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Saylor, L. G. (2021). Twenty-first century American music for trumpet and piano [University of Iowa].
<https://doi.org/10.17077/etd.006072>

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TWENTY-FIRST CENTURY AMERICAN MUSIC FOR TRUMPET AND PIANO

by

Laura G. Saylor

An essay submitted in partial fulfillment
of the requirements for the Doctor of Musical Arts
degree in Music in the
Graduate College of
The University of Iowa

May 2021

Essay Committee:

Amy Schendel, Essay Supervisor
Jeffrey Agrell
Eric Bush
John Manning
Nathan Platte

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ACKNOWLEDGEMENTS

Recording an album is a massive undertaking, and this project was completed under particularly unique circumstances. The musicians who collaborated on this recording have my undying gratitude for their commitment to rehearsing and recording during a time of extreme uncertainty and social upheaval. This project would not have been possible without the musicianship of Charles Kemper, Jake Baldwin, Myrtle Lemon-Todd, and Jacob Carlson.

Thanks to Pastor Arden Haug, the staff of Lake of the Isles Lutheran Church, and the Nortwen family, who provided a safe musical home where I was able to practice and thrive during the COVID-19 pandemic.

Each of the composers made themselves available for interviews and were generous with their time and insights into their pieces. Through their writing, they have each significantly contributed to the twenty-first century trumpet repertoire.

I would like to thank committee members Jeffrey Agrell, Eric Bush, John Manning, and Nathan Platte for their time and service, as well as my advisor, Amy Schendel, who has been incredibly supportive.

I would also like to thank several trumpet players who have been encouraging, insightful, and generous with their time and talents: Edward Hoffman, David Greenhoe, James Sherry, John Aley, Brian Appleby-Wineberg, and Terry Everson have all been important influences, both professionally and personally.

I have been blessed to be surrounded by fantastic people, so it is impossible to thank everyone for whom I am grateful and who has contributed to my education and musical training. However, I would especially like to thank Steve Shanley for offering me so many opportunities to teach and perform during my time in Iowa and Bruce Vantine for the opportunity to perform and

tour. Both men have inspired me to build my own musical opportunities and to create work for other musicians as well.

To Patrick Doyle, Joseph Felton, and Andy Toews for their friendship and encouragement over many years of living hundreds of miles apart and to Benjamin Drury for sharing a thirteen-hour car trip to the 2014 International Trumpet Guild Conference where we heard the premiere performances of two of the pieces on this album. Thanks to Brian Handeland and John Baumgartner for their friendship and support during the final stages of the project in Minneapolis. Thanks to Gavin Carney who has, at times, literally pushed me to be better, and to Zsolt Szabo for his advice and brutal honesty.

Thanks to my friend and colleague, Jonathan Swygert, who was the first person to listen to the album, insisting on listening straight through and texting comments in real time within minutes of receiving it. His friendship and encouragement were unfailing as I completed this project, and his enthusiasm for trumpet playing is infectious.

Finally, this project would not have been possible without my parents, who have always supported my musical journey.

PUBLIC ABSTRACT

American composers have contributed a significant volume of material to the modern solo trumpet repertoire since the middle of the last century. This recording project and accompanying paper seeks to add to that repertoire through the introduction and analysis of several recent works for trumpet and piano that were previously unrecorded or had not been recorded extensively. Each work was selected with the purpose of bringing greater visibility to extraordinary music. It is the author's belief that these pieces are appropriate for advanced trumpet students and professionals and that they are worthy of further study and performance, possibly to the extent of becoming standard repertoire for the instrument. They are also pieces that will be of interest to trumpet and brass music enthusiasts and, hopefully, a wider musical audience.

This paper explores the composers, their work, and the place of these pieces in the modern classical trumpet repertoire, particularly the lineage of American art music for trumpet and piano. The music for this project was composed by Michael Djupstrom, Amy Dunker, Terry Everson, Stacy Garrop, Edward Hoffman, and Kevin McKee. Original research brings unique insight into the pieces recorded on the album, particularly through interviews conducted with each of the composers. A transcript of the interview with Edward Hoffman is available in an appendix.

The album of music, *Twenty-First Century American Music for Trumpet and Piano*, was recorded by Laura Saylor and Dr. Charles Kemper at Lake of the Isles Lutheran Church in Minneapolis, Minnesota and features Jake Baldwin on trumpet and Myrtle Lemon-Todd, soprano. Audio engineering of the recording was completed by Jacob Carlson of Defhaus Studios in St. Paul, Minnesota.

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INTRODUCTION

Statement of Purpose and Description

The purpose of this project is to contribute to the known repertoire of modern American music for trumpet and piano by curating and recording a collection of music that has primarily been unrecorded or not recorded extensively. The music that I chose for this project consists of works composed between 2008 and 2017 and continues in the vein of the American sonatas and solo works for trumpet that have become core repertoire both in this country and internationally. These core works include the sonatas of Kent Kennan (1913-2003), Halsey Stevens (1908-1989), Norman Dello Joio (1913-2008), George Antheil (1900-1959), and Robert Suderburg (1926-2013); solo works by Fisher Tull (1934-1994), Joseph Turrin (b. 1947), and Anthony Plog (b. 1947); and, more recently, the music of Eric Ewazen (b. 1954) and James Stephenson III (b. 1969). Influences of orchestral and film composers like Aaron Copland, John Adams, John Williams, and Ennio Morricone can also be seen. The *Sonata for Trumpet and Piano* by Paul Hindemith (1895-1963) is another foundational piece that has had a major impact on the classical trumpet tradition in the United States since the 1940's and was cited as an influence by numerous composers whose pieces I recorded. The pieces included on this album encompass a variety of musical styles and compositional language but ultimately fit together to form a varied, and, at the same time, cohesive whole that speaks to their place in the greater American solo trumpet tradition.

The project is a fifty-five minute album of the selected repertoire with an essay that includes information on the composers and their compositional style along with analysis of the music that will help the listener to better understand significant factors that tie the pieces together within the tradition of American art music for trumpet. This project takes advantage of the

incredibly high quality of music that has been composed for trumpet and piano in the twenty-first century. It is my hope that it will encourage optimism regarding the current state of classical music, at least in terms of creative quality.

Limitations and Selection of Repertoire

The works on this album were written by American composers during the twenty-first century. All of the composers are currently living and creating new works. I primarily chose music that has not been professionally recorded or has not been extensively recorded in order to bring greater visibility to extraordinary music. Two of the pieces had not been recorded in their version for trumpet and piano when I chose them but were released on other artists' albums by the time I completed recording. These are *Under Western Skies* by Kevin McKee and *PUCK* by Michael Djupstrom.

The music I chose reflects an American aesthetic in that each of the six composers featured in this project are young enough to have been influenced by the music of multiple generations of American orchestral, solo, and cinematic composers. Another commonality among the composers is their overall compositional style. Each of the works is written in a style that is modern, original, and fresh, but that does not rely heavily on extended techniques or improvisatory or aleatoric musical elements. Another unifying factor between the pieces is that each one is programmatic or, at the very least, strongly alludes to a particular idea or image. While this was not by design, it made it easy for me to latch onto concrete images and ideas while I was preparing the music. For me, this is a collection that is almost overflowing with visual and literary ideas.

All of the pieces, with the exception of Edward Hoffman's *Five Songs for Soprano, Trumpet, and Piano*, were written for trumpet (or two trumpets) and piano. My original intent

had been to program music that only required trumpet and piano, for the sake of practicality within the recording sessions and when performing the music publicly in the future. However, *The Trumpets at Jericho* and *Under Western Skies* had already been on my list of pieces to perform for a few years when I began considering repertoire for this project and as I looked for other music, I continued to think about them. It is my hope that my enthusiasm for these excellent pieces will be evident to the listener. The pieces for two trumpets and piano serve as the bookends for the album, beginning with *The Trumpets at Jericho* and concluding with *Under Western Skies*. The other piece that does not fit the original intent for the instrumentation of this album is *Five Songs for Soprano, Trumpet, and Piano*, which its composer, my friend Edward Hoffman, offered for me to record while we were discussing this project.

Practicality could have dictated finding more unaccompanied works for trumpet, but while I find live performances of unaccompanied trumpet music compelling, I generally do not enjoy listening to recordings of such pieces nearly as much. I also prefer the opportunity to collaborate with other musicians whenever possible.

The final limitation I have placed on the project was to record works that I believe are musically significant and will endure in the way that their predecessors have. Each piece of music is also significant to me, in that I have a personal connection to the composer, the piece, or to the musicians who commissioned or performed the piece. This is addressed in the Composer Biographies and Work Descriptions section.

REVIEW OF THE LITERATURE

Recordings and Live Performances

The albums discussed below are by trumpeters who have released recording projects with music in a similar vein as mine: music for trumpet and piano by twentieth century and contemporary American composers. Most of these albums include debut recordings, pieces commissioned by the performer, or performers who champion new music and contemporary composers. The performers referenced here, with the exception of Rex Richardson, perform classical, orchestral, chamber, and solo literature more than jazz or commercial music. I have also referenced live performances that influenced my creative choices and approach to this music. In some cases, video recordings of these performances can be found online.

Trumpet soloist and Boston Modern Orchestra Project member Eric Berlin has premiered and recorded the music of many contemporary composers. In 2013, he released the album *Calls and Echoes: American Sonatas for Trumpet and Piano*, covering the sonatas of Stanley Friedman, Kent Kennan, James Stephenson, and Robert Suderburg (*Chamber Music VII*).¹ Central to the modern trumpet repertoire, these pieces have influenced many recent works for the trumpet. For example, the earliest of the pieces on this album is Kennan's 1956 *Sonata for Trumpet and Piano*. Edward Hoffman, one of the composers featured on my album, cited it as an important modern work he was first exposed to while pursuing the master's program at the New England Conservatory.² Hoffman considers the sonatas of Kennan and Hindemith to be important influences on his playing and composing. The most recent of the sonatas on Berlin's 2013 album is Stephenson's *Sonata for Trumpet and Piano*. Terry Everson and Kevin McKee,

¹ Eric Berlin, "Calls and Echoes," accessed November 30, 2020, <http://www.msred.com/catalog/cd/MS1395>.

² Edward Hoffman, interview by the author, Minneapolis, MN, October 2, 2020. The interview transcript is Appendix A.

whose compositions are also included in my project, have also studied, performed, and taught the music by most of the composers featured on Berlin's album. These sonatas represent musical forebearers of pieces included in my recording.

In 1997, the Finnish trumpet virtuoso Jouko Harjanne recorded the sonatas of George Antheil, Kent Kennan, Norman Dello Joio, and Halsey Stevens for his album *American Trumpet Sonatas*. These sonatas are some of the most fundamental pieces of the modern solo trumpet repertoire and are regularly performed by student and professional trumpet players. Harjanne's approach to recording with piano is well-balanced in that he allows his timbre to cut through the musical texture, but warms his sound to blend with the piano's low range when appropriate. I tried to bring a similar approach to my recording, treating the interaction between the trumpet and piano as chamber music rather than soloist and accompanist, when possible. I find that this is more difficult when recording than rehearsing or performing because it is easy to become absorbed in one's own playing in a recording session to the exclusion of the ensemble.

John Holt's 2004 release, *Facets 2*, features the music of American composers for trumpet and piano. James Wintle's *Northwest Miniatures* adds flute for a nice trio. Other featured composers include Eric Ewazen, Joseph Turrin, George Gershwin (a transcription of "Someone to Watch Over Me"), Fisher Tull, and Kent Kennan.

James Thompson's album *An American Portrait* was released through the International Trumpet Guild in 2003. It includes standard repertoire for trumpet and piano by American composers, including Dana Wilson's *Masks*; the trumpet sonatas of Eric Ewazen, Halsey Stevens, and Verne Reynolds; and Richard Peaslee's *Nightsongs*.

