanian composer, and subsequent minister of culture of the Romanian government from 2005 to 2008, Adrian Iorgulescu (born in 1951), at the renowned National University of Music Bucharest in 1988. He would go on to receive a scholarship in 1994 to Cleveland State University, to study with composer and conductor, Maestro Edwin London (1929-2013). London had previously studied with Gunther Schuller (1925-2015) and Darius Milhaud (1892-1974) while attending the University of Iowa. London was also the music director and founder of the Cleveland Chamber Symphony where numerous works of Marinescu’s were performed.\(^{23}\)

Following his studies at Cleveland State, Marinescu went on to earn a Doctorate of Musical Arts degree at the University of Maryland in 2000. Here he studied and worked with

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\(^{22}\) “Liviu Marinescu” E-mail interview by author. April 5, 2016.

Dr. Lawrence Moss (born in 1927), whose instructors included Ingolf Dahl and Leon Kirchner, from the University of Southern California, among others.24

At age twenty-one, while still in Romania, Marinescu premiered his debut composition at a concert he organized, along with other young artists, called the Bucharest International New Music Festival. The festival garnered critical praise by the venerable music publication in Paris, *Le Monde de la Musique*, where the reviewer wrote that it was “inventive in its evolution, content, and substance,” and that it promoted an “anti-conformist view.”25

His later compositions would also catch the attention and praise of the press in the United States, including the *Philadelphia Inquirer*, the *Washington Post*, the *Los Angeles Times*, *The Strad*, *Strings Magazine*, and the *New York Concert Review* which wrote of Marinescu’s piece: that it possessed “real expressive power and attractive rhetoric,” and “majestic assertiveness,” as well as “startling moments.” Dr. Marinescu’s works have also been recorded and released by *Centaur*, *Navona*, and *Capstone Records* and published by the American Society of Composers. With some of his later works, the *Actualitatea Muzicala* in Romania acknowledged that Liviu Marinescu “…not only has the intelligence and maturity expected form a modern artist, but also the ability to express himself through sounds in a convincing way.”26

Marinescu began to experiment with sound mass and heterophony, as exampled by his *String Quartet* (1990) and the *Chamber Concerto* (1993). However, the compositional make up of his music would take a decidedly different turn after the aforementioned works. In 1994, when after accepting the scholarship to Cleveland State and at the behest of Dr. London, the twenty-four year old composer began to experiment with distortion and the twisting of established compositional norms.27


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24 Andrew S. Duncan, “Liviu Marinescu” E-mail interview by author. April 5, 2016.
25 Ibid.
26 Ibid.
27 Ibid
Beginning with the aforementioned *Bach Variations*, written for alto sax and pre-recorded sound, Dr. Marinescu, who by this time was hired on at CSUN, had been experimenting with the use of combining acoustic instruments with samples and electronic sounds. This unique style of composition has become a staple of the composers’ repertoire. Besides his *Bach Variations*, for alto sax, he has also written in this style for flute, piano, percussion, trumpet, and at the time this chapter was written, a violin piece was in progress.\(^{29}\) Another composer that shares similar interests in this style of composition is, the Argentinian-American, Mario Davidovsky (born in 1934), who is well known for having attempted the same goal through his *Synchronisms*, which similarly employs the use of acoustic and electro-acoustic sounds that are pre-recorded. The two met and compared notes at Wellesley College for summer courses in composition they both taught in 2011.\(^{30}\)


\(^{30}\) Andrew S. Duncan, “Liviu Marinescu” E-mail interview by author. April 5, 2016.
Bounce (2014) Description and Analysis

Written for my 2015 Master’s recital at California State University, Northridge, Bounce—for trumpet in C and electronics—was written between 2014 and 2015, for which I had the distinct honor of being able to perform its world premiere.

The solo trumpet part begins with a bombardment of short notes, accompanied in the electronics by similar bursts of sound, bouncing in-between the two channels.

Throughout the piece, the dialog between the soloist and the electronics often involves this type of motion, in which the sound seems to be reflected and redirected through the speakers. In fact the title of the work describes the bouncing effect occurring in-between the live sound, produced the trumpet, and the pre-recorded audio material.

