

## ABSTRACT

Title of Dissertation:

A SURVEY OF SOLO REPERTOIRE FOR  
CORNET  
Steven Cunningham, Doctor of Musical Arts,  
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Dissertation directed by:

Professor Chris Gekker,  
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The cornet is a brass instrument that has impacted large facets of musical repertoire, brass instrument design and brass pedagogy. The trumpet eventually became the primary soprano brass instrument of choice because of projection and brilliance. Cornets are now featured in British-style Brass Bands and by select classical and jazz soloists.

The ‘cornet a pistons’ was integrated into symphonic writing in the early nineteenth century. With the invention of the valves in 1815, this instrument was able to play chromatically. Cornets were able to change keys quickly within symphonic pieces while natural trumpets had to change crooks to match the key.

My dissertation focuses on cornet solo repertoire in different eras of musical history. The recitals are organized by specific movements in musical eras. The first recital focused on the early New Orleans style of jazz cornet. The second recital focused on the use of the cornet in hard-bop and post-bop. The final recital focused on American and European classical pieces for cornet and piano.

A SURVEY OF SOLO REPERTOIRE FOR CORNET

by

Steven Bernard Cunningham

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# RECITAL REPERTOIRE LIST

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*Bourbon Street Parade*  
*Big Butter and Egg Man*  
*Struttin with Some Barbeque*  
*My Baby Don't Mean Maybe*  
*Dippermouth Blues*  
*Salt of My Tears*  
*Bogalusa Strut*  
*The Baltimore*  
*Rosetta*  
*Sugar Blues*  
*When the Saints Go Marching In*

## **Recital 2: Hard Bop, Post-Bop, Jazz Cornet**

*Blues for Woody*  
*Jeannine*  
*In a Capricornian Way*  
*Scotch and Water*  
*The Moontrane*  
*Work Song*  
*Art Deco*  
*Saudade*  
*One Finger Snap*

## **Recital 3: Music for Cornet and Piano**

*Fantaisie*  
*Petite Pièce Concertante*  
*Polonaise de Concert*  
*La Reine D'Amour*  
*Sonate pour Cornet et Piano*  
*Fantaisie Brillante*  
*The Maid of the Mist*

# PROGRAM FROM RECITAL #1

Steven Cunningham, cornet  
Bridget Cimino, vocals  
Zach Serleth, banjo  
Matt Andrews, violin  
Kevin Myers, trombone  
Ed Goldstein, tuba

Bourbon Street Parade	Paul Barberin (1899-1969)
Big Butter and Egg Man	Percy Venable
Struttin with Some Barbeque	Lil Hardin Armstrong (1898-1971)
Because My Baby Don't Mean Maybe	Walter Donaldson (1893-1947)
Dippermouth Blues	Joe "King" Oliver (1881-1938)
Intermission-	
There Ain't No Sweet Man Worth the Salt of My Tears	Bix Beiderbecke, Crosby
Bogalusa Strut	Sam Morgan (1887-1936)
The Baltimore	Jimmy McHugh (1894-1969)
Rosetta	Earl Hines (1903-1983)
Sugar Blues	Clarence Williams (1893-1965)
When the Saints go Marching in	

# PROGRAM NOTES FROM RECITAL #1

## A Survey of Solo Repertoire for Cornet: Recital 1

The cornet was the primary solo brass instrument in military bands, wind bands, and early New Orleans jazz bands. According to Niles Eldridge, “Pioneering soloists such as Manuel Perez and Buddy Bolden were soon followed by many more, including King Oliver, Bunk Johnson, and, of course, the nonpareil Louis Armstrong. All played cornet.”<sup>1</sup>

The repertoire selected for this recital showcase the cornet’s rich sound with New Orleans jazz standards. These compositions are still being performed on cornets in traditional jazz bands as well.

