

AN HISTORICAL AND STYLISTIC EXAMINATION OF CHARLES CHAYNES'

CONCERTO POUR TROMPETTE AND DEUXIÈME CONCERTO POUR

TROMPETTE, WITH AN INTERVIEW OF THE COMPOSER

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Research has been conducted on prominent mid-twentieth century French trumpet concertos and their composers. Jolivet, Bozza, and Tomasi have all been the subject of research. Charles Chaynes' music is equally valuable to modern trumpet repertoire as that of Jolivet, Bozza, and Tomasi. Chaynes' exclusion from research leaves a void in resources available to future trumpet students. A study of Charles Chaynes and his trumpet concertos is essential to preserving the history of the valve trumpet's young modern repertoire. Lack of understanding of Chaynes' trumpet concertos can only lead to misconceptions when interpreting these pieces.

The thirty-nine year gap between Chaynes' *Trumpet Concerto No. 1* and *Trumpet Concerto No. 2* is a remarkable time span between major compositions, and examining the works gives insight to the evolution of the trumpet concerto throughout the twentieth century. This project highlights Charles Chaynes' contribution to the trumpet repertoire from both the beginning and end of his compositional career, and fills the research gap concerning his concertos. It includes correspondence with Charles Chaynes and others, in order to gain information not found in common source materials. It highlights examples from each concerto that are representative of the composer's compositional style.

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INTRODUCTION

Background and Significance

The role of the trumpet has evolved throughout history to fit changing trends in music. In ancient times the trumpet was used in ceremonial and militaristic ways. The trumpet was first included in art ensembles during the renaissance period. This instrument, known today as the natural trumpet, was limited to notes found only in the harmonic series. The natural trumpet's lack of pitch content in lower registers led players to aspire to perform in higher tessituras, in order to gain diatonic scale possibilities.

The "Golden Age"¹ of the natural trumpet occurred during the baroque period. Virtuoso performers began taking the trumpet to new heights, and pedagogical methods were for the first time written. Centers of trumpeting flourished in places like Leipzig, Bologna, and Vienna. The trumpet was now used as a full-fledged solo instrument by Johan Sebastian Bach, Giuseppe Torelli, and Henry Purcell.

The classical period relegated the trumpet to an ensemble role. Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven all used the trumpet sparingly, perhaps due to its non-chromatic nature. The most significant event for the trumpet in the classical period was Anton Weidinger's work with an instrument fitted with keys (like those on the modern saxophone) that gave the trumpet chromatic capabilities. Haydn and Johann Nepomuk Hummel wrote concertos for Weidinger in 1796 and 1804 respectively. The keyed trumpet was abandoned due to poor tone quality.²

The trumpet as a solo instrument lay largely unexplored throughout the remainder of the classical and well into the romantic periods. The invention of the valve in the early nineteenth

¹ Edward Tarr, *The Trumpet* (London: B.T. Batsford LTD, 1988), 85.

² Reine Dahlqvist, *The Keyed Trumpet and Its Greatest Virtuoso, Anton Weidinger* (Nashville, TN: The Brass Press, 1975). 21.

century changed the course of trumpet history. The new chromatic instrument in the form of the valved trumpet or cornet, increasingly gained popularity throughout the 1800's, and was sought after by players and composers. The trumpet once more became a melodic voice in art music. The agility and versatility of the valve trumpet spurred a rebirth of pedagogical texts intended to develop finger dexterity along with artistic interpretation. New interest in the trumpet was a catalyst for composers to once again write concertos and sonatas for the instrument.

The twentieth century saw a boom in music written for solo trumpet. This was especially true in France, where cornet tradition gave players agility on the modern instrument. Trumpeters Eugène Foveau, Raymond Sabarich, Ludovic Vaillant, and later Maurice André; all lobbied for new trumpet pieces.³ French composers responded, and concertos were written by Henri Tomasi (1948), André Jolivet (1948 and 1955), Eugene Bozza (1949), Jean Rivier (1955), Charles Chaynes (1956), Alfred Désenclos (1953), and Robert Planel (1966). The concertos of Tomasi and Jolivet are well-known in modern trumpet circles, while Chaynes' *Concerto pour Trompette*⁴ and his later *Deuxième Concerto pour Trompette* have been neglected.

State of Current Research

Little has been written about Charles Chaynes or his trumpet concertos. Biographical information on Mr. Chaynes is limited to standard reference sources. These works give only factual information about the man and few specifics of his compositional style. Detailed research on Chaynes' concertos is virtually nonexistent and long overdue.

³ Tarr, *Trumpet*, 177.

⁴ For better understanding to the reader, Charles Chaynes' 1956 *Concerto pour Trompette* will be referred to throughout the rest of the document as *Trumpet Concerto No. 1*. This will avoid confusion when Chaynes' 1995 *Deuxième Concerto* is later discussed. Likewise the *Deuxième Concerto* will be referred to as *Trumpet Concerto No. 2*.

There are several dissertations that deal with mid-twentieth century French trumpet music: *The Trumpet Music of Henri Tomasi and André Jolivet*, by Jack Burt; *An Analysis of Elements of Jazz Style In Contemporary French Trumpet Literature*, by William Schmid; and *An Essay On Eugène Bozza's Published Compositions For Solo Trumpet With Piano or Orchestra and An Analysis of Representative Compositions*, by Raul Ornelas.

Chaynes' *Trumpet Concerto No.1* is briefly discussed in Stephen Garrett's dissertation *A Discussion of the Twentieth-Century Concerto for Trumpet and Orchestra; An Investigative Study of Concertos by Alexander Arutunian, Henri Tomasi, Charles Chaynes, and André Jolivet; and a Bibliography of Concertos for Trumpet and Orchestra Written and Published From 1904-1983*. Garrett looks at each movement of *Trumpet Concerto No. 1* from a pedagogical standpoint only; there is no historical or stylistic information given.

Trumpet Concerto No. 1 is also mentioned in Norbert Carnovale and Paul Doerksen's book *Twentieth-Century Music for Trumpet and Orchestra*, 2nd edition. This text is an all-inclusive list of pre-1994 twentieth-century works for trumpet. Carnovale and Doerksen write about the character of the concerto, give the range of the trumpet part, assign their own grade of VI (the most challenging level), and give the approximate duration of the piece. There is no historical background or stylistic information given.

Trumpet Concerto No. 1 is not discussed in any periodicals. There are two obscure recordings of the work. The first is by French trumpeter Maurice Andrè in collaboration with the Orchestra of Radio Luxembourg. This undated album was released on long-play record and has yet to be re-issued on compact disc. The second recording was performed by Eric Aubier in 1995. Aubier's recording was released on the *Pierre Verany* label and is currently out of print.

Trumpet Concerto No. 2 is not mentioned in any study, text, periodical, or online source. There is no recording of the work in the western world and this research is the first undertaken.

Purpose

Research has been conducted on prominent mid-twentieth century French trumpet concertos and their composers. Jolivet, Bozza, and Tomasi have all been the subject of research. Charles Chaynes' music is equally valuable to modern trumpet repertoire as that of Jolivet, Bozza, and Tomasi. Chaynes' exclusion from research leaves a void in resources available to future trumpet students. A study of Charles Chaynes and his trumpet concertos is essential to preserving the history of the valve trumpet's young modern repertoire. Lack of understanding of Chaynes' trumpet concertos can only lead to misconceptions when interpreting these pieces.

The thirty-nine year gap between Chaynes' *Trumpet Concerto No. 1* and *Trumpet Concerto No. 2* is a remarkable time span between major compositions, and examining the works gives insight to the evolution of the trumpet concerto throughout the twentieth century. This project highlights Charles Chaynes' remarkable contribution to the trumpet repertoire from both the beginning and end of his compositional career, and fills the research gap concerning his concertos.

Method

Two concertos by Charles Chaynes entitled *Trumpet Concerto No. 1* and *Trumpet Concerto No. 2*, are the subject of this study. A brief biographical sketch of the life of Charles Chaynes is given from information provided by Chaynes and from sources that discuss the composer.

This study gives historical facts regarding each concerto, justifies these concerto's places in modern trumpet repertoire, and serves as an aide in increasing the performer's knowledge of these works. The document focuses on the importance of Charles Chaynes' concertos by discussing selected examples representative of his style. Large-scale formal and harmonic analysis of this music is difficult due to non-traditional quartal and tertian harmonies, combined with vertical chords containing dissonant major and minor seconds.⁵ Discussion of compositional techniques is limited to its relationship to Chaynes' compositional style. The stylistic examination is helpful in order to better understand each concerto. The goal of this study is a heightened awareness of this important music and its composer.

⁵ Norbert Carnovale and Paul Doerksen, *Twentieth-Century Music for Trumpet and Orchestra* (Nashville, TN: The Brass Press, 1994), 17.

