

1964

A Trumpet Recital Analysis

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A TRUMPET

RECITAL ANALYSIS

(TITLE)

BY

John W. McFadden

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1964

YEAR

I HEREBY RECOMMEND THIS THESIS BE ACCEPTED AS FULFILLING
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INTRODUCTION

This paper is written as an analysis of the musical form and interpretation of five trumpet solos that were presented in recital on April 16, 1964. Where it is appropriate the author has included a short biography of the composer.

The compositions presented are listed below:

Concerto for Trumpet-----Vittorio Giannini
Allegro energico
Andante sostenuto
Allegro

Legend-----Georges Enesco

Erstes Konzertstück, Op. 11-----Willy Brandt
(First Concert Piece)

The Hollow Men-----Vincent Persichetti

Largo Al Factotum-----Gioacchino Rossini
From "The Barber of Seville"

CONCERTO FOR TRUMPET--VITTORIO GIANNINI

Vittorio Giannini was born October 19, 1903, in Philadelphia. His parents, both native Italians, were musicians; his father was at one time a well-known opera tenor in Italy. At the age of nine Giannini won a scholarship in violin at the Verdi Conservatory in Milan, and at fourteen composed his first opera. He later won a fellowship to the Julliard Graduate School where he studied violin with Hans Letz and composition with Rubin Goldmark.

Giannini's early chamber music won him several publication awards. In 1930 his string quartet won the Julliard award, and in 1932 he won the Society for the Publication of American Music award for his piano quintet. Also in the year 1932 he won the grand prize of the American Academy in Rome.

In 1934 his opera Lucedia was successfully introduced in Munich. The trustees of the New York state Theodore Roosevelt Memorial commissioned him in 1935 to write a symphony for the dedication of the memorial. He entitled this composition In Memoriam. In 1938 his opera The Scarlet Letter was premiered in the Hamburg State Theatre with his sister, Dusolina Giannini, in the starring role.

Giannini has also written two operas for radio, Beauty and the Beast in 1939 and Blennehasset in 1940. In 1946 he was commissioned by the National Association of Schools of Music to write a Concerto for Trumpet and Orchestra.

Since 1939 he has been teaching theory, composition and orchestration at the Julliard and Manhattan Schools of Music.

In discussing composition, Giannini believes that anyone can write music provided he has a certain amount of technical background, but "to compose one has to wait for inspiration." He feels that it is the composer's duty to express himself with the utmost sincerity with no thought of whether it is original and with no desire to make an impression by doing startling things. "Beauty must be the ultimate goal of composition. The composer's melody must come to him; he has to wait for it. Composers who make it a point to avoid melody in their writing are those who probably couldn't write one if they wanted to because it never comes to them."¹

Concerto for Trumpet by Vittorio Giannini was commissioned by the National Association of Schools of Music in 1948. Its commissioning was the result

¹Ewen, David, American Composers Today, H. W. Wilson Company, New York, 1949, page 102.

of a study made by a special committee appointed by N.A.S.M. to determine the type of music being used in its member schools by students majoring in wind instruments. The study showed a definite lack of good literature (that is literature comparable to that used by pianists, organists, and players of stringed instruments) for horn, trumpet, and trombone. In order to partially alleviate this lack of good literature for these instruments, N.A.S.M. commissioned four American composers, Anthony Donato, Robert Sanders, Leo Sowerby, and Vittorio Giannini, to write either a concerto or a sonata for a brass instrument.

The underlying tonality of the first movement is B-flat major. The harmony is very chromatic, and added fourths are often used along with the superimposed thirds of the chords. A great deal of use is made of unresolved seventh and ninth chords such as in measures eighty-seven through ninety-two. Very often the implied harmony of the single line trumpet melody is somewhat dissimilar to the actual harmony used by the composer. An excellent example of this is found in measures forty-six to fifty where the trumpet appears to be firmly planted in the key of C minor, but the harmony suggests either A-flat or E-flat major. (See example on page 5.)

The image shows two systems of handwritten musical notation. The first system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below it. The second system also consists of three staves: a single treble clef staff at the top and a grand staff below it. The notation includes various note values, rests, and dynamic markings such as 'f'.

There appears to be a definite outline of sonata form contained within the first movement. The opening forty-five measures are an introduction containing within it the important thematic material used in the movement. Measures one through thirteen introduce the principle theme, with bars one and two being the most important motive of the theme. (See example on page 6.)