### **Paul Barbarin, *Bourbon Street Parade* (1955)**

Originally from New Orleans, Paul Barbarin was a formidable drummer, composer and band leader. As one of the most prolific drummers in New Orleans Jazz during the mid 1900s, Barbarin performed with other jazz pioneers such as Joe Oliver, Louis Armstrong, Sidney Bechet, Luis Russell and Red Allen. Barbarin moved to Chicago to work in the stockyards, but then joined the Duhé Band at the Deluxe Gardens. He was the reason Joe King Oliver moved to Chicago in 1919. “Vincent asked Barbarin to write some “good musicians” in New Orleans to join the band, and Barbarin got in touch with Oliver and Noone, who arrived within a few weeks of each other.”<sup>2</sup>

*Bourbon Street Parade* was written by Paul Barbarin in 1955. This composition is a New Orleans Jazz standard that captures the influence of early marching band music on New Orleans

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<sup>1</sup> Niles Eldridge. "Cornet." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 1 Apr. 2017. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/A2256224>.

<sup>2</sup> Anderson, Gene. “The Genesis of King Oliver's Creole Jazz Band.” *American Music*, vol. 12, no. 3, 1994, pp. 286–288



Jazz. There is an opening trumpet bugle-like call, syncopation in the drums that accents the fourth beat in every other measure and group improvisation that is standard in New Orleans Jazz.

### **Percy Venable, *Big Butter and Eggman* (1926)**

Percy Venable was a composer and floor show producer who worked at the Sunset Café jazz club in Chicago. He wrote *Big Butter and Eggman* as a comedy skit for Louis Armstrong and vocalist Mae Alix. This song was recorded in 1926 and is featured on the infamous Hot Fives recording. Armstrong 's comic stunts became a staple of his music and was even criticized later in his life. "In addition to singing such songs, Armstrong often incorporated miniature comedy skits into the Hot Five's recordings, and Okeh's newspaper ads suggest that his listeners shared his taste for the broad-brush ethnic humor on which he had been raised."<sup>3</sup>

James Collier states that, "The most important aspect of this solo, and indeed of Armstrong's playing on the record as a whole, is the air of easy grace with which he carries the melody. He is utterly confident, utterly sure what he has to say is important and will be listened to."<sup>4</sup>

### **Lil Hardin Armstrong, *Struttin with Some Barbeque* (1927)**

The wife of the heralded Louis Armstrong, Lil Hardin was a pianist, vocalist and composer that contributed a great deal to early New Orleans jazz. Hardin played piano in Kin Oliver's Creole Jazz Band that included Louis Armstrong. She also recorded and wrote music for Louis Armstrong's Hot Fives and Hot Sevens that recorded between 1925 and 1928. The Hot Fives and Hot Sevens showcased Louis Armstrong as the first transcendent figure in jazz music.<sup>5</sup>

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<sup>3</sup> Teachout, Terry. *Pops: A Life of Louis Armstrong*. Boston: Houghton Mifflin Harcourt, 2009, pp. 95-96.

<sup>4</sup> Collier, James L. *Louis Armstrong, an American Genius*. New York: Oxford University Press, 1983.

<sup>5</sup> Anderson, Gene. "The Origin of Armstrong's Hot Fives and Hot Sevens." *College Music Symposium*, vol. 43, 2003, pp. 13-24., [www.jstor.org/stable/40374467](http://www.jstor.org/stable/40374467).

Lil Hardin encouraged Louis Armstrong to quit Joe Oliver's band and pursue more opportunities that would showcase his unique talent.

"Now look, we're married now." I say, "I don't want you playing second trumpet. You've got to play first." So he says, "Play first" Where am I going to play first?" I said, "Well, then, you'll have to quit Joe and find you a job playing first."<sup>6</sup>

*Struttin wit Some Barbeque* was originally an instrumental tune that was composed in 1927. In 1941, Don Raye added lyrics.