CHARLES CHAYNES BIOGRAPHY

Charles Chaynes was born July 11, 1925 in Toulouse; a French city that is today best known as an aviation hub and university center. His parents were professors at the Toulouse Conservatory of Music where his father played and taught violin, and his mother played piano and taught music theory. Chaynes credits his parents for sparking his interest in composing at age fifteen and preparing him for a career as a musician.⁶

Chaynes enrolled in the Paris Conservatory following his studies in Toulouse. At the conservatory he studied harmony with Jean Gallon and composition with Darius Milhaud; he also continued to study the fugue and the violin. Several sources, including the New Grove Dictionary of Music and Baker's Biographical Dictionary, list Jean Rivier as one of Chaynes' primary teachers at the conservatory. Chaynes, interestingly, says that he never studied with or even knew Rivier, and that any comparison made between his and Rivier's music is false. Chaynes credits Béla Bartók, Alban Berg, and Oliver Messiaen as composers also who influenced his style.⁷ Chaynes obtained first prizes in harmony, composition, fugue, and violin at the conservatory.⁸

In 1951, Chaynes was awarded the first *Grand Prix de Rome* for his cantata *Et l'homme vit se rouvrir le portes*. This afforded Chaynes the opportunity to study in Rome with funding from the French Government; from 1952-1955 he worked at the *Académie de France* in Rome.⁹ Chaynes returned to Paris in 1956 and began working for French radio station *L'ORTF* as a producer. The composer remarks that he came to this occupation because of a simple liking for

⁶ Charles Chaynes, to Marc Reed, March 22 2007, translated by Eva Cochard-Henrichs, Denton, Texas.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

radio and “most of all by chance”.¹⁰ In 1960, Chaynes won the *Prince Pierre de Monaco Concours* for music and in 1965, the City of Paris’ *Grand Prix de Musical*. Later that year, he was named controller of the *Office de la Radio et de la Télévision Française* at *ORTF*, where he began overseeing all French public television and radio on behalf of the government. Chaynes was promoted to Head of Musical Creation at *ORTF* in 1975. He held that position until his retirement from radio in 1990. Chaynes says that an understanding of the recording process had a keen impact on his compositional style. He also remarks that retirement has allowed him to compose more freely and write larger works (operas). He has composed three operas since retirement: *Jocaste*, *Cécélia*, and *Mi Amor*.¹¹ Charles Chaynes will always compose, saying that writing is a normal need.¹²

The following is a timeline of Chaynes’ life, provided by the composer: (Translation by Eva Cochard-Henrichs, Visiting Instructor of French at The University of North Texas, who also assisted with background information regarding awards)

- 1952 to 1955: *Artist in residence at the Académie de France in Rome.*
- 1960: *Award winner of the Concours musical Prince Pierre de Monaco*
- 1965: *Grand Prix Musical de la ville de Paris.*
- 1968/70/75/81: *Prix du Disque (Académie du Disque Français)*
- 1979 : *Award winner at the Tribune Internationale des Compositeurs (UNESCO, organized by the International Music Council)*
- 1984: *Grand Prix du Disque (Académie Charles Cros) awarded for the opera Erzsebet.*
- 1989: *Grand Prix du Disque (Académie du Disque Français) awarded for the opera Noces De Sang*
- 1993/1994: *Creation of the opera Jocaste: Rouen Opéra, broadcasted by TF1, Radio France and CD-recording by CD Chamade– Avant-scène Opéra.*
- 1996: *Orphée d’Or, awarded by the Académie du disque Lyrique.*

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

1965 to 1975: Controller of France-Musique Channel for the *ORTF*

1975 to 1990: Head of the musical creation department for Radio-France

1998: *Prix Cino Del Duca*, awarded by *Institut de France*

2000: *Cécilia* – creation at the Monte-Carlo Opera
sponsored by TF1 – directed by Jorge Lavelli – libretto by Eduardo Manet

2003: *Orphée d’Or* awarded by the *Académie du disque Lyrique* for *chants de l’âme*.

2006: Elected as a member of the *Académie des Beaux-Arts*

2007: *Mi Amor* – opera – libretto by Eduardo Manet
Creation of the Metz opera (performances: March 23rd, 25th and 27th 2007)

Officer of the Legion of Honor and of the National Order of Merit
Chevalier of Arts and Letters¹³

Chaynes has composed five operas, seventeen orchestral pieces, twelve works for chamber ensemble, and six vocal pieces; saying that he is interested in all instruments.¹⁴

Chaynes has also written concertos for violin, flute, guitar, clarinet, and the two trumpet concertos discussed here.¹⁵ He resides in Saint Mandé, France where he was contacted requesting information for this examination.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Slonimsky, Nicolas, *Baker’s Biographical Dictionary of Twentieth Century Classical Musicians* (New York: Schirmer Books, 1997), 232.

TRUMPET CONCERTO NO. 1

History

Trumpet Concerto No. 1 was written in 1956 by Charles Chaynes in Paris, shortly after his return from Rome. The work is a *concours* piece written for the Paris Conservatory; the cover page reads “*Concours du Conservatoire National de Musique*”. Chaynes wrote other pieces for the school as well.¹⁶ The *Concours de prix* is a competition held at the Paris Conservatory that students usually enter upon completion of their education. Repertoire selected is customarily a solo work commissioned specifically for the contest. The *Concours* tradition dates back to 1797; the prize has ranged anywhere from new instruments, to wreaths of laurel branches. The current prize is the honor of winning or placing in the competition.¹⁷ The Paris Conservatory had separate fall and spring *concours* for the first time in 1956 and *Trumpet Concerto No. 1* was the required piece for both the trumpet and cornet classes.¹⁸

Trumpet *concour* pieces used at the Paris Conservatory in the 1950’s:

1950	<i>Quatre Variations sur un Thème de Domenico Scarlatti</i>	Marcel Bitsch
1951	<i>Fantaisie en mi bémol transcription par Henri Büsser</i>	Camille Saint-Saëns
1952	<i>Capriccio</i>	Marcel Bitsch
1953	<i>Trois Pièces Brèves</i>	Odette Gartenlaub
1954	<i>Fanfares de Printemps</i>	Elsa Barraine
1955	<i>Rustiques</i>	Eugène Bozza
1956	<i>Concerto</i>	Charles Chaynes
1957	<i>Sonatine</i>	Jeanine Rueff
1958	<i>Concertino</i>	Gaston Brenta
1959	<i>Variations</i>	Henri Challan ¹⁹

¹⁶ Ibid.

¹⁷ Frank Edward Romero, “*Morceaux De Concours Pour Trompette Et Cornet, Contest Pieces of the Paris Conservatory 1835-1999*” (DMA diss., University of Oklahoma, 2001), 22.

¹⁸ Ibid., 81.

¹⁹Ibid., 120-121.

The first page of the concerto bears the inscription “à Messieurs E. Foveau et R. Sabarich, Professeurs au Conservatoire National de Musique”. This implies that the work was dedicated to the teachers at the Paris Conservatory. Raymond Sabarich was born and raised in Toulouse, Chaynes’ birthplace, which could also suggest where the root of this dedication lies. Chaynes states that he had to mention Foveau and Sabarich because they were professors when he composed the piece for the conservatory, and that he had no interaction with either man.²⁰

Maurice André, the virtuosic international soloist, gave the premier of *Trumpet Concerto No. 1* at a public concert that aired on Radio France May 13, 1958. André began studying with Raymond Sabarich at the Paris Conservatory in 1952. He won the *concours* that year and again in 1953.²¹ He went on to record over 250 albums and follow Sabarich as professor at the conservatory. André was the first to record the concerto in the mid-1960’s, in collaboration with the Luxembourg Radio Orchestra. This undated album was released on long-play record and has yet to be re-issued on compact disc. A second recording was produced by Eric Aubier in 1995 and was released on the *Pierre Verany* label. Aubier’s recording is currently out of print. Chaynes ranks André’s recording ahead of Aubier’s, but says that Aubier’s is a high quality recording.²²

Chaynes did not study any works for trumpet prior to composing *Trumpet Concerto No. 1*. He uses no specific compositional devices in the work, but says the chromatic nature of the music verges on dodecaphonic influences. He also recalls employing no formal structures, and that he wrote the piano reduction of the orchestral score personally.²³

Chaynes’ erroneous connection to Jean Rivier has led some to assume that he patterned

²⁰ Chaynes, March 22 letter to Reed.

²¹ Stephen Chenette, “It’s My Greatest Joy”: An Interview with Maurice André,” *International Trumpet Guild Journal* 25 (March 2001): 10.

²² Chaynes, March 22 letter to Reed.

²³ *Ibid.*

Trumpet Concerto No. 1 after Rivier's 1955 *Trumpet Concerto*. Because Chaynes had no association with Rivier or his work, this comparison is not relevant.²⁴ Chaynes admits familiarity with other mid-twentieth century trumpet concertos.²⁵ The concertos by Tomasi, Jolivet, Bozza, and Désenclos were all written prior to 1956.

Movement I

Charles Chaynes' compositional style in movement I of *Trumpet Concerto No. 1* is rhythmically and harmonically complex. This could stem from Chaynes' studies with Darius Milhaud²⁶. Milhaud's models were Serge Prokofiev, Igor Stravinsky, and Arthur Honegger.²⁷ This influence might explain the rhythmic vitality, non-traditional compositional language, and driving ostinati employed by Chaynes in this movement.

The rhythmic make-up of the trumpet part in the introduction (beginning- measure eight) is an example of Chaynes' use of complex rhythms. The trumpet enters on the second sixteenth-note in measure two. This entrance falls on a weak beat, which is a trait shared by other prominent twentieth-century trumpet concertos (the concertos by Arutunian and Tomasi also start the trumpeter on weak beats). A similar offbeat entrance occurs in measure four on the trumpet's second entrance; here the performer begins on the second eighth-note of the measure.

In measure four, the rhythm of the trumpet moves from sixteenth-note triplets, to sixteenth-notes, to eighth-note triplets, back to sixteenth-notes, and so on. These rhythms coupled with various articulations, slurs, and ties; give the music rhythmic complexity that is used throughout the remainder of the movement. The mixture of duple and triple note groupings

²⁴ Ibid.

²⁵ Ibid.

²⁶ *Baker's Biographical Dictionary of 20th Century Classical Musicians*, 1st ed., s.v. "Chaynes, Charles."

²⁷ Barbara Kelly, 'Darius Milhaud,' *Grove Music Online* ed. L. Macy (Accessed 15 February 2007) <<http://www.grovemusic.com>>.

produces music that is tumultuous, and builds toward the trumpet's climax in measure seven.

Example 1. Trumpet, measures 2-8.