Following these short bursts of energy, the work becomes more melodic, with lines that begin softly and gradually become more angular. Overall, the piece moves back and forth between groups of short notes and the predominantly melodic sections. On stage, a wide range of pre-recorded sounds, sampled on various trumpets, accompanied me using a wide range of mutes including a straight mute and plunger mute. Marinescu and I created these audio samples prior to the premiere. During the processing phase, Marinescu used Digital Performer software to enhance and process the original sound. For the live performance, a computer and a MIDI device, through which the 24 pre-recorded files could be triggered, were used.

Form Analysis: Bounce, by Liviu Marinescu

Rondo Form

\[
\begin{align*}
A1 & \quad B1 & \quad A2 & \quad C1 & \quad A3 & \quad B2 & \quad C2 & \quad A4 \\
1 & \quad 4 & \quad 5 & \quad 16 & \quad 17 & \quad 20 & \quad 21 & \quad 35 & \quad 36 & \quad 39 & \quad 40 & \quad 45 & \quad 47 & \quad 75 & \quad 76 & \quad 79 \\
B3 & \quad A5 & \quad B4 \\
80 & \quad 85 & \quad 86 & \quad 89 & \quad 90 & \quad 94.
\end{align*}
\]
4. Murrietta’s Lute Song (1920) by Erich Wolgang Körngold

*Something Borrowed*

Erich Wolfgang Körngold was born in the year 1897 in the Moravian capital of Brünn. Brünn, now known as Brno in the Czech Republic was, in the late eighteenth and early twentieth centuries, considered a satellite of the music center in Vienna, but enjoyed its own reputation as an arts center. It boasted its own opera house where once the librettist for Mozart’s *Die Zauberflöte* (1791), Emaunel Schikaneder (1751-1812) was director. Also the muse of some of Körngold’s best opera works (including the one this chapter covers) the soprano Maria Jerizta (1887-1982), was born. She would go onto worldwide fame with the Metropolitan Opera as well as the Vienna Opera, and sang the aria in.\(^{31}\)

What can be said about Körngold as a boy growing up, and indeed throughout his life, would have to also include the mentioning of his father, Julius, who is discussed further on in this chapter as it relates to the main subject of *Marietta’s Lute Song*, from the opera, *Die Tote Stadt* (1920). However, in order to illuminate how much of an influence he had on his son, it is worth noting some of the father’s history.

Julius Körngold, born in the year 1860, had a profound relationship with his young son Erich. Since the time Julius had superseded the renowned critic, Eduard Hanslick (1825-1904), as the chief music critic for the leading newspaper in Vienna, he became an influential voice among the Viennese that kept sway with the traditional music of the Classical and Romantic periods, as opposed to the atonal school that was just emerging. Indeed, it is this love for the more traditional styles that Julius’ ideals were transferred to his son and the music Erich Körngold would eventually be most noted for.\(^{32}\)

Julius Körngold as a young man wanted to study music, but his father, Simon Körngold, a liquor store owner, did not see becoming a musician as an honorable profession. Thus they insisted on him going to law school and becoming a lawyer. Even though Brünn had an arts community of some repute, it was still considered a manufacturing town in that region and it


would not have suited the Körngold’s to have a son as a musician. Julius eventually became a well-respected lawyer in Brünn and eventually earned a PhD. However, he still continued to study music on the side and also found work as a music critic writing concert reviews for his hometown newspaper, the *Brunner Morgenpost*. From there he migrated to becoming editor of a Monday newspaper, the *Brunner Montags-Zeitung*. It was during his days as editor here that he also became acquainted with Hans Muller, a playwright and contributor who later became the librettist of many of Erich Körngold’s operas, *Die Tote Stadt* was not one of them. While at the Brunner Montags-Zeitung, Julius probably became best known for refuting a rival newspapers poor review of Johannes Brahms (1833-1897) and his Fourth Symphony. The article by Julius was written in defense of Brahms and later ended up being read by a friend and huge proponent of the composer, the aforementioned Edward Hanslick. Hanslick, feeling so compelled wrote anonymously to him stating:

Dear Sir,

Even though I did not have the honor of knowing you or even your name I am taking the liberty of writing to you, since you may be pleased to learn how Johannes Brahms has received your essay about his fourth symphony. Brahms today made a point of bringing me the paper with the expression of sincerest joy about your critique. Since Brahms pays very little attention to the reviews of his works, and never talks even about the best ones, the exception he made for your critique might give you pleasure. Considering this degree of recognition, it may not mean very that I, too, find your essay excellent. At any rate, I would be pleased to learn on occasion, the name of my esteemed colleague and musical friend in Brünn.