### **Walter Donaldson, *Because My Baby Don't Mean Maybe Now***

Walter Donaldson was a publisher, lyricist and publisher who wrote many compositions that were featured in Tin Pan Alley during the early 1900s. According to Deane Root, "Donaldson's melodies are characterized by repeated motifs and inventive harmonies and rhythms; many of his tunes have been favorite material for jazz musicians."<sup>7</sup>

### **Joe "King" Oliver, *Dippermouth Blues***

American jazz cornetist and bandleader Joe "King" Oliver lead the famous King Oliver's Creole Jazz Band that featured a young Louis Armstrong on second cornet in 1923. This band showcased the best qualities of early New Orleans jazz music. Collective improvisation was utilized the basis of the ensemble instead of solos. Oliver was famous for using mutes, derbies and bottles to the obtain different tonal colors on the cornet. He pioneered the use of the Harmon trumpet/cornet mute, which was made famous by jazz trumpet innovator Miles Davis. According to Scotty Barnhart, "My research tells me that Joseph "King" Oliver practically invented the Harmon mute and was using it when he went to Chicago in 1918. He was playing regularly at the

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<sup>6</sup> Armstrong, Lil Hardin. "Satchmo and Me." *American Music*, vol. 25, no. 1, 2007, pp. 106–118., [www.jstor.org/stable/40071645](http://www.jstor.org/stable/40071645).

<sup>7</sup> Deane L. Root. "Donaldson, Walter." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 2 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/07984>>.

Dreamland Café, which was owned by Paddy Harmon. Harmon had his mute patented and went on to make a fortune selling them while Oliver died broke and destitute less than two decades later.”<sup>8</sup>

*Dippermouth Blues* is a 12 bar blues originally recorded by King Oliver’s Creole Jazz Band. Oliver’s recording features his three chorus solo that showcased his wa-wa effects and blues vocal style on the cornet. This tune was later recorded as *Sugarfoot Stomp* by the Fletcher Henderson Orchestra. *Sugarfoot Stomp* was arranged by arranger and future bandleader Don Redman.

### **Bix Beiderbecke, *There Ain’t No Sweet Man Worth the Salt of My Tears***

Jazz cornetist Bix Beiderbecke is known for his pure tone and unique improvisational style. Beiderbecke’s recordings of *Singin’ the Blues* and *I’m Coming, Virginia* popularized the jazz ballad and then lead into the cool jazz style. He used unorthodox fingerings on the cornet that helped contribute to his unique tone. “Beiderbecke’s originality made him one of the first white jazz musicians to be admired by black performers; Louis Armstrong recognized in him a kindred spirit, and Rex Stewart exactly reproduced some of his solos on recordings.”<sup>9</sup>

### **Sam Morgan, *Bogalusa Strut***

Cornetist and bandleader Sam Morgan came from a musical family and led popular brass bands in the 1920s. Morgan came from a generation of cornet players that would have playing contest with their bands in New Orleans. “These players used to have regular “bucking” or carving” contests. Seated in horse-drawn wagons, their bands would meet on a streetcorner.

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<sup>8</sup> Barnhart, Scotty. *The World of Jazz Trumpet : A Comprehensive History & Practical Philosophy*. Milwaukee, WI: Hal Leonard, 2005.

<sup>9</sup> James Dapogny and J. Bradford Robinson. "Beiderbecke, Bix." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/02537>>

Someone would chain the wagons' wheels together and the cornet players would duel back and forth until one of them gave up."<sup>10</sup> Sam Morgan's Jazz Band is famous for recordings of

*Bogalusa Strut, Sing On and Down by the Riverside.*

### **Jimmy McHugh, *The Baltimore***

Jimmy McHugh was a noted American songwriter that wrote for artist such as Billie Holiday, Chet Baker, Ella Fitzgerald, Dinah Washington and Nina Simone. McHugh's writing style was versatile and appropriate for numerous styles of music. "He was equally fluent in writing simple, elegant or vocally demanding melodies, and made use of a wide range, extended or irregular phrase lengths to suit the lyrics, and unusual harmonies."<sup>11</sup>