The contemporary American composers whose music I have studied and performed and whose writing has helped me to develop a better understanding of the musical and technical

demands of contemporary music include John Cheetham, Eric Ewazen, and David Snow.

Andrew Harms featured the music of these three composers on his 2019 album, *Undreamed Shores: Music of Cheetham, Ewazen, and Snow*. He recorded Cheetham's *Contraptions for Solo Trumpet*, Ewazen's *Sonata for Trumpet and Piano*, and Snow's *Winter*.

Imagined Conversations, released on MSR Classics by trumpeter Jesse Cook in 2020, features music composed by contemporary American composers and includes two premiere recordings. The title composition, written in 2017 by Zach Stanton, was commissioned by and dedicated to Cook.³ Dr. Cook's album also features the music of John Williams, Libby Larsen, and the debut recording of Michael Djupstrom's transcription of his piece *PUCK* for trumpet and piano. I recorded the same version of *PUCK* for my project. Because I was preparing to record when Cook's album was released, I chose not to listen to it until I had completed recording so that I would be more likely to follow my own interpretation of the piece.

Terry Everson's 2014 premiere performance of Michael Djupstrom's version of *PUCK* for trumpet and piano at the International Trumpet Guild Conference was the inspiration for recording it on my album. While I generally avoided listening to existing recordings of the pieces while I was preparing them, I did reference the video recording of this performance, which is available on YouTube.⁴ Even as I seek to find my own artistic path as a musician, Everson's playing, both in terms of technical prowess and artistic expression, continues to serve as a model for my own trumpet playing on a regular basis. His performance of *PUCK* was one of the most memorable solo trumpet performances I have ever attended.

³ Zach Stanton, "*Imagined Conversations*," accessed November 30, 2020, <http://www.zackstantonmusic.com/news/2017/12/19/imagined-conversations>

⁴ Terry Everson, "PUCK," https://www.youtube.com/watch?v=8g2V59k1_9s.

Born to Be Mild (2004) by Richard Stoelzel is a collection of music that speaks to the lyrical side of solo literature for the trumpet, including the music of Eric Ewazen, James Stephenson III, Louise Stewart, Bruce Broughton, and Joseph Turrin. Stoelzel's recordings have served as the definitive recording for many new pieces of trumpet music in the twenty-first century. He has commissioned over forty new works for trumpet, including Ewazen's *Prayer and Praise*, recorded on *Born to Be Mild*.⁵ Stoelzel's approach to the sound of the trumpet when playing with the piano speaks to the lyrical capacity of the instrument in a way that is less idiomatic than much of the music that came before it. It can be challenging to create chamber music in a trumpet and pianist ensemble due to the timbral differences of the two instruments, but Stoelzel does this exceptionally well. His approach to chamber music between a trumpet player and pianist has been a major influence on my sound since my undergraduate years. *Born to Be Mild* was a staple in the rotation of albums I listened to. This recording was especially in mind as I was preparing Terry Everson's *Hyfrydol Aspects* and the ballads *Early Autumn* and *Nocturne* by Amy Dunker.

In 2016, Richard Stoelzel recorded an album with Rex Richardson titled *Under Western Skies*, which features the music of Kevin McKee, Eric Ewazen, Erik Morales, and Brendan Collins. Stoelzel and Richardson recorded with the Grand Valley State University Wind Ensemble, where Stoelzel was the trumpet professor at the time. For this album, Stoelzel commissioned McKee to arrange *Under Western Skies*, originally composed in 2014 for two trumpets and piano, for two trumpets and concert band.⁶ Stoelzel and Richardson's recording was the first studio recording of the piece in either version. When recording the original version

⁵ Richard Stoelzel, "Richard Stoelzel Biography," accessed November 30, 2020, <https://richardstoelzel.com/>.

⁶ Kevin McKee, "*Under Western Skies*," accessed December 1, 2020, <https://www.kevinmckee.com/underwesternskies>.

of *Under Western Skies* for two trumpets and piano, Jake Baldwin and I tried to channel the energy that Stoelzel and Richardson brought to the piece when recording with a concert band. I found that Charles Kemper, the pianist with whom I recorded, was more than able to make up for the lack of an entire woodwind, brass, and percussion section. In addition, I do enjoy the intimacy and simplicity that comes from the piano in quieter, more reflective parts of the piece. It is also impressive to hear the more technically demanding accompaniment performed by a great pianist, and I was inspired by the energy that Kemper brought to the recording.

Anne McNamara's 2019 album, *A Winter's Night*, features the music of American composers Kevin McKee, Carson Cooman, Anthony Plog, James Stephenson III, and George Antheil. All are living composers who are actively writing, with the exception of Antheil. McNamara's recording of McKee's *Under Western Skies* with trumpeter Chris Gekker and pianist Jessica McKee is the debut recording of the piece in its original version for two trumpets and piano, as commissioned by John and Brynn Marchiando. The album also features two debut recordings of pieces that were commissioned by McNamara: Cooman's *Sonata for Flugelhorn and Piano* (2015)⁷ and McKee's *A Winter's Night* (2016) for flugelhorn and piano.⁸ I chose not to listen to McNamara's recording until I had completed recording for my album, because I had chosen a musical direction and wanted to avoid other influences.

I attended the world premiere of Kevin McKee's *Under Western Skies* by John and Brynn Marchiando with pianist Miriam Hickman at the May 2014 International Trumpet Guild Conference in Valley Forge, Pennsylvania. Video recordings are available via YouTube.⁹ I was

⁷ Carson Cooman, "*Sonata for Flugelhorn and Piano* (2015)," accessed December 1, 2020, <https://carsoncooman.com/music/sonata-for-flugelhorn-and-piano/>.

⁸ Anne McNamara, "Research and Projects," accessed December 1, 2020, http://annemcnamaratrumpet.com/?page_id=155.

⁹ John and Brynn Marchiando, "Under Western Skies," filmed May 2014, YouTube video, posted May 22, 2014, <https://www.youtube.com/watch?v=MTsoxzKsQL8> and <https://www.youtube.com/watch?v=-pPct-18tUM>.

immediately taken with the piece and knew that someday I would want to perform it. The Marchianos, a married couple, perform together in the New Mexico Philharmonic and the Enchantment Brass Quintet. They performed with great ensemble and unity of sound while capturing the drama of the piece. In my recording, I was hoping to express a different kind of drama. I certainly wanted to achieve ensemble unity, but it also seemed like a chance to inject a bit of the energy and humor that sometimes exists between trumpet playing friends and colleagues. This can involve a bit of good-natured one-upmanship. As a result, at times my approach to the interaction between the trumpets was as two players trying to outdo each other rather than two musicians seeking to complement each other. Even in the first movement, which is more serene and beautiful than the second movement, there are opportunities for the trumpet players to spur each other on in order to continuously build dynamic levels and musical intensity.

When it came time to record, I was working with Minneapolis-based jazz and commercial trumpeter Jake Baldwin. Jake is not someone who plays with the sense of competitiveness that trumpet players are occasionally known to display, so I did have to ask for more of that kind of attitude in the music. Jake also tends to play with a more efficient, effortless approach to the horn than I do, so there were times when that encouraged me to also play more efficiently and save my energy and musical aggression for especially dramatic moments in the piece, rather than trying to make everything big.

Scholarship

Literature relevant to the written portion of my project includes articles and dissertations specifically about the works or their composers, literature related to modern American music for trumpet and piano, and literature that addresses the trumpet in American music. These include

Timothy Meyer Altman's 2005 dissertation, "An Analysis for Performance of Two Chamber Works with Trumpet by Eric Ewazen: ...*to Cast a Shadow again* and *Trio for Trumpet, Violin, and Piano*," and Joseph McNally's 2008 dissertation, "A Performer's Analysis of Eric Ewazen's *Sonata for Trumpet and Piano*." Anne McNamara's 2014 dissertation, "A Century of American Solo Trumpet Music," covers a number of the pieces that influenced the music that I recorded. Similarly, Jennifer Dearden's 2007 dissertation, "The American Trumpet Sonata in the 1950s: An Analytical and Sociohistorical Discussion of Trumpet Sonatas by George Antheil, Kent Kennan, Halsey Stevens and Burnet Tuthill," includes analysis of the post-World War II trumpet sonatas that, through allusion to fears of communism and recent war, highlighted the heroic sound of the trumpet that informs these pieces. Another dissertation in this vein is Edward Jakuboski's "An Examination of Style in the Development of the Sonata for Trumpet and Piano: 1903 - 2010."

Alexander Cannon's 2012 dissertation, "Defining Characteristics of the Brass Music of Anthony Plog and their Application in Performance," is an analysis of compositional techniques in numerous compositions for brass by Anthony Plog. In the author's interview with Plog, he stated that his writing has been most influenced by performing the music of Copland, Britten, Prokofiev, and Stravinsky. Other dissertations covering musical forebears or contemporaries of the composers I have chosen include "Twenty-First Century Trumpet Music of James M. Stephenson III" by Kyle Norris (2012) and "The Solo Compositions for Trumpet of Fisher Aubrey Tull: An Analysis of Structural, Technical, and Stylistic Elements for Performance Preparation" by Alan Wenger (2002). Amanda Bekeny's 2005 dissertation, "The Trumpet as a Voice of Americana in the Americanist Music of Gershwin, Copland, and Bernstein," addresses

the trumpet's character, symbolism, and timbre in American music and draws on many key primary sources.

The dissertations included here primarily cover the history of music for trumpet and piano by American composers or they are an analysis of the work of a particular American composer and their writing for trumpet. Any of these would be excellent resources for trumpet players who want to gain more insight into the lineage of American music for the trumpet. I referenced many of these dissertations in the earlier stages of the doctoral program at the University of Iowa as I was preparing repertoire included in the authors' research, particularly American trumpet sonatas.

Amanda Bekeny's paper provided interesting insights into the timbral aspects of the trumpet and its symbolic use by major American composers. When I first read her paper, I was taking a music theory course on the topic of timbre. Since then, it has helped me to think about the ways that composers have used the sounds of various

instruments and the way that those choices have changed and evolved.

Altman's dissertation, "An Analysis for Performance of Two Chamber Works with Trumpet by Eric Ewazen: *...to Cast a Shadow again* and *Trio for Trumpet, Violin, and Piano*," would be especially beneficial for anyone studying Edward Hoffman's *Five Songs for Soprano, Trumpet, and Piano*, because it provides insight into another composer's approach to writing parts between a trumpet and singer. While very differently stylistically, *...to Cast a Shadow again* is an interesting piece to compare with Hoffman's *Five Songs*. Both composers sought to create more interaction between the trumpet and singer than in earlier works of this type.

COMPOSER BIOGRAPHIES AND WORK DESCRIPTIONS

Stacy Garrop: *The Trumpets at Jericho* (2012)

Two trumpets in C, harmon mutes with stems, and piano

Stacy Garrop, D.M., is a professional freelance composer and former professor of composition at Roosevelt University. Dr. Garrop studied composition at Indiana University-Bloomington, the University of Chicago, and the University of Michigan-Ann Arbor. Her artistic output has been quite varied, ranging from works for carillon, saxophone ensemble, and wind ensemble to full length symphonies and oratorios. Frequently commissioned to compose for some of the major professional orchestras in the United States, Garrop has been the recipient of numerous awards and fellowships, including a 2019 Arts and Letters Award in Music from the American Academy of Arts and Letters and a Fromm Music Foundation Grant. Her music is centered on dramatic and lyrical storytelling:

The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. Stacy shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.¹⁰

In *The Trumpets at Jericho*, Garrop highlights the trumpet's traditional place as a military and, later, orchestral instrument. Commissioned by the Chicago Chamber players for trumpeters Barbara Butler and Charlie Geyer, it is a tour de force for both trumpets and piano. I had the opportunity to interview Garrop about the piece and her compositional process. She began by speaking about the choice of the subject matter for the piece, later discussing the significance of music about war in her career as a composer.

