THE CONCERTO FOR TRUMPET BY HENRI TOMASI:
AN ANALYSIS

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I hereby recommend that this document prepared under my direction by Rick D. Rowell entitled The Concerto For Trumpet By Henri Tomasi: An Analysis be accepted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

Signature of Major Professor

Date

Acceptance for the School of Music:

Date
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INTRODUCTION

The "Concerto for Trumpet" by Henri Tomasi is a work which has enjoyed increasing popularity in recent years. Two recordings of the concerto have been made by the French performers, André and Thibaud, and while it has been a part of the standard repertoire in France for a number of years, its popularity in the United States has been fairly recent. This concerto has gained a secure place in the trumpet repertoire for American performers, and it has been performed with some frequency at the conventions of the International Trumpet Guild. In spite of the recent interest in this work, very little has been written about the Concerto, and information in the English language on Tomasi's life and musical works is very limited.

It is the intention of this study, therefore, to provide a better understanding of the Concerto for Trumpet by Henri Tomasi with the goal of directing the performer toward a more informed and authentic performance of this important work for trumpet. In order to provide a thorough understanding of Tomasi's Concerto, this study will first examine the area of French trumpet music, both orchestral and solo, and its relationship to the work. The second section of this project deals with the life and work of the composer which is followed by an analysis of the Concerto.
CHAPTER 1

FRENCH TRUMPET MUSIC

The musical language of twentieth century France is expressed in a distinctively national style. Unlike other national musics, it is unrelated to the use of folk elements. Nonetheless, French music exhibits a kind of nationalism that is expressed in various idiosyncrasies of style and idiom. These traits include a certain preoccupation with form and technique; polish and detail; balance and clarity.¹

The beginning of the new era of French music is marked by the first performance in 1892 of Debussy’s Prelude to the Afternoon of a Fawn. This work demonstrated Debussy’s unique gift and began for France a movement towards regaining her lost preeminence in the musical world. At the turn of the century, Debussy and Ravel were still young composers whose full stature was, as yet, unrealized. The important figures in French music at this time included Fauré, Saint-Saëns, Massenet, and d’Indy. The first two decades of the twentieth century saw the mature work of Debussy and Ravel. Their works exhibited the important influences of impressionism and symbolism along with a fascination with the exotic and sensual aspects of musical style. Although many other groups and "isms" have made their

mark on French music, the above mentioned influences form an aesthetic base for understanding French music from the first half of the twentieth century.

Orchestral Trumpet Music of French Composers

It is in this light that one can gain some understanding of the orchestral trumpet parts of several twentieth century French composers. The excerpts that follow demonstrate the French flair for fanfare with a predominance of intervals of the perfect fourth and fifth; and emphasis on impressionistic, coloristic writing involving the use of mutes, vague rhythms and parallel harmonies; and a dependence on advanced technique, especially rapid articulation which imparts to this music its characteristic lightness.

The first excerpt to be considered is from the "Fanfare" preceding the ballet, La Peri by Dukas. Paul Dukas, born in 1865, is known as a composer, music critic, teacher, and editor. He is known as a highly conservative and self-critical composer who destroyed most of his works. He is admired for his masterful orchestration and craftsmanship which is evident in his most popular work, The Sorcerer's Apprentice. La Peri was written "on a bet" in 1912. Dukas' friends pursued him not to destroy this work, and it was to be his last published work before his death in 1935.2

The excerpt, shown in figure 1, begins with two intervals of the fourth between the three trumpet parts. The sixteenth note

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triplet figures, a pervasive element in French trumpet music, adds rhythmic intensity to this fanfare. The tonal center of this fanfare is B-flat, and two common tonal elements in Dukas' writing are clearly evident in this excerpt. The first is the thematic importance of the diminished seventh chord in the third measure. The second is the stress placed on the supertonic ('c') by continued and insistent repetition in measures 6-11. In the final measure Dukas adds a flourish of six notes for a dramatic conclusion.

The piano Concerto of Ravel has a very significant trumpet part, a characteristic which this work shares with the Concerto for Piano and Orchestra by Shostakovich. Maurice Ravel was born in 1875. He attended the Paris Conservatory and was a winner of the Prix de Rome. Ravel was influenced in his compositional style by his contemporaries in France; by Russian music, especially that of Rimsky Korsakov, and by exotic elements that may be traced to his exposure to the Javanese gamelon orchestra which came to Paris in 1889.3 Ravel freely used the traditional diatonic system of harmony in a style which is both distinctive and popular.

The excerpt which follows in figure 2 is from the Piano Concerto. This passage clearly demonstrates the pervasive use of the intervals of the fourth and fifth along with a flair for the use of technique, and a popular melodic style.

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Figure 1. Paul Dukas, Fanfare, Excerpts from the three Trumpet Parts.