Sincerely yours,

Professor Eduard Hanslick \(^{34}\)

After Julius promptly wrote back to introduce himself to the esteemed writer, Hanslick, the powerful reviewer at the *Neue Freie Presse*, pulled strings in order for Julius to be accepted as a reviewer at the top paper in Brunn, the *Tagesbote*. Julius would also later befriend Brahms, and spent a lot of time talking with him about music and whatever else came to their minds. This was unusual, for Brahms was not accustomed to being friends with a lot of people, especially music critics. \(^{35}\)

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\(^{34}\) Ibid, p. 25

\(^{35}\) Ibid, p. 25
Julius continued writing music reviews in Brünn and eventually became so situated he moved his family to Vienna in 1901, (by this time Erich Körngold was just three years old) to further pursue his career as a newly hired critic of the *Neue Freie Presse* and left the law practice in Brünn. Most importantly at this time, to both Julius’s and later Erich’s career, the elder Körngold came into contact with Gustav Mahler (1860-1911). Mahler was already making waves as a composer but was not looked upon by general society with much favorability. Julius going against the popular sentiment at the time had yet again refuted another critic at the *Presse* (who was “anti-Mahler,” and made it known through his reviews). It was this favorability of Mahler that allowed Julius to stand out from the other critics and eventually won him the respect of the *Presse* and indeed Viennese elite, which cleared the way for him to be succeeding Hanslick as the chief music critic.\(^\text{36}\)

Through his position at the *Neue Freie Presse*, and now able to move in higher echelons of Viennese society, Julius was able to procure lessons for his son from the great teacher and composer, Robert Fuchs (1847-1927), who among other students of his were Alexander von Zemlinsky (1871-1942) and Mahler. While with Fuch’s, Erich’s compositions began to grow more complex which eventually led the young Körngold to being able to write music suitable for performance. Erich then moved on to study with Mahler, but when he first played some of his compositions for him, the master composer was so impressed with the young composer’s ability, he immediately suggested that he be sent to Zemlinsky to start formal training with him. Even though the young Körngold had already composed his first opera, *Der Schneemann* (1908), by the time he began study with Zemlinsky, it was with it this composer that Erich later wrote in his memoirs of Zemlinsky’s gift of harmony, voice leading, and compositional style that made the greatest impact which allowed the young Körngold to be the composer he became.\(^\text{37}\)

Erich Körngold’s compositional advancement was indeed remarkable for a boy of his age. His first opera along with his two piano sonatas, amongst other works, were hailed as the work of a prodigy. He was certainly well known in Vienna as such but would later gain more notoriety throughout Europe when Julius would receive invitations from the art centers of

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\(^{37}\) Ibid, p. 38
Europe by those wanting to hear the *Wunderkind*. He would receive invitations to showcase his talents, as his career would advance further once Julius took his *Wunderkind* on tour.  

With Erich’s career in full bloom, he continued his success, and indeed surpassed his previous works with another opera, *Die Tote Stadt*.

*Die Tote Stadt* was premiered simultaneously on December 4, 1920 in Köln and Hamburg. The opera has remained the composer’s most famous and most often performed works. Based on the book by Georges Rodenbach, written in 1892, *Bruges-la-Morte*, it is set in Bruges, Belgium. It was an unusual choice for an opera given its macabre and sinister storyline, but Körngold fell in love with the story and proceeded to write the opera. Körngold along with his father, Julius, adapted the book to make it more palatable for audiences so they leave the theatre with a less depressing and more satisfying ending.