I always want the performers to be invested in what they play. So, we were talking about different ideas, and then one of them said that they really liked historical stories. And then somebody, I can't remember if it was Charlie or Barbara, mentioned Jericho and this idea that there was brass in the Bible and that they were used at Jericho to make the walls

¹⁰ Stacy Garrop, "Composer Biography," accessed November 29, 2020, <https://www.garrop.com/About/Biography/>.

come down. And I'd known the story for a long time, but then I went back and started reading more accounts. So, the action of this picks up on the seventh day, and everyone has been circling Jericho for seven days.¹¹

The insistent, driving dotted eighth-sixteenth and sixteenth dotted eighth rhythms throughout the piece are reminiscent of similar material for trumpets in the symphonies of Mahler and Strauss' *Alpensinfonie*, as well as another well-known piece for two trumpets, Stravinsky's *Fanfare for a New Theatre*. However, while Stravinsky only wrote approximately forty-five seconds for the trumpets in his fanfare, Garrop is unrelenting; the trumpets play for much of the five and a half minutes of the piece. Well aware of the challenges that the piece presents to trumpet players in terms of endurance, Garrop spoke of being careful to write the parts in a way that would be as simple as possible for the musicians to read, which included choosing simple meters, as opposed to asymmetric meters, and only using mixed meter when musically necessary.¹² She also strove to provide a comfortable balance between the trumpets and piano by separating their ranges, so that none of the performers are in the position of struggling to blend or stick out from the texture as needed. This is demonstrated in Figure 1 on the following page.

Although the piece is written for only three players, it is very orchestral and martial. The overall sound is abrasive, with dissonant harmonies and augmented fourths throughout the fanfare passages. Thematic material is more motivic than melodic, and the piece is rhythmically driven. Throughout the piece, the trumpet parts are split between playing homo-rhythmically and being offset in overlapping canonic or interrupting parts throughout the piece. The latter feature creates a slightly chaotic effect that, in a live performance, can give the impression that more than two trumpets are playing. The open intervals in the trumpet fanfare at the beginning of the

¹¹ Garrop, interview by the author via Zoom, Minneapolis, MN, October 13, 2020.

¹² Garrop, interview by the author.

piece, shown in Figure 1, and later, after the fall of the walls, are intended to create a similar effect to the natural brass instruments that would have existed in the ancient world, such as the shofar.¹³

The musical score for 'The Trumpets at Jericho' mm. 1-7 consists of three systems. The first system includes two trumpet staves and a piano grand staff. The trumpets play a 'Declamatory' melody in 4/4 time with a tempo of quarter note = 132. The piano accompaniment includes a bass line with a 'No pedal (hold down keys)' instruction and a treble line with a 'sim.' instruction. The score includes dynamic markings like 'mf sempre' and '8ba'.

Figure 1. *The Trumpets at Jericho* mm. 1-7

Garrop spoke of choosing to write the trumpet fanfares at the beginning of the piece in close canon not only to create musical tension, but also to refer to Butler and Geyer as a “trumpet-playing couple”¹⁴ who have often worked closely together in teaching and performance settings.¹⁵

¹³ Garrop, interview by the author.

¹⁴ Charlie Geyer and Barbara Butler are married and have served together on the music faculties of Rice University, Northwestern University, and the Eastman School of Music.

¹⁵ Garrop, interview by the author.

When I interviewed Garrop, she spoke about her interest in war-related music long before composing this piece. In the 1990's, she studied the music of Pulitzer Prize and Grammy-winning composer Aaron Jay Kernis and later studied with him at the Atlantic Center for the Arts. Kernis has written several pieces on the subject of war. His *Second Symphony*, composed in 1991, was especially significant to her.¹⁶

One image from the war that did influence the last movement came from news reports of a civilian apartment building (mistakenly thought to be a military installation) that was flattened by American bombs just before the end of the war – its 500 civilian inhabitants were killed instantly.¹⁷

Garrop describes this symphony as ending in utter chaos. She wanted to include similar elements of chaos and fear in *The Trumpets at Jericho*. In the piece, which has an ABA¹C structure, the chaos comes especially at the climax, near the end of the B section, when the walls of Jericho collapse, as shown in Figure 2. The build-up of volume, dissonance, and rhythmic tension in the piano part alone has an overwhelming affect, particularly in live performance.

Figure 2. *The Trumpets at Jericho* mm. 52-54

¹⁶ Ryan Ebright, “Political Music, Musical Politics: A Discussion Panel with Samuel Adler, Maria Grenfell, Aaron Jay Kernis, and Catherine Likhuta,” January 30, 2019, <https://nmbx.newmusicusa.org/political-music-musical-politics-a-discussion-panel-with-samuel-adler-maria-grenfell-aaron-jay-kernis-and-catherine-likhuta/>.

¹⁷ Aaron Jay Kernis, “*Second Symphony* (1991),” accessed January 25, 2021, <https://aaronjaykernis.com/work/second-symphony/>.

The final section of the piece follows the collapse of the walls and a short return of the opening theme, signaling the victory of the Israelite army. This section is much quieter and at a slower tempo than previous material. The use of harmon mutes with stems by the trumpets also contrasts with the aggressive blaring called for earlier (see Figure 2). Garrop describes this final section as trailing off into the lowest tension of the piece. While this section is of a lower rhythmic and dynamic energy than previous material, it is not a neat resolution of the story. The horns of war have dissipated, but that does not mean that peace has been achieved. A sense of unease is conveyed through rhythm, dynamics, and timbre. The piano part is especially significant, in the use of disparate ranges, sweeping of the strings, and less stable rhythmic figures. Garrop also directs the trumpets when to use vibrato and when to play with a straight tone. In a section where the trumpets are playing quietly with straight tone and minimal dynamic variation, the addition of vibrato in a few key places is chilling (Figure 3).

107

Harmon mute,
no vibrato

Harmon mute,
no vibrato

p

p

8va-----

p

p

poco

*
8ba--1

mp
8ba--1

112

8va-----

8va-----

p

poco

mp

Figure 3. *The Trumpets at Jericho* mm. 107-115

Garrop discussed the importance of tension and relaxation in her music and demonstrated with a sketch the way that she visualizes high, medium, and low tension over time within a composition. She also emphasized the importance of having a strong structural framework in her compositions and cited Shostakovich as a composer whose writing she admires in terms of structure, particularly in the first and second movements of his eighth string quartet. When considering the structure of her compositions, I was interested in knowing more about her approach to writing for the trumpet. Garrop, primarily a pianist and saxophonist when performing, cited her study of horn, cello, and harp, as well as a course in percussion methods at

the University of Michigan, when discussing her approach to writing for instruments that she does not usually play.¹⁸ In preparing to write this piece, she also did a good deal of score study, particularly of trumpet solo literature and brass quintets. Of course, many composers have written brilliant music for instruments that they have never played – even entire instrument families they have no personal experience playing. As a performer, though, I appreciate the time that Garrop spent to better understand the unique sound production and technical considerations of a varying set of instruments. It was an honor to speak with such a conscientious and successful composer and gain insight into her way of thinking about composing and music in general.

I had the opportunity to hear *The Trumpets at Jericho* performed by trumpeters Keith Benjamin¹⁹ and Meagan Conley at a concert in a church in Kansas City by the new Ear Contemporary Chamber Ensemble in 2017. It was an incredibly powerful and memorable performance. The staging of the musicians was with the pianist on the main floor of the sanctuary while the trumpeters were positioned a good distance behind and above, in the rear corners of the chancel. This created the effect of the trumpeters playing at a distance, as they might be heard on a battlefield. The acoustic atmosphere of the church allowed enough reverberation for the dynamic level to build up significantly in the loud, aggressive sections of the music, which was especially effective at the end of the B section, as the rapidly descending piano part depicts the violent collapse of the walls.

When I recorded the piece, the set-up of the microphones made it feasible for the trumpets to be closer to the piano. This helped the ensemble to be synchronized and allowed me to feel like I was inside the action of the piece. In a live performance, however, I would be more

¹⁸ Garrop, interview by the author.

¹⁹ Dr. Benjamin later commissioned a multi-movement work, *Road Warrior*, from Garrop for his trumpet and organ ensemble, the Clarion Duo.

likely to set up similarly to Benjamin and Conley, as it is more musically and visually impactful. For most of the piece, the trumpets are, very literally, the trumpets, while the piano is the rest of the score. The art needs to supersede the performers. This staging should offer the audience a clear view of the pianist, which in this piece is significant. There are theatrical aspects to seeing the pianist essentially attacking the piano in the section where the walls collapse, and audience members will likely appreciate the visual effect of the pianist sweeping the strings of the piano during the piece's final section.

Edward Hoffman: *Five Songs for Soprano, Trumpet, and Piano* (2012)
Soprano, trumpet in C, with straight mute and cup mute, and piano

Trumpeter, teacher, and composer Edward Hoffman has had a long and varied career, which included nearly thirty years as a member of the Baltimore Symphony trumpet section, professor at the Peabody Institute, and instructor at the Asian Youth Orchestra in Hong Kong. His compositional style is the product of years of performing in orchestras, teaching the classical trumpet repertoire to his students, and working with his wife Anita, a soprano and violinist.

Born in 1944 in Evanston, Illinois, Hoffman grew up on the north side of Chicago and began playing the piano at the age of four, later taking up the trumpet in public-school band. He spoke very favorably of the major public-school music programs in the Chicago area when he was a student. He attended Maine Township High School, a school of nearly 5,000 students, which had an excellent music program, including several music educators and a practice room hallway that provided the space for students to take private lessons at school with some of Chicago's top professional musicians. Hoffman's first private trumpet teacher was Robert Schreffler Jr., a classical trumpeter who had performed in the orchestra at the Chicago Civic Opera House.²⁰

Hoffman studied theory and composition at Lawrence University and then spent two years at the New England Conservatory, where his trumpet professor was the great Roger Voisin and his primary composition and theory professor was Robert Coogan. During this time, Hoffman performed in a student brass quintet that included David Ohanian on horn and Harvey Phillips on tuba. At the time, Gunther Schuller was the director of the school and he organized tours for the quintet to perform throughout the eastern United States. During his time in Boston,

²⁰ Edward Hoffman, interview by the author, Minneapolis, MN, October 14, 2020.

Hoffman was chosen to be a Tanglewood Fellow and performed Coogan's music at the Tanglewood Music Center.²¹

In our interview, Hoffman spoke about the importance of the early American trumpet sonatas of composers like Harold Shapero and Kent Kennan, written in 1940 and 1956, respectively, as well as the significance of Hindemith's 1939 *Sonata for Trumpet and Piano*, which he studied at NEC. He also highlighted the importance of new music for trumpet:

I don't think that there's enough really great music for trumpet out there, and I wanted to at least make a contribution. Because when you look at the twentieth century and late nineteenth century and all the composers that didn't write anything for trumpet, or what they wrote was minimal. Prokofiev... Stravinsky, I mean, the twenty-five-second duet for a new theater... Rachmaninoff... Shostakovich, yes, he wrote the piece for trumpet and piano. But why didn't we get a sonata? Why didn't we get something from Debussy or Ravel – or Satie? We got the trio from Poulenc and it's marvelous – it's a beautiful piece. So, thinking about all that lost opportunity, I'm really happy to see that many people are writing for trumpet today.²²

Five Songs for Soprano, Trumpet, and Piano was composed in 2012 at the request of Chicago Symphony trumpeter John Hagstrom after a visit during which Hoffman showed him some of his other pieces for voice. Ten years earlier, Hoffman had rediscovered the poetry of A.E. Housman (1859-1936) in an edition of his famous collection, *A Shropshire Lad*,²³ while traveling in Southern England. In discussing *Five Songs*, Hoffman spoke of his appreciation of the written word and vocal music:

You can see that my primary influence is probably Hindemith, and I really tried to marry the music to what I thought about the poetry. I don't know if I have a style of writing, but I have my best success writing music to poetry.²⁴

²¹ Hoffman, interview by the author.