Figure 2. Maurice Ravel, Piano Concerto, Excerpt from the Trumpet Part.
Ravel is known as a master of orchestration, and his orchestral version of *Alborada del Graciosos* (1918) is a transcription from the piano work by the same title which appeared as a section of the larger work, *Miroirs*, in 1905. The title, which is translated, "The Jesters Serenade," and the musical style place this work in the same category with other works by this composer which are a reflection of Spanish music and culture. Repeated notes are a hallmark of Ravel's style, and the excerpt in figure 3 from *Alborada del Gracioso* consists entirely of repeated notes and requires advanced articulation skills. The changes in timbre provided by the muted and open trumpets is an effective coloristic device.

In the last line of this excerpt is an example of the parallel harmonies which are so common in impressionistic music.

![Figure 3. Maurice Ravel, Alborada del Gracioso, Excerpts from the Two Trumpet Parts.](image-url)
Jacques Ibert (1890-1962) studied at the Paris Conservatory with Paul Vidal. He was awarded the Prix de Rome in 1919, and he became the director of the Villa Medici in Rome in 1936. As a composer he sought to be free of both the avant-garde and tradition. He chose classical forms which he employed with considerable freedom.

Ibert's most popular orchestral work is *Escales* or "Ports of Call," which he indicated was inspired by the music and atmosphere of three Mediterranean ports. He had visited these port cities of Palermo, Tunis and Valencia during a cruise made while in the French navy.

In the trumpet excerpt from *Escales*, found in figure 4, one discovers some typical impressionistic characteristics. A vague, non-pulsatil rhythm is evident in the first line, and parallel harmonies are used throughout this work. Also, the full dynamic range of the

![Figure 4. Jacques Ibert, Escales, Excerpts from the Three Trumpet Parts.](image-url)
trumpet is exploited, from "as soft as possible" to fortissimo.

Little needs to be said here regarding the life and work of Claude Debussy (1862-1918). His great impressionistic works for orchestra have provided the foundation for much of what has already been discussed in this study. The excerpt in figure 5 is the trumpet solo from La Mer (the Sea) which was written in 1905. This excerpt points out the tonal ambiguity of this work, and the five-note figure in the fourth measure adds an improvisational flourish.

![TRUMPET IN F]

Figure 5. Claude Debussy, La Mer, Excerpt from the First Trumpet Part.

Fêtes, from the larger work, Nocturnes, contains an image of the brass band of the Garde Républicaine. The excerpt found in figure 6 represents the band as it approaches from a distance. This passage may be regarded as the epitome of the French fanfare. It contains the typical rhythmic figures of the sixteenth note triplet and the dotted sixteenth followed by a thirty-second note. It also employs triadic lines with tertian harmony.

The context of this passage demands that it be performed with the intensity characteristic of a marching band, yet with the softness of volume that would indicate great distance. Contemporary performers have met this challenge by using a variety of unique mutes. Many orchestral trumpet sections have used the "Whispa Mute" to achieve the proper effect for this passage.
The preceding excerpts have been chosen as a cross section of traditional, French, orchestral trumpet music. While these passages represent a wide variety of style and technique, they also demonstrate several common elements. These common elements have already been discussed, and upon hearing this music, one can mistake it for nothing else; it is French.

Solo Trumpet Music of the French School

The world of trumpet performance owes much to the French School. Indeed, the French have consistently been in the forefront of the
musical and technical developments for the trumpet. It was in 1833 that François Joseph Dauverné became the first trumpet teacher at the Paris Conservatory. The cornet à pistons, a product of French ingenuity, was the instrument chosen by J.B. Arban who became the first teacher of cornet at the Paris Conservatory in 1869. Merri Franquin and Théo Charlier are credited with maintaining the trumpet's credibility through the period of great popularity for the cornet. In 1925 Eugene Foveau became the cornet teacher at the conservatory. Foveau is credited with the development of the characteristic French trumpet/cornet sound of the late 1950's. Pierre Vignal was the trumpet teacher during this period, and he was succeeded in 1947 by Foveau's greatest student, Raymond Sabarich. Sabarich gained a reputation as France's greatest trumpet virtuoso. His style has been characterized as powerful and lyric with intense vibrato. Trumpet and cornet instruction were eventually combined at the Paris conservatory, and more recent teachers there have included Ludovic Vaillant (the trumpeter for whom Tomasi wrote his concerto), Pierre Thibaud, and Maurice Andre.5

French composers have also contributed much to the art of trumpet playing. Until the mid-1940's, the main body of the standard trumpet repertoire in the United States consisted of flamboyant cornet solos which have since been discarded for lack of musical substance. A limited number of more substantial works were written in the United States during this time, such as the trumpet works of Kennan, Sowerby and Gianini, but this relatively small group of works cannot compare with the large volume of French solos written during this period.

While these French works may not be considered great music, they are certainly challenging and musically satisfying. The fine trumpet solos of Jolivet, Bozza, Barat, Tomasi, Despartes, Castérède and Emmanuel are welcome additions, especially to the college level repertoire.