Harmonic language employed in the introduction is representative of Chaynes' chromaticism, and measure two is an example. The trumpet begins on D#1 and executes a scaling run that encompasses an entire chromatic octave from D#1 to D2 (fourteen different chromatic pitches with the inclusion of E2 and F2). Measures four through eight are also chromatic, although a closer look could suggest tonal logic. The trumpet's first two beats in measure four, combined with the climactic B3 on beat one of measure seven, when arpeggiated, creates a B-dominant7 sonority(B-D#-F#-A). The piano's E-natural on the downbeat of measure nine would then be the resolution point, with measures four through eight functioning as dominant harmony leading in E; however, the absence of a full E-major/minor sonority in measure nine rules out complete tonicization (refer to example 1).

Chaynes employs bi-tonal sonorities in movement I; this is best exemplified in measures five through eight. In measure five, beats three and four, the piano plays a simultaneous Eb-major/D-major sonority. This tonality is repeated in the next measure before shifting on the downbeat in measure seven to a Bb-major/D-major sonority that underlays a B3 in the trumpet part (refer to example 1).

The composer employs added-note sonorities throughout this movement; measure ninety is an example. On beat one of the bar, the piano plays a Bb-major chord with an added C-

natural, and on beat four, an A major sonority with an added B-natural and G-sharp.

Example 2. Added-note chords in piano, measures 90-91.

A musical score for piano, measures 90-91. The score is in common time (C) and consists of two staves: a treble clef staff and a bass clef staff. The treble staff is mostly empty, with a few notes in measure 91. The bass staff contains the main harmonic material. In measure 90, there is a half note chord consisting of E2, G2, and B1. In measure 91, there is a half note chord consisting of E2, G2, B1, and A1. The dynamic marking *mp* is placed below the first measure.

Between measures 133 and the trumpet cadenza that begins in measure 144, Chaynes uses additional added-note chords. In measure 133, the piano plays a series of E major sonorities with added F and G naturals. In measure 145, a D natural is added to this E major/added-note sonority (with F and G), making an E-dominant7 that eventually resolves to an A-natural at the end of the movement. The entire trumpet cadenza can be viewed as dominant harmony.

Example 3. Added-note sonorities in the piano, measures 133-145.

A musical score for piano, measures 133-145. The score is in common time (C) and consists of four staves: two for the piano (treble and bass clefs) and two for the trumpet (treble clefs). The tempo is marked *Presto*. The piano part features a series of chords in the bass staff, starting with E major chords with added F and G naturals. The dynamic markings are *sf*, *f*, *f*, *dim. sf*, and *mp*. A *Cadenza* marking is present above the trumpet staff in measure 144. The trumpet part consists of a single melodic line in measure 144, starting with a half note A1 and followed by quarter notes G1, F1, E1, and D1.

It is difficult to describe the formal make-up of movement I due to the absence of traditional cadences and because of chromaticism. There are; however, definable episodes that repeat in varied form throughout the movement. The following is chart of movement I's formal episodes:

<u>Part</u>	<u>Measures</u>	<u>Character</u>
Introduction	1-8	Chaotic
A ₁	9-39	Lugubrious muted trumpet chromatic melody
A ₂	40-60	Similar to A ₁ . Trumpet now un-muted
B	61-96	Lyric, slow, quasi-mirror form in piano (will be discussed below)
A ₃	97-120	Variation of A ₁ . Fast chromatic scales
Transition	121-143	Piano transition to the trumpet cadenza
Trumpet Cadenza	144-158	Material from introduction and A themes
Coda	159-end	Closing material in piano

Almost all thematic material in movement I is chromatic and utilizes previously mentioned harmonic language. The B theme in the piano (measures 61 through 96) is the exception to this statement, and seems out of place due to its slow tempo and non-chromatic harmonic language. The B theme is similar to, but not a true palindrome; the bass is not set in retrograde of the treble. This motive could be labeled as a quasi-mirror form as intervals between the piano's hands are not reproduced exactly, but do move in oblique motion when the treble ascends and similar motion when it descends. Intervals here are comprised of the perfect 4th, perfect 5th, and major/minor 6th. These intervals, set in quasi-mirror form, create harmonic ambiguity and give the B theme a decidedly twentieth-century flavor due to its open quality.

Example 4. Quasi-mirror form, measures 61-76.

The musical score for Example 4, measures 61-76, is presented in two systems. Each system contains three staves: a vocal line at the top and two piano staves below. The first system begins with a vocal line marked '(Sourd. bol.)' and a piano dynamic 'p'. The piano accompaniment features a rhythmic ostinato in the bass line. The second system continues the piece, with dynamics ranging from 'mp' to 'f' and 'mf', and includes markings for 'cresc.' and 'cresc.'.

Rhythmic ostinati are common in twentieth-century French music and Chaynes uses these in movement I of *Trumpet Concerto No. 1*. The composer employs an ostinato in measure nine in the piano that provides a rhythmic motor that accompanies the trumpet's soft chromatic theme. This ostinato is made up of simple driving quarter-notes that are accented on beats one and three. Harmonically, the scoring of the ostinato is comprised of paired major second sonorities (E/F#-F/G-Gb/Ab-F/G etc.). The ostinato is a two bar repeating motive that precedes the trumpet's muted chromatic theme that begins in measure thirteen.

Example 5. Piano ostinato, measures 9-12.

The musical score for Example 5, measures 9-12, shows a piano ostinato in the bass line of a grand staff. The ostinato consists of quarter notes with accents. The dynamics are marked 'f' and 'dim.'.

Movement II

Movement II of *Trumpet Concerto No. 1* is marked *Adagio*, quarter-note= 69, giving the concerto standard fast-slow-fast relationship between movements. The compositional style of movement II is more quantifiable than in movement I. Movement II, like movement I, is highly chromatic and contains bi-tonal sonorities. Movement II is, however, devoid of rhythmic ostinati, complex duple versus triple rhythmic mixture, and lively interplay between the trumpet and piano; that is found in the first movement. The absence of these devices leaves only Chaynes' harmonic language to form the basis of movement II.

This movement has serial qualities and there are three distinct twelve-tone collections used. The first collection begins in measure five on the trumpet's F#₂ and does not sound its twelfth pitch until the F₂ in measure eleven. Twelve-note collection number 1 is: F#, Bb, C, E, C#, G, B, Eb, D, A, G#, F.

Example 6. Twelve-tone collection number 1 in trumpet, measures 5-11.

The musical notation for Example 6 consists of two staves in 4/4 time. The first staff starts with a dynamic marking 'p' and the instruction 'molto espressivo'. The notes are: F#4, Bb4, C5, E5, C#5, G5, B5, Eb5, D5, A5, G#5, F5. The second staff continues the sequence: F5, Bb5, C6, E6, C#6, G6, B6, Eb6, D6, A6, G#6, F6. The notes are connected by slurs and include a 'cresc.' marking.

The second Twelve-tone collection begins at measure twenty-five. This series starts on C#₂ in the trumpet and concludes on the last eighth-note Bb₃ in measure twenty-eight. Twelve-tone collection number 2 is given: C#, D, F, B, C, G#, A, E, G, F#, D#, Bb

Example 7. Twelve-tone collection number 2 in trumpet, measures 25-28.

The musical notation for Example 7 consists of two staves in 4/4 time. The first staff starts with the instruction 'sans Sourd.' and a dynamic marking 'p'. The notes are: C#4, D4, F4, B4, C5, G#5, A5, E5, G5, F#5, D#5, Bb5. The second staff continues the sequence: C#5, D5, F5, B5, C6, G#6, A6, E6, G6, F#6, D#6, Bb6. The notes are connected by slurs and include a 'cresc.' marking. There are triplet markings over the notes in measures 25, 26, and 28.

The third and final twelve-tone collection starts in measure thirty-nine on the trumpet's beat-four entrance and concludes on the D#2 on the last beat of measure forty-three.

Twelve-tone collection number 3 follows: D, G#, C#, B, A#, G, F#, A, F, C, E, D#

Example 8. Twelve-tone collection number 3 in trumpet, measures 39-43.



These three twelve-tone collections are similar to chromaticism employed in movement I, but are built in complete twelve-tone fashion. While this makes movement II more harmonically quantifiable, it cannot strictly fall under the guise of serialism, as there is no variation of any of the collections through serialism's common devices (retrograde, inversion, or inverted retrograde). Twelve-tone collections found here are non-tonal, but are juxtaposed over chordal accompaniment that keeps the music from sounding radically atonal. This practice is pervasive throughout the movement.

Chordal accompaniment in movement II comes in the form of bi-tonal and added note sonorities, similar to those in movement I. The use of bi-tonal and added-note sonorities is most pronounced at climactic moments; the downbeat of measure thirty-one is an example. Chaynes scores a D-major triad in the bass clef of the piano that underlays an A#-major sonority in the treble clef and in the trumpet part. This could be labeled one of two ways: A#/D or D-major#5#7.

Example 9. Bi-tonal sonority, trumpet and piano, beats 1 and 2, measure 31.

The image shows a musical score for measure 31, featuring a trumpet part and a piano accompaniment. The trumpet part is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a dynamic marking of *ff* and contains a melodic line with a triplet of eighth notes in the second measure. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It also begins with a dynamic marking of *ff* and features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The bass clef part includes a chord symbol of *F#8*.

Chaynes' unique harmonic language is also evident in measure twenty-five. The composer scores a series of E-major(added 4th), Bb-major, E-major, Db-major, and E-major chords; which is a progression not traditionally employed in common practice music. In the next measure (twenty-six), Chaynes uses bi-tonal chords, sounding an A/Bb sonority in the first half of the measure and an A/G in the second half.

Example 10. Bi-tonal sonority in piano, measures 25 and 26.

