Concerto for trumpet and orchestra

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CONCERTO FOR TRUMPET AND ORCHESTRA

A Thesis

Submitted to the Graduate Faculty of the Louisiana State University and Agricultural and Mechanical College in partial fulfillment of the requirements for the degree of Master of Music

in

The School of Music

by

Matthew Scott Schaffner
B.A., University of Louisville, 2000
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# TABLE OF CONTENTS

**INSTRUMENTATION** ............................................................................................................................ iii

**ABSTRACT** ......................................................................................................................................... iv

I.  **INCIPIENCE** .................................................................................................................................... 1

II. **DEPARTURE** ..................................................................................................................................... 32

III. **RESOLVE** ....................................................................................................................................... 53

**VITA** .................................................................................................................................................. 101
INSTRUMENTATION

1 Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
1 English Horn (E.H.)
2 Clarinets in Bb (Bb Cl.)
1 Bass Clarinet in Bb (B. Cl.)
2 Bassoons (Bsn.)
1 Contrabassoon (C. Bn.)

4 Horns in F (Hn.)
2 Trumpets in C (Tpt.)
3 Trombones (Tbn.)
1 Tuba

Timpani (Timp.)

Percussion 1 (1 Perc.)
  Orchestra Bells (Orch. Bells), Vibraphone (Vibes), Triangle (Trgl.), Snare Drum (S. Dr.),
  Thin Crash Cymbals, Suspended Cymbal (Sus. Cym.), 3 Tom-Toms, Crash Cymbals
  (Crash Cym.)

Percussion 2 (2 Perc.)
  Snare Drum (S. Dr.), Vibraphone (Vibes), Suspended Cymbal (Sus. Cym.), Bass Drum (B. Dr.),
  Tam Tam (Tam), Tambourine (Tamb.), Crash Cymbals (Crash Cym.), Orchestra
  Bells (Orch. Bells), Triangle (Trgl.), Crotales, Mark Tree

Piano (Pno.)

Solo Trumpet in C (Solo Tpt.)

Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Violoncello (Vc.)
Contrabass (Cb.)

The Score is in C.
ABSTRACT

Concerto for Trumpet and Orchestra (2002) is a three-movement composition for orchestra and solo trumpet. Each movement has a prominent theme, although there are themes that pervade the entire composition.

The main element in the work is a two-note rhythmic statement. This two-note statement unifies the piece. Another prominent idea is a pitch collection of three consecutive minor seconds and their inversions.

The first movement, Incipience, begins with a slow foreshadowing of the work’s main themes. Following the introduction is a quick fanfare that leads back to the opening material. A trumpet cadenza develops from the introductory ideas, which leads back to the fanfare section.

Much of the second movement, Departure, relies on material from Leonel Power’s mass Alma Redemptoris Mater. Two contrasting themes can be heard. The first is material from the Power mass, while the second theme is a polyrhythmic arpeggiation in a distantly related key. The juxtaposition of the two themes creates a polytonal effect.

The last movement implements ideas from the first two movements. Resolve uses five varying sections that are used in an ABCDA´B´C´E form. The opening A section uses a call and response idea with a rhythmic cell providing the basic material. The B section is fugal, reminiscent of the first movement’s B section. One melodic theme permeates the C section, which develops material around that single melody. The D section is a cadenza which combines previous solo material from each movement. The composition returns to the very opening of the entire work in the E section, which uses ideas from the first movement’s opening statement.
Score in C

I. INCIPIENCE

Matt Schaffner
* = As many notes as possible
* = As many notes as possible
* = As many notes as possible
* = As many notes as possible
VITA

Matthew Scott Schaffner was born in Louisville, Kentucky, on October 28, 1977. He received his Bachelor of Arts in Music degree from the University of Louisville in the summer of 2000. He is a candidate for the degree of Master of Music at Louisiana State University, where he studies composition with Boyd Professor Dinos Constantinides. Schaffner’s music has been performed at a variety of conferences and events, including the 2000 Louisville ArtsReach Concert and the 2001 Southeastern Composers Symposium. His music has been premiered by many ensembles including the LSU Percussion Ensemble, the University of Louisville New Music Ensemble, and the Louisville ArtsReach Keyboard Ensemble. Matt is a member of the College Music Society, National Association of Composers U.S.A., and the American Society of Composers, Artists, and Publishers.