French works for solo trumpet written between 1943 and 1960 are very numerous and diverse. However, these works share a common language which is the result of the distinctive French musical idiom in general and a unique stylistic approach to the trumpet in particular. The discussion that follows includes a number of these common characteristics along with musical examples found in the literature.

Perhaps the most pervasive element in French trumpet literature is that of lyricism. Melodies with the qualities of grace, good humor, and balance, and which are truly singable are present in the large portion of this body of solo literature. Many of these works, while basically technical show pieces in a fast tempo, have a contrasting slower, lyrical section. Such a work is the Sonatine (1956) by Jacques Castérède (b, 1929). The excerpt in figure 7 remains in a fast tempo with longer note values to create a relaxed, lyrical effect.

![Figure 7. Jacques Castérède, Sonatine, Excerpt from the Trumpet Part.](image-url)
A second tendency found in French trumpet solos is toward the use of fanfare-like motives. The Fantaisie in E-flat (1958) by J. Ed. Barat is a work that begins with a fanfare figure using the typical intervals of the fifth, fourth, and second. The excerpt in figure 8 is the opening of this work.

![Figure 8. J. Ed. Barat, Fantaisie in E-flat, Excerpt from the Trumpet Part.](image)

Common to virtually all French trumpet literature is the use of technical display. Rapid repeated notes, either duple or triple, are very common and require the ability to double or triple tongue with speed and control. The example found in figure 9 is from the Air de Bravoure (1953) by Andre Jolivet (born 1905).

![Figure 9. Andre Jolivet, Air de Bravoure, Excerpt from the Trumpet Part.](image)

Rapid chromatic scales are an effective device that is often employed by Eugene Bozza (born 1905) in his trumpet works. The passage in figure 10 is from his Caprice (1943).

![Figure 10. Eugene Bozza, Caprice, Excerpt from the Trumpet Part.](image)

Another common technical device in this body of trumpet literature is the use of the full pitch range of the instrument. A pitch range from G-flat to d" is not uncommon in contemporary French literature.
The excerpt in figure 11 is taken from the Concertino (1948) of Jolivet.

Figure 10. Eugene Bozza, Caprice, Excerpt from the Trumpet Part.

Figure 11. Andre Jolivet, Concertino, Excerpt from the Trumpet Part.

Many of the solo works from the French school contain sections of relative rhythmic freedom. A certain amount of rhythmic license seems appropriate to much of this music, but many works have sections of obvious freedom which are so indicated by the composer. Another excerpt from Jolivet's Concertino, found in figure 12, is an example of this type of passage.

Figure 12. Andre Jolivet, Concertino, Excerpt from the Trumpet Part.
Another common trait among these French solos is the inclusion of an extended, written-out cadenza. The Concertino by Bozza contains such a cadenza as does the Concerto (1956) by Charles Chaynes. The cadenza from the third movement of Incantation, Thème et Danse by A. Desenclos is shown in figure 13.

Figure 13. A. Desenclos, Incantation, Thème et Danse, Excerpt from the Trumpet Part.
Many other common elements may be discovered among these works, but a final characteristic to be examined here is the use of mutes. The French seem to have a preference for muted effects. Favorite mute types include the straight mute, cup mute and Robinson mute (a type of cup mute with a straight rim and a felt lining). Any type of passage may call for a mute in French trumpet literature, including cadenzas.

These characteristics of French trumpet literature are all conveniently present in the work which is the main focus of this project, the *Concerto for Trumpet* by Henri Tomasi. It is the purpose of this chapter to lay a foundation, through the discussion of the orchestral and solo excerpts, for a better understanding of the concerto in its proper context, that is, the whole environment of twentieth century French trumpet music.
CHAPTER 2
HENRI TOMASI: HIS LIFE AND MUSIC

Biographical Information

Henri Tomasi was born August 17, 1901 in Marseilles, France. He was of Corsican descent, and sources would indicate that he passed at least some portion of his childhood on the island of Corsica.\(^1\) Corsica is a unique island situated in the Mediterranean, just off the coast of France. Its heritage is perhaps more Mediterranean than French with influences from the Greek, Roman, Arab, Maltese, Levantine, and Cyprian cultures. The people of this island possess a unique and rich tradition which is expressed in a folklore that is reputed to be highly authentic. It was in the midst of this rich tradition that Tomasi passed his childhood years. The folklore of his native island was to have a profound effect on his music. His close connection and exposure to Corsican folklore is clearly evidenced by a work which was authored by his father, Xavier Tomasi, entitled *Les chants de Cynnos* which is dedicated to his son.\(^2\) (Cynnos is the ancient name for the island of Corsica.)

\(^1\)Karl Diessel, "Henri Tomasi," *Musica* II (Nov., 1958), 700.