The image shows a musical score for measures 25 and 26, featuring a piano accompaniment. The score is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 4/4 time signature. The dynamic marking is *mf*. Measure 25 shows a complex harmonic structure with multiple chords and a melodic line in the right hand. Measure 26 shows a bi-tonal sonority with a chord symbol of *A/Bb* in the first half and a chord symbol of *A/G* in the second half. The bass clef part includes a chord symbol of *F#8*.

Movement II is set in ABA form. Sections correspond with the three previously discussed twelve-tone collections (see examples 6-8). The first A section starts in measure three after a short two measure introduction. The introduction is heard in the piano and is an atonal motive that begins on G, ascends up a major 7th to F#, up a diminished 7th to Eb, descends down

a minor 9th to D, down an augmented 4th to Ab, down a minor third to F, and down a major 3rd to Db. This motive, transposed a half-step higher, precedes the start of the second A section at measure thirty-eight.

Example 11. Piano motives:

Measures 3 and 4.



Measures 38 and 39.



The B section begins at measure twenty-five and contains the second twelve-tone collection. This section's complex rhythms and high trumpet tessitura contrasts the two outer sections. Chaynes employs frequent use of the minor second interval here; giving the music momentum as it builds towards the measure thirty-one climax.

The second A section starts at measure thirty-nine, after the repetition of the introductory motive discussed above (see example 11). This A section, like the first A, is not rhythmically complex and retreats in both tessitura and dynamic as the trumpet descends into the lower register beginning at measure forty-eight and continuing till the end of the movement. The second A section only slightly resembles the first A in interval and tonal content; however, the slow motion and rhythmic values in the second A are very similar to those found in the first. Chaynes ends the movement on an open 5th in the piano between C and E. This conclusion is similar to the open 5th found at the end of the first movement between pitches A and E. Chaynes

is perhaps punctuating the music's intended ambiguity by ending both movements I and II on open sonorities.

Movement III

The final movement of *Trumpet Concerto No. I* contains traits similar to those found in movements I and II: chromaticism, bi-tonality, and rhythmic ingenuity. Motives play a much larger role in movement III than in prior movements. There are also more traditional sounding harmonies.

Chromaticism employed in movements I and II is present at the beginning of movement III. The first two measures contain a piano run from A# to D that encompasses almost an entire chromatic scale (F and C are excluded). This is contrary to the twelve-tone collections used in movement II. Incomplete chromatic scales occur throughout movement III.

Example 12. Reduction of piano's incomplete chromatic scale, measures 1 and 2.

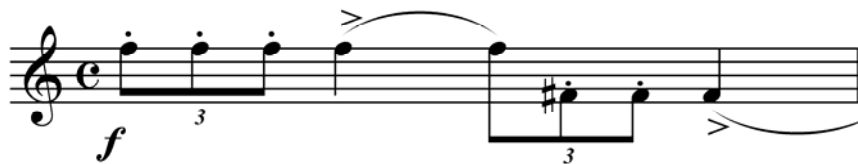
Chromaticism in this movement is not serial. There are no twelve-tone collections; instead, Chaynes uses chromaticism in an almost tonal manner. Chromatic scales are used to propel the music forward; measures ninety-four and ninety-five are examples. In measure ninety-four in the trumpet, a chromatic run starts on Ab₃ as part of an F-minor sonority, and ends on G₃ as part of a G sonority.

Example 13. Trumpet chromatic passage, measures 94 and 95.



Movement III is based on three rhythmic motives: three eighth-note triplets, two sixteenth-notes, and the dotted-eighth/sixteenth. Three eighth-note triplets are first heard at the beginning of the movement in the piano in measures one and two (see example 12) and are then heard in the trumpet in measure three. These triplets vary throughout the movement by sounding on repeated (example 14), scular (example 15), and arpeggiated pitches (example 16). They are employed primarily in the trumpet part and are frequently followed by notes of longer duration.

Example 14. Triplets on repeated pitches in trumpet, measure 3.



Example 15. Scaling triplets in trumpet, measure 4.



Example 16. Arpeggiated triplets in trumpet, measure 14.



Two repeated sixteenth-note C#2's are heard in the trumpet in measure five on the after beat of beat two. This sixteenth note figure is heard more frequently as the movement progresses, and is the rhythmic basis for measures nineteen through forty-three. The sixteenth-

note motive is used in three ways: direct quotation (see example 17), slight variance (see example 18), and in scale fashion (see example 19).

Example 17. First hearing of sixteenth-note motive in trumpet, measure 5.



Example 18. Variance of sixteenth-note motive in trumpet, measure 85.



Example 19. Sixteenth-note motive in scale fashion in trumpet, measures 32-34.



The trumpet cadenza is also based around the two sixteenth-note motive. Here it is varied relative to the down-beat, as it shifts from falling off the beat, to on the beat.

Example 20. Cadenza with sixteenth-note motive in trumpet, measure 84.



The third rhythmic motive employed in this movement is the dotted-eighth/sixteenth-note figure. This is the last of the three motives to appear; it is first heard in measure six and is prominent in the trumpet in measures six through eleven and twenty through twenty-three. The trumpet plays this motive twenty times in movement III. The piano performs the dotted-eighth/sixteenth-note motive prominently between measures twenty-six through thirty-three, and seventy-seven through eighty-three.

Example 21. Dotted-eighth/sixteenth-note figure in trumpet, measures 8-10.



Example 22. Dotted-eighth/sixteenth-note figure in piano treble, measures 29-31.



Traditional major and minor sonorities play a larger role in this movement than in the two preceding movements; however, there are still a number of added-note, bi-tonal, and dissonant cluster sonorities. There are few common tertian progressions or cadences that clearly define period structure or key center. As the movement progresses, major and minor sonorities appear more frequently. At the conclusion of the work; however, the composer writes what can almost be categorized as a common cadence. Beginning five measures from the end of the piece, harmonic motion begins that resembles a IV-V-I cadence in D. In this cadence, measures ninety-five and ninety-six would be labeled i-V, ninety-seven a cluster chord built on the tonic D, measure ninety-eight vi-V-vi, measure ninety-nine vi(continued from measure ninety-eight)-V, and the conclusion in measure 100 to the end, tonic I in D.

The relationship between the final sonorities of each movement is noteworthy. Movement I ends on an open 5th (A-E) that implies a key of A, movement II concludes with a major third between C-E and if including the G in the penultimate measure, would suggest C, and movement III ends in D. The overall relationship between the concluding sounds of each movement is A-C-D. The tonal scheme of the work moves from A to D.

Example 23. Closing progression, measures 93-end.

A.L. 21.694

From a formal standpoint movement III, like movement I, is comprised of episodes that are discernable by changes in rhythm, dynamics, or the exit/entrance of the trumpet soloist. The following is a form chart of movement III:

<u>Section</u>	<u>Measures</u>	<u>Make-up</u>
A	1-31	Comprised of three rhythmic motives discussed above
B	32-49	Softer than A, comprised mostly of chromatic 16 th notes
C	50-76	Legato in both voices, contains 8 th note triplet motive combined with lyric quarter-notes in the trumpet
A ₁	77-88	Incomplete A, contains all three rhythmic motives
Coda	89-end	Very fast, based on the 16 th -note motive, ends tonal

TRUMPET CONCERTO NO. 2

History

Trumpet Concerto No. 2 was composed in 1995 and released two years later by Alphonse Leduc, the same company that published *Trumpet Concerto No. 1*. This work represents Chaynes' mature style, given that it was composed late in the composer's life (at age 70). Chaynes states that he had no difficulty writing large works for trumpet after composing both concertos.²⁸ He also says that the difference between *Trumpet Concerto No. 1* and *Trumpet Concerto No. 2* is the evolution of harmonic language, and that his two trumpet concertos rank equal amongst his other compositions.²⁹

Trumpet Concerto No. 2 was written at the request of French trumpeter Guy Touvron and was the result of the composer's desire to write for trumpet again.³⁰ Touvron is an international soloist who began studying at the Paris Conservatory shortly after Andrè was appointed professor. Touvron currently teaches in Leon and the Paris Conservatory; and has recently written an anthology of the life of Maurice Andrè entitled *Une Trompette pour la renommée*. He is the founding member of the Guy Touvron Brass Quintet and also owns his own music publishing company.³¹ Touvron won the Munich, Geneva, and Prague Trumpet Competitions and has performed with *I Solisti Veneti*, The English Chamber Orchestra, *La Scala di Milano*, The Luzern Festival Strings, The Prague Chamber Orchestra; and French orchestras in Lyon, Toulouse, Pays de Loire, Pays de Savoie, and Auvergne. He frequently concertizes throughout Asia (including seven tours of Japan) and the United States, and has performed more than 3500 concerts worldwide. Touvron has recorded over seventy-five albums on the EMI, BMG, Philips,

²⁸Chaynes, March 22 letter to Reed.

²⁹Ibid.

³⁰Ibid.

³¹Richard Giangliulo, interview by author, May 30, 2007, written notes, Denton, Texas.

Ligia, Digital and Erato labels.³² Touvron premiered *Trumpet Concerto No. 2* on April 4, 1995 in Metz with The Lorriane National Orchestra.³³

Chaynes writes that the work is more free form than *Trumpet Concerto No. 1*, which is representative of how his writing evolved over the years. As is the case with *Trumpet Concerto No. 1*, Chaynes does not recall any specific compositional devices employed in the work. He also states that *Trumpet Concerto No. 2*'s language corresponds with the evolution of his composition ideals, and that the music of the concerto was influenced by the composer's choice of instruments: namely the piano and string orchestra.³⁴

The author's research has yielded no records of any performance of *Trumpet Concerto No. 2* in the United States. To date, no member of the International Trumpet Guild has submitted a program containing Chaynes' *Trumpet Concerto No. 2*. This is in stark contrast to the place that *Trumpet Concerto No. 1* occupies in the modern repertoire. One study surveyed 92 prominent members of the International Trumpet Guild and asked them to rank the most significant trumpet concertos published between 1901 and 1983. In it Charles Chaynes' *Trumpet Concerto No. 1* came in third behind the concertos of Alexander Arutunian and Henri Tomasi.³⁵

Chaynes is aware of ten performances and only one recording of *Trumpet Concerto No. 2* that was produced in Taiwan.³⁶ The author has been unable to locate the Taiwanese recording, as it has yet to be distributed in Europe or the United States.