In the original book by Rodenbach, the protagonists name is changed from Belgian, Hugues, to the more Germanic, Paul in the libretto, to ultimately make the name used throughout the opera an easier one to sing. The libretto was actually written by both Erich and Julius (as the adaptation by Muller was not to their liking), but they ultimately credited it to Paul Schott, which is a pseudonym named after the main character and the opera’s publisher, Bernhard Schotts, of Schotts and Sons of Mainz, Germany.

In the first act of the opera, the protagonist in the story, Paul, a young well-to-do man whose wife Marie, for whom he had profound love for, dies. Paul proceeds to turn their home into a living shrine for her replete with photographs and a portrait of Marie, which has a lock of her hair adorning it. Paul’s friend, Frank, tries to persuade Paul to move on from his constant mourning and rejoin society so as to better honor Marie’s memory. Just before this encounter with Frank though, Paul tells his friend that he had met someone who bore a striking resemblance to Marie and in his fervor wants to believe it really is her reincarnated. This is where we meet Jane, who in the story is the person that Paul meets while on a walk and who he invites back to his house. While there is some sense that he knows it is really not his wife, he proceeds to fall in love with Jane, who by this time becomes Marietta, an in informal variation of

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Marie. Paul’s convinces Marietta, to then play the role of Marie in order to fulfill his fantasy. Marietta finally gives in and begins to sing what is, *Marietta’s Lute Song*. Marietta is at the same time very sexually provocative and dances around Paul but eventually leaves his home after growing tired. This then throws Paul into a mad frenzy and he becomes all the more obsessed with her.

In the second act of the opera, Paul pursues Marietta to the point of losing his remaining friends. She is now also trying to seduce him to allow her to be his new wife and the act ends by them becoming lovers.

In the third act, Marietta, who is now living with Paul, eventually becomes so fed up with the charade that she taunts him and makes fun of him for his undying love for his dead wife, and proceeds to berate him. She proceeds to dance around jokingly with the lock of his dead wife’s hair and begins to stroke it. This throws Paul into a murderous rage and he then proceeds to strangle her with it. He then exclaims that now they are exactly alike: both dead.

However, unlike the original story by Rodenbach, where the protagonist really does kill Marietta, the libretto allows for Paul to only dream that he killed her and later wakes up to find that he must now make a break from longing for his dead wife and rejoin society as a well adjusted man.\(^41\)

Following the successes of *Die Tote Stadt* and numerous other works, Erich Körngold enjoyed much fame and notoriety in Austria and beyond. Being newly married, he and his wife, Luzi, were expecting their first child. It also happened to be the time when the Nazi movement was starting to grow in Germany and Austria and anti-Semitism was rampant. This would lead to a mass exodus of many of Europe’s great artistic and musical minds that began to feel its effects. A great many of them would flee to Hollywood where one could procure a good living working in the motion picture industry.\(^42\)

A major turning point in Körngold’s career would come when he received an invitation from Max Reinhardt (1873-1943), a native of Austria and one of Körngold’s close friends and collaborators (In 1929 the two collaborated on a new version of the Johann Strauss II (1825-1899) operetta *Die Fledermaus*) to come to Hollywood to orchestrate the musical version of William Shakespeare’s play, *A Midsummer Night’s Dream*, using Felix Mendelssohn’s score.


Reinhardt, already a well-known director in Germany and in the United States, directed a stage production of *Midsummer* at the Hollywood Bowl in 1934. Warner Bros. later asked him to direct a film version a year later. For the scoring of the film, he immediately thought of Körngold and convinced him to come to Hollywood and begin work. He would later begin work on other films and found that he could have success outside of Europe.\(^{43}\)

Following his early successes in Hollywood however, Körngold later returned to Vienna to try and pursue his career despite the upheaval that was taking place, but then received an invitation to write the score for another Errol Flynn movie, *The Adventures Of Robin Hood* (1938). He had previously written the score to *Captain Blood* (1935), also starring Flynn. The composer later realized that without this invitation to compose for *Robin Hood*, it would have been too late to leave Europe and he would have most likely perished in the Holocaust. \(^{39}\)