Very little information is available about his childhood or his early development as a composer. However, Tomasi himself claims to have learned his craft in the café orchestra, where he was required at once to be composer, pianist, arranger and conductor. Tomasi attended the Paris conservatory (1920) where he studied with G. Caussade, Paul Vidal, Vincent d'Indy and Philippe Gaubert. In 1925 he was awarded the Grand Prix de Musique Fraincaise, and two years later, at the age of 26, he was honored with the Second Grand Prix de Rome for his cantata, Coriolan.

During this time Tomasi earned a reputation as a gifted composer and conductor. His first position as a conductor was with the small radio orchestra of the Paris newspaper, Le Journal. Soon he was conducting on stages throughout Europe. He became the Music Director of the Paris Radio, and from 1930–1935 he was the music director of the colonial radio station in French Indochina. His stay in Indochina produced obvious effects on his compositional style including his choice of subjects demonstrated by works such as Chants Laotiens and Deux danses cambodgiennes of 1934. Exotic influences as well as a concern for the third world continued to affect his work throughout his career.

In September of 1939 Tomasi joined the military, and he was stationed at the Franco-Italian border. Upon his release from military service in 1940, it was rumored that he was considering joining the Monastery of Sainte-Beaume. Although he did not join the monastery, this period of crisis had a profound effect on his musical style. A kind of mystical thought finds expression in his Symphony which was
first performed on May 4, 1943. This work is permeated with a religious obsession imparted by the presence in all four movements of a choral melody.

Tomasi's conducting career continued with his appointment in 1946 as director of the Monte Carlo Opera, a position he held until 1950. During these years he conducted the opera through the winter and directed the orchestra of the Vichy Casino through the summer. Also, an article published in 1949 places him as a regular conductor of the Concertgebouw in Amsterdam.³

After 1955 Tomasi devoted himself mainly to composition. In these later years he was motivated by political events. He wrote several pieces in homage to the Third World including one of his last works, Hymn to Vietnam. He died in Avignon in mid January of 1971; he was sixty-nine.

Important Works and Stylistic Considerations

In his compositional style, Tomasi is numbered among the many independent composers working in France during this century. He has been called a "wild flower" and "unclassifiable"⁴ by one author, and Tomasi himself says that his music is not based on any system. He refused to accept any of the foregone conclusions of the craft of composition in his use of harmony, counterpoint and orchestration, allowing his own musical sensitivity to control the creative process.

³Bruyr, op. cit., 399.
His independence is also, in part, a result of his Corsican heritage which is revealed in a large portion of his work.

Tomasi's sound ideal has been defined as having a base of lyricism with a musical vocabulary that is robust, free and dynamic. The importance that Tomasi places on lyrical melody is well documented both in music and in writing. Tomasi himself has said, "Melody is a fundamental basis of music." José Bruyr calls him "a melodist above all." In this sense, Tomasi might be considered a traditional composer, and yet he seems anxious to demonstrate that music can be traditional without being stereotypical.

In an age when composers such as the group, "Les Six," under the influence of Satie had rebelled against the sensuality of Debussy and Ravel, Tomasi's music is intentionally sensual and hedonistic. His use of harmony and orchestration is intended to arouse emotion and freedom of nuance and timbre allow the expression of a wide range of feelings. His music has often been described as possessing impressionistic colors and exotic images along with the qualities of levity, good humor and grace.

Rhythmically, Tomasi's musical style often reflects the oriental and Arabian influence found on his native island of Corsica. From this background Tomasi has gained a knowledge of the enchanting force of repetitive rhythms. In his music, therefore, he frequently employs insistent rhythmic repetition to produce a kind of fascinating monotony.

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5 Ibid., 5.
7 Bruyr, op.cit., 390.
8 Vuillermoz, op. cit., 4.
The preceding elements of Tomasi's style: lyricism, sensuality, impressionism and exoticism, are consistent with the composer's intent to produce music that is seductive and popular. In this sense he may be classified with Ravel who is said to have had an important influence on Tomasi.9

Tomasi's works include several operas and ballets, symphonic poems, two symphonies, choral works, various chamber works, and concerti for each of thirteen different instruments. The works which are directly influenced by Corsican folklore through subject matter number over twenty. Two symphonic works from this group are *Cyrnos* (1929) and *Vocero* (1932). *Cyrnos* is also the ancient name for Corsica, and this work has a cheerful character that reflects the joy of the "Zilimbrina," a Corsican dance. On the other end of the spectrum is *Vocero*, a dramatic work which depicts a scene of blood vengeance for a wrong committed against a family or clan. The music produces an image of the ceaseless lamentations and clamorings of the village sorceress along with the wailings of the village people.

Tomasi's ballets cover a wide range of expression from the country naivete of a festival in southern France in *La Rosière du Village* to the cosmopolitan sophistication of Paris in *La Grisi*.

Of his many works for the lyric opera, few have been performed outside France. These works have not been well received by the international opera establishment as is evidenced by the largely negative reviews in opera magazines. One example is the disastrous review

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of Tomasi's *Princesse Pauline* in the November, 1962 edition of *Opera* where the writer states that this work is "as tasty as crêpes suzettes poached in horse grease and vinegar."\(^{10}\) His only opera to achieve international success is *Don Juan de Manara*.