³² Unknown Author, 'Guy Touvron,' *Guy Touvron Website* (Accessed 8 May 2007)<<http://www.Guy-Touvron.com>>

³³ Chaynes, March 22 letter to Reed.

³⁴ Ibid.

³⁵ Stephen Garrett, "A Discussion of the Twentieth-Century Concerto for Trumpet and Orchestra; An Investigative Study of Concertos by Alexander Arutunian, Henri Tomasi, Charles Chaynes, and André Jolivet" (DMA diss., University of Southern Mississippi, 1984), 285.

³⁶ Chaynes, March 22 letter to Reed.

Movement I

Movement I of *Trumpet Concerto No. 2* is written using a compositional palate comprised of modern notational, aleatoric, and harmonic styles. The 1997 publication date suggests a work that is representative of Charles Chaynes' mature style. Traits discussed here are likely the result of the evolution of the composer's musical ideals in the years preceding the composition of the concerto.

Notation employed in the first movement of *Trumpet Concerto No. 2*, while unique when compared to other standard large-scale works for trumpet composed in the late twentieth-century, is not avant-garde relative to modern notational practices. A comparison of this nature is outside the realm of this examination, but would be a worthwhile future endeavor. Notation used in movement I effects coordination between performers, harmony, timed duration of episodes, and variable issues involving aleatoric music.

Measure one contains several modern notations. The measure is un-metered, with the composer giving the duration of 10 seconds to complete the bar. The movement is marked "Robuste, quarter-note=116". The piano's right hand plays groupings of eighth-notes marked "Vivacissimo", which would suggest a tempo faster than the given 116 beats per minute. The first note of the pianist's right-hand eighth-note grouping is bisected by a short line at a 45-degree angle; this indicates that the group should be played very fast.³⁷ These vivacissimo eighth-notes are beamed into note groupings of eight, two, three, three, six, and five. The bass voice in the piano's left hand contains alternating quartal clusters (Bb-Db-Eb) and open white boxes that are beamed as eighth-notes. These boxes stretch from G to C and are performed as

³⁷ Howard Risatti, *New Music Vocabulary: A Guide to Notational Signs for Contemporary Music* (Urbana: Univeristy of Illinois Press, 1975), 9.

white-key clusters using the fingers, palms, or forearms.³⁸ With this definition, the pianist strikes white keys, playing an approximate G-A-B-C cluster. The alternation between Bb-Db-Eb and G-A-B-C underlays the *Vivacissimo* right-hand, and is repeated until the treble concludes. A bold horizontal line is also placed in this measure on C in piano bass clef that tells the performer to repeat until the end of the episode.³⁹ Similar notation is found throughout the movement.

Example 24. Notation in piano, measure 1.

The image shows a musical score for a Trompette and Piano. The tempo is marked 'Robuste' with a quarter note equal to 116 (ben marcato). The piano part is marked 'ff'. The piano part features a cluster of black keys below F (approximately Db-Eb-Bb) and a series of sixteenth notes in the right hand. A horizontal line above the piano part indicates a duration of 10 seconds. The Trompette part is shown with a long horizontal line.

Measure seven contains notation similar to that employed in measure one. The trumpet enters and plays three articulated eighth-notes before an A#3, followed by a long horizontal line. This line instructs the trumpeter to hold the pitch similar to, but not as long as a fermata. At the end of measure seven, the trumpeter is given a group of sixteenth-notes joined by a beam which starts as a single line and widens to a sixteenth-note beam. This instructs the performer to accelerate through the grouping.⁴⁰

The piano in measure seven contains metered open and closed boxes, similar to measure one. A black box is found in the left-hand of the piano and instructs the pianist to play a cluster chord of black keys below F: approximately Db-Eb-Bb.

³⁸ Ibid., 130-131.

³⁹ Ibid., 48.

⁴⁰ Ibid., 24.

Example 25. Notation in trumpet and piano, measure 7.

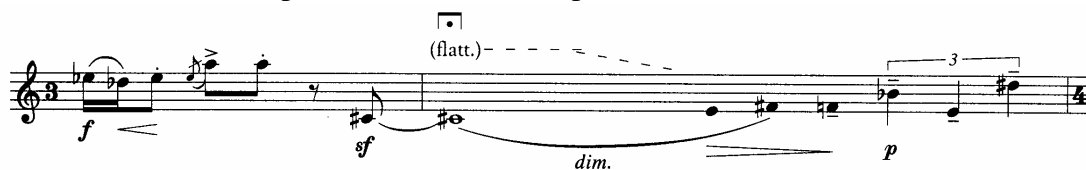
In measure forty-three the trumpet is given stemless note-heads. These pitches are to be performed ad-lib, or freely, using some or all of the available time until the next event; possibly playing the notes in any order.⁴¹ The articulation markings of this free form measure can be used to indicate phrasing and timing. In measure forty-four the trumpet has similar stemless note heads, with a given horizontal line and trill. This notation instructs the performer to trill and crescendo to the resolution, which in this case is each ascending eighth-note.

Example 26. Stemless note heads in trumpet, measures 43 and 44.

A final notational aspect that should be mentioned occurs in measures eighty-three and eighty-four. The trumpet soloist is given a C#₁ under a fermata with “(flat.)” written above it. The “flat.” refers to bending the pitch flat, and because the trumpeter is using a valve combination where all three valves are depressed; can extend both the trumpet’s first and third valve slides to bend the pitch lower.

⁴¹ Ibid., 63-65.

Example 27. "Flat." in trumpet, measures 83 and 84.



Movement I contains free-form sections that give the music sparse texture representative of aleatoric music. In movement I, there are twenty-three aleatoric measures where no time signature is given. These aleatoric events often correspond with the modern notation previously discussed (see examples 24 through 27).

Measures 125 through 126 contain further examples of this type of writing. In measure 125, the trumpet part is given a series of three sixteenth-note groupings, the first containing eleven notes, the second and third groupings nine. The piano accompanies the trumpet with a series of cluster chords with skeletal rhythmic structures. The trumpeter has control over the aleatoric aspect of the music by dictating the tempo of the sixteenth-notes. In the next measure (126), the same is again true, as the trumpet soloist controls pacing while the piano interjects cluster-chords.

Example 28. Aleatoric music in trumpet, measures 125 and 126.



Another aleatoric example comes later in the movement as measures 133 through 135 are likewise free and un-metered. Both the trumpet and piano are given note heads with no rhythms; this ensures that coordination will be different each time this section is played.

Example 29. Aleatoric music in trumpet and piano, measures 133-135

17 Vivace (lontano) 13

The musical score is presented in three systems. The first system shows the beginning of the section with a trumpet line starting with a trill and a piano accompaniment featuring chords and a 'très rapide' section. The second system continues the trumpet line with triplets and the piano accompaniment with various rhythmic patterns. The third system concludes the section with a 'cresc. molto' section and a final forte chord.

The harmonic make-up of movement I of *Trumpet Concerto No. 2* is ultra-chromatic but not serial. There are several instances where all twelve chromatic tones are presented in

successions devoid of pre-determined serial formulas. Music in this movement centers on the intervallic relationship between individual chords and pitches. Chaynes favors the 2nd and 4th intervals, along with their inversions: 7th and 5th. These intervals are employed in clusters in the case of the 2nd (7th) and symmetrical chords in the case of the 4th (5th).

These intervals are first prevalent in measures two and four, as the piano plays chords with similar intervallic content in each hand. In the left-hand there are two perfect fourths starting on G# that encompass a major seventh, set apart by a minor second. This is mirrored in the right-hand beginning on a B-natural.

Example 30. Symmetrical sonorities in piano, measure 2.



Similar sonorities occur between measures thirty-two and forty-two; however, in this instance the intervals vary between diminished fifths (C#-G), augmented fifths (G-D#), enharmonic major seconds (D#-F), augmented fourths (F-B), and perfect fourths (B-E).

Example 31. Reduction of sonorities based on 2^{nds} and 4^{ths}, measures 32, 35, 39, and 42.



Measures eighty-five and eighty-six contain further examples the use of 4ths and 2^{nds}. The intervallic relationship between the trumpet's pitches descends a diminished fourth (F-C#), descends a major seventh (inverted minor 2nd) (C#-D), ascends a minor sixth (D-Bb), ascends a major seventh (Bb-A) and descends a diminished fifth (A-D#) to an enharmonic minor seventh (inverted major 2nd).

Example 32. Use of 4ths and 2^{nds} in the trumpet, measures 85 and 86.

Measure 133 is another example of Chaynes' use of these intervals in melodic fashion. The lontano pitches given to the trumpet move exclusively by 2nd (7th) and 4th (5th) in major, minor, perfect, diminished, or augmented forms. The corresponding piano music likewise contains similar intervals, with the exception of the sixth and seventh notes of the measure (the major third between F# and C#).

Example 33. Use of melodic 4ths and 2^{nds} in trumpet and piano, measure 133.