²² Ibid.

²³ A collection of sixty-three poems, originally published in 1896.

²⁴ Hoffman, interview by the author.

The musical language of *Five Songs* is fresh and original while not entirely shying away from the composer's many musical influences that come from a long career performing and teaching. Hoffman chose to allow the trumpet and singer to play together more than many pieces for trumpet and voice. He cited examples from the Baroque era, including "The Trumpet Shall Sound", "Eternal Source of Light Divine", and "Let the Bright Seraphim", in which Handel shied away from writing for the trumpet and voice together, preferring instead to keep their parts separate, likely to avoid balance problems.

It has been said that a picture is worth a thousand words, but in his poem, "The Isle of Portland," Housman lays the scene out clearly in just twelve short lines. Hoffman's setting takes the text a step further, perfectly capturing the text in the interaction between the trumpet and soprano in the opening piece to his song cycle (Figure 4).

9 under voice

f 3

Strown black tow ers a bove the Port land light the fel on quar ried

Figure 4. *Five Songs*, "The Isle of Portland" mm. 9-12

In the second song, “Loveliest of Trees,” Hoffman creates a layered effect between the trumpet and soprano that creates the effect of branches gently swaying in the breeze, as shown in Figure 5.

The musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Lov lie est of trees the cher ry now _____ is". The piano accompaniment features a "Cantabile" marking and a dynamic of *mp*. The second system starts at measure 4 and includes an "under voice" line above the vocal line. The lyrics for this system are "hung with bloom a long the bough and stands a bout the wood land ride". The piano accompaniment continues with a similar texture.

Figure 5. *Five Songs*, “Loveliest of Trees” mm. 1-6

Its delicate arching lines convey the fleeting beauty of the blossoms and capture the wistfulness of the text. The use of cup mute allows the trumpet to weave throughout the soprano line without becoming overpowering, while also creating a slightly warm, misty sound. This timbre also helps

to convey the feeling of wistfulness, as well as the lightness of blossoms and snow, mentioned in the text. The brief switch to straight mute in the last line of the song provides a timbral contrast that seems to speak to the awakening of the senses, like the ringing of the bell at the end of a meditation practice, as the narrator goes into the cold.

And since to look at things in bloom
 Fifty springs are little room,
 About the woodlands I will go
 To see the cherry hung with snow.²⁵

The text and musical content of “When the Lad for Longing Sighs” is a sharp contrast with the first two songs. The tone of the poem is humorously sarcastic, with mock woe. Hoffman begins the piece slowly and dramatically, with the soprano and piano alone. Light, acrobatic material for the soprano and trumpet follows, indicating that the listener should not take the text too seriously.

An interlude for unaccompanied trumpet provides a transition from the frivolity of “When the Lad for Longing Sighs” to the fourth song. The opening rhythmic motive foreshadows the material to come (Figure 6).



Figure 6. *Five Songs*, “Interlude: for unaccompanied trumpet” mm. 1-10

²⁵ A.E. Hausman, “Loveliest of Trees,” in *A Shropshire Lad*, illustrated by Robin Bell Corfield (London: Guild Publishing, 1991), lines 9-12.

Trumpeters are likely to hear the allusion to the last section of the *Sonata for Trumpet and Piano* by Paul Hindemith, “Alle Menschen müssen sterben” (all men must die), in the opening measures of Hoffman’s setting of “With Rue My Heart is Laden.” In Figure 7, this can be seen in the trumpet part.

The image shows a musical score for the first two measures of the song "With Rue My Heart is Laden" from the opera *Five Songs*. The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked "Drammatic" with a quarter note equal to 60 beats per minute. The music is in a minor key. The trumpet part (top staff) begins with a piano (*p*) dynamic and features a melodic line with dotted rhythms. The piano part (bottom staff) also begins with a piano (*p*) dynamic and consists of a series of chords in the bass register, with some notes in the right hand. The score is divided into two measures by a bar line.

Figure 7. *Five Songs*, “With Rue My Heart is Laden” mm. 1-2

Hoffman masterfully utilizes text painting at the end of the song, as the trumpet and voice each fade away on their own. The piano strikes a final, short, yet not entirely conclusive, chord, suggesting that while death may be final, closure is not so quickly achieved (Figure 8).

23

pp

p

with rue my heart is laden for

pp

25

gol den friends I had

p

pp

Figure 8. *Five Songs*, “With Rue My Heart is Laden” mm. 23-27

For a modern audience, this selection may call up images of World War I and the Spanish Flu that took the lives of hundreds of thousands of young people in the UK, even though this poem was published nearly twenty years before those events occurred in Europe. Still, it is said that many young British men went off to the war with a copy of *A Shropshire Lad*, so the comparison is fitting.

The final song of the cycle, “Oh, When I Was in Love with You,” is in a brisk 6/8, reminiscent of sea shanties, like “Coast of High Barbary,” for example. Hoffman creates an

interesting timbral moment when he moves the trumpet into the low range (Figure 9) to accompany the soprano on material that in the previous verse did not include trumpet. This lends a sense of determination to the singer's words in the final line of the poem: "And miles around they'll say that I am quite myself again."²⁶

33

mp+
f And noth— thing will re main, And
mf
mp

39

mf
mi les a round they'll say that I they'll say that I

Figure 9. *Five Songs*, "Oh, When I Was in Love with You" mm. 33-42

²⁶ A.E. Hausman, "Oh, When I Was in Love with You," in *A Shropshire Lad*, illustrated by Robin Bell Corfield (London: Guild Publishing, 1991), lines 7-8.

I very much enjoyed working on *Five Songs for Soprano, Trumpet, and Piano* and seeing it come together with the soprano and pianist. Although there is a video of a performance of the piece on YouTube, I avoided listening to it because I wanted to have the opportunity to prepare a piece independent of the usual outside influences. Normally, much of the music I perform is music that I have already heard others perform, which means that I approach most music with artistic choices that are not my own. This was a rare opportunity to bring a fresh approach to the music. One way that I developed my artistic choices regarding this piece was by sitting at the piano and playing through the parts to get a clearer concept of the interaction of the trumpet and vocal parts. Since I had not listened to an actual recording of the piece, it was exciting to hear it for the first time when I met with Myrtle Lemon-Todd and Charles Kemper to play through the songs. Kemper has worked as a vocal coach, so he was able to bring helpful insights to the text and to various artistic choices for the vocal parts. I had concerns about balance between the trumpet and vocal parts when we met to rehearse, but Lemon-Todd has a wide, dynamic range that made it possible for me to play comfortably without overbalancing. Lemon-Todd also brought great energy to all of the songs, and especially inspired me to play with a more fun and flippant attitude on “When the Lad with Longing Sighs” and “Oh, When I was in Love with You.” It was rewarding to see our appreciation for this exceptional piece grow as the trio worked on the songs together.

Amy Dunker: *Early Autumn* (2014) and *Nocturne* (2015)
Trumpet in B-flat and piano

Amy Dunker, DMA, is a trumpeter, composer, and member of the Clarke University music faculty in Dubuque, Iowa, where she has served as chair of the music department. Early in her career, Dr. Dunker studied trumpet with numerous great American trumpeters, including Keith Benjamin and Vincent DiMartino. She holds a doctorate in composition from the University of Missouri – Kansas City Conservatory of Music and names Chen Yi as her strongest compositional influence. Dunker has been a teacher and mentor to many young composers and trumpet players, including a few of my colleagues, and I am honored to include her music on this album. When I first approached her about recording her music in 2018, she immediately made time to meet with me and shared her entire collection of trumpet works with me at no cost. I am indebted to Dunker for her kindness and generosity.

Dunker's pieces *Early Autumn* and *Nocturne* are like art songs for the trumpet. Both pieces provide an opportunity to show off the trumpet's lyrical qualities, and though they were not specifically written to be performed together, they work nicely as a set. I chose these songs from Dunker's large collection of music for trumpet to provide a contrast to some of the more technically demanding and aggressively dramatic music on the album. It is important for all musicians to spend time performing simple melodies and appreciate that these pieces are musically rich without including a technically contrasting section.

Early Autumn is written in the lower range of the trumpet and shows off the instrument's warm resonance and capacity to occasionally function as an alto rather than a soprano voice. Its mood is melancholic but with a sense of hope. Despite being a simple melody with accompaniment, the harmonies are at times refreshingly unpredictable. Dunker's phrasing and

articulation indications in the trumpet part (Figure 10) help to guide the performer and offers nuance to a piece that is rhythmically simple.



Figure 10. *Early Autumn* mm.1-11 (concert pitch)

Nocturne is dreamy and visually evocative, almost cinematic in quality, like the background music to a visually beautiful scene. I imagine a late spring evening on a veranda with flowering trees nearby, or lying in a meadow, star gazing, as the stars seem to swim. Part of this effect comes from the spinning quality of the melody, such that the melody circles around and continues to return without feeling repetitive (Figure 11). This repetition of the melody could allow it to work well as a string quartet or brass quintet arrangement in which the primary thematic material is passed from player to player. One of the challenges for the trumpet is to keep the sound light and warm and to create variety out of material that is similar throughout.



Figure 11. *Nocturne* mm. 91-100 (trumpet in B-flat)

I enjoyed the simplicity and economy of these pieces and hope that the listener will enjoy the contrast they provide to some of the more technically intense and raucous music in this collection.

Terry Everson: *Hyfrydol Aspects* (2008)
Trumpet in B-flat, with straight mute, and piano

Terry Everson is a Boston University trumpet professor, composer, and arguably one of the great trumpet soloists of his generation. He is also my former teacher and one of my greatest musical and personal influences. Everson studied trumpet, undergraduate and masters, at The Ohio State University with Richard Burkhardt and was later a student of Frank Kaderabek. As a soloist, he has premiered works by many prominent American composers, including Richard Cornell, John Davison, Stanley Friedman, and Jan Krzywicki.²⁷ He has been a champion of new music through his work with the Boston Modern Orchestra Project, his recordings of modern music, and his performances on International Trumpet Guild New Works Recitals. Everson frequently tours as guest principal trumpet with the Boston Pops Orchestra and as a member of the Rodney Marsalis Philadelphia Big Brass. He can also be heard performing throughout the greater Boston area with the Cantata Singers, as a substitute musician with the Boston Symphony Orchestra, and at his church, where he plays every Sunday in the worship band. Everson has written for various instrumental ensembles, but the bulk of his output is for brass, trumpet ensembles in particular.

