

2020

## Senior trumpet recital

Cheyenne VanNest

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### Abstract

This document consists of program notes, the repertoire selection process, and reflections following my senior trumpet recital. The program was as follows; Sonata for Trumpet and Piano by Eric Ewazen, The Lost Chord by Arthur Sullivan, Concerto in E-flat by Joseph Haydn, and Slavische Fantasie by Carl Höhne.

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SENIOR TRUMPET RECITAL

By

Cheyenne VanNest

A Senior Thesis Submitted to the

Eastern Michigan University Honors College

in Partial Fulfillment of the Requirements for Graduation

with Honors in Music Education

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Approved at Ypsilanti, Michigan, on this date March 4, 2020

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## Abstract

This document consists of program notes, the repertoire selection process, and reflections following my senior trumpet recital. The program was as follows; Sonata for Trumpet and Piano by Eric Ewazen, The Lost Chord by Arthur Sullivan, Concerto in E-flat by Joseph Haydn, and Slavische Fantasie by Carl Höhne.

## Sonata for Trumpet and Piano, Eric Ewazen

Eric Ewazen was born in 1954 in Cleveland, Ohio. He earned his Bachelor of Music at the Eastman School of Music, and Master of Music and Doctor of Musical Arts degrees from The Juilliard School. His trumpet sonata was commissioned by the International Trumpet Guild in 1993 and was premiered at the 1995 International Trumpet Guild Conference by renowned trumpeter Chris Gekker, with Eric Ewazen himself on piano. Following sonata form, the first movement and third movement are very angular, while the second movement is a ballad. One of Ewazen's main focuses is avoiding avant-garde techniques; creating a tricky piano part.

The opening statement establishes quartal harmony in E-flat minor. Within the first 25 measures, he has established established four main ideas which help define the musical character of the movement: a basic lyrical style, arpeggiated sixteenth-note patterns, rhythmic and dynamic contrast between the trumpet and piano, and a clearly defined tonal center of E-flat minor. From the tonal reference point of E-flat minor, the next few measures progress to E major, A major, D major, B major, G major, D-flat major, and B-flat major. He frequently writes without a key signature to allow himself the freedom to move from key to key or chord to chord without any limitations. In an interview, Ewazen was asked why he decided to cadence this movement in G major rather than E-flat minor where the sonata began. He revealed that he had no logical explanation, and that it's just how it moved. This is a practice that he frequently uses in order to hold interest of the audience.

The second movement was composed with the intent of a slower movement in ternary form. Opening with the main theme in the piano, the trumpet soon adds in; leading to the development of the melody throughout the remainder of the movement. The B section is introduced with longer notes in the trumpet and the piano arpeggiated underneath. Unlike typical ternary form, the B section does not contain new material, but rather developed material from the first section. Deciding how to move back to the A section was difficult for Ewazen, but with the help of Gekker, he decided to write a chorale. Although short, Ewazen considers this to be the heart of the second movement. When repeating the A section, there are differences, such as arpeggiated figures in the trumpet. After completing the A section a second time, the piece ends with solo piano, just how this movement began.

In the final movement, Ewazen uses rondo form. The piano now serves as an equal to the trumpet, rather than in an accompaniment role used in the first two movements. What is now the sixth measure of the piece used to be the beginning, but Ewazen decided to add angular, rhythmic figures beforehand to generate interest and intensity by using large intervals and chromaticism. The melody gradually progresses upward sequentially for four measures, and descends for the next four. Ewazen considers the opening theme to be a motive that helps generate the sense of perpetual motion of this movement. Towards the end of this theme, he focuses around one pitch, and the trumpet is accompanied by sonorities made up of alternating fifths and thirds in the piano, creating a nervous tension. The B section leaves the tension behind and contains three different ostinato patterns in the accompaniment. Similarly to the first movement, Ewazen changes keys and tonal centers multiple times before returning to a strong sense of tonality. Closing the B section, the chromaticism and rhythmic drive increase for the return of the opening theme in the piano. To provide contrast to the A section, Ewazen shifts into 5/8 time to begin the C section. With driving rhythms, there is an increase in momentum as the movement continues. As the coda approaches, he wrote extreme leaps from measure to measure to create intensity. He creates an intense forwards motion in the coda by alternating between 5/8 and 3/4 meters at presto. The final motive you will hear present the original themes after a short pause. Although technically incomplete, this final movement is still considered to be in rondo form.



The Lost Chord, Arthur Sullivan

*Seated one day at the organ,  
I was weary and ill at ease,  
And my fingers wandered idly  
Over the noisy keys;  
I know not what I was playing  
Or what I was dreaming then,  
But I struck one chord of music,  
Like the sound of a great Amen,  
Like the sound of a great Amen.*

*It flooded the crimson twilight,  
Like the close of an Angel's Psalm,  
And it lay on my fever'd spirit,  
With a touch of infinite calm,  
It quieted pain and sorrow,*

*I have sought but I seek it vainly,  
That one lost chord divine,  
Which came from the soul of the organ,  
And enter'd into mine.*

*It may be that Death's bright Angel,  
Will speak in that chord again;  
It may be that only in Heav'n,  
I shall hear that grand Amen.  
It may be that Death's bright Angel,  
Will speak in that chord again;  
It may be that only in Heav'n,  
I shall hear that grand Amen.*

Arthur Sullivan was an English composer who lived 1842-1900. He is best known for developing the English form of the operetta with British playwright, W.S. Gilbert. *The Lost Chord* was composed for voice and organ on January 13, 1877. The piece was written at his ill brother's bedside for his brother, Fred Sullivan who died just five days later. Soon after his brother's death, he became romantically involved with Fanny Ronalds, an amateur vocalist. She performed this piece many times including a performance for the Prince of Wales, who said he would travel across the country to hear it again. Her interpretation of this piece was very well-received, and she was often accompanied by Sullivan himself on organ. After Sullivan's death in 1900, he left the original manuscript to her. She was buried with a copy of *The Lost Chord* upon her death sixteen years later.