An educational work of interest is Tomasi's *Five Secular and Ritual Dances* for soloists and chamber orchestra. These five dances are for five different wind instruments and represent five levels of difficulty that correspond to the five years of study in the high schools of music in France.

Tomasi's contributions to the trumpet repertoire includes the *Triptyque* (1957) which is taken from his book, *Six Etudes*. Also, the *Semaine Sainte A Cuzco* (1964) is a very demanding work requiring both piccolo B-flat and C or B-flat trumpets with chamber orchestra. This piece is in a straightforward A-B-A form. The A sections are for piccolo trumpet in a virtuosic, toccata style. The middle section, played on the larger instrument, is very lyrical and is intended to have a rather free, improvisational effect. Straight and Robinson mute types are called for in the middle section. This relatively short work requires advanced technique, a secure upper register and considerable endurance.

CHAPTER 3

THE CONCERTO FOR TRUMPET

The Concerto for Trumpet by Henri Tomasi is deserving of a secure place in the trumpet repertoire. Although one reviewer calls it a "slight work,"¹ and another describes it as "stylistic jargon,"² this concerto is a well crafted work which deserves its position among the finest French works for trumpet such as the Concerto of Charles Chaynes and the Concertino and concerti of Andre Jolivet.

This concerto presents a superb musical and technical challenge to the trumpet virtuoso and to the aspiring student. With the exception of several more recent works which call for unique special effects, this may be the most difficult work for trumpet in the traditional idiom. Technical challenges abound in this work which seems to consist of a string of difficult passages with little rest. The technical and musical demands of this work place it firmly in the repertoire of the advanced trumpet performer.

This concerto also provides the performer with an expressive challenge. The more expressive passages of the first movement along with the extended cadenza allow considerable freedom of expression for the individual performer. The second movement, "Nocturne," requires a continually expressive style.

¹ John Warrack, "Analytical Notes and First Reviews," The Gramophone LI (Dec., 1973), 1217
The middle section of this movement is particularly free and is marked, "Comme une improvisation." Indeed, this work requires the full expressive range of the performer.

Another advantage of this concerto is the fortunate event that it has been written specifically, if not idiomatically for trumpet pitched in C. The French have a preference for the C-trumpet over the B-flat instrument, as do many orchestral performers in this country, and the agility and brightness of the C-trumpet are particularly well suited to this work.

This concerto is also a very effective work. Tomasi's lyrical and popular French style make this work thoroughly enjoyable, and his attention to detail and craftsmanship make it a musically satisfying work. As the reviewer finally admits, "Worthy trumpet concerti are few and far between. This is one ..."\(^3\)

**Analysis**

The *Concerto for Trumpet* by Henri Tomasi is in three movements. The first movement is a sectional form loosely organized around the tonal centers of B-flat and G. The second movement, "Nocturne," is an arch form which is held together by the constant sixteenth note accompaniment and by thematic similarity. The key centers of this movement are C-sharp and E. The third movement is fast moving and sectional in form. It returns to the B-flat and G tonal centers. Much of the thematic material of this movement is related to the first movement. While this work may be considered tonal, Tomasi maintains a flexible

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\(^3\)Cohn, *op.cit.*, 1932.
style that allows rapid shifts to unrelated tonal centers. Polychordal passages occur frequently as the result of normal progression and counterpoint. Chords of the seventh, ninth and eleventh abound, and the result is often a dissonant effect. Unique modes and synthetic scales are also frequently employed and lend a certain exotic effect to the concerto.

In the traditional concerto one expects that the first movement will begin with a tutti exposition. This work begins with a trumpet fanfare figure which is much like an opening cadenza. This fanfare emphasizes the intervals of the fourth, fifth and second which continue to be a strong orientation throughout the work. The fanfare is repeated in measures 4-8, and the next section, measures 9-16, is in a slow legato style with a new melody that emphasizes an F tonal center while the four chord ostinato of the accompaniment firmly emphasizes B-flat. If there is an exposition in this movement, it would have to be measures 1-16. The remainder of the movement is constructed from this opening material seen in figure 14.

![Score](image)

**Figure 14.** Henri Tomasi, Concerto for Trumpet, Trumpet Part, measures 1-16.
For the purposes of analysis, the material from measures 1-9 will be designated 'A', and the solo material in measures 11-15 will be called 'B'. The A material must be divided into several motives. The fanfare motive of measure 1 will be designated $A^1$. The falling sixteenth note figure in measure 2 will be called $A^2$, and the disjunct, eighth note pattern from measure 5 will be called $A^3$. The construction of the rest of this movement is the result of sections built on 'A' material alternating with sections based on the 'B' idea. The chart in figure 15 shows the alternation of 'A' and 'B' material, while the chart in figure 16, page 25, demonstrates the use and modifications of the main thematic ideas.