Movement II

Movement II of *Trumpet Concerto No. 2*, is set in a slow tempo marked “Lento, quarter-note= 52”. This slow tempo makes the movement longer in duration than the two outer movements. The composer gives the duration of six minutes-thirty seconds, while the first and third movements are five minutes-thirty seconds, and four minutes-fifty seconds. Chaynes’ use of non-standard time signatures, intervallic repetition of motives, and sectional delineation are representative of his style in movement II.

The composer uses non-traditional notation of time signatures in movement II. When a measure contains a standard time division like 4/4, 3/4, or 2/4; the bottom number is omitted and written as 4 (for 4/4), 3 (for 3/4), or 2 (for 2/4). Measures one through three are examples of this.

Example 34. Standard time signatures, measures 1-3.

II

Lento ♩ = 52

The musical score for Example 34, measures 1-3, is presented in a grand staff format. The tempo is marked "Lento" with a quarter note equal to 52. The key signature has one sharp (F#). The score consists of three measures. Measure 1 is in 4/4 time (indicated by a '4' below the staff). Measure 2 is in 3/4 time (indicated by a '3' below the staff). Measure 3 is in 2/4 time (indicated by a '2' below the staff). The piano part includes triplets and slurs. The upper staves show a melodic line with various intervals and a final triplet of eighth notes. The lower staff shows a bass line with triplets and slurs. The dynamic marking "pp" is present in the first measure.

Chaynes gives no time indication for measures that are aleatoric, instead writing “0”. This is a clear indication to the performer that time ceases until all material in the measure is presented. Measure thirty is an example of this.

Example 35. Time signatures in aleatoric sections, measures 29 and 30.



The most unusual time signature employed in this movement is first seen in measure five, as $4\frac{1}{2}$ is the given time signature. There are nine eighth-notes in the $4\frac{1}{2}$ measure, a more conventional way to write the signature would be $\frac{9}{8}$. Movement II contains measures grouped in $\frac{7}{8}$, $\frac{3}{8}$, and $\frac{5}{8}$. One can only speculate why these signatures were not written as $6\frac{1}{2}$ ($\frac{7}{8}$), $1\frac{1}{2}$ ($\frac{3}{8}$), and $3\frac{1}{2}$ ($\frac{5}{8}$); as is the case with $\frac{9}{8}$ ($4\frac{1}{2}$). The answer to this question may deal with the internal rhythmic divisions of the $\frac{7}{8}$, $\frac{3}{8}$, and $\frac{5}{8}$ measures, compared to the $4\frac{1}{2}$ bars. In the $4\frac{1}{2}$ measures there is no internal rhythmic division. A comparison between measures ten and thirty-two will clarify this issue. Measure ten is written in $\frac{7}{8}$ and beamed 2+2+3. In measure thirty-two, there is an eighth-note triplet followed by seven eighth-notes that are all linked under one beam.

Example 36. $\frac{7}{8}$ measure, measure 10.



Example 37. 4½ measure, measure 32.

The intervallic content of the trumpet's first entrance at measure four is used as a unifying device that is repeated later in the movement at the start of new phrases. The motive begins on a Bb and descends a half-step, before ascending up a whole-step. Similar intervallic content occurs in different rhythm in measures nineteen (in thirty-second-notes), sixty-one (improvised aleatoric rhythm), sixty-six (in sixteenth-notes), and seventy-seven (in retrograde). The motive is a starting point, as each hearing precedes contrasting music.

Example 38. Motive in trumpet, measure 4.

Movement II is comprised of six sections that contrast in complexity, rhythm, and texture. The first section begins at the start of the movement and lasts eighteen measures. The piano motive sounded in the first two beats of measure one is repeat four times throughout this section. The motive is atonal and comprised of disjunct sixteenth notes in the right hand that are juxtaposed over triplets in the left-hand. Section 1 is based on the minor second; frequently the piano sounds chords that contain one, two, three, or four minor second clusters. The rhythm of this section is fairly standard except for the previously mentioned aleatoric fourth measure. The

trumpet soloist performs this section entirely in cup mute, which gives the music a distant and sorrowful quality.

Section II begins in measure nineteen and lasts through bar thirty-one. Here the trumpet performs the most rapid figures found in the movement. The piano repeats a motive of three sixteenth-notes that fall on and off the beat in ostinato-like fashion. The trumpet and piano play in unison for the first time in the movement, beginning in measure twenty-six. The end of section II is delineated by diminishing dynamics that leads to the trumpet's fermata at measure thirty-one.

Section III (measures thirty-two through forty-two) is a dialogue between trumpet and piano. It begins with a one measure atonal statement by the piano that ends on a cluster-chord. The trumpeter performs an aleatoric *pianissimo* call in cup-mute marked "Improvisando (quasi impalable)" that is echoed by the piano. This formula of piano for one measure, then trumpet for one measure, repeats three times with each hearing increasing in volume.

Section IV (measures forty-three through forty-five) is marked "Libre, agitato" and contains music reminiscent of the first movement. This is the shortest of the six sections, as it is only four written measures long; however, the free-form nature of the section gives it longer duration. The piano plays ostinati in both hands and is non-responsive when compared to the trumpet soloist. The trumpet performs a series of variable disjunct motives that increase in both tessitura and volume. Section IV can almost be labeled as a transition rather than an independent section.

The fifth section (measures forty-six through sixty) is again characterized by contrast between trumpet and piano. The piano begins with a thirty-second note ostinato that melds to a series of eighth-note secundal clusters. The call and response nature of section III is evident

here, as the piano interjects between the trumpet's disjunct and leaping material. The trumpet performs treacherous arpeggiating sixteenth-note triplets throughout this section.

The final section begins at measure sixty-one and concludes at the end of the work. It begins with a series of improvisatory and un-metered pitches in trumpet and piano. This section, like section III, alternates between metered and un-metered music in both instruments.

Harmonically section VI, while still atonal, has a quasi-jazz influence because of the extended voicings of the piano chords. Between measures sixty-six and seventy-two, there are instances where the piano plays various major chords with an added #7 and b9. This is a common sound in modern jazz harmonic vocabulary.

Movement III

Movement III of Charles Chaynes' *Trumpet Concerto No. 2* contains similarities and differences from the two preceding movements. Bold harmonies, driving rhythms, and formless episodes found in movements I and II are present. In movement III, Chaynes employs repetitive motives, intervallic melodic sequencing, modern notation, and dodecaphony. These combine to form a closing movement that is vibrant, driving, and musically fulfilling.

Movement III is rife with cluster chords, and measure one is an example. Measure one contains a series of eighth-note clusters. These crunching sonorities are scored using three notes, each set one half-step apart. The first cluster is comprised of B-B#-C#, the second B#-C#-D. These clusters reappear in exact or varied form throughout the movement as a unifying device. Eighth-note clusters occur in measures three, seven, twenty, twenty-three, twenty-eight, seventy-two, seventy-seven, seventy-nine, and in longer form in the last measure of the work.

Example 39. Piano clusters, measure 1.

Sombre, agité ♩ = 120

III

Along with minor-second clusters, Chaynes bases motives on various other intervallic relationships. The piano music in measure ten contains the pitches G-C#-D-Eb-Ab, or 1-b2-2-b5-5 in C#. Three measures later the trumpet sounds the same pitches at a different key level. The trumpet plays F#-F-C#-C-B, which if in B would have the same 1-b2-2-b5-5 make-up as the piano ostinato in measure ten.

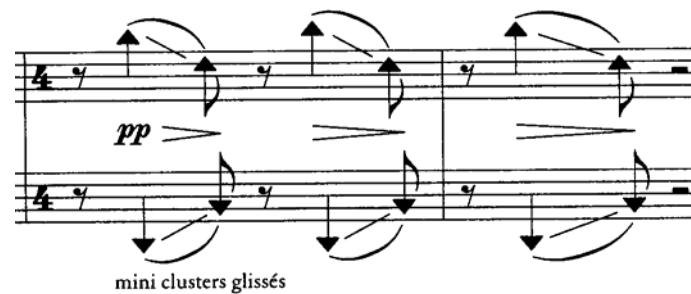
Example 40. 1, b2, 2, b5, 5 intervallic motive in piano, measure 10.

Example 41. 1, b2, 2, b5, 5, intervallic motive in trumpet, measure 13.

Chaynes employs modern notation in this movement similar to that found in preceding movements, as well one that is not. At measure fifty-six and fifty-seven in the piano, Chaynes uses closed triangles as note-heads with rhythmic beams of quarter and eighth-notes. In the treble, these arrows point up, in the bass they point down. The composer writes “*mini clusters*

glissés” under the measure. This symbol is defined as going to the highest or lowest pitch possible depending on the direction the arrow is pointing.⁴² For example, the first glissando in the right-hand of the piano in measure fifty-six is placed on what appears to be a B; the pianist should execute a glissando ascending up the keyboard starting on B. The second glissando, which falls on the up-beat of beat two, is placed on D; the pianist should perform a glissando starting on D and ascending up. These figures occur later in measures sixty, seventy-eight, eighty, and between measures 111 and 114.

Example 42. Mini glissandos in piano, measures 56 and 57.



Movement III contains music that is chromatic and twelve-tone. Chaynes is very deliberate about his use of dodecaphony, as twelve-tone passages are aleatoric and exclusive to the trumpet. The first free-form twelve-tone collection occurs in measure nine: B, Bb, A, G, C, E, F#, Ab, Eb, D, F, C#.

Example 43. Trumpet twelve-tone collection, measure 9.



In measure 110, Chaynes gives the trumpet an entire twelve-tone collection that contains no duplicate pitches. Just as in measure nine, the trumpet sounds these tones in aleatoric fashion. The collection is as follows: B, C, G#, D#, C#, F, F#, D, G, E, A, Bb.

⁴² Risatti, *Guide to Notational Signs*, 9.

Example 44. Trumpet twelve-tone collection, measure 110.