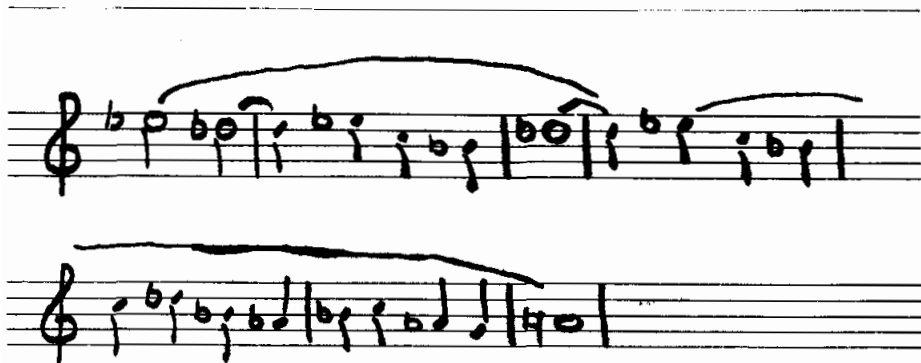
Measures fourteen, fifteen, twenty, and twenty-one introduce a short portion of the second theme which is later expanded by the trumpet.



In bar twenty-seven a very important inversion of the principle motive is sounded.



The introduction continues, elaborating slightly on the principle subject and the eighth note inversion, to measure forty-six where the trumpet enters on the main theme. This exposition continues, with the trumpet stating first the principle subject then its inversion, to measure ninety-five where a transition begins leading to the song-like second theme in measure ninety-four.

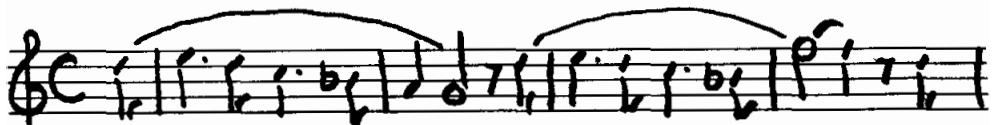


The exposition ends with the final note of the second theme in bar one hundred twenty-six where the development immediately begins with the piano working the eighth note inversion of the first theme. The trumpet enters in bar one hundred thirty-six with another form of the principle subject. The development continues using only the principle subject and the eighth note inversion for sixty-one measures to bar one hundred eighty-seven where the principle theme returns in the original key as first stated by the trumpet but this time it is heard in the piano. The trumpet sounds the inversion of the principle theme twice and then continues with the recapitulation in measure one hundred ninety-nine. The second subject returns in the original key of B-flat in bar two hundred twenty. This movement could, theoretically, end in measure two hundred sixty-one with the final cadence in B-flat major of the second theme, but instead a coda begins which further develops the material from the principle subject for forty measures where in bar three hundred one the first movement ends on a crashing B-flat chord.

The second movement is by far the most dissonant of the entire concerto. This is partially due to the slowness of tempo, *Andante sostenuto*, which allows the dissonances to sound longer. The basic

tonality of the movement is G minor. The bass line, moving in whole notes, stays strictly within the prominent notes of the key for the first twenty-two measures. In measures twenty-three and twenty-four the bass moves to the submediant, but by measure twenty-five it is back to the subdominant. The flatted supertonic is heard in the bass through bars twenty-six and twenty-seven and the leading tone of G natural minor is used in bar twenty-nine, but in the next measure the bass moves back to the dominant and from this point until the end of the movement the root progressions are either tonic, subdominant, or dominant except for two measures of trumpet cadenza. The moving sixteenth note figure in the right hand is somewhat chromatic and often rather dissonant with either the bass line or the solo, but in general it also remains in the basic tonality of G minor.

Song form can best describe the structure of the second movement. Only one theme is used throughout the entire movement.



It is first stated by the muted trumpet, then repeated by the piano while the trumpet plays an obbligato above it. Next it is again stated by the trumpet, but this time it is not muted and the melody is played an octave lower with other slight alterations. After a measure rest the trumpet again states the theme muted and in the original register. An important change made in this statement of the theme appears in the accompaniment where now the figure in the right hand is derived from the principle subject of the first movement.



Two short cadenzas herald the end of this the second section of the concerto. The first is played muted and the second open, one octave lower than the first. The final chord is an interesting one. The trumpet is playing concert G and the bass notes are G and D while above the bass a chord built on

fourths from B-flat to A enters on the second beat of the measure.