When I spoke with Everson about his background in composition, he said that his earliest writing consisted primarily of sketches that were often in the vein of big band music. His father was a big band drummer who also composed and arranged charts, and once had a piece featuring Doc Severinsen performed on live television by the Tonight Show Band. Composition was not something that Everson studied extensively with an instructor, beyond some composition lessons with Dr. Thomas Wells at The Ohio State University. Primarily, he has developed ideas from the

²⁷ Terry Everson, "Faculty Biography: on the Boston University College of Fine Arts webpage," accessed April 2, 2019, <https://www.bu.edu/cfa/profile/terry-everson/>.

music that he has performed and studied, and he enjoys looking at scores and seeing the inner workings of a piece.²⁸ Unlike “professional composers,” Everson said that he rarely composes without having a specific event or person for whom he is writing:

I have to say that any time I’ve ever tried to write something without reason, it’s never amounted to anything. It comes out pretentious and overthought and yucky and it doesn’t go anywhere. So, like, *Idea Number Twenty-Four*²⁹, I wrote for five specific people... But yeah, it’s always for somebody in particular. I’m not a professional composer... who can just kind of sit and grind it out. I don’t really have that kind of time or that kind of patience.³⁰

Hyfrydol Aspects was written for Everson’s son, Peter, to perform at the National Trumpet Competition in 2009. Since then, it has become a frequent piece for young trumpeters to use in performances and competitions. Based on the Welsh hymn-tune “Hyfrydol”, the piece is composed as a theme and variations with frequent modulations and tempo transitions that require significant preparation and rhythmic/metric stability from a young player. The piece also requires a good deal of musical maturity while wisely avoiding the extreme ranges of the horn, never going too low or above a few optional high A’s. In composing the piece, Terry had in mind the text settings by J. Wilber Chapman (“Jesus! What a Friend for Sinners”) and Charles Wesley (“Love Divine, All Loves Excelling”). Many listeners may associate this tune with Wesley’s other setting of *Hyfrydol*, “Come, Thou Long Expected Jesus,” which makes this piece a thematically appropriate choice for trumpeters to perform in churches during the Advent season.

The harmonic language and interaction between the trumpet soloist and pianist reflect Everson’s musical aesthetics while also showing the influence of the earlier generation of composers for solo trumpet whose music he has performed and taught so extensively. Everson’s use of harmony illuminates the many different aspects of the melody and the various texts. His

²⁸ Terry Everson, interview by the author via Skype, Minneapolis, MN, October 14, 2020.

²⁹ Terry’s fiendishly difficult piece for five trumpets, based on Paganini’s 24th Caprice.

³⁰ Terry Everson, interview by the author.

use of modulation adds musical interest to the piece. Some of the keys may be an added challenge for younger players. The modulating 6/8 section that leads into the final statement of the hymn tune, as shown in Figure 12, is especially interesting.

The image displays two systems of musical notation for a piece in 6/8 time. The first system begins at measure 162, marked with a box containing the number '162'. The melody in the treble clef consists of eighth and quarter notes, with some slurs and ties. The piano accompaniment in the grand staff (treble and bass clefs) features chords and moving lines. The dynamic marking 'mp' (mezzo-piano) is present. The second system continues the piece, showing further melodic and harmonic development. The dynamic marking 'mf' (mezzo-forte) appears in the second system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Figure 12. *Hyfrydol Aspects* mm. 162-170

The harmonic and rhythmic transitions in this piece are very effective. There is a sense that the music is always going somewhere. Rhythmically, the piece is not overly complex, but use of hemiola and frequent metric modulations call for a strong sense of time and musical leadership from the trumpet soloist. This also provides an opportunity for musical growth for a young trumpeter beyond basic trumpet technique. I was fortunate to work with Charles Kemper, on the recording of this piece. Kemper brought a depth of sound and energy to the piano part that made it easy for me to play without feeling compelled to work overly hard. Everson's writing for the piano is wonderfully rich and provides a supportive texture, which makes it easy for the soloist to float over top of the accompaniment. This is particularly effective in the final section of the

piece when the trumpet returns with a simple restatement of the hymn tune. This setting of the melodic material (Figure 13) is an exciting contrast with the quiet, contemplative setting of the tune in the opening section.

178 *Gioioso*

The musical score for Figure 13 consists of two systems. The first system, starting at measure 178, is marked 'Gioioso'. It features a trumpet part on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is G major (one sharp). The tempo is 'Gioioso'. The piano part has a strong, rhythmic accompaniment with chords and eighth-note patterns. The trumpet part has a simple, melodic line. The second system continues the piano accompaniment with a similar rhythmic pattern.

Figure 13. *Hyfrydol Aspects* mm. 178-185

Hyfrydol Aspects is a wonderful teaching piece that is equally effective in live performance. Everson makes maximum use of a simple melody for a result that is equally enjoyable for the ensemble and the audience.

Michael Djupstrom: *PUCK* (2008)
Trumpet in C, with straight mute and cup mute, and piano

Michael Djupstrom is one of the most promising American composers of his generation. He completed undergraduate and graduate studies at the University of Michigan where his teachers included William Bolcom, Bright Sheng, and Karen Tanaka. In addition, he received an Artist Diploma from the Curtis Institute of Music, where he studied with Jennifer Higdon and Richard Danielpour. He serves on the composition faculty of the Curtis School of Music and has previously taught music at the Settlement Music School and Boston University. Djupstrom began his musical life playing the piano at the age of five or six and later took up saxophone in sixth grade band. From the very beginning, when he started playing the piano, Djupstrom said that he would write simple musical sketches in notebooks and that composition seemed like such a natural part of being a musician that he just assumed everyone did it. His first premiere was a duet for saxophones at an elementary school holiday band concert.

When I spoke with Djupstrom, I asked if he remembered the first time a piece of his was performed in a more serious context. He mentioned that in 2002, he was selected for a Fellowship in Composition at the Tanglewood Music Center. One afternoon, there was a performance that included a piece he had written, and he recalled seeing a poster that included the names Beethoven, Tchaikovsky, Djupstrom, and Britten on it. He said that seeing his name with these composers made him realize that, at least in the minds of someone, maybe only the person who made the poster, his music was of the quality that it could be performed alongside these great composers. As a result, he felt the need to keep increasing the quality of his own writing.³¹

³¹ Michael Djupstrom, interview by the author, Minneapolis, MN, October 18, 2020.

Djupstrom was commissioned to write *PUCK* in memory of Derek Abraham, a young trumpet player who died unexpectedly in an accident not long after his high school graduation. In addition to being a trumpet player, Derek was an enthusiastic stagehand, practical joker, and inspiration to his friends and teachers. The commission came about in part because of Djupstrom's connection to the Tanglewood Music Center. One of Derek's close friends had an older sister who was a musician friend of Djupstrom's and a Tanglewood Fellow as well. A few months after Derek's passing, the mother of Djupstrom's friend attended some new music performances at Tanglewood. When she came home, she decided that a piece needed to be written to commemorate Derek's life. With the help of her daughter, she eventually chose Djupstrom out of a group of young composers to write the piece. The only limitations were that it be a piece for solo trumpet and of somewhat substantial length. Djupstrom felt that the premiere should include an ensemble from Derek's high school and decided on string orchestra. The piece was premiered in 2008 by the Los Altos (CA) High School orchestra with Rick Leder, Derek's former trumpet teacher, as the soloist.

The title, *PUCK*, refers to the character from English mythology and Shakespeare's *A Midsummer Night's Dream*. While thinking about writing the piece, Djupstrom had happened upon a copy of the play, which he had read many years earlier. The character of Puck immediately caught his attention. Puck is a fairy trickster who likes to play pranks and practical jokes on his unsuspecting victims, but who is nonetheless good-natured and never malevolent. Friends and teachers described Derek similarly. Djupstrom mentioned that he had previously written incidental music to Shakespeare's play *King Lear* and that while the rest of the music is original to the piece, he used a set of fanfare figures for trumpet from the incidental music in writing *PUCK*. Their particular use in the play is in a scene in which one person is calling

another to appear, and the fanfare is played four times, each time slightly more developed. I like the possible symbolism of this; it is as though the main character is being summoned to appear by the calls, or the main character's memory is being summoned up by the narrator. The piece could be called a concerto, though it differs structurally from traditional concertos. One interesting difference is that there are no complete movement breaks. It is comprised of a long introduction or prologue, followed by an ABA¹ structure that makes up the three inner movements. Then, a rollicking almost-finale ensues, followed by a musical epilogue.

The introduction starts off slowly and is shadowy and mysterious. The main character, the trumpet, is only heard from a distance. In live performance, the soloist would not be seen by the audience at this point, which adds to the drama and mystery. The sound of the off-stage trumpet gradually emerges from the foggy piano mist (strings in the version for orchestra), as shown in Figure 14.

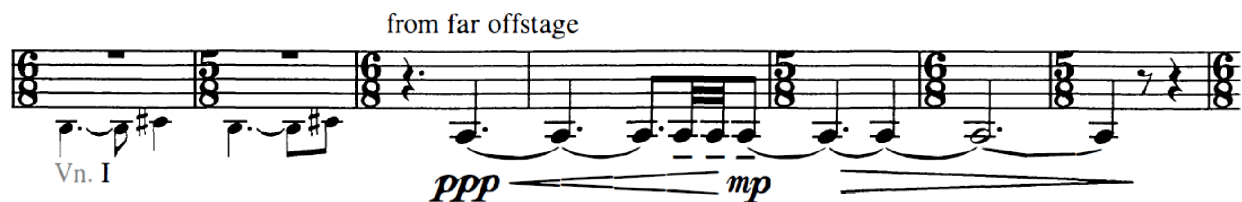


Figure 14. *Puck* mm. 3-9

Suddenly, the curtain rises on the action of the piece and the trumpet appears in a bombastic display of virtuosic excitement. This particular musical moment is especially effective in live performance. I attended the premiere of this version of the piece, for trumpet and piano, by Terry Everson, trumpet,³² and Shiela Kibbe, piano, on a New Works Recital at the International Trumpet Guild Conference in 2014.³³ The moment when Everson stepped out from behind the

³² Everson is the composer of *Hyfrydol Aspects*, discussed earlier.

³³ International Trumpet Guild Conference, Valley Forge, Pennsylvania, May 24, 2014.

door where he was playing off-stage and crossed the front of the room playing this figure was one of the most spectacular and memorable things that I have ever witnessed in a classical music performance. This soon ignites into the primary scherzo theme of the piece, in a lilting 6/8 (Figure 15).

50 in front of the orchestra

f *sfz* *p* *f*

p *f mp ma energico*

56

sempre simile

p

Figure 15. *PUCK* mm. 50-61

Djupstrom's use of meter and metric modulation causes the piece to flow and transition seamlessly. The piece is also incredibly well thought out from a structural standpoint. The more time I spent studying the score, the more I was impressed by the proportionality and balance of the writing. In final preparations for recording, I timed out the exact length of the sections in order to put together a recording plan and was delighted to find that the durations of the sections are in perfect balance with each other.

In speaking with Djupstrom about this, he emphasized the importance of the structure and framework of a piece:

...when you write a piece of music, you're constructing it out of nothing, in a certain sense, so you do have to come up with these kinds of scaffolding. So, when you're writing a piece, the musical composers, as opposed to the cerebral ones, we just write what the music needs. But hopefully the content fits the idea that you have – fits the scaffolding that you're putting it into. Sometimes, of course, it doesn't, and then, in my case, the scaffolding changes. I mean, I don't just stick with the idea and sort of squeeze the music into it if it doesn't really work. But it does make me sort of feel good when the balance that I envision in a sort of intellectual sense works out musically, you know, like it actually holds up in musical terms.³⁴

PUCK's tonal language is modern and often goes through long, frenetic sections of trumpet playing that remains harmonically unresolved. This creates the sense of the main subject's ability to "...move simply and easily past certain boundaries of our world, including those limits that other people were unable to transcend themselves."³⁵ The rhythmic activity in the more scherzo-like sections of the piece creates a sense of his seeming limitless energy and joy. This is especially reflected in two sections of very rapidly double-tongued arpeggio sequences, which are impressive when executed at full tempo. Perhaps the most stunning moment of the piece is the finale, right before the epilogue, shown in Figure 16. The build-up of the music is so insistent and joyous that one almost forgets that the story is about to end.

³⁴ Djupstrom, interview by the author.

³⁵ Djupstrom, "*PUCK* – Notes," accessed February 16, 2021, <https://michaeldjupstrom.com/works/chamber.html>.

Figure 16. *PUCK* mm. 357-372

The final bars of the piece mirror the opening trumpet fanfare (Figure 14), bringing the literary structure of the piece full circle (Figure 17).