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<th>Thematic Material</th>
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<td>A</td>
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<tr>
<td>A</td>
<td>80-103</td>
</tr>
<tr>
<td>B</td>
<td>104-112</td>
</tr>
<tr>
<td>A</td>
<td>113-133</td>
</tr>
</tbody>
</table>

Figure 15. Chart of alternation of sections based on 'A' and 'B'
A1
M. 1, 4, 17; trumpet
M. 25; accompaniment
M. 39; trumpet, legato style
M. 53-62; trumpet, expanded
M. 64; trumpet, legato
M. 85-90; trumpet, fragment
M. 92-93; trumpet, imitation in the accompaniment
M. 100-103; accompaniment, augmentation
M. 120-121; accompaniment, augmentation
M. 124-125; trumpet, augmentation
M. 124-125; accompaniment, altered

A2
M. 2, 3, 6, 7, 8; trumpet
M. 21, 23, 24, 28, 35; trumpet
M. 32, 37-40; piano
M. 46-49; trumpet
M. 66-67; trumpet, rubato
M. 80, 81, 93; trumpet
M. 91, 94; accompaniment
M. 123; trumpet
M. 129; accompaniment, augmentation

A3
M. 5, 18, 27, 34; trumpet
M. 20, 22, 24; accompaniment
M. 87, 90; trumpet, triplets
M. 95, 97; trumpet
M. 96; accompaniment
M. 104-111; accompaniment
M. 115, 117, 118, 126; trumpet
M. 126-131; accompaniment

B
M. 11-15; trumpet
M. 42-45; accompaniment
M. 48-49; accompaniment
M. 69-79; accompaniment, augmentation
M. 104-113; trumpet, longer values in fast tempo
M. 113-115; accompaniment, opening fragment

Figure 16. Occurrence of main thematic ideas in the first movement.
The published version of this work has been altered from the original score in measures 13-14 (see figure 14). The original score calls for measure 13 and the first four notes of measure 14 to be played one octave higher. Traditionally, therefore, this passage is played in the higher octave with the insertion of the passing tone, g', on the last eighth note of measure 12.

The ostinato accompaniment in measure 9 and following (figure 17) shows the development of polychords as a function of root movement by fifth in the lower voices with root movement by second in the treble voices.

![Figure 17. Henri Tomasi, Concerto for Trumpet, Piano Reduction, Measures 9-10.](image)

Measures 28 and 31 in the trumpet part (figure 18) give an example of a synthetic scale passage which is constructed by changing the order of whole and half-step relationships in the scale.

![Figure 18. Henri Tomasi, Concerto for Trumpet, Trumpet Part, Measures 28-31, First Movement.](image)
In measure 50 and following there are a series of chords with roots separated by a tritone (B-flat and E). This relationship is preparatory for the trumpet pattern in measure 53 which contains a series of tritone intervals.

Other contrapuntal devices are present in this movement. In measure 92 the trumpet begins a figure which is based on 'A' material. In measure 93 this figure is imitated in the flutes at a different pitch level. In measure 120 the fanfare melody is heard in augmentation in the trombones. In measures 124-125 is an example of contrary motion which comes close to mirroring.

In traditional concerti, the cadenza is introduced with the tonic six-four chord with its strong dominant function. In this movement the cadenza is introduced, in the piano reduction, by a dissonant, half-step interval of C-sharp and D. This emphasis on D fits nicely into the tonal plan of the work as the dominant of the secondary tonal center, C.

The cadenza is a reflection of the rest of the movement, in that it also employs alternation of sections based on 'A' material. However, the alternate sections are not based on the 'B' idea but seem to be freely invented. The last two sections of the cadenza are both based on 'A' themes. The penultimate section is based on A\(^1\), while the last section is based on A\(^2\).

Measure 134 to the end of the movement is a return to 'A' material. These measures are very much like the treatment of 'A' in measures 39-42. In the final three measures the trumpet plays a whole-tone scale, arriving on B-flat, while the final chord in the accompaniment is actually two major triads with roots a tritone apart, E and B-flat.

The second movement, as has already been mentioned, is an arch
form which is loosely organized around the tonal centers, C-sharp and E. The whole movement is held together by the constant sixteenth note accompaniment which is usually in the harp. The arch form is emphasized by the use of mutes. The first section, 'A', calls for a cup mute. The second section, A\textsuperscript{1}, requires a straight mute, while the cap of the arch, A\textsuperscript{2}, is open. The returns of A\textsuperscript{1} and A at the end of the movement are muted as they were at first.

After the statement of the first two ideas in the trumpet, the orchestra briefly restates both themes in measures 30-37. Here the accompaniment has changed from the harp arpeggios to a slurred sixteenth note figure in the clarinets and violas. This accompaniment figure continues into the cap of the arch where the orchestra has a melody based on A\textsuperscript{1}, and the trumpet soars above with a florid, improvisatory, rhapsodic line. With the return of A\textsuperscript{1} in the trumpet in measure 46, the slurred sixteenth note accompaniment is two octaves higher in the first violins. The arpeggiated harp figure returns in measure 53 before the final statement of A.