Körngold would eventually bring his entire family over from Austria, including his mother and father. Julius, who by this time had already retired from his post at the *Neue Frei Presse* in 1932, did not adapt to his new surroundings very well and refused to learn English. The relationship with Erich had already been a contentious one even before Reinhardt’s invitation, as Julius was constantly resentful towards Luzi Körngold for putting such demands on his son to the point that he was forced to take menial work as an orchestrator of other composers’ works, which didn’t allow his so-called *wunderkind* to flourish as a serious composer. This contentious relationship would continue to be a sad distraction until Julius’ death in 1944 in what otherwise would become a very happy life for Erich and his family. \(^{44}\)

During his initial stint in Hollywood and beyond, Körngold immediately became a huge influence in the Warner Bros. music department. When he first arrived on the scene, Warner Bros. had what would be considered a large dance band for its studio orchestra, but the composer ended up transforming it into a symphonic powerhouse, similar to that of Metro-Goldwyn-Mayer’s, and had employed extra players from the Los Angeles Philharmonic and other professional orchestras to fill out the ensemble play the lush orchestrations that he composed. \(^{45}\)

Körngold continued his success at Warner Bros. composing for films such as *Anthony Adverse* (1936), for which he won his first Academy Award for Best Musical Score, *The Private


\(^{44}\) Ibid, p. 272

\(^{45}\) Ibid, pp. 238, 239
Lives Of Elizabeth and Essex (1939), starring Betty Davis and Errol Flynn, and the Sea Hawk (1940) with Flynn again in the leading role.

Noted opera historian and professor from the University of Southern California and Arizona State University, Gary Campbell, mentions that Körngold was mainly known in the United States as “just a film composer.” However if it were not for the incredible contribution to the film medium, which “overshadowed” his prodigious work in Europe, he may have been more readily accepted as a “serious” composer along the lines of Richard Strauss. Of course as time and scholarship has shown he was all that and more.46

Erich Wolfgang Körngold passed away on November 29, 1957.47

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46 Andrew S. Duncan, Sr. “Gary Campbell, Professor Emeritus, Arizona State University,” Telephone interview by author, May 4, 2016

47 Erich Wolfgang Körngold had built and lived in a house only a few hundred feet from where I grew up in Toluca Lake, California. As a kid riding my bike around the neighborhood, I would say to myself, “that’s where the composer of ‘Robin Hood’ lived.” Little did I know at the time, how much of an impact in music composition he actually made in addition to composing for that film.
Marietta’s Lute Song Description and Analysis

Marietta’s Lute Song (Mariettas Lied zur Laute), from the opera, Die Tote Stadt, appears in Scene 5 of the Act I.

The introduction features an eerie, but yet beautiful eighth note motif, in common meter with a sustained pedal of the dominant V chord in the key of G major. It is high enough that both melody and harmony are written in the treble clef. In the two bars before the solo melody enters in measure 6, the composer uses eighth note triplets to introduce the melody. Korngold’s direction as the melody enters is Molto lento e tranquillo, con sentimento. The melody is transferred between triple and quadruple meter throughout the piece to give a sense of flow and to accentuate the rubato that is inherent in Körngold’s score. The harmony, now in the bass clef gently restates the key with a G major triad, with the 5th in the bass. The melody is ingeniously mimicked in the harmony part an octave below and continues to be until it jumps two octaves to mimic the melody an octave above the soloist. At the lo stesso tempo in measure 18, Körngold seemingly modulates to B minor but suspends the consummation of the modulation by using an ascending pattern while the solo starts on a B and then continues until it modulates back into its original key of G major.

A restatement of the introduction material occurs in measure 46 where Marie in the form of Marietta, is now opining the days when she and Paul were in love, stating that she can once again hear the song they used to sing, and this time the eighth note motif of the intro is doubled in length, while Marietta sings about the by-gone days before the final entrance of the main thematic material:

*It has another verse, can I recall it?*

At this point the melody returns, but this time with the composer giving the direction of *Di nuovo assai lento, con profunda espressione* where Marietta sings:

*Clouds may loom above*
*Hold me fast my faithful love*
*Lie close on my heart*
*Death can never part*
*When the hour comes you must go*

*You will rise again, I know.*
It is here where the aria ends and the orchestration sets up the conclusion starting in measure 69. The penultimate bar of measure 78 utilizes a pedal G one octave below the staff of the bass clef to set up a four-octave eighth note triplet arpeggio of a tonic G major chord to a triple piano G whole note in measure 79, written in the treble clef, to end the piece.