There are two instances of near twelve-tone that occur in measures 114 and 116. In measure 114, Chaynes gives the trumpeter ten of twelve chromatic pitches, omitting D# and F-natural. The music is chromatic and comes in the same unmetered form that the two previous twelve-tone episodes appeared in. The same is true of measure 116, where ten of twelve pitches are given with the same omission of D# and F-natural.

Example 45. Near twelve-tone collection in trumpet, measure 114.



Example 46. Near twelve-tone collection in trumpet, measure 116.



CONCLUSION

It is my hope that this examination will spark increased interest in Charles Chaynes' contribution to the trumpet repertoire. This heightened awareness should solidify the place of Chaynes' concertos on the short list of twentieth-century masterworks for trumpet. While *Trumpet Concerto No.1* has gained a position in the repertoire, only time will tell what place *Trumpet Concerto No. 2* will occupy.

Both concertos are filled with compositional devices not readily found in works for solo trumpet. These devices, coupled with the extreme physical demands placed on the performer, could explain why trumpeters have overlooked these exciting works. As new virtuosos arrive, perhaps they will seek out underappreciated and unheard works. A high quality recording of *Trumpet Concerto No. 2* by an established recording artist would spark interest and perhaps lead to more performances of the concerto.

The most remarkable aspect of this study is Charles Chaynes' participation in it. There is a lack of direct source material regarding many prominent works for solo trumpet. Chaynes was extremely cooperative throughout my correspondence with him. This examination now fills the gap of direct source material regarding his two concertos and gives insight into the composer's unique life.

APPENDIX
CORRESPONDENCE WITH CHARLES CHAYNES IN BOTH ENGLISH
AND FRENCH VERSIONS

February 15, 2007

Mister Charles Chaynes

[REDACTED]
[REDACTED] France

Dear Mr. Chaynes,

My name is Marc Reed, and I am a graduate student majoring in trumpet performance at the University of North Texas in Denton, Texas USA. I am in the process of completing the final requirements for my doctorate degree. I am working on a lecture-recital project and have chosen to use your trumpet concertos as my topic.

I recently spoke with Mr. John Haynie, Professor of Trumpet Emeritus from the University of North Texas, who suggested I contact you. He recalls corresponding with you in the late 1950's and says that your input was highly valuable in preparing the performance of your first trumpet concerto.

I have long been familiar with your wonderful first trumpet concerto, and am now enjoying adding your excellent second concerto to my repertoire. The purpose of my study is to gain insight into the history and compositional make-up of these two concertos.

I received your mailing address from Mr. Jean Leduc, and I am writing to ask for your help. Would you be kind enough to allow me to send you questions about your life, career, thoughts on music, compositional style, and your trumpet concertos?

I feel that your concertos are great assets to the modern trumpet repertoire; it is my hope that this project will give future trumpeters a better understanding of your music. I would be most grateful if you could find time to assist me in my research.

Best wishes,

Marc Reed
Doctoral Trumpet Teaching Fellow
The University of North Texas
[REDACTED]
Denton, TX 76201
[REDACTED]

23/02/2007

CHARLES CHAYNES
MEMBRE DE L'INSTITUT

Dear M. Reed,

I was pleased to receive your letter relative to my two trumpet concertos.

I will be glad to answer your questions. Nevertheless, I will be away until March 28th, due to the presentation of my fifth opera in Metz (away from Paris).

I will thus be unable to answer your questions for a month!

Thanks for the interest you show for my work and... We will be in touch in April for the rest.

Kind regards,

C. Chaynes

Charles Chaynes

[REDACTED]

Tel : [REDACTED]

Marc Reed
University of North Texas
[REDACTED]
Denton, TX 76201
U.S.A.

2007-04-13

Dear M. Reed,

Thank you for all the work you have done around my trumpet concertos and my career. I chose to answer directly on the questionnaire, which appeared to me both clearer and more efficient. I hope that you will be satisfied. All of your questions were relevant and I took pleasure answering them.

I consider that I have answered your questions in detail and that I have been thorough with regards to the trumpet...

With all my thanks, kind regards.

Ch. Chaynes.

Note of the translator: Since M. Chaynes answered in handwriting on the previous letter, I have used bold characters to insert his answers in a distinctive way.

March 22, 2007

Mister Charles Chaynes

[REDACTED]
[REDACTED], France

Dear Mr. Chaynes,

Thank you for your quick response to my first letter. I was unsure if you would write me back and was thrilled to find your response in my mailbox! I hope you had a nice trip and that your opera was well received. I trust that corresponding via postal mail is convenient for you. I am not fluent in French, so I am writing my letters in English and having a professor in the French Department translate them. I hope this is alright with you. I have a lot of questions and hope you do not feel bombarded by large number of them.

I would like to start by asking some questions about your life and career.

- 1) Your parents were musicians who taught at the Conservatory in Toulouse. What instruments did they play and what subjects did they teach? Were you expected to choose music as your profession?

father: played and taught violin

mother: piano and organ, taught music theory

They prepared me for a career as a musician

- 2) Your early training was on violin. How and when did you first become interested in composition?

When I was 15, first with my parents' help.

- 3) You studied with Jean and Noël Gallon, Jean Rivier, and Darius Milhaud. Which of these individuals influenced you the most? Are any of this person's traits evident in your compositional style?

Jean Gallon (harmony). More than anyone Darius Milhaud but not as far as my style is concerned.

- 4) Is there any other composer that influenced your writing style?

Béla Bartók, Berg, Messiaen.

- 5) In 1956 you began a career in radio, what led you to this occupation? Had you worked in radio prior to 1956?

A liking for radio, and most of all chance!

- 6) How did your work in radio impact your compositional style?

knowing how recording studios operate

7) Your catalogue is quite extensive and varied, and you have won several prestigious awards. What musical settings and/or ensembles are you most comfortable composing for? Which do you enjoy writing the least for?

I am interested in all instruments

8) How do your works come about; are most of your compositions commissions, do they originate at the request of your publishers, or do they begin with a desired sound in your mind?

nearly always requests, but also often an attraction, a liking for a form rarely employed.

9) Do you feel it is more difficult to write for strings or winds? Why?

Nothing is difficult; I know the variety of possibilities for all instruments

10) How, if any, has your compositional style evolved throughout your career? Would you say that your compositional styles characterized by time periods?

No.

11) Has your compositional output increased since your retirement?

No, but I can compose more freely.

For instance: three operas written which were long pieces of work.

12) Do you think you will reach a point where you cease composing?

No

I don't think about it for now: writing is a normal need

The next series of questions deal more directly with your trumpet concertos.

1) What do you feel is most difficult aspect about writing large works for solo trumpet?

Nothing really difficult

2) You composed a collection of etudes for trumpet in 1959. How did that come about? Are there any similarities between the etudes and *Concerto Pour Trompette*?

At a publisher's request

No, except for technique

3) Are there any similarities or differences between the two trumpet concertos?

Yes, the evolution of the harmonic language.

4) Are you familiar with any of the other great twentieth-century French trumpet concertos? (Tomasi, Jolivet, Bozza, Planel, Desenclos)

Yes, of course

5) Where would you rank your trumpet concertos compared to your other compositions?

as a normal evolution

These questions deal with *Concerto Pour Trompette*.

1) The work is dedicated to Eugène Foveau and Raymond Sabarich. What role did they play in the composition of the work?

None. I had to mention their names since they were professors.

2) Mr. Sabarich was born in your hometown of Toulouse. Did he have any interactions with your parents? **No.**

Did you know Sabarich before you began your studies in Paris? **No.**

3) Who gave the premier performance of the work? Where and when did this take place?

Maurice André. Public concert for Radio France, 05/13/1958

4) Did you write the piano reduction of the orchestral score yourself?

Yes

5) Rivier wrote a trumpet concerto in 1955; did this influence your decision to compose the piece?

Not at all. I didn't know him.

6) Did you study any works for trumpet before composing this concerto?

No

7) Do you recall any specific compositional devices employed in the piece? **No**

8) The concerto is chromatic. Is that representative of the music you were composing in the late 1950's?

Yes, verging on dodecaphonic influences

9) Have you heard Maurice André or Eric Aubier's recording of the concerto? If so, do you feel the recording(s) captures the essence of the work?

1st. Maurice André

2nd. Eric Aubier (for the high quality of the recording)

10) Did you compose any parts of the work with a specific formal structure in mind?

Not really

11) You lived in Rome in the years directly preceding the composition of the concerto. Did this experience influence the genesis of the concerto?

All of the music I have written was influenced by the freedom I experienced while living in Rome.

12) Was the concerto a *concour* piece at the Paris Conservatory? Did you compose any other *concour* pieces?

Yes. (Other pieces for the Paris Conservatory)

The following questions deal your *Deuxième Concerto Pour Trompette*:

1) The forty year gap between your first and second concertos is remarkable. What led you to compose the second concerto?

Desire to work with trumpets again and most of all at the request of Guy Touvron

2) Who gave the premier of the piece? Where and when?

Guy Touvron. Metz: Lorraine's national orchestra. 04/15/1995

3) The music in this concerto appears to be more free form than in your first concerto. Is this representative of how your compositional style changed throughout your career?

Absolutely. It follows the evolution of my career (of my language)

4) Do you recall any specific compositional devices employed in the piece?

No

5) Are you aware of any recordings of the work?

Yes, in Taiwan. Not distributed in Europe.

6) What influenced the specific music in the piece?

Instrumentation / the choice of instruments: piano and string orchestra.

7) How many performances of the piece are you aware of?

10.

Thank you so much for your time. I am anxiously awaiting your reply. I am sure your responses to this letter will spark more questions; can I continue to write you?

It appears to me to be quite comprehensive!!...