### **Earl Hines, *Rosetta***

Jazz pianist Earl Hines highly regarded as a pioneer in jazz music. Hines's solo style included using clearly articulated notes in the right hand and did not use the typical ragtime patterns. "Hines's version of this, present in nascent form in his earliest recordings, is often called 'trumpet style' : clearly articulated melody without ragtime figuration, often played in octaves, and tremolo approximating wind vibrato."<sup>12</sup> Perhaps his recordings and performances with Louis Armstrong influenced this technique. Hines denied Armstrong's trumpet influence, but definitely borrowed ideas once they met in person. By using octaves, the piano could replicate phrase

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<sup>10</sup> Harker, Brian. "Louis Armstrong and the Clarinet." *American Music*, vol. 21, no. 2, 2003, pp. 137–158., [www.jstor.org/stable/3250562](http://www.jstor.org/stable/3250562).

<sup>11</sup> Deane L. Root. "McHugh, Jimmy." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/17347>>.

<sup>12</sup> James Dapogny. "Hines, Earl." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 4 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/13058>>.

endings of wind players and could replicate horn player lines.<sup>13</sup> His duet recording Louis Armstrong titled *Weather Bird* showcases his trumpet-like phrasing in the right hand.

*Rosetta* was inspired by pianist and composer Henri Woode's girlfriend. Hines met Woode and Rosetta while in Kansas City. In an interview conducted by Jeffery Taylor,

“He was crazy about a girl called Rosetta. Whenever I wanted him, or asked the guys where he was, they used to say, “he’s with Rosetta.” Finally I got a bit mad, and told him to have Rosetta come where we were playing, and she could eat and drink and I’d pay for it. Then he heard a little phrase I made one night on the piano, and he worked it into a tune we wrote together. We dedicated it to her and called it “Rosetta” and it became a big hit...”<sup>14</sup>

### **Clarence Williams, *Sugar Blues* (1922)**

Jazz pianist and bandleader Clarence Williams is also known for being a magnificent music businessman. He wrote music, published music and managed other artist. *Sugar Blues* was an instant hit in 1922. Record and sheet music sales reached \$10,000. This tune was actually dedicated to jazz cornetist Joe “King” Oliver because he ate sandwiches that were loaded with butter and sugar.<sup>15</sup>

### ***When the Saints go Marching in***

*When the Saints go Marching In* is the unofficial anthem of New Orleans. This tune is originally a protestant church hymn. Louis Armstrong made the song famous when he recorded his arrangement in 1939. John Maxymuk suggest that *When the Saints Go Marching In* influenced the name of the NFL team, the New Orleans Saints, “It was no accident that the NFL

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<sup>13</sup> Taylor, Jeffrey J. “Earl Hines's Piano Style in the 1920s: A Historical and Analytical Perspective.” *Black Music Research Journal*, vol. 12, no. 1, 1992, pp. 57–77., [www.jstor.org/stable/779282](http://www.jstor.org/stable/779282).

<sup>14</sup> Taylor, Jeffrey. "Earl Hines and “Rosetta”." *Current Musicology*. Center for Research and Digital Scholarship, Columbia University, 18 Mar. 2015. Web. 02 Apr. 2017.

<sup>15</sup> Simpson, Anne Key. “Those Everlasting Blues: The Best of Clarence Williams.” *Louisiana History: The Journal of the Louisiana Historical Association*, vol. 40, no. 2, 1999, pp. 179–195., [www.jstor.org/stable/4233573](http://www.jstor.org/stable/4233573)

franchise was awarded to New Orleans on November 1, 1966, All Saints Day, since the city is commonly equated with the traditional song “When the Saints Go Marching In.” A “name that team” contest was held and Saints was chosen.”<sup>16</sup>

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<sup>16</sup> Maxymuk, John. *Uniform Numbers of the NFL : All-Time Rosters, Facts, and Figures*. Jefferson, N.C.: McFarland & Co., 2005.

