

UNIVERSITY OF PÉCS  
FACULTY OF MUSIC AND VISUAL ARTS  
DLA PROGRAMME



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**FANFARE – TRUMPET**

*THE MOST CHARACTERISTIC THEME OF SOLO TRUMPET PLAYING,  
CHARACTERISTICS OF FANFARE PLAYING UNTIL THE END OF THE  
CLASSICAL AGE*

Abstract of DLA thesis

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## **I. The subject of the research**

The thesis explores the most characteristic theme of the trumpet, the characteristics of the fanfare. During the mapping of the role of the instrument in the history of music, we come across this important foundation many times. This paper tries to bring them together from the early stages of music history to the end of the classical age. It tries to present details of several pieces of music from the performer's point of view, to highlight how closely fanfare music is related to the structural development of musical materials. In view of the fact that by the end of the classical era, the ability to play the chromatic scale appeared in the history of the trumpet - thus its functions also changed and developed further - the thesis covers only a small part of the characteristics of the later periods (romanticism, impressionism, modernism) with a few comparative examples.

## **II. Background, antecedents**

Throughout the history of man's development, he has constantly strived for renewal and the creation of new tools, with which tools he became bigger, stronger, and more formidable. It was no different with regard to sound and volume. If we place two of our palms in front of the mouth, forming a funnel, and shout, the shout becomes louder and more controllable. If we do the same with a device suitable for this, a musical sound can be created and fanfare music can be created. (II. The early stages of the trumpet fanfare).

The 15th-century's trumpet shape, which developed in the 19th century, and its stable, privileged, unique position for thousands of years brought with it the hope of further development. Biblical roles (III. Fanfare trumpet in the Bible) appeared in accompanying works of art, and the name trumpet was formed. In the special world of the Renaissance, new instruments were developed and transformed. The IV-V-VI. chapter deals with the introduction of the trumpet into the chamber-symphonic orchestra, presenting Monteverdi's *Orfeo* an instrument appearing in his opera. The VII. chapter is about the "heroic age" of the trumpet in real classical music, the Baroque era. The use of biblical themes in the world of music raised the light of the trumpet's sound very high. In addition to the solos belonging to "Judgment Day", the "Holy Trinity" theme (3 trumpets in the chamber orchestra), the tower music, the first concerto, Giuseppe Torelli's *Sonata in D major* (1690), and (Chapter VIII) the XVII. it is about relevant parts of 19th century Hungarian trumpeting. The XVIII. at the end of the century, the main role was played again by development. The IX. chapter, which also talks about the

instrument's most important concerto, Haydn's *Trumpet Concerto in E flat major*, presents the significance of Anton Weidinger's "keyed" trumpet and its direct connection to the fanfare-trumpet character. Works by Altenburg and Hummel also deserve a place here. I also thought it important to write some thoughts about how we interpret baroque works on today's modern trumpets, and the most important stage of this is transposition (Chapter X). The last part of the thesis contains a bibliography, appendices and a professional CV.

### **III. The research method**

As a soloist, chamber and symphonic orchestra musician, over the past 25 years I have had the opportunity to learn about and actively experience the works and styles that my topic is about.

Many contemporary art representations have survived over the centuries, so of course I am presenting selected images of them, also for the reason that there are many identical, or at least very similar, themes. I try to use the most relevant examples to illustrate the processes that played a role in the thesis. This also applies to the presentation of musical instruments, as it is not an anthology of the history of musical instruments, so although there are many instruments and representations, I did not try to present them in full, only those that are specifically related to the topic. In addition to the images that can be found on the internet, in our modern age - as they can be interpreted in very good quality - I also try to illustrate with my own photos. I would like to highlight the photos taken during my visit to the British Museum in London, which, in addition to being very unique and rare, fit well into the theme.

I have had the pleasure of performing almost all of the sheet music examples - which are also important elements of the thesis - during the past 25 years (in symphonic orchestra, chamber orchestra, active as a soloist) and playing in concerts. Thus, I know these works and their performance problems not only in theory and history, but also from a practical point of view.

I was able to be a part of a Turkish-era story that left a deep mark on Hungarian history, in which I was a character in a series of performances that included a period-correct performance, where I played the trumpet of general Miklós Zrínyi. Based on this, I got an even deeper impression of the difficulties, functions and possibilities of the fanfare trumpet. The doctoral training and the writing of the thesis encouraged me even more to acquire my own instruments,

copies of contemporary instruments, which, in addition to musical works that played a frequent role in the thesis, such as Giuseppe Torelli: *Sonata in D major* and Joseph Haydn: *Trumpet Concerto in E flat major*, and I presented it to the audience in a long (14 presentations) series of lectures. Based on these, I came to the decision to emphasize the importance of the fanfare theme, and try to better illustrate its details from a trumpet artist's point of view.

#### **IV. The results and conclusions of the research**

The first and at the same time the most important result for me is the depth to which this research led through the acquisition of broader knowledge and new knowledge materials. The process, which took several years, showed me – and, I hope, the readers as well – that this tool is a trumpet, and how much new information it hides. Doctoral dissertations and researches on the instrument have been written for several decades, from which I gained a lot of information that is very rarely found. I found a lot of small data from papers on a similar topic, which helped me get to know the details of the instrument's musical history and usage possibilities better. On the other hand, through the checking of theses - especially those in foreign languages - I found a lot of wrongly entered data, which needed to be clarified with the help of new research, new libraries and sheet music libraries. The international libraries, which contain treatises written several decades ago, contain many factual errors, and I managed to clarify them in many cases.

I gave several lectures on the subject before professional and lay audiences. I received positive reactions everywhere that I had chosen a valuable and gap-filling topic, which well presents how closely connected and what role the call sign built on the natural overtone system, fanfare music plays in works composed for the trumpet and during orchestral playing.

As a summary of the thesis, I came to the conclusion that the fanfare theme heard in the chamber symphony orchestra is closely related to the history of the trumpet, its historical roles, and its appearances in accompanying art representations. During the research, I came to the conclusion that we will definitely receive new information about the history of the trumpet in the coming decades. There are several forums on the Internet where the works of old or even forgotten masters newly discovered during archival research are published. And these researches can also inspire contemporary artists to compose new works for the trumpet, even from the inspiration of the knowledge of the historical role. An example of this is the grandiose four-movement work *Trumpet of God* by the Cypriot composer Marios Joannou Elia (1978–), which is one of the parts of my thesis *The Fanfare Trumpet in the Bible* part inspired. He

dedicates the work to me and the Pannon Philharmonic Orchestra. The work is about to be presented.

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