## Trumpet Concerto in E-flat, Joseph Haydn

Joseph Haydn, born Franz Joseph Haydn was born in 1732 and died in 1809 in Austria. He was one of the most important musicians in the development of classical music in the 18<sup>th</sup> century. He is very well known for establishing the styles and forms that a string quartet and a symphony would follow.

This concerto is a crucial element in the development of the trumpet. Listeners started to become bored with the baroque trumpet, as it was limited by its lack of valves. During this decline, Anton Weidinger, trumpeter in the Viennese court felt it was time to invent a trumpet with keys that could play the chromatic scale. He asked Haydn to compose a piece to premiere his new invention. Haydn was intrigued and accepted the commission. Being known for his humorous personality, he incorporated some of his humor into the piece. Knowing how excited people would be to hear the first piece on a keyed trumpet, he begins the concerto with motives that were playable on the baroque trumpet. The first note you will hear is one simple half note, then followed by one of the main motives, both only containing open notes.

Although written in 1796, the work was not premiered until 1800 because Weidinger wanted more time to perfect his new keyed trumpet. With only one surviving manuscript, the concerto was not performed again until 1929. The first movement is radiant, and shows off the new range of notes in the lower register. The first motive develops into a fanfare that stays centered throughout the rest of the movement, eventually enriched by ornamentations added by the trumpeter. The second movement is comprised of a beautiful theme that shows the expressive, emotional potential of the new trumpet. It also shows the ability to modulate between keys, which the old trumpet could not do. The third and final movement begins with only piano introducing its many motives. A ways in, the trumpet plays these motives as well. The third movement showcases a lot of technical effects that only the new trumpet could do. Following a brief development section, the recapitulation leads the trumpet to an exciting, bright, and celebratory coda.

## Slavische Fantasie, Carl Höhne

Carl Höhne was a German Romantic composer born in 1874 and died in 1931. *Slavische Fantasie* (Slavonic Fantasy) was written in 1899 for cornet virtuoso, Franz Werner. This piece has become popular among trumpet players especially, but is well-liked among other brass instruments as well, as it shows off a wide range of technical skills. It demands that the player has control over a variety of styles and techniques. Despite this, very little is known about Höhne as a musician and composer.

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**Cheyenne VanNest, trumpet**

Megan Angriawan, piano

*Sonata for Trumpet and Piano*

I. Lento-Allegro Molto

II. Allegretto

III. Allegro con Fuoco

Eric Ewazen (b. 1954)

*The Lost Chord*

Arthur Sullivan (1842 – 1900)

***Intermission***

*Concerto in E-flat*

I. Allegro

II. Andante

III. Allegro

F. Joseph Haydn (1732 – 1809)

*Slavische Fantasie*

Carl Höhne (1874 – 1931)

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Cheyenne VanNest is a candidate for a Bachelor of Music Education from the studio of  
Professor Ross Turner.

A senior recital is the culmination of one's collegiate musical career. While preparing my recital, I worked towards my primary goal of performing with a high level of emotional connection and expression. The ability to express emotion through my performance is something I have been working on throughout my collegiate career and my senior recital was the pinnacle of my collegiate musical development. As it is something I have always struggled with conveying, I did not expect it to be perfect at the time of performance, and it certainly was not. However, large improvements were made during my preparation and were apparent during the performance.

The first step to a successful performance was choosing my repertoire. Appropriate repertoire needs to provide an adequate challenge while still remaining achievable. I also considered my endurance, strength, and the balance of styles among the chosen pieces. While selecting repertoire, I took into consideration not only my strengths, weaknesses, and endurance as a musician, but also the style, reputation, and history of the pieces.

When I began planning my recital, I knew I wanted to play *Slavische Fantasie* and *Concerto in E-flat*. *Slavische Fantasie* is a piece that was given to me by my private trumpet teacher while in high school, and I immediately fell in love with the powerful opening. The variety within the piece is intriguing, and always keeps listeners on their toes. Not much is known about Höhne or the piece, but it still remains popular among professional trumpet players due to the variety of styles and expressive nature. *Concerto in E-flat* is a standard piece of trumpet repertoire that holds a special place in my heart as it was the piece I played in my audition for the School of Music and Dance at Eastern. Playing an E-flat trumpet was a goal of mine for a long time, and I was excited to get the chance to work with a new instrument towards the end of my collegiate career.

After selecting those two challenging pieces, I chose *The Lost Chord*. I frequently used this piece while warming up or down during a practice session due to the minimal range and longer note values, and I knew it would give me some time to focus on breathing among all the nerves while also giving my mouth a break. The last piece I chose was *Sonata for Trumpet and Piano*. Being a pianist himself, the composer wrote not only a meticulous trumpet part, but a demanding piano part as well. I am forever grateful for my accompanist for learning and growing with me through this densely-written piece.