## PROGRAM FROM RECITAL #2

Steven Cunningham, cornet  
Trey Sorrells, alto Sax  
Leo Rayon, tenor Sax  
Nick Vassar, guitar  
Rico Huff, piano  
Ryan Synk, bass  
Joey Antico, drums

1. *Blues for Woody* Ronnie Matthews(1935-2008)
2. *Jeannine* Duke Pearson (1932-1980)
3. *In a Capricornian Way* Woody Shaw (1944-1989)
4. *Scotch and Water* Josef Zawinul (1932-2007)
5. *The Moontrane* Woody Shaw (1944-1989)
- Intermission-
6. *Work Song* Nathaniel Adderley (1931-2000)
7. *Art Deco* Don Cherry (1936-1995)
8. *Saudade* Walter Booker (1933-2006)
9. *One Finger Snap* Herbie Hancock (1940)

## **PROGRAM NOTES FOR RECITAL #2**

### **A Survey of Solo Repertoire for Cornet**

The cornet was prominent during the Hard-Bop era during the 1950s. Jazz cornetist Nat Adderley performed in the famous Cannonball Adderley Quintet which was at the forefront of Hard Bop along with Art Blakey, Jimmy Smith, Charles Mingus and Horace Silver. Hard Bop jazz featured riffs, gospel influenced and simplified melodic lines in the horns. These qualities combined with the blues lead to soul jazz being created.

From the 1960s and on, Post-Bop consisted of bop, modal and free jazz. Woody Shaw and Don Cherry performed on cornet throughout this period. The compositions featured complex harmony, unconventional forms, free improvisation and unique instrument combinations.

#### **Ronnie Matthews, Blues for Woody**

Jazz pianist Ronnie Matthews performed and toured with many jazz greats such as Max Roach, Freddie Hubbard, Roy Haynes, Art Blakey's Jazz Messengers, Louis Hayes and Woody Shaw.

*Blues for Woody* is a 12-bar minor blues that features some unusual chord changes. The melody contains some wide intervals that Woody Shaw was known for playing on trumpet/cornet. These wide intervals, specifically in the first 8 measures make this tune sound unique compared to other blues standards from the past.

#### **Duke Pearson, Jeannine**

Duke Pearson was a jazz pianist and trumpeter who played in the armed services before being discharged for dental problems. He then worked as a sideman with jazz pioneers such as Donald Byrd, Pepper Adams and Joe Henderson.



*Jeannine* was recorded and performed often by the Cannonball Adderley Quintet that featured Nat Adderley on cornet. This tune follows the AABA form but with a twist. The “A” sections are 16 measures instead of the standard 8 measures long.

### **Woody Shaw, In a Capricornian Way**

Jazz trumpet innovator Woody Shaw wrote intricate and challenging compositions that displayed his harmonic and rhythmic complexity. Shaw worked as sideman with Chick Corea, Eric Dolphy, Horace Silver and McCoy Tyner before forming his own quintet with Joe Henderson. *In a Capricornian Way* was recorded on the *Stepping Stones: Live at the Village Vanguard* album in 1978. There are many wide-intervallic leaps in the melody and complex chord changes that were trademarks in Woody Shaw’s playing. Shaw recorded majority of the tunes on cornet and a few on the flugelhorn. At this point in his career, Shaw may have been searching for a different sound concept by experimenting with the cornet and flugelhorn because his prior records were elusively on the trumpet.

### **Josef Zawinul, Scotch and Water**

Josef Zawinul made a huge impact on the jazz genre with his famous compositions and use of different electric pianos that helped changed the sound of jazz during the 1970s. Zawinul studied music at the Vienna Conservatory. He toured performed with world-class musicians such as Miles Davis, Cannonball and Nat Adderley, Harry Edison and accompanied Dinah Washington.

Zawinul and Wayne Shorter lead the famed Weather Report band from 1970 until 1985. His compositions *Birdland* and *Mercy, mercy, mercy* achieved tremendous success. *Scotch and Water* is a twelve-measure blues with an additional bridge section that is eight measures long. This tune was recorded by the Nat Adderley Quartet on the *Naturally!* album.