Figure 17. *Puck* mm. 394-412

From a performer’s perspective, *PUCK* is not an easy piece to prepare. Certain technical challenges, particularly the rapidly tongued arpeggio patterns, surpass the demands of most solo trumpet repertoire. Djupstrom ensures these technical demands aren’t without equal emotional content; the balance of technique with the dramatic makes this a piece well worth the effort to prepare. It is worth noting that there were many times when I would have considered choosing a

less challenging piece to record for this project were it not for Terry Everson's performance of the piece in 2014. His stunning performance in a far-from-ideal space is one of my favorite live classical trumpet performances that I have ever attended and is a regular reminder of the capacity of art music to be simultaneously profound and entertaining.

Kevin McKee: *Under Western Skies* (2014)
Two trumpets in B-flat, with straight mutes, and piano

Composer Kevin McKee is a prolific composer of trumpet and brass ensemble music. His music is regularly performed by students and professionals in the United States and abroad, and he continues to receive commissions from prominent professional musicians and musical organizations. As a trumpet player and teacher, he composes music that is idiomatic for the instrument while also seeking to create music that is interesting to non-trumpet players. Recently, his music has been included on recordings by Tromba Mundi, the Gewandhaus Brass Quintet, and the Dallas Symphony Orchestra Brass Quintet.³⁶ Prior to his career as a freelance composer, McKee completed graduate studies in trumpet performance with Chris Gekker at the University of Maryland. During this time, McKee had the opportunity to attend the Kazusa Chamber Music Festival in Japan, where he worked with members of the Center City Brass Quintet, including trumpeter and composer Anthony DiLorenzo. Inspired by what he learned at the festival and especially by DiLorenzo's performance and composing for brass, he wrote his first major piece, *Escape*, for his brass quintet at the University of Maryland.

McKee was commissioned to write *Under Western Skies* by trumpeters Dr. John Marchiando and Brynn Marchiando. The Marchiandos are both active professional trumpet players, performing in the New Mexico Philharmonic, Santa Fe Symphony, Summit Brass, the MarchianDuo, and countless other ensembles regionally and nationally. I studied with John at the University of New Mexico and performed with him and Brynn in some of the orchestras throughout the region. I attended the premiere of the piece on their recital with pianist Miriam Hickman at the 2014 International Trumpet Guild Conference. Whenever I play *Under Western*

³⁶ Kevin McKee, "Kevin McKee Music – Recordings", accessed October 2, 2020, <https://www.kevinmckeemusic.com/discography>.

Skies, I am reminded of John’s ability to create incredibly rich and powerful sounds equally in the very high and low ranges of the trumpet.

Under Western Skies is in two movements: I. Sundown (Out on the High Desert) and II. Sunup – High Noon. It is a substantial work for two trumpets and piano that reflects the beauty and, at times, desolation of the American Southwest, particularly the wilderness near Albuquerque and Santa Fe, New Mexico. McKee’s writing is cinematic and reflects the influence of great American film composers. In speaking with McKee about the piece, he shared that he did not shy away from drawing influences from film composers, even listening to the soundtracks from various Westerns to prepare for writing.

I love that genre of music. When I was writing that piece, I collected a bunch of scores and was listening to different Western music just to get that flavor in my ear. I listened to a lot of Morricone and some others as well, like Elmer Bernstein... *Magnificent Seven*. And I loved that genre before, but then also, they’re [the Marchiandos] from New Mexico and it’s two trumpets, so they can play off of each other. One of the first things that I thought to do was to have that “Morricone section” that’s a little bit duel-ey, just kind of back and forth and over the top. Sometimes I’ll try to come up with a nugget of an idea and then try to build around it.³⁷

Regarding the first movement, he says, “I imagined an evening ride on horseback as the setting sun sets Shiprock aglow.”³⁸ I think of the trumpet parts as two friends riding together; however, as the piece progresses, the two trumpets also begin to symbolize the gradually steepening landscape. The parts are layered over top of each other, as shown in the selection (Figure 18) below, occurring just after a dramatic modulation that seems to signal a new elevation has been reached.

³⁷ McKee, interview by the author via Skype, Minneapolis, MN, October 18, 2020.

³⁸ McKee, “*Under Western Skies* Notes,” Kevin McKee Music (ASCAP), 2014.

45 C

f

f

f

48

f

p

The musical score consists of two systems. The first system (measures 45-47) features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part is marked *f* and includes numerous triplet markings. The second system (measures 48-50) continues the piano accompaniment, with the vocal line re-entering in measure 48. The piano part includes dynamic markings *f* and *p*, and continues with triplet patterns. The score is in 4/4 time, key of D major, and includes a rehearsal mark 'C' at the beginning of measure 45.

Figure 18. *Under Western Skies, I*, mm. 45-50

As the energy builds, the pair continuously ups the ante until the peak of the music is reached. One example of this occurs in the middle of the first movement, *Sundown: Out on the High Desert*, as the first summit in the music is achieved. The piano part drives the build-up of rhythmic and harmonic tension, as shown in Figure 19.

The image displays a musical score for measures 57-61 of the first movement of 'Under Western Skies, I.'. The score is written for two staves (treble and bass clef) and a grand staff (treble and bass clef). Measure 57 is marked with a '57' above the first staff. The key signature is one sharp (F#) and the time signature is 3/4. The music features a complex rhythmic pattern with many triplets and a strong harmonic drive. A dynamic marking of 'ff' (fortissimo) is present. A box containing the letter 'D' is placed above the first staff at the beginning of measure 59. The score continues through measure 61, showing a build-up of tension through increasing rhythmic complexity and harmonic density.

Figure 19, *Under Western Skies*, I. mm. 57-61

The interaction of the trumpet parts makes this piece a joy to work on. While this kind of interaction is more common in brass quintet writing, I have seen less of it in pieces for two trumpets. This is one reason this piece is likely to continue to gain popularity among performers and audiences.

When I was preparing *Under Western Skies*, I often envisioned New Mexico’s desert landscape, especially the wilderness alongside Interstate 25 between Albuquerque and Santa Fe. While living in New Mexico, I had the opportunity to perform *Billy the Kid* with the Santa Fe Symphony and can remember driving home to Albuquerque at night, looking up at the stars and the shadowy outlines of plateaus in the distance. I was also inspired by two of McKee’s pieces for brass quintet, *Escape* and *Vuelta del Fuego*, the latter of which was a favorite of the brass quintet I performed with when I was studying at the University of New Mexico. Both of those pieces call for the musicians to play with expressiveness and swagger, similar to the second movement of *Under Western Skies*. One can hardly escape the, “This town ain’t big enough for the both of us,”³⁹ energy that comes from the way McKee keeps the parts moving back and forth between the two trumpets after the “a la Morricone” section of the second movement, each one building off of the other (Figure 20).



Figure 20. *Under Western Skies*, II, mm. 240-247

³⁹ *The Western Code*, directed by J.P. McCarthy (Columbia Pictures, 1932). Spoken by the character Nick Grindell to the lawman Tim Barrett.

What could better musically emulate the rivalry between two gunslingers from the Old West than the sound of two trumpets pitted against each other, as shown in the following selection from the second movement, II. Sunup – High Noon (Figure 21)?

The image shows a musical score for measures 164-167. It consists of four staves: two for trumpets (top) and two for piano (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes dynamic markings such as *sfz*, *mp*, *f*, *mf*, and *ff*. The piano part features a rhythmic accompaniment with chords and eighth notes. The trumpets play melodic lines with various articulations and dynamics.

Figure 21. *Under Western Skies*, II. mm. 164-167
Quarter note = 160 bpm

Despite the rivalry, the piece has a happy ending, as shown in Figure 22, as the musical drama is resolved, rhythmically and harmonically, and the two ride off, unscathed, into the sunset together.

The image shows a musical score for measures 295-296. It consists of four staves: two for trumpets (top) and two for piano (bottom). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes dynamic markings such as *ff*. The piano part features a rhythmic accompaniment with chords and eighth notes. The trumpets play melodic lines with various articulations and dynamics. The score concludes with a final chord and a small illustration of a sunset with a sun, cacti, and silhouettes of figures.

Figure 22. *Under Western Skies*, II. mm. 295-296

PROJECT IMPACTS AND OUTCOMES

I would like to eventually have this recording project published by an independent record label so that these recordings can be available for students or other performers to reference. I plan to use this recording as a reference for my own students since many of these works could be prepared by advanced high school and undergraduate college students – especially those by Dunker, Everson, and McKee. Sharing the lineage of American trumpet music with my students is very important, especially in an era when some are pessimistic about the future of classical music. This collection features music that is original, modern, and musically significant. Additionally, it is music that is accessible and will speak to a wide range of audiences. I think that it would be difficult for anyone to study the music featured here and not feel inspired by the incredible depth and artistic presence of the composers in their work.

In terms of potential pedagogical outcomes, these pieces provide a wealth of material for study by a wide range of players. They are also ideal for study by composers, as they are all excellent models of their particular style or genre. For example, Everson's *Hyfrydol Aspects* is a masterclass in how to write an instrumental piece that is accessible to a less experienced player without sacrificing musical quality. It is also an exemplar of how to write an engaging theme and variations. For trumpet players, these pieces offer a wide range of opportunities for developing technique and musical depth. Hoffman's *Five Songs for Soprano, Trumpet, and Piano* especially stands out as a piece that offers trumpet players technical challenges while simultaneously taking the musician away from the usual operating concerns by refocusing us on the text and imagery of Housman's poetry.

Regrading personal outcomes, the pieces that I have recorded are now a part of my core repertoire, which I can draw from for future solo and chamber performance opportunities,

including recitals, lecture recitals, and as individual solo pieces. These are pieces that show off my strengths as a trumpet player and speak to some of my strongest musical influences. I especially look forward to the opportunity to collaborate with other trumpet players and vocalists on the pieces by Garrop, Hoffman, and McKee. In particular, *The Trumpets at Jericho* and *Under Western Skies* offer the opportunity for collaborations with trumpet faculty at universities for future guest recitals or masterclasses. Since completing the recording process, I have shared a few of the pieces with colleagues who I regularly meet with to play duets, including a saxophonist and trombone player, and it has been exciting to see the ways that some of these pieces could be performed with different combinations of instruments. It has also been rewarding to see the appreciation that other musicians have had for some of the lesser-known pieces. One colleague particularly enjoyed playing the vocal parts to *Five Songs for Soprano, Trumpet, and Piano* by Edward Hoffman on soprano saxophone while I played the trumpet parts.

While many of the pieces that I recorded show off some of my strengths as a trumpet player, they also provide significant challenges that are a good measure of technical proficiency and will continue to provide challenges as I revisit them in my own practice and study. *PUCK* by Michael Djupstrom and *The Trumpets at Jericho* by Stacy Garrop are especially grueling both technically and musically and are pieces I know that I have to be in my best shape, both in terms of technical facility and physical endurance, in order to perform live. Everson's *Hyfrydol Aspects* could provide a similar challenge to younger students who are working to develop faster multiple tonguing and an expanded pitch range.

The experience that I gained from the overall recording process is something that has fostered my growth as an artist and caused me to continue to develop skills needed by leaders in arts organizations. These are skills and experiences I will be able to share with students, friends,

and colleagues as they pursue their own creative projects. Additionally, I developed a better understanding of the compositional process and a greater appreciation for the work of contemporary composers. From conversations with the composers, one theme that came through numerous times was how much they were inspired by writing for particular people and occasions. On the other hand, a couple of the composers expressed that they feel less pressure when composing for someone who they do not know. This is a differing perspective that has been interesting to think about when considering the music of various composers throughout history. I am honored to have had the opportunity to record the music of all of the composers featured in this project, especially since each piece was either written by composers I know personally or was commissioned and/or premiered by musicians with whom I have worked or studied. This project has been a clear illustration that the personal connections we develop with friends and colleagues through the process of creativity and music making is one of the most significant things that we do as musicians.