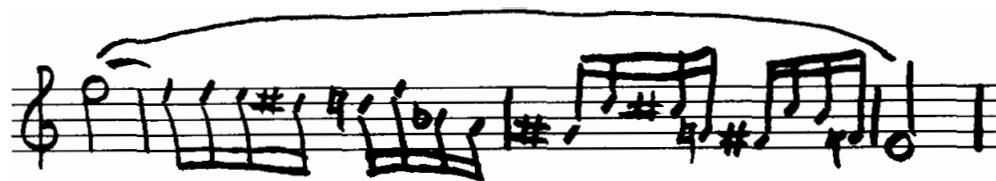


The harmonic content of the third movement, while still very chromatic, returns to the basic tonality of E-flat major. The dissonances are not as sharp as they were in the second movement and chords containing superimposed fourths are not as prevalent. Again superimposed thirds, resulting in many major seventh chords, are used to form the majority of the harmonies.

The form of this the third movement is definitely rondo. The piano begins with two measures of the rhythmic accompaniment that is used extensively throughout the entire movement. (See example on page 12.) In measure three the trumpet enters on the principle or A theme. (See example on page 12.) This first statement of the principle subject



continues until measure thirty-five where a transition to the B theme begins. The second theme enters six measures later and continues to measure fifty-eight where it begins to move back to A.



In measure seventy-three the theme returns in the piano and the trumpet picks it up in measure seventy-six. This restatement of the principle subject is done through the use of motives from that sub-

ject and not by a statement of the entire theme, but it is enough to establish a definite return of the theme. With almost no preparation, the third or C theme enters in measure eighty-six and continues to measure one hundred where a seventeen measure transition leads back to Tempo Primo and the restatement of the A theme exactly as it appeared in its initial statement at the beginning of the movement.



After a short transition the B theme returns in the trumpet, but this time it is a whole step lower than the first time it was heard. The trumpet states the C theme beginning in measure one hundred eighty-one this time in the tonic key of B-flat. The coda begins in measure one hundred ninety-seven with a statement of the principle subject of the first movement. It then moves to a motive taken from the third movement and continues with it until the end of the movement in bar two hundred ninetyth where it finally resolves to B-flat major.

To close this discussion of the Giannini concerto, the author would like to make a few comments

about particularly difficult areas he encountered in performing this work. The over-all problem of this work from the author's standpoint was in his ability to hear the melodic line within the underlying harmonic framework. Two spots in particular point out this phenomenon extremely well. The first occurs between measures one hundred thirty-six and one hundred forty-two of the first movement.

In this particular place the trumpet must make some extremely wide leaps while at the same time forming some very strong dissonances with the piano. The second instance has to do with the first and second themes of the third movement. Both of these melodies contain some very odd sounding progressions in the trumpet part which the player must master

through countless slow repetitions in order to get them in his "mind's ear." These two themes may also present the player some technical difficulties due to the speed at which they must be taken. Unfortunately there is no shortcut to proficiency in playing these passages. They can only be learned through slow and laborious repetition until they are finally "under the fingers." While on the subject of technical difficulties it should also be mentioned that the trumpet part from measures one hundred thirty-eight to one hundred seventy-four, and from two hundred seventy-two to two hundred eighty-eight may present some problems to the player. Although both passages are relatively the same rhythmically, the latter will present the B-flat trumpet with the most difficulties due to several rather awkward fingering combinations. These problems would be alleviated somewhat if the player used a C trumpet, but if this were done the first passage would present him with difficulties not incurred by the B-flat instrument.

The second movement does not present any particular technical difficulties, but rather here the player is more concerned with breath control and phrasing. This movement in particular involves immense concentration on the part of the player. He must be keenly alert in order to keep life in the musical line.

LEGEND--GEORGES ENESCO

Georges Enesco was born in Dorohoin, Rumania, on August 19, 1881. He was recognized as a musical prodigy in early childhood. At the age of seven he entered the Vienna Conservatory. Five years later he left the conservatory after receiving its highest award, the Gesellschaft Medal. After leaving Vienna he went to Paris where he studied harmony and composition with Massenet, Debussy and Faure and violin with Marciak. These men were so impressed by Enesco that in 1897 they arranged for him to be featured in a concert of his own compositions. In 1898 his Pome Rumanian was premiered by the Cologne Orchestra. The year 1899 saw the beginning of his career as a virtuoso violinist which he continued almost until the time of his death. He was especially known for his interpretation of Mozart. In 1900 he was appointed Court Violinist to the Queen of Rumania.