### **Woody Shaw, The Moontrane**

*The Moontrane* was recorded on jazz organist Larry Young's second album on the Blue Note Label *Unity*. This album features three tunes that Woody Shaw composed and all three are harmonically sophisticated and daring. *The Moontrane* features an introduction and is in AABA structure. The melody is full of wide saxophone-like intervallic jumps that are extremely challenging to execute on trumpet, especially at fast tempos.

### **Nathaniel Adderley, Work Song**

Jazz cornetist, composer, bandleader and brother of saxophonist Cannonball Adderley, Nat Adderley was at the forefront of the hard-bop movement during the 1950s. Nat also worked with J. J. Johnson, Lionel Hampton, and Woody Herman. Nat Adderley's eight-note phrasing was different compared to his predecessors from the bebop era such as Fats Navarro and Clifford Brown. Adderley's eighth-note lines seemed to have a shuffle rhythm as opposed to the straight eighth-note feel from Navarro and Brown. *Work Song* showcased his unique phrasing style. This song is only sixteen measures long but features a catchy melody that caught the ears of numerous music lovers.

### **Don Cherry, Art Deco (1988)**

Jazz cornetist and bandleader Don Cherry is considered one of the influential free jazz musicians. Cherry performed and gained fame while performing as a sideman with Ornette Coleman and is noted for playing a rare pocket cornet. His improvisational style was a drastic change from bebop stylings of Clifford Brown. Barry Kernfeld states that, "His intentionally 'sloppy' approach to the cornet, and his kaleidoscopic sense for producing ever-changing shades of tone and not placement, fitted perfectly with Coleman's approach, as together they presented an

intriguing heterophonic alternate to that which prevailed in the bop style and its derivatives.”<sup>17</sup>

*Art Deco* starts with a rubato cornet solo, then drums and horns join in with backgrounds, finally the tune starts in a medium up swing feel.

### **Walter Booker, Saudade**

Jazz bassist and composer Walter Booker worked with famed jazz musicians such as Nat Adderley, Betty Carty, Junior Cool, Arnett Cobb and Joe Zawinul. John Curry claims legendary bass player Charles Mingus’s influence on Booker, “...was early influenced by Charles Mingus in his use of such techniques as tremolo, double-stopping, and playing in the instrument’s highest register.”<sup>18</sup> *Saudade* was recorded by the Cannonball Adderley Quintet on the album *Inside Straight*. This tune features a long song form with a beautiful melody played in unison between the cornet and alto sax. Eventually the two horns go into harmony at various spots on the melody.

### **Herbie Hancock, One Finger Snap (1964)**

Jazz innovator Herbie Hancock composed many jazz standards from Watermelon Man to Maiden Voyage. Hancock is best known for his work the Miles Davis Quintet along with Ron Carter and Tony Williams. Bill Dobbins proclaims that, “Hancock helped revolutionize traditional jazz concepts of the rhythm section and its relation to the soloist, and a established a

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<sup>17</sup> Barry Kernfeld. "Cherry, Don." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/05535>>.

<sup>18</sup> Curry John. "Booker, Walter." *The New Grove Dictionary of Jazz*, 2nd ed. Ed. Barry Kernfeld. *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/J052400>>.

musical rapport with an extraordinary degree of freedom and interaction.”<sup>19</sup> *One Finger Snap* was recorded on Hancock’s *Empyrean Isles* album that featured Freddie Hubbard on cornet. Hubbard experimented with the Conn Long Model Cornet when playing in Hancock’s quartet. In an interview that journalist Scott Yanow conducted for the Record Review Magazine, he asked Freddie Hubbard about playing the cornet.

FREDDIE HUBBARD: I’ve played the cornet, but where are you going with that? You have to really get close to the mike. It doesn’t carry that well. The trumpet really carries. Actually I play the trumpet because I figure, “If Gabriel can do it, I can do it.” (Laughs)

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<sup>19</sup> Bill Dobbins. "Hancock, Herbie." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Apr. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/41292>>.