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APPENDIX A:
TRANSCRIPT OF INTERVIEW WITH EDWARD HOFFMAN

Date: October 2, 2020

Location: Minneapolis, MN

Note: This interview has been edited for clarity.



Laura Saylor: Can I get your birthdate and all that?

Edward Hoffman: Edward W. Hoffman. 10/29/1944. I'm about to be 76 years old. I have no idea where the time went.

LS: No... And let's see – your undergrad was Lawrence?

EH: Lawrence University. Theory/Composition Major.

LS: Who was your advisor or professor?

EH: James Ming was my primary advisor, and Dr. Edgar Turrentine was my secondary advisor.

LS: OK, Lawrence. So how old were you when you started studying music or playing trumpet?

EH: I come from a semi-musical family and I started studying piano when I was four years old. And I started trumpet when I was nine.

LS: Was that school band, or did you start independently.

EH: Oh, I'm a public-school band person.

LS: And that was in the Chicago area?

EH: It was in Park Ridge, Illinois, just on the Northwest side of Chicago. I was born in Evanston, lived in Oak Park, and Northside Chicago close to Wrigley Field.

LS: And did you play in any youth orchestras or anything like that?

EH: Well my high school was huge – we had like 5,000 students.

LS: Which high school was that?

EH: Maine Township High School. They had two bands, an orchestra, several choruses, and a huge music department. It's like six or seven people (faculty), and that's what they had back then.

LS: Wow, which a lot of schools now still don't have.

EH: All these high schools in the Chicago area, including the suburbs, tended to be quite large... Evanston High School... my dad graduated from New Trier High School and that was a big school. The surrounding area in Chicago had marvelous bands. Joliet was almost always number one in the state. New Trier was good, Maine was good. There were a couple others – Evanston, you know, all of those, big, big schools. Oak Park had a good program, you know, and many of those schools had Chicago Symphony players as teachers. So, in my high school you couldn't get into the top band unless you took lessons.

LS: Oh, OK. All the way back then?

EH: Sure. To play in the marching band, no. But if you wanted to play in the top band, you had to take lessons. And they brought teachers in and they had practice rooms in the corridor where the teachers taught lessons.

LS: Who was your first formal trumpet teacher then?

EH: Robert Schreffler.

LS: Was he in the symphony?

EH: He was in the Lyric Opera, supposedly.⁴⁰ I never checked. He was a graduate of Northwestern and I feel a bit sad, because he's the only one of my teachers that I really didn't keep in touch with. And he lived in Downers Grove and my mom would drive me over for lessons when I couldn't get them at the high school.

LS: OK, so Lawrence University for your bachelor's and then you did a masters, right?

EH: Two-year masters at New England Conservatory, in trumpet and theory.

LS: That's right, and who was your primary trumpet professor?

EH: Roger Voisin.

LS: Roger Voisin, nice. And who did you study theory and composition with?

EH: Robert Coogan. I played some of Coogan's music at Tanglewood. He was one of the big composers that they hired for the Fromm Foundation Contemporary Music Week. I was lucky enough to get into Tanglewood and I just - I was lucky, I don't know what to say. But I also had some really good early brass quintet training. At New England Conservatory I played in a brass quintet with Dave Ohanian on horn, Harvey Phillips on tuba, Dick Given on trumpet, and Doug Walkup on trombone, and I was the other trumpet. And Gunther Schuller was the director of

⁴⁰ Schreffler died at the age of 69 in April 1999. He played in the orchestra at the Chicago Civic Opera House and operated a music store in a Chicago suburb.
<https://lasvegassun.com/news/1999/may/17/estranged-son-challenges-will-benefitting-animal-f/>

New England Conservatory at the time. And he took us all over the East Coast playing brass quintets.

LS: And who was Dick Given?

EH: He became a free-lancer in Boston, and to be a successful freelancer in Boston, you have to be awfully darn good.

LS: Right, and that's certainly the case now. In some ways it seems like it's more challenging to sub in an orchestra than to play when you're a regular member, to have to come in and fit into a section that you're not a member of.

EH: I subbed in the Boston Symphony more when I got out of the Air Force, and it was easy to sound good if you were a good player because everyone else was so good. All you do is just plug your notes in. But if you're a young fellow trying to make an impression, it can be pretty scary. So I played in the Pops [Boston Pops Orchestra] a little bit, and you knew that if you didn't do a good job that you were toast. So, I played a little in the Pops and a little in the BSO.

LS: OK, and that was after the Air Force?

EH: Yeah.

LS: And when did you serve in the Air Force?

EH: 1968-72.

LS: So that was all Vietnam Era. OK, and this is a bit off topic, but I think you had mentioned once wanting to become a baseball player?

EH: Yes, well I had four dreams. And growing up, when I was a toddler in the shadow of Wrigley Field and you know we'd go to games and I'd eat too much popcorn... what was I, five or six years old, and then we moved out to Park Ridge. But yeah, I wanted to be a baseball player and I made it all the way to American Legion Ball and then I realized that I was 5'8" and everybody else was 6'3". And then I wanted to write music, and WGN [WGN-TV in Chicago], when I was growing up had their own orchestra. By the time I got to college, WGN and all of those stations were giving up their musicians and going to other means – it might be instrumental music, but not the same format. So that was the end of my composition career, which has now been revitalized.

LS: Oh, so you didn't really do much composing after your time at NEC?

EH: No.

LS: When did you really get back into composing then? Was that when you were a professor?

EH: Well, I started with arranging. I was in the North Carolina Symphony brass quintet when I played in the North Carolina Symphony and I started arranging tunes for them. I arranged both the Holst Suites for band for brass quintet, and a bunch of other things, and I got a reputation as an arranger. And then I started arranging for people who wanted strings to sweeten up their pop music albums and stuff like that. So, I was much more of an arranger and then when I got to start teaching at Peabody, I started writing pieces for my students.

LS: OK, and when did you start teaching at Peabody?

EH: 1985.

LS: And you were already in the Baltimore Symphony at that point?

EH: Yes. I joined the BSO in 1982. And I was still arranging. Some of my stuff for Rob McGregor [Rob Roy McGregor – former member of the Baltimore Symphony and LA Philharmonic and founder of Balquhiddy Press] were arrangements of Brucker motets for brass ensembles. And then I got a job teaching the Asian Youth Orchestra brass in the summers, and I was expected to conduct the brass section in concerts around Hong Kong, so I started writing for them. And mostly, you know, ninety percent arrangements. But eventually I wanted to write my own stuff, so I did. Now with the Covid, it's afforded me an unusual opportunity to write more tunes, especially tunes for Anita [Hoffman's wife].

LS: And then what year did you retire from the BSO and Peabody?

EH: I retired from the BSO in 2010 and Peabody in 2013.

LS: And you were the director of—?

EH: Of brass. I was the brass department coordinator.

LS: So, what inspired you to start composing? Was it anything in particular?

EH: I don't think that there's enough really great music for trumpet out there and I wanted to at least make a contribution. Because when you look at the twentieth century and late nineteenth century and all the composers that didn't write anything for trumpet, or what they wrote was minimal. Prokofiev... Stravinsky, I mean, the 25 second duet for a new theater... Rachmaninoff... Shostakovich, yes, he wrote the trumpet and piano piece. But why didn't we get a sonata? I mean, why didn't we get something from Debussy or Ravel? Or Satie. We got the trio from Poulenc, and it's marvelous – it's a beautiful piece. So thinking about all that lost opportunity, I'm really happy to see that many people are writing for trumpet today.

LS: Was that more like, later in your career, though, than when you were studying composition as an undergrad?

EH: Yes. I was writing string quartets and woodwind quintets and stuff for my composition classes.

LS: Were you more interested in the composition than the trumpet playing at that point?

EH: I always wanted to be a performer.

LS: Was it more encouraged at that time to have a more “academic degree” versus a performance degree? Was that part of the theory/composition degree program.

EH: Well, I graduated from Lawrence in 1966 and from New England in 68’. And schools tend to have their encouragements. They encourage you to write in a particular style. And at New England they were writing what I would call “crazy music” at that time. You couldn’t write a piece like the Hindemith *Sonata* and have it considered carefully by the composition faculty. But at Lawrence you couldn’t write a piece of “crazy music” and have it considered carefully either. The people at Lawrence were primarily teachers, and the people at New England though of themselves as composers who taught on the side.

LS: Is there anyone who especially sticks out as being a major mentor or who you still remember things that they said – things that have stayed with you?

EH: Well, I wasn’t overly encouraged in college to be a composer. You were kind of judged, you know, and Lawrence had had a string of people graduate who were very good composers. But know, I was never encouraged as a composer. As a theory teacher, they tried to push me into teaching theory. But I told everybody that I wanted to try performing, and that’s why I went to New England. Because Roger Voisin had this series of albums out and then the Music Heritage Society produced that series of Maurice Andre playing all those Albinoni transcriptions, and that just totally revolutionized the trumpet thinking, because back then, there were no piccolo trumpets available. Roger had imported a series called Millens, and he sold them to his students, but he stopped importing them before I got to New England. But there was a Belgian made horn called Mahillon, and they made piccolo trumpets. A little tiny thing and then a long bell. I still have one. And that was my first piccolo trumpet. And the Selmer had come out then, but it was hideously expensive at the time. And now you see them all over eBay. And they were good. That was the first modern piccolo trumpet and soon after that Schilke came out with that revolutionary design. And no one has really tried to imitate the old Couesnons, but they were really real. Herseth had one – I’m sure that Roger must have had one in his big collection. And then Ed Tarr was a student of Roger Voisin’s, I think at New England, before he went over to Basel, Switzerland, and then he did all of this research into the old pieces and vitalized the old music movement on natural trumpets. Um, Robert King, who owned the Robert King Music Company in North Easton, MA, was the big brass dealer. And there was a lady whose name escapes me right now, who wrote the Brass Bulletin. But she also wrote something called “The Teacher’s Guide to Brass Music,” and she referenced a lot of the Robert King compositions, because he did a lot of arranging of those early pieces. And I read that book and it was a great influence. I went down and visited Robert King and bought way more music than I should have. Who could resist with stacks of music all over the place? It turned out that the European trumpet makers were making piccolo trumpets, but they just never made it over to the United States. There were Monke rotary valve piccolo trumpets... the next generation were the Lechners. Carl Lechner in Bischofshofen, Germany, started making rotary valve trumpets, and he was very popular with the Vienna Philharmonic for awhile. And then Monke is still being made, like their next generation

makers. But Thein and Schagerl and Lechners are still being made. But the piccolo trumpet thing just kind of exploded, and all of a sudden Musica Rara was publishing all of these pieces, and uh, silly me – I bought them all!

LS: So how would you describe your compositional style?

EH: Well, being a trumpet player, I want to write something that I think sounds good when I push the valves down. I don't want to write something that nobody can play. And Hindemith is my go-to example of a great piece for trumpet and piano.

LS: Right, I was going to ask about Hindemith later.

EH: So, I think the Hindemith Sonata is a great piece. I think it'll last a long time. And Harold Shapero wrote a sonata for trumpet and piano in the 1940s.

LS: Oh yeah. I feel like I've heard Terry [Everson] perform that. He's the only person I've ever heard play it.

EH: Yeah, I've performed that many times. I recorded it even - I don't think I ever produced that recording, but it's around here somewhere. And then Kent Kennan – I like the Kennan. And the National Association of School of Music, NASM, in the late-50s/mid-50s, commissioned a whole bunch of composers of the day to record a whole bunch of pieces for trumpet and brass. And they commissioned Kennan, um Giannini, just a whole bunch of people. And so, all of a sudden, people were writing for trumpet. And this had hardly happened before.