Form and Key Analysis: Marietta’s Lute Song, by Erich Wolfgang Körngold

Ternary Form

<table>
<thead>
<tr>
<th>Introduction</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>5</td>
<td>6</td>
<td>26</td>
<td>56</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
<td>G–G Minor–G</td>
<td>G</td>
<td>G</td>
</tr>
</tbody>
</table>
5. *What Is This Thing Called Love?* by Cole Porter

*Something Blue, Part I*

For the *Something Blue* aspect of my graduate recital, my jazz quartet: the Starbuck Jazz Quartet, performed *What Is This Thing Called Love?* by Cole Porter (1891-1964).

Cole Porter was born in Peru, Indiana on 9 June 1891. As with many of the composers detailed in this thesis, Porter showed a propensity for music at a very young age. He began to study violin and piano at age six. With the help of his mother, Kate Cole (a gifted musician in her own right and the daughter to the “richest man in Indiana,” J.O. Cole), the ten-year-old Porter wrote his first operetta. Kate also mandated that Cole’s piano practice was of primary importance, which as he later mentioned to a columnist writing about Porter’s career, Leonard Lyons, that the constant piano practice nearly ruined his childhood. His diligence would pay dividends however, as this would later allow Porter to perform and sing his own material with ease.48

Being from a wealthy family, Porter was able to attend Yale University where he quickly found that writing music was his passion and would be his quest for the rest of his life. While at Yale, he wrote music for the Dramatic Club at Yale University. He would subsequently conduct and write songs for the glee club, and his song *Bulldog* has remained part of its football program since 1913. He later went on to study law at Harvard University, as his grandfather, J.O. Cole, who frowned upon a career in the arts, wanted him to do. However Porter would gravitate toward the counterpoint and harmony classes and begin a career that would make him one of the most famous songwriters and musicians of all time.49

Porter became just as famous, if not more, for his lyrics as for his music. Some of his most beloved songs were featured in musicals and films, such as *Anything Goes* (1934) and *Gay Divorce* (1932), which featured one of his most noted songs, *Night and Day* (1932) featuring Fred Astaire and Ginger Rogers.50

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50 Ibid
What Is This Thing Called Love? was written in 1929, for the musical Wake Up And Dream (1929). The relatively notorious gossip columnist and occasional reviewer of musicals, Walter Winchell, mentioned that What Is This Thing Called Love? would be “remembered for a long time.” As it turns out his statement proved true, as is evidenced by it not only being listed in 1945 as one of America’s top forty all time favorite songs, but also a staple in the cannon of The Great American Songbook.\footnote{William McBrien, \textit{Cole Porter: A Biography} (New York: Alfred A. Knopf, 1998) p. 125}

Cole Porter passed away on October 15, 1964. His legacy as one of America’s preeminent composers lives on through numerous recordings of his songs and lyrics.
What Is This Thing Called Love? Description and Analysis

Cole Porter’s, *What Is This Thing Called Love?* (1929), is a thirty-two bar song in AABA form. The main theme of the piece, which is outlined in the first eight bars, The first “A” section, begins with a ii/V chord in F minor for the first four bars, this eventually resolves in the last four to C major and lands on the third of the C major chord, an E. The second eight bars, the second “A” section, is a restatement of the main theme, but ends up resolving to the tonic of the C major chord, rather than the third.

The “B” section starts with the parallel minor key of C minor, which becomes the ii chord in Bb major. This leads the piece back to the key of F minor that follows the same form as the last eight bars, but with the resolution of the tonic in C major ending the piece an octave above the resolution of measure 16.

When the eight bars of the “B” section are played, the use of triplets, in measures 18 and 22, are employed to accentuate the harmonic movement. This is a commonly used device to create variations in the melody.