Throughout this movement the trumpet and accompaniment are frequently on different tonal planes. The beginning of the movement is an obvious example. While the harp is playing a C-sharp minor arpeggio, the trumpet line emphasizes C-natural.

The third movement, "Final", calls for a fast, driving, articulated style. Again, it is a sectional form that is based loosely around the tonalities of B-flat and G. The continual eighth note ostinato accompaniment provides rhythmic drive and cohesion for this movement.

Most of the thematic material in this movement can be related to the first movement. The twelve measure introduction is very much like
measure 128 and following in the first movement. The ostinato accompaniment which begins in measure 13 has the same root movement as the slower ostinato accompaniment in measure 9 of the first movement. The trumpet melody beginning in measure 17 has much the same pitch outline as the 'B' idea from the first movement, although the style is very different.

The descending triplet motive in measure 38 is related to motive A\(^2\) of the first movement. In measure 45, after an extended F pedal, the opening motive returns in the winds and xylophone. In measure 51 the melody in the bass voices is somewhat related to idea B of the first movement. The parallel chords in measure 91-95 lend a "jazzy" or popular effect to this passage. In measure 119 the F pedal returns, and in measure 126 the opening motive returns.

The "Gershwinese" section, measures 142-154, provides a lyrical contrast to the rest of this movement. This section is related to the second movement, both by thematic similarity and by the arpeggiated accompaniment which is, once again, in the harp.

The disjunct trumpet pattern in measures 156-163 is related to the A\(^3\) idea of the first movement. The rest of the movement is an obvious reminder of the fanfare motive from the first movement, especially measures 173-176 which are very much like the opening fanfare.

The main tonalities of this concerto, B-flat, G, E, C-sharp, may at first seem to be unrelated. However, upon examination of Erno Lendvai's theory of Bartok's "axis system,"\(^4\) one notices that these keys form the diminished seventh group which functions as the tonic axis. This system in which the three harmonic functions; tonic, subdominant,

and dominant are held by the three diminished seventh groupings may help explain many of the tonal "irregularities" of this work. This, however, is certainly not to insist that Tomasi was aware of or purposefully using this system.

Stylistic Considerations

As the performer approaches this concerto he should be mindful of various stylistic considerations, including the general concept of French trumpet playing. The French idea of a good trumpet sound is rather bright in comparison with the American sound ideal. Therefore, to approach a work like the Tomasi Concerto for Trumpet with a large, dark, orchestral tone quality would be unacceptable to those French performers for whom this work was written, and such a performance would certainly lack authenticity. The French sound concept also calls for more vibrato than American players would normally use. A vibrato which would be appropriate to this concerto is characterized as consistent, fast and intense.

Note lengths are another variable that must be dealt with in performing this work. A glance at the trumpet part reveals a regular use of staccato markings. A proper interpretation of these staccato passages should include a clear, firm attack with a rapid decay, rather than attempting to put space between the notes. The effect should be one of lightness, and the above technique should produce this light style while aiding in the maintenance of the musical line as well as the skill of the

performer.

Several sections of this work allow some degree of rhythmic freedom. These passages are marked with the appropriate terms, and the performer must take advantage of this opportunity to be expressive. The normal tendency would be to hurry too rapidly over these sections. These passages, however, are obviously intended to be quite free, and the performer must take a sufficient amount of time to be convincing and provide a necessary contrast with the more rhythmic surroundings.

The technical difficulty of this concerto often causes the performer to lose sight of the stylistic goals of brilliance, lightness and facility. In spite of the strenuous nature of this work the whole concerto must sound easy and facile. The French have a flair for understatement, and the performer should avoid musical overstatement in performing this work. He should avoid a heavy style of playing as well as the extremes of the dynamic range.

Identifiable Influences

A careful analysis of Tomasi's Concetto for Trumpet reveals a few identifiable influences. Various authors and reviewers have made interesting suggestions regarding the influences that affect this work. Carnovale points to impressionism and the orchestration of Debussy.6 Cohn suggests that the jazz idiom along with Gershwin's music and the rhythmic style of "Les Six" have influenced the work.7 Warrack says that the second movement is "Bluesy" and that the work is "a kind of French Walton that is carried almost to the point of parody in the

7 Cohn, Loc. cit.
third movement."\(^8\)

Like the music of Debussy and Ravel, this work is impressionistic, and like Debussy and Ravel, Tomasi is a brilliant orchestrator with an ability to produce the finest shades of instrumental color. Exoticism also plays a role in this concerto. The various five and six tone scales along with many varieties of synthetic scales point to the exotic influence in this work.