Throughout most of his life Enesco lived in Paris, but during both World Wars he returned to his native Rumania. He was a member of the Rumanian Academy and a great patron of Rumanian music. In 1912 he founded a national prize for young composers of his native country.

Enesco has toured the United States on three separate occasions. He first came to this country in 1923 to appear with the Philadelphia Orchestra. He returned in 1946 and 1950 touring the country as both conductor and soloist with such orchestras as the New York Philharmonic, Pittsburg Symphony, and the Cleveland Orchestra.

Enesco expressed his philosophy of music in an article by him that appeared in the July, 1949 issue of Etude magazine. The article was entitled "Building Musicianship" and in it he said that he believed music is more than just a study of notes, and that it is an important natural form of human expression. The purpose of music, he goes on, is to express the instinctive human needs of those who listen. He feels that music must be pleasing to the ear, and he says, "The great works of the ages have lived because they have been thus pleasing. Works by Bach and Handel live because they are still able to reach us and move us."

In discussing composition Enesco states that one should not deviate too far from what is pleasing to the ear, mind, and heart. The composer should meet changing needs with changing and developing forms, but he should also be careful how he proceeds.

As for musicianship Enesco summed up his thoughts with the following statement:

"The goal of musicianship is that ultimate and complete penetration of the sum total of musical expression. This is true whether one studies for the original creation of composition or for interpretation. The acquisition of genuine musicianship is the labor of a life time and there is no point at which the 'course' may be considered complete."²

Musicologists have had some difficulty in classifying Enesco's music because it seems that almost every composition is written in a slightly different idiom. When this fact was brought to his attention Enesco said:

"People have been puzzled and annoyed because they have been unable to catalogue me and classify me in the usual way. They could not decide exactly what type of music mine was. It was not French after the manner of Debussy, it was not exactly German, they declared. In short while it did not sound outlandish, it did not closely resemble anything familiar; and people are annoyed when they cannot really classify one.

This I feel sure comes from the fact that my musical education was not confined to one locality. When I was seven years old I was studying in Vienna . . . In those days, I became deeply imbued with Wagner and Brahms, and it seems to me today my works show a combination of their influence . . . After years of study in Vienna I came to Paris . . . where . . . I naturally absorbed French influences

²Enesco, Georges, "Building Musicianship", Etude, Volume 63, July, 1949, page 401.

to a certain extent, which, combined with the German gave a further character to my writing."

It is possible, however, to classify his work to some extent. In general his earlier works such as the First Symphony are somewhat Romantic in character and show a strong Brahmsian influence. Later works such as his orchestral Suite No. 2 are in the neoclassic vein while his opera Oedipe and String Octet are very experimental and frequently use quartertones, polytonality, changing meter and polyrhythms. As stated earlier he was a great patron of Rumanian music and he is best known for works such as his Rumanian Rhapsodies that are based on the folk songs of his native land. His first Rumanian Rhapsody in A major is probably the most popular and well known of all his compositions.

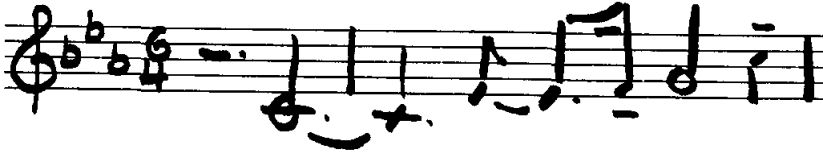
Throughout his life Enescu was known as a fourfold musician: a composer (this is what he wanted to be known as), a virtuoso violinist (he did not want this title, and often felt that the violin was a cross he had to bear in order to live), a conductor, and a teacher (Yehudi Menuhin was his most famous pupil). He could also play piano very well although he never had a lesson on the instrument in his life.

³Tompson, Oscar; Solonimsky, Nicolas, The International Cyclopedia of Music and Musicians, Dodd, Mead, and Company, Inc., Binghamton, New York, 1952, page 503.

When the Russians occupied Rumania during World War II they confiscated two thirds of his land and all the royalties he had earned from his music. He returned to Paris at this time and in May of 1955 he died in poverty.