Form and Key Analysis: *What Is This Thing Called Love?*, by Cole Porter

Ternary Form

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<tr>
<td>1</td>
<td>F Minor</td>
<td>8</td>
<td>9</td>
<td>16</td>
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<td>2</td>
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<td>17</td>
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<td>24</td>
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<tr>
<td>3</td>
<td></td>
<td></td>
<td>C Minor</td>
<td>25</td>
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<td>4</td>
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<td>F Minor</td>
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6. *How Insensitive* by Antonio Carlos Jobim

*Something Blue, Part II*

With the continuation of *Something Blue*, the Starbuck Jazz Quartet played what is one of the mainstays of the Bossa Nova catalog, *How Insensitive* (Insensatez in Portuguese) composed in 1963.

Antonio Carlos Jobim, also known as Tom Jobim, was born on January 25, 1927 in Rio de Janeiro, Brazil. He began to study piano with Hans-Joachim Koellreuter (1915-2005) in his early teens and began his professional career at age twenty. Before he began his career as a composer however, Jobim was studying to be an architect but realized music was his true calling. Playing in the nightclubs around Rio as a pianist and singer, he also gained work as recording artist, which would eventually lead him to team up with noted Brazilian poet, Vincius de Moraes (1913-1980) for the first of much collaboration. He composed and conducted the music to de Moraes’s, *Orfeu da Conceição*, which premiered in 1956 and which the film *Black Orpheus* (1959) was based. Jobim helped single-handedly begin the bossa nova style of jazz, when in 1958 Brazilian guitarist and singer, Joao Gilberto (born in 1931), had recorded some of Jobim’s compositions in the bossa nova style to great aplomb across the continent and became an international sensation. To add to this newly found style, in 1962, *Stan Getz* (1927-1991), and Charlie Byrd (1925-1999) recorded one of Jobim’s most famous compositions, *Desifinado* (1962). It is actually in *Desifinado*, where the style of got its name. A line in the song mentions “bossa nova” and it came to identify the genre as a whole. The literal translation is “something new,” but the way is was meant in the lyric was a slang for “natural flair” or “shrewdness.”

Later in 1962, Jobim was invited to play in a concert at Carnegie Hall showcasing the talents of Brazilian composition. Jobim’s own first record, *The Composer of Desifinado Plays* (1962) led to the phenomena that the bossa nova style is today. Jobim would go on to compose such hits as *The Girl From Ipanema* (1962), *Wave* (1967), and *How Insensitive* (1963.) Some of his most famous collaborators include Frank Sinatra, Oscar Peterson, Sting, and William

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Shatner. Antonio Carlos Jobim passed away in New York City while on tour with his family in 1994.\textsuperscript{55}

Antonio Carlos Jobim’s *How Insensitive* is written in the key of D minor. It is 32 bars in length and is in AAAA form. The first A section begins on the fifth degree of the scale and subsequently descends to the second and third A sections (A’ and A’’) which begin with the fourth and third scale degree respectively. The last A section (A’’) is a repeat of the third, though in the fourth bar of that section, measure 27, the pattern shifts to a B\(^7\) chord where an E is played rather than the D in the A’section, eight bars earlier. This use of the B\(^7\) chord with an E in the melody sets up the cadence back to D minor to end the piece.

Jobim uses the same thematic material stated in the first eight bars throughout the piece, but keeps it interesting by the use of the descending tonal centers and variations in each phrase. This descending pattern throughout the piece ingeniously allows the melody in each phrase to end on the next section’s starting note. The bass line allows for this giving the melody a new and revived sense of belonging for each phrase. The new tonal centers in the bass line are given at the beginning of every phrase, including the final A section (A’’) that keeps the C chord, from the beginning of the third phrase, but uses a C\(^9\), instead of a C\(^7\), to allow for a more harmonious transition back to the starting point of D minor.

Form and Key Analysis: *How Insensitive* by Antonio Carlos Jobim

Ternary Form

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\[ D \text{ Minor} \]
Conclusion

I was gratified to be able to play such an array of fine music and was absolutely fascinated by the accomplishments and the lives of the composers herein. It made writing about them a true pleasure. I am grateful to have been able to play each of their compositions at my Graduate Recital and have hopefully been able to do justice to their lasting legacies by my brief accounts of their backgrounds.