One of the more important stylistic influences in this work is the jazz idiom. By the time this concerto was composed in 1948, jazz trumpet playing had been firmly established in France. The jazz movement in France dates back to 1917 when American jazz rhythms were first introduced. Later, the trumpet performers, Alex Renard, Pierre Allier, and Philippe Brun, established the French jazz sound that was popular through the 1930's. The popularity of jazz trumpet playing seems to have had an important influence on the style of this concerto. While this influence may be no surprise in light of the previously mentioned events, this concerto is one of the earliest serious works for trumpet to exhibit the influence of the jazz idiom.

Evidence of this jazz influence can be found throughout this work. The material that was designated 'B' in measures 11-15 of the first movement is a "Jazzy" melody by virtue of the outlining of the dominant-seventh chord. The melody in measures 104-112 is very similar in character. The fourth section of the cadenza, marked "tempo di blues," also demonstrates the jazz influence melodically and by its free improvisatory nature. The improvisatory nature of this entire work, in fact, points

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\(^8\) Warrack, Loc. cit.

\(^9\) Laplace, op. cit., 5.
to the jazz influence. A final evidence of the jazz idiom in this work is the use of mutes, particularly the cup mute, which lends and atmosphere of the "blues solo" to every passage in which it is applied.

Finally, after the discussion of French orchestral and solo literature in Chapter 1, one cannot avoid the obvious presence of each of the stylistic elements in this concerto. Perhaps the most important influence in this work is the whole environment of twentieth century, French trumpet music. Tomasi's Concerto for Trumpet is indeed a product of this environment.

Orchestration and Piano Reduction

Tomasi's orchestration has been called impressionistic, colorful and brilliant. One might add the terms, "effective" and "difficult" to this list of adjectives. The scoring is usually rather thin with more emphasis on color and effect than on powerful orchestration. There are occasional tutti outbursts which have a rich, sumptuous effect in an otherwise sparse texture. Tomasi demonstrates a thorough understanding of instrumental capability in his orchestral writing. He seems particularly fascinated with percussive effects, especially with the brighter timbres. In this concerto he produces a number of interesting effects with the celeste, xylophone, glockenspiel, triangle and suspended cymbal.

One interesting passage is found in the first movement at measure 120 and following. This passage combines muted trombones and tuba with pizzicato celli and Basses and the harp on a theme based on the fanfare. Accompanying this melody are the horns and pizzicato violins playing
off-beat chords. The overall effect is a rather intense timbre with considerable rhythmic drive.

A contrasting example is found in measure 46 and following in the second movement. Here the first violins have the sixteenth note accompaniment in an upper octave, while the second violins play a tremolo chord. Chords in the harp and celeste with the triangle add a wonderful charm to this section. The overall effect is a rather exotic timbre, yet with a tranquil mood.

The piano reduction by the composer is rather difficult but well within reason. The percussive effects are, of course, the least well adapted to the piano, and some important counter melodies have been eliminated from the reduction. The replacement of the snare drum with C-sharp to D trills in the cadenza is perhaps one of the most obvious weaknesses of the reduction. The second movement lends itself most readily to the keyboard instrument, as it is thinly scored with importance placed on the harp and celeste. Because of the unique nature of the orchestration of this work, the pianist should take an opportunity to listen to the orchestral version to determine the weight and texture of each section along with the relative importance of the melodic material.

Technical and Physical Requirements

The Concerto for Trumpet by Henri Tomasi is a demanding work requiring the most advanced conventional technique. However, there is one area of technique which is not required: special effects. There are no glissandi, lip trills or even flutter tongue effects.

A pitch range from G to d" for C-trumpet is present in this work.
While this pitch range does not appear extreme by today's standards, it is the constant intrusions into the upper register coupled with upper register attacks on less-secure pitches which adds another dimension of challenge to this work.

This concerto also requires advanced articulation skills. The performer must have the ability to multiple tongue over scales and intervals. This skill is used somewhat in the first movement and throughout the third movement. These passages must be accomplished with a lightness that is appropriate to the musical context.

Flexibility is another demand placed on the performer of this concerto. Large interval slurs and leaps can be found throughout this concerto. The cadenza contains a leap which is one half-step short of two octaves.

Because of its tonal flexibility, this work contains a number of the less familiar melodic intervals. The intervals of the tritone and seventh are especially plentious.

Finally, this concerto calls for endurance. Difficult, high register passages are almost continuous allowing little time for the lip to recover. The performer must use good sense in "pacing" himself for the best possible result.
CHAPTER 4

CONCLUSION

The Concerto for Trumpet by Henri Tomasi is an important work that deserves its place in the repertoire. It is challenging, enjoyable and thoroughly French. It is the purpose of this study to add to the understanding of this fine work in order to allow a performance that is both informed and authentic. While the reviewers who stand at some distance may criticize this work, one finds that a closer examination produces a respect for this concerto that is based on craftsmanship and style.
SELECTED BIBLIOGRAPHY