Like the Giannini concerto, Legend by Enesco contains some extremely chromatic harmony. Often, such as in the two florid melodic passages (measures twenty to thirty and forty-four to sixty-six), the tonal center is almost completely destroyed; however, the three lento sections (measures one to sixteen, thirty-five to thirty-seven, and sixty-nine to seventy-seven) can be said to be in C minor although the harmony often strays quite far from this basic tonality.

In analyzing the melodic construction of this work the author has found it to be based simply on a large binary song form in the order of ABA-BA. The author bases this statement of binary form on the fact that the number of measures of the first ABA section (thirty) balances out almost exactly with the final BA section (twenty-nine) if the transitions between the sections are disregarded. The figure of a dotted eighth note followed by a sixteenth note or two thirty-second notes that appears in the first theme is used several times in the second or B theme. (See example on page 21.)



One could say that the second is almost a variation of the first, but in reality there is too little identifiable material from the first theme used in the second. A more conservative view would be that the second theme is partly derived from the first.

The main difficulties of this solo lie in technical mastery of the two similar florid melodies



and then fitting the solo part in with the many varied cross rhythms of the accompaniment. The first florid melody (measures twenty to thirty) is by far the most difficult because it does involve more of these cross rhythms and, too, because it lies in a lower range for the trumpet it demands the use of more awkward fingering patterns. The sixty-fourth note run contained in measures sixty to sixty-three proved to be, for this author, one

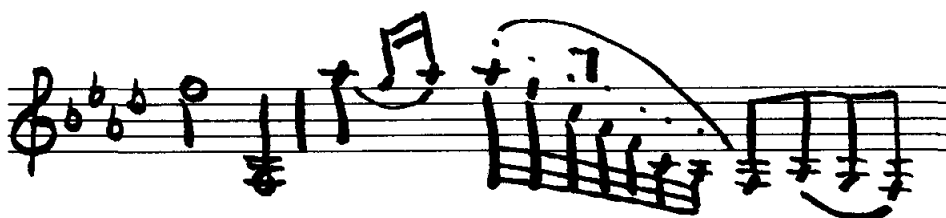
of the most difficult places in the solo. In a passage such as this, there is a tendency for the player to finger a note before he actually means to play it; thus creating a kind of smearing effect. In order to avoid this problem the player must repeat this passage many times at a slow tempo until the fingers are trained and know exactly when to move. Not until such a time has arrived that it is mastered at a slow tempo should the player begin speeding up to the correct tempo.

ERSTES KONZERTSTUCK--WILLY BRANDT

Unfortunately at this writing there is little or no biographical information available about the composer Willy Brandt. It is known that he has published at least one set of trumpet etudes and several compositions for brass ensembles. Apparently he lived during the latter Nineteenth and early Twentieth century, for this edition of Erstes Konzertstück was taken from a 1910 German reprint.

The solo is in a simple binary form, A-BA, with an introduction and a coda added. It begins in the key of F minor, modulates to C major for the B section and finally returns to F minor for the return of A and the coda. The importance of this solo lies not in its harmony or form, but rather its purpose, which is to show off the technical facility of the performer. This is a very difficult solo and requires excellent command of the instrument in order to play it well.

The introduction, with its sweeping arpeggios and wide leaps,



and the coda with its rapid triple tonguing passages will present the greatest difficulty to the performer,



and can only be mastered through slow and diligent practice. The obligato melody between letters D and F may also present some problem especially in making it fit in with the piano part, for there is an almost continuous cross rhythm of three against two.

The accompaniment is relatively simple and with the exception of the previously mentioned passage is not difficult to put with the solo provided the trumpet player has his part under control.

THE HOLLOW MEN--VINCENT PERSICHETTI

Like Giannini, Vincent Persichetti was also born in Philadelphia, though somewhat later. He began the study of piano in 1920 at the age of five, harmony at eight, and counterpoint at nine. At eleven he was earning money playing piano in several local orchestras. He feels now that this early orchestral experience helped him greatly in his later compositions in this medium. He was also a student of the organ and by the age of twelve he was giving recitals. At fifteen he was appointed organist and director of the St. Marks Reformed Church in Philadelphia. He later held a similar post at the Arch Street Presbyterian Church for sixteen years.