Coming back to CSUN to obtain my Master of Music degree has been nothing short of rewarding. I am extremely grateful to the faculty and staff that have made it so.
Bibliography


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Thank You’s Continued

To all the CSUN faculty and its support team, including but not limited to, Mr. Phil Calvert, the unsung hero of the music department, whose dedication to his job has allowed the engine of the CSUN Music Department to run smoothly and efficiently for over a quarter of a century, and who records and engineers every concert the Music Department presents. Your dedication is an inspiration to me.

To the awesome staff under the baton of the Maestra Karla Torres for all their help in orchestrating my recital, and each and every concert, the Music Department puts on. It’s what gives our musicians the ability to showcase our collective talent.

To the extremely talented Jiyoe Hayden for her incredible accompanying skills, which allows me to showcase my talent.

To Karen Hernandez, Joa Ramirez, and Emilie Terranova, for joining the Starbuck Jazz Quartet (www.starbuckjazzquartet.com) and helping me conclude my recital with a rousing crescendo.

To my trumpet teachers heretofore, Bob Senesca, Roy Poper, Bill Bing, Howie Shear, Uan Rainey, Malcolm McNab, Bobby Shew, Gary Grant, and Amato Sandoval, Rob Roy MacGregor.

To Bob Senesca, who not only was my very first trumpet teacher, but a mentor, my friend, and my uncle. He introduced me to world of trumpet and the great history that goes along with it. I’m honored to be your student and I thank you very much.

To On 4 Productions for their expertise in recording my recital.

To Shanelle Dopp-Parker for her designing chops that helped me immensely. Nice, huh?

To my two grandmothers, Oma & Grandma, for being fantastic grandmothers. I love you both very much and I, extremely grateful to be your grandson. It’s to the both of you that this recital is dedicated.
Thank You!

To my beautiful wife, Cristina, and my incredible son, Andrew Starbeck Duncan, Jr. for putting up with me the last couple of years in obtaining my Master of Music degree. I love you both very much.

To my parents, Mom and Dad, for all your support and encouragement throughout the years. I love you both very much.

To my mother-in-law Cristina Christian, for all her help with all the after-school pick-ups, afternoon snacks and dinners. We couldn’t have done it without you.

To my trumpet teacher, Jon Lewis, whose credits and résumé would take up 3 to 4 programs, so suffice to say, that CSUN is blessed to have such a high caliber trumpeter and teacher on its roster. I’m extremely fortunate to have been able to study with you. I’m a better trumpeter and musician as a result. (Oh yeah, be sure to hear him playing 1st Trumpet on the “Star Wars: The Force Awakens” soundtrack when it opens on December 15, 2015 in a theater near you.)

To Dr. Stoffel, and Dr. Rosciogno, for your guidance throughout my tenure in the Winds and Symphonic programs, and Opera CSUN, during my Master’s tenure.

To the Kingpin Gary Pratt for your general awesomeness and inspiration.

To my core class teachers: Dr. Thomas, Dr. Kirov, Dr. Marinescu, and Dr. Monchick for the incredible learning experience that will translate into my career beyond the classroom. Also, a particularly big thanks to Dr. Marinescu for writing his piece, “Bounce,” for which I have the distinguished honor of premiering at this recital.
Appendix B

Starbuck Jazz Quartet

Established in 2009, the Starbuck Jazz Quartet originally featured Andrew Starbuck Duncan on trumpet/flügelhorn, Paul Krueger on piano, Emilio Terranova on bass, and Evan Richards on drums. Playing throughout Southern California to audiences at private functions and public events, the Starbuck Jazz Quartet plays standards from the Great American Songbook, as well as the Bossa Nova and Latin Jazz catalogs. Recordings can be found at www.starbuckjazz.com.

For A Graduate Recital in Old, New, Borrowed, and Blue Fashion on 2 May 2015 at California State University, Northridge, the lineup included Andrew Starbuck Duncan on trumpet/flügelhorn, Karen Hernandez on piano, Emilio Terranova on bass, and JoJo Ramirez on drums.