## PROGRAM FROM RECITAL #3

Steven Cunningham, cornet

Hyueeun Ham, piano

Fantaisie-

Francis Thomé (1850-1909)

Petite Piece Concertante

Guillaume Balay (1871-1943)

Polonaise de Concert

Paul Rougnon (1846-1934)

La Reine d'Amour

John Phillip Sousa (1854-1932), arr. J. Lavery

-Intermission-

Sonate pour Cornet en Bb-flat, Op. 18

Thorvald Hansen (1847-1915)

Fantaisie Brillante

Joseph Forestier (1815-1881)

The Maid of the Mist

Herbert L. Clarke (1867-1945)

## PROGRAM NOTES FROM RECITAL #3

### A Survey of Solo Repertoire for Cornet

Jean Baptiste Arban is known for establishing the cornet as a virtuosic and solo instrument. Arban wrote the famous *Grande méthode complete le cornet à pistons et de saxhorns* that remains as the most significant pedagogical method for cornet and trumpet. This method focuses on articulation, multiple tonguing, slurring, scales, theme and variation solo repertoire and duets. In 1869, Arban was then named Professor of Cornet at the highly respected Paris Conservatoire. This was the first cornet class in history. In order to graduate from the Conservatoire, the students must win first prize at the annual Concours de prix. The Concours were annual solo competitions that According to Daniel Kelly, “Since the concours was the final test of the aspiring musician and the first place winner was deemed worth of immediate professional employment, the solos used for the contests were to be of the highest quality, both technically and aesthetically.”<sup>20</sup> The Paris Conservatoire held the concours as a healthy competition between professors and students.

The solo pieces used for the concours were written by professors or alumni at the conservatoire. Composers such as Jean Baptiste Arban, Guillaume Balay, Francis Thome, Joseph Ropartz, Paul Rougnon and Joseph Forrestier contributed some of the first solo cornet repertoire. Modern trumpeters struggle to find solo literature for cornet and piano from the early nineteenth century. However, cornet literature from Paris was discovered. These pieces were specifically written for the salons. According to Robert Hazen, “Subsequent investigation of

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<sup>20</sup> Kelly, Daniel, “The Competition Solos of J. B. Arban”, *International Trumpet Guild Journal* 30, no. 3 (March 2006):17-18.

these solos and their composers has revealed the existence of a vast literature of more than one hundred published compositions-the earliest known solos for cornet and piano.”<sup>21</sup>

### **Francis Thomé, Fantaisie (1902)**

French pianist and composer Francis Thomé was highly regarded for his light stage music and salon compositions. Thomé studied composition at the Paris Conservatory under Jules Laurent Duprato and Ambroise Thomas. He wrote *Fantaisie* for the Paris Conservatoire contest in 1902.

### **Guillaume Balay, Petite Piece Concertante**

Guillaume Balay was the head of the French National Conservatory of Music, composer, and virtuoso cornetist. Balay’s *Petite Pièce Concertante* was a contest piece for the Paris Conservatoire. This short cornet solo features two different sections. The first section showcases the legato and operatic side of the cornet. The section is a light march that features quick single-tongued sixteenth figures and dramatic dynamic changes.<sup>22</sup>

### **Paul Rougnon, Polonaise de Concert**

Paul Rougnon was French composer, pianist and educator. Rougnon enrolled full time at the Paris Conservatory and studied composition, piano and music theory. He is documented for writing a tremendous amount of musical works that included chamber music, choral music, operas and a significant number of solo piano pieces. *Polonaise de Concert* is a cornet duet that features trumpet-like fanfares and warm melodies in the middle register.

### **John Philip Sousa, La Reine d’Amour**

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<sup>21</sup> Hazen, Robert M. “Parisian Cornet Solos of the 1830s and 1840s: The Earliest Solo Literature for Valved Brass and Piano.” *International Trumpet Guild Journal* 19, no. 4 (May 1995): 35-38.