Sincerely,

Marc Reed

Charles CHAYNES

Charles Chaynes was born in Toulouse in 1925. His parents were musicians, professors at the conservatory in this city.

He started to study music with his parents at an early age, and attended classes at the Conservatoire in Toulouse.

Later on, he furthered his education at the Conservatoire National in Paris where he worked on harmony, composition, studied the fugue and the violin.

He obtained First Prizes in these subjects and in 1951 was awarded the first Grand Prix de Rome in 1951 (pupil of Darius Milhaud).

- 1952 to 1955: Artist in residence at the Académie de France in Rome⁴³.
- 1965: Grand Prix Musical de la ville de Paris⁴⁴.
- 1960: Award winner of the Concours musical Prince Pierre de Monaco
- 1968/70/75/81: Prix du Disque (Académie du Disque Français)
- 1979 : Award winner at the Tribune Internationale des Compositeurs (UNESCO)⁴⁵
- 1984: Grand Prix du Disque (Académie Charles Cros) awarded for his opera « ERZSEBET. »
- 1989: Grand Prix du Disque (Académie du Disque Français) awarded for his opera « NOCES DE SANG »
- 1993/1994: Creation of the opera « Jocaste »: Rouen Opéra, broadcasted by TF1, Radio France and CD-recording by CD Chamade – Avant-scène Opéra.
- 1996: Orphée d’Or awarded by the Académie du disque Lyrique.
- 1965 to 1975: Controller of France-Musique Channel for the ORTF⁴⁶
- 1975 to 1990: Head of the musical creation department for Radio-France
- 1998: Prix Cino Del Duca awarded by the Institut de France
- 2000: Cécilia – creation at the Monte-Carlo Opera
sponsored by TF1 – directed by Jorge Lavelli – libretto by Eduardo MANET
- 2003: Orphée d’Or awarded by the Académie du disque Lyrique for “chants de l’âme.”

Notes of the Translator:

⁴³ Grant including lodging awarded by the French government (usually at the Villa Médicis in Rome)

⁴⁴ Prize awarded by the city of Paris

⁴⁵ Organized by the International Music Council

⁴⁶ Office de la Radio et de la Télévision Française : Public bureau which organized all public French television and radio (i.e. all television and radio channels at this time) on behalf of the government until 1975.

2007: MI AMOR – opera – libretto by Eduardo MANET
Creation of the Metz opera (performances: March 23rd, 25th and 27th 2007)

2006: elected as a member of the Académie des Beaux-Arts
Officer of the Legion of Honor and of the National Order of Merit

23/2/07

CHARLES CHAYNES

MEMBRE DE L'INSTITUT

Cher Monsieur,

J'ai reçu avec plaisir votre bonne
lettre concernant mes deux concertos pour
Trompette,

c'est avec plaisir que je répondrais
à vos questions mais, j'ai été absent
jusqu'au 28 mars, car on va présenter

en province (à l'Opéra de Metz) la création
de mon cinquième opéra.

Donc pendant un mois je n'aurais pu
répondre à vos questions !..

Merci pour l'intérêt que vous portez à
ma musique et... au revoir à bientôt
la suite.

Bien amicalement

Ch. Chaynes

M. Marc Reed
Doctorant trompettiste
Chargé de TD
The University of North Texas



M. Charles Chaynes



(France)

Denton, le 22 mars 2007,

Monsieur,

Je vous remercie de votre prompte réponse à mon premier courrier. Je n'étais pas sur que vous me répondriez et j'étais enchanté de trouver votre lettre dans ma boîte aux lettres ! J'espère que votre voyage s'est bien déroulé et que votre opéra a été bien accueilli. J'ai cru comprendre que correspondre par courrier postal est ce qui vous est le plus pratique. Je ne parle pas couramment français et j'écris en anglais : je recours ensuite aux services d'une enseignante du département de français pour en effectuer la traduction. J'espère que cela vous convient. J'ai beaucoup de questions et j'espère que vous ne vous sentirez pas bombardé par le nombre.

J'aimerais commencer par quelques questions relatives à votre vie et à votre carrière.

- 1) Vos parents étaient musiciens et enseignaient aux Conservatoire de Toulouse. De quels instruments jouaient-ils et quelles disciplines enseignaient-ils ? Attendait-on de vous que vous choisissiez de faire carrière dans la musique ?
- 2) Vous avez d'abord appris le violon. Comment et quand avez-vous commencé à vous intéresser à la composition ?
- 3) Vous avez étudié avec Jean et Noël Gallon, Jean Rivier et Darius Milhaud. Quelle personne vous a influencé le plus ? Est-ce que certains traits caractéristiques de l'une de ces personnes se retrouvent dans votre style compositionnel ?
- 4) Y a-t-il un autre compositeur qui ait influencé votre style d'écriture ?
- 5) En 1956, vous avez commencé une carrière radiophonique. Qu'est-ce qui vous a mené à cette profession ? Aviez-vous travaillé à la radio avant 1956 ?
- 6) Quel impact votre travail à la radio a-t-il eu sur votre style compositionnel ?
- 7) L'ensemble de vos oeuvres est très étendu et varié, et vous avez remporté de nombreux prix prestigieux. Pour quelles formes et/ou quels ensembles musicaux vous est-il le plus naturel de composer ? pour lesquels appréciez-vous le moins de composer ?
- 8) Comment naissent vos œuvres : la majorité de vos compositions sont-elles des commandes, répondent-elles à des requêtes de la part de vos éditeurs, ou émanent-elles de l'image mentale d'un son que vous désirez créer ?

- 9) Trouvez-vous plus difficile d'écrire pour les instruments à cordes ou les instruments à vent ? Pourquoi ?
- 10) Comment, si c'est le cas, a évolué votre style compositionnel au cours de votre carrière ? Diriez-vous que vos compositions peuvent être caractérisées selon des phases chronologiques ?
- 11) Composez-vous davantage depuis que vous êtes à la retraite ?
- 12) Pensez-vous un jour atteindre un point où vous cesserez de composer ?

La série de questions suivante traite plus précisément de vos concertos pour trompette :

- 1) Que ressentez-vous comme l'aspect le plus difficile dans le fait d'écrire des oeuvres longues pour des solos de trompette ?
- 2) Vous avez composé une série d'études pour trompette en 1959. Comment ce travail est-il né ? Existe-t-il des similarités entre ces études et le Concerto pour trompette ?
- 3) Y a-t-il des similarités ou des différences entre les deux concertos pour trompette ?
- 4) Connaissez-vous bien les autres grands concertos pour trompette français du vingtième siècle ? (Tomasi, Jolivet, Bozza, Planel, Desenclos)
- 5) Comment situeriez-vous vos concertos pour trompette par rapport à vos autres compositions ?

Ces questions s'adressent à votre Concerto pour trompette.

- 1) L'œuvre est dédiée à Eugène Foveau et Raymond Sabarich. Quel rôle ont-ils joués dans la composition de l'œuvre ?
- 2) M. Sabarich est né dans votre ville d'origine, Toulouse. Etait-il en contact avec vos parents ? Connaissez-vous M. Sabarich avant de commencer vos études à Paris ?
- 3) Qui a donné la première représentation de l'œuvre ? Où et quand cela a-t-il pris place ?
- 4) Avez-vous écrit l'arrangement pour piano de la partition vous-même ?
- 5) Rivier a écrit un concerto pour trompette en 1955 ; cela vous a-t-il influencé lorsque vous avez décidé de composer ce morceau ?
- 6) Avez-vous étudié d'autres œuvres pour trompette avant de composer ce concerto ?
- 7) Vous souvenez-vous avoir utilisé des outils compositionnels spécifiques pour composer ce morceau ?
- 8) Ce concerto est chromatique. Est-ce représentatif de la musique que vous composiez à la fin des années 50 ?
- 9) Avez-vous écouté les enregistrements du concerto effectués par Maurice André ou Eric Aubier ? Si oui, quel enregistrement capture le mieux l'essence de l'œuvre à votre avis ?

- 10) Avez-vous composé certaines des parties de l'œuvre avec une structure formelle particulière à l'esprit ?
- 11) Vous viviez à Rome dans les années qui précédaient directement la composition du concerto. Cette expérience a-t-elle influencé la genèse du concerto ?
- 12) Le concerto était-il un morceau destiné au concours du Conservatoire de Paris ? Avez-vous composé d'autres morceaux pour les concours ?

Les questions suivantes s'intéressent à votre Deuxième Concerto Pour Trompette.

- 1) L'intervalle de quarante ans qui sépare le premier et le deuxième concerto est considérable. Qu'est-ce qui vous a amené à composer le second concerto ?
- 2) Qui a donné la première de l'œuvre ? Où et quand ?
- 3) La musique de ce concerto apparaît être d'une forme plus libre que celle du premier concerto. Est-ce représentatif de l'évolution de votre style compositionnel au cours de votre carrière ?
- 4) Vous souvenez-vous avoir employé des outils compositionnels particuliers pour ce morceau ?
- 5) A votre connaissance, existe-t-il des enregistrements de cette œuvre ?
- 6) Qu'est-ce qui a influencé la musique spécifique de ce morceau ?
- 7) A votre connaissance, combien de fois ce morceau a-t-il été représenté ?

Je vous remercie de me consacrer un peu de votre temps. J'attends votre réponse avec impatience. Je suis sûr que vos réponses à mes questions donneront naissance à davantage de questions : puis-je continuer à vous écrire ?

Je vous prie de croire, Monsieur, en l'expression de mes salutations les plus respectueuses.

M. Marc Reed

** Traduction effectuée par Mme Eva Cochard-Henrichs, Chargée de TD dans le département de français à l'Université de North Texas et professeur certifiée d'anglais dans l'éducation nationale française.*

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