He received his Bachelors degree from the Combs College of Music in 1936. In speaking of his days at Combs he says: "In those days Combs was an active school with a hundred piece orchestra. I was assistant conductor for several years, then regular conductor for two years. In my early teens I was restricted to writing in styles that did not go past Debussy. I wrote several volumes of forbidden music of my own: chorales for strings,

fugues for woodwinds, dances for brass, and "Passacchaconnes" for organ. (I was never able to find out the difference between a passacaglia and a chaconne so I decided to combine the two into a title of my own invention, Peesschaconne.) I was caught with this forbidden music and thrown out of all my classes. From there on, my study was done privately with the faculty."⁴

After leaving Combs he studied conducting for two years with Fritz Reiner. From 1939 to 1941 he held scholarships in piano under Mme. Olga Samaroff Stokowaki at the Philadelphia Conservatory of Music, while at the same time he studied composition with Paul Nordoff. During the summers of 1942 and 1943 he studied with Roy Harris. He received his Masters degree in 1941 and his Doctorate in 1945 from the Philadelphia Conservatory. From 1939 to 1942 he headed the composition department at Combs College. In 1942 he became head of the composition department of the Philadelphia Conservatory and in 1947 he became a member of the composition department at Julliard.

The Hollow Men was written by Persichetti in 1948. It was originally scored for trumpet and string orchestra. The piano reduction used in this

⁴Ewen, David, American Composers Today, H. W. Wilson Company, New York, 1949, page 186.

performance was done by the composer. Persichetti wrote this composition after the poem The Hollow Man by T. S. Eliot. The poem itself is a morbid comment about man's temporal existence. It compares him to a hollow man with a head stuffed with straw, and says that although he speaks often he never really says anything. Eliot likens life to a desert where stone images are raised and to which men pray. Later he mocks religion saying that between God and the reality of life there is a shadow and that people really don't know why they go to church.

Persichetti portrays the hollowness and emptiness of the poem through the use of many open fifths which produce a very hollow sound. The futility of man's existence is eluded to by the melodies which although they rise and fall almost never seem to climax or go anywhere. At letter G the composer indicates a slightly faster tempo. In the opinion of this author this point corresponds to number V in the poem where the short verse begins: "Here we go round the prickly pear." The work begins building from this point to letter H which is the high point of the composition. After H there is a gradual change in mood back to the open sorrowful sound of the first measures of the composition. At letter K the tempo becomes slower and the work ends as does the poem: "Not with a bang but a whimper."

There is no direct repetition of any melody used in the solo. The unifying factors are rather the mood of the melodies and the use of open fifths in the harmony. The tonality centers around the key of E major, but due to the lack of thirds in the chords there are few places where one can state positively what key is being used.

Phrasing and endurance present the greatest problems in this solo. The open-ness of the harmony and the slowness of the tempo make it imperative that the player be extremely accurate in his intonation. The most difficult section in this solo lies between letters F and G. Here the trumpet is muted, which affects the intonation adversely, and it must play very high and very softly.



In order to achieve the correct effect from this melody, the player must execute it with no apparent strain. This is not impossible, but it is extremely difficult. These nine measures have proven to be, for this author, one of the most arduous spots in this entire recital.

THE MOLLOW MEN

Mistah Kurtz--he dead.

A penny for the Old Guy

I

We are the hollow men
 We are the stuffed men
 Leaning together
 Headpiece filled with straw. Alas!
 Our dried voices, when
 We whisper together
 Are quiet and meaningless
 As wind in dry grass
 Or rats' feet over broken glass
 In our dry cellar

Shape without form, shade without colour,
 Paralysed force, gesture without motion;

Those who have crossed
 With direct eyes, to death's other Kingdom
 Remember us--if at all--not as lost
 Violent souls, but only
 As the hollow men
 The stuffed men.

II

Eyes I dare not meet in dreams
 In death's dream kingdom
 These do not appear:
 There, the eyes are
 Sunlight on a broken column
 There, is a tree swinging
 And voices are
 In the wind's singing
 More distant and more solemn
 Than a fading star.

Let me be no nearer
 In death's dream kingdom
 Let me also wear
 Such deliberate disguises
 Rat's skin, crowskin, crossed staves
 In a field
 Behaving as the wind behaves
 No nearer--

Not that final meeting
 In the twilight kingdom

III

This is the dead land
 This is cactus land
 Here the stone images
 Are raised, here they receive
 The supplication of a dead man's hand
 Under the twinkle of a fading star.