<sup>22</sup> “Guillaume Balay,” Robert Martin Publishers, accessed April 18, 2016, <https://www.edrmartin.com/en/bio-guillaume-balay-214/>

John Philip Sousa is the most important composer and bandmaster in band music history. Not only is he known as the 14<sup>th</sup> conductor of the United States Marine Band, he is the composer of the official national march of the United States, *The Stars and Stripes Forever*. Under Sousa's leadership, the US Marine Band became the one of the best military bands in the United States. "Although known almost entirely for his marches, Sousa composed music of many types, including operettas, songs and suites. Aside from the operettas and suites, most of the remainder of his works were composed specifically for band."<sup>23</sup> *La Reine D'Amour* is John Philip Sousa's only solo piece for cornet.

### **Thorvald Hansen, Sonate pour Cornet en Bb-flat, Op. 18**

Danish trumpet and composer Thorvald Hansen was principal trumpet of the Royal Danish Orchestra of Copenhagen from 1884-1915. Hansen would often perform solo works on cornet and in orchestral music such as operas and ballets.<sup>24</sup>

*Sonate pour Cornet en Bb-flat, Op. 18* was the first sonata written for the cornet. This piece showcases the versatility of the cornet in a variety of ways. The first and third movement include bugle-like fanfare calls.

The second movement accentuates the melodic and lyrical tone of the cornet with melodies that are in the middle register of the instrument.

### **Joseph Forestier, Fantasia Brillante (1840)**

Joseph Forestier wrote one of the first documented cornet and piano pieces in Paris. Forestier originally performed in the Paris Opera as a horn player from 1827 until 1851, but then

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<sup>23</sup> Paul E. Bierley. "Sousa, John Philip." *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 30 Mar. 2017. <<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/26305>>.

<sup>24</sup> Thorvald Hansen and Edward H. Tarr, *Sonate Für Kornett Und Klavier, Op. 18* (Harrenburg-Kuppigen: Spaeth/Schmid, 1998), preface.



eventually switched to cornet. He wrote a cornet method and taught at the Paris Conservatory. *Fantasia Brillante* is a three movement piece focuses on the strong characteristics of the early cornopean which includes lyrical melodies in the middle register and tasteful ornamentation.

*Fantasia Brillante* was co-composed by Forestier and accompanist Mademoiselle J. Luce. This piece was originally written for the cornopean in alto G. Cornopeans were the first cornet designs that were developed in France during the mid 1800s. These instruments were pitched in B-flat but came with crooks that allowed the instrument to be pitched in lower keys.

Jean Hilaire Asté was praised for his idea of designed a post horn with the valve mechanism developed by Heinrich Stözel. These valves did leak when squeezed with too much force.

The original cornopean design started with two valves. According to Elisa Koehler, “When a third valve was added, the second valve was sometimes aligned offset to the left of the first and third. Cornopeans with only two valves were unable to play the notes G-sharp (A-flat) and C-sharp (D-flat).” Horn players were the first to play the cornet and used deep conical mouthpieces.

### **Herbert L. Clarke, The Maid of the Mist**

Herbert L. Clarke is known as one of the best American cornet soloists in history. He wrote one of the most popular method books that utilized today by trumpet students and professionals. In the *Technical Studies for the Cornet*, Clarke focused on scale patterns that improved finger coordination, breathe control and articulation. Clarke performed in John Phillip Sousa’s band from 1893-1917 and established himself as a premiere cornet bandsman and soloist. Clarke also performed with the New York Philharmonic on cornet in 1898, then trumpet in 1899.

American cornet soloist wrote solo pieces that highlighted their unique strengths. Clarke was famous for his precise articulation, multiple tonguing, lyricism and a warm tone. *The Maid of the Mist* is one of Clarke's most performed solo works. This piece is named after the famous steam-boat used for tours of the Niagara Falls.

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