Is it like this
 In death's other kingdom
 Waking alone
 At the hour when we are
 Trembling with tenderness
 Lips that would kiss
 Form prayers to broken stone.

IV

The eyes are not here
 There are no eyes here
 In this valley of dying stars
 In this hollow valley
 This broken jaw of our lost kingdoms

In this last of meeting places
 We grope together
 And avoid speech
 Gathered on this beach of the tumid river

Sightless, unless
 The eyes reappear
 As the perpetual star
 Multifoliate rose
 Of death's twilight kingdom
 The hope only
 Of empty men.

V

"Here we go round the prickly pear
 Prickly pear prickly pear
 Here we go round the prickly pear
 At five o'clock in the morning."

Between the idea
 And the reality
 Between the motion
 And the act
 Falls the Shadow

"For Thine is the Kingdom"

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

"Life is very long"

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

"For Thine is the Kingdom"

For Thine is
Life is
For Thine is the

"This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper."

LARGO AL FACTOTUM--GIOACCHINO ROSSINI
Transcribed by Bert Sullivan

Since biographical information about Gioacchino Rossini is abundant, it seems unnecessary to include a biography of him in a paper of this type. A few pertinent facts that should be mentioned are the dates of his life, 1792-1868, and that the opera Barber of Seville from which this solo was transcribed was written in 1816.

Largo Al Factotum was chosen as the final number on this recital for two basic reasons. First, it is light and flashy and is a good contrast to The Hollow Men which precedes it. Second, while it is somewhat technically demanding, it does not require any great range or endurance to play it.

The piano part, however, is rather difficult. The many repeated notes and grace notes make it almost impossible to play at the correct tempo. It is permissible for the pianist to eliminate some of the grace notes and delete some of the chords in order to facilitate greater speed, but often even this is impossible and a slower speed will have to be maintained.

In playing this solo the author has felt it his right to take some liberty in interpretation

and deviate more than slightly from what is written on the printed page. The type and places of the changes made are legitimate interpretations of this solo as it is done in the context of the opera. The author presents the following recorded examples of this solo to further strengthen his right to interpret the solo as he has:

1. The Barber of Seville (complete opera)
Tito Gobbi, baritone
Angel Album 35596/L
2. The Barber of Seville (highlights)
Gino Bechi, baritone
RCA Victor, LM1826
3. Famous Baritone Arias
Robert Merrill, baritone
RCA Victor, LM2086
4. Opera Without Singing
Armando Ghitalla, trumpet soloist
RCA Victor, LM1906

In each of the above examples the performer took certain liberties in interpretation. They all occurred in the same points in the music and each performer's interpretation was different. This author has patterned his interpretation after that of Mr. Ghitalla, solo trumpet of the Boston Symphony Orchestra.

The changes that have been made are as follows: In all cases the first line of the example is the music as it originally appeared and the second line is how it was played.

1. Bars sixty-four to sixty-seven and one hundred sixty to one hundred sixty-two.



2. A drastic reduction in tempo is made beginning with the piano pick up notes to measure one hundred forty and continuing to measure one hundred fifty-one where the original tempo is resumed. A measure is inserted between bars one hundred fifty-four and one hundred fifty-five in order to complete the G major arpeggio begun in measure one hundred fifty-one. For some unexplainable reason this measure has been left out of the Boosey and Hawkes edition of this solo. Since several changes are made within this one section (bars one hundred thirty-nine to one hundred fifty-five) the author feels that a complete illustration is in order. (See example on page 35.)
3. In measures one hundred eighty-eight to one hundred ninety the slurs on the first two notes of each measure are eliminated and the passage is triple tongued. (See example on page 35.)

Handwritten musical notation for the first system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes. A 'rem.' annotation is present above the final measure of the bottom staff.

Handwritten musical notation for the second system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation for the third system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation for the fourth system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes.

Handwritten musical notation for the fifth system, consisting of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes.

5. In measures one hundred ninety-three to one hundred ninety-six each group of three eighth notes is slurred to facilitate greater speed.
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6. A pause is made between the first and second beats of measure one hundred ninety-six. The coda-like section that begins here is started very slowly and accelerated to bar two hundred one where a steady tempo is maintained to the end of the solo. The player should have gained sufficient speed by measure one hundred ninety-eight to begin triple tonguing.
7. The final note of the trumpet solo should be held to the end of the work.

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