LS: Right, because in Europe you had places like the Paris Conservatory where every year you were cranking out a new solo, until there weren't anymore...

EH: Yeah, no kidding! And what a wonderful thing that is. I wish somebody in the United States would do it.



EH: So before the First World War, there were quite a few fine students at the Paris Conservatory and around who were playing Thibiouville-Lamy trumpets. They were small bore, 4-valve trumpets in C and D, and that's what Roger played through the bulk of his career in the Boston Symphony. But almost all of those trumpet players were conscripted into the military and killed in one way or another in the First World War. And it's possible that much of that tooling was either destroyed or altered after that. Now there are a few of those trumpets still out there, but that's an interesting sideline, because when you play some of the conservatory pieces on those trumpets, they really line up. And there were quite a few early trumpet makers that were making C trumpets that played very well, and most of them were small bore. Couesnon was one of those. Herseth practiced on his Couesnon small-bore B-flat trumpet through most of his career, and often left his C trumpet down at the hall. But it balanced out all of that overly dramatic, loud playing that the Chicago Symphony was known for.

LS: So, I'm concerned about asking a leading question here, but when I was looking for music for this project, I was kind of looking for music that in some ways fit in the vein of American music written particularly for trumpet and piano, so more along the line of sonatas than concertos. But I think that a lot of the pieces that I chose, including yours, show that lineage, even if they weren't heavily influenced by those composers, that there's some evidence there of that American trumpet tradition.

EH: Yes, and you can see that my primary influence is probably Hindemith, and I really tried to marry the music to what I thought about the poetry. I don't know if I have a style of writing, but I have my best success writing music to poetry.

LS: So, in terms of writing for voice and trumpet, I think that your text setting is excellent, and I know that the soprano and pianist that I worked with felt the same. I thought that the interaction especially between the trumpet and the singer really works and is great. And I guess I would say that there are pieces that I've performed, whether it's choir and orchestra, or whatever, where it's just fantastic music but maybe the text setting could be better if you really look at it. So is text setting something that's really important to you, or studying poetry, or singing? How does all of that play into this?

EH: Well, poetry is above my study of singing. Although, I got the opportunity as a symphony musician to play with and listen to some of the greatest singers. I mean, my goodness, everybody came through over that long career that I had. And not only classical singers, but great pop singers too. One of the singers that I admire most is Linda Ronstadt. And I admire her on several levels. First of all, she's had an incredibly long career. And she's kept her voice in good shape – she's very smart. And I got to do a tour with her and observe how professional she was, and I really respected her a lot. And plus, I like her voice. But you know, it's one thing to like a singer's voice. It's another thing to admire their professionalism, because so many classical musicians that I know work so hard to keep their chops, and it's nice to observe that in the singing world. So a lot of the pop singers that I played with worked very hard, and that got my respect.

LS: Are there any others that stand out?

EH: I liked Frank Sinatra, Jr. I loved Sammy Davis Jr. I got to perform with Eubie Blake when he was 99 years old.

LS: Oh, I don't know who that is.

EH: He's a Ragtime pianist from Baltimore. And I grew up with people like Nat King Cole, that generation. And you were born too late to observe it, but television was just starting in the 50's, and one of the big stars at that time was a man named Ezio Pinza, and I think he was some kind of an operatic baritone. And so, television entertainment started out almost in the opera/classical field and then gradually moved towards what it is today. I mean, you can't bring an opera singer on TV today and have people stay on the channel, you know. It's gotta be pop and no disrespect implied. They're great performers, and I just respect people who work hard at their craft.

LS: So are there specific singers, or arias, or works like operas or oratorios that you've done that have specifically influenced you or that really stick with you? For example, I just love Handel, and I never actually get tired of *Messiah*.

EH: Well I love Handel too, however, if you notice, most of the music in the Baroque and early Classical era, if it was Handel for instance, "The Trumpet Shall Sound": the trumpets play, the bass sings, the trumpet plays, the bass sings. Or all those Scarlatti pieces: the soprano sings, the trumpet plays. Well, I didn't want to do that. And that's why these, for the most part, I experimented with intertwining, which you know, has its own set of problems.

LS: I do think it really works, though.

EH: (laughs) Yeah, but everybody said, oh my god, you can't have the trumpet and soprano going in between, you know, it's not gonna work! And I said, well, the hell with that, I'm gonna make it work. And aside from that, I don't have to play it.

LS: Ha! I mean, you certainly wouldn't want to do it with a weak singer. You need someone with a big voice. And you need someone who has great diction. When I was looking for a singer, I didn't want to have to play super quietly. And I didn't feel like I had to be super conservative on this because I found a singer who could handle it, so balance wasn't much of an issue.



LS: So, I did want to know if there was a specific opera singer or a classical singer that you really love.

EH: Joan Sutherland. Lucia di Lammermoor with the Met in a performance from the 50's is as close to perfection as I've ever heard. And her singing and her knowledge of the character and the perfection of her voice is just unbelievable. And when Risë Stevens quit singing opera, at the Met, she was one of the first classical singers to have a real symphony orchestra career. She came and performed with the Baltimore Symphony a few times and Fitz⁴¹ and I would always sit in the back, as we would anyhow, and when she was finished with a tune we'd go, "Diva! Diva!" And she always turned around and waved.

LS: And do you have any favorite art songs? Or is there a moment from an opera that to you is kind of... musical perfection? I mean, there's so many...

EH: I like everything.

LS: Yes, I know what you mean.

EH: Yeah, I like everything. It's hard to name any because I'm so bad at remembering names of arias. So... I loved it all. And for the most part, I seem to enjoy the female singers a bit more. I don't know why, because the artistry is certainly equal. When I hear an old recording of Enrico

⁴¹ Langston Fitzgerald III, trumpeter with the Baltimore Symphony from 1970-2003.

Caruso, I'm very impressed. And some of the more modern recordings... I think that the Three Tenors really did a lot for the love of singing.

LS: Yeah, Carreras is one of my all-time favorite singers.

EH: Yeah, I just love the clarity of his voice.



LS: So we talked about putting the trumpeter and the singer together.

EH: Right. It's not an aria with trumpet accompaniment. It's not a trumpet tune with a voice accompaniment. They have to work together

LS: Yeah, that's the one reason I'd mentioned ...*to cast a shadow again*, because Ewazen actually does let some of that happen, more than anyone else that I've heard.

EH: Yeah.

LS: So, is there anyone who's writing for trumpet and voice that came before this that really stands out for you?

EH: Partly I did this because there's so little writing for trumpet and voice. But I do like Scarlatti. There's a mini oratorio by Scarlatti called *Su le sponde del Tebro*, and I played that on my master's degree recital, so I've been a fan of trumpet and voice for a long time. And I can't tell you how many times I've played "The Trumpet Shall Sound". But that piece is more stressful than it should be, because you have to wait so long, and then you get up, you know...

LS: Yeah... yikes.



LS: So I wanted to go back to talking a bit about any compositional influences in the piece. I'd mentioned Hindemith, at one point.

EH: Yeah, Hindemith. I studied him in school and wrote a big paper on him.

LS: I think that I see a tiny bit of Mahler in here, at least in spirit. Maybe not in actual note writing...

EH: Maybe. I'd say that the main place that you can see my influence is in number four, "With Rue..." And it was a very difficult piece to write. And I stopped writing it several times. I find it very difficult to listen to that piece now. But I had to write it.

LS: And Dylan was a nephew?

EH: Yeah. Very tragic.

LS: One of my favorite moments was near the end of “With Rue...” where the trumpet and voice cross. It’s so beautiful.

EH: Yeah, that suspension.

LS: It did kind of remind me of that – Hindemith has that “all men must die” section at the end of it.

EH: I’ve thought that that would ruin the whole five pieces, putting that in, because everyone’s going to think, “Oh, Hindemith. Third movement!”

LS: But only trumpet players would know that. And also, I think that it makes sense. Most great music has borrowed from somewhere, so there’s no problem with that. Alluding to something that allows someone to make a connection isn’t a bad thing.

EH: I suppose. But yeah, I just love A.E. Housman’s poetry.



LS: So yes, A.E. Housman, do you remember a time in your life when you first read his poetry?

EH: I became aware of A.E. Housman bigtime in 2002. I was staying in Southern England at this B & B. And in the B & B, in our little room, they had a volume by A.E. Housman called *A Shropshire Lad*. And I picked it up and started reading and fell in love with it. And I fell in love with a particular volume of the book. (retrieves the book from a shelf) And it’s this volume of *A Shropshire Lad* - you can buy many versions now, but this one had some extraordinary watercolors by Robin Bell Corfield and it just seemed to fit a lot of the poetry so well. Anyhow, all of the poems came from that volume. And the pieces happened because John Hagstrom and Lisa were visiting a couple years ago, and I had played some of my vocal pieces for him. And he kind of said offhand, “Gee, why don’t you write something for me and Lisa sometime.” And I kind of looked at him and said, “Yeah, when a pig flies...” But then three months later I had three tunes down. So, it grew into five.



LS: So, “When the Lad for Longing Sighs...”. (looking at the book)

EH: Yeah, I didn’t want overly long poems either. I mean, how could you write a song with like, 150 lines? I tried that once with one of Shell Silverstein’s poems.

LS: Yeah, I like that none of them are long enough that you would ever get tired of them. You hear it and then it’s on to the next thing. And so it’s not like... “Oh, not another verse of this again...”

EH: Yeah. I really admire this watercolor artist's work.

LS: Robin Bell Corfield.

EH: Yes, because he does techniques that don't make any sense to me. But you look at it and it looks fine, you know. But then the English invented watercolor, so...

LS: Well cool, I didn't know that. So, you had this edition before you wrote the songs?

EH: Yeah, and I read it over the years.

LS: So then, what's the purpose of the interlude? It seems like it's there to lead into "With Rue...".

EH: I think John suggested it - that after that one poem... that actually is kind of humorous...

LS: Oh, "When the Lad for Longing Sighs?" Yeah, it's ridiculous. The singer loved it! We thought it was very sarcastic. OK, so John suggested the interlude.

EH: Yeah, and I just also thought it would be a good rest for the soprano. You know, if you go from this sarcastic, happy piece to this, oh, the weight of the world is coming down on my - regretful memories...

APPENDIX B: LINER NOTES

Stacy Garrop: *The Trumpets at Jericho* (2012) Two trumpets in C, Harmon mutes with stems, and piano

Stacy Garrop, D.M., is a professional freelance composer and former professor of composition at Roosevelt University. Dr. Garrop studied composition at Indiana University-Bloomington, the University of Chicago, and the University of Michigan-Ann Arbor. Her artistic output has been quite varied, ranging from works for carillon, saxophone ensemble, and wind ensemble to full length symphonies and oratorios. Frequently commissioned to compose for some of the major professional orchestras in the United States, Garrop has been the recipient of numerous awards and fellowships, including a 2019 Arts and Letters Award in Music from the American Academy of Arts and Letters and a Fromm Music Foundation Grant. Her music is centered on dramatic and lyrical storytelling, and music with the theme of war has been significant in her career.

In *The Trumpets at Jericho*, Garrop highlights the trumpet's traditional place as a military and, later, orchestral instrument. Commissioned by the Chicago Chamber players for trumpeters Barbara Butler and Charlie Geyer, it is a tour de force for both trumpets and piano. The insistently driving, dotted eighth-sixteenth and sixteenth dotted eighth rhythms throughout the piece are reminiscent of similar material for trumpets in the symphonies of Mahler and Strauss' *Alpensinfonie*, as well as another well-known piece for two trumpets, Stravinsky's *Fanfare for a New Theatre*. However, while Stravinsky only wrote approximately forty-five seconds for the trumpets in his fanfare, Garrop is unrelenting; the trumpets play for much of the five and a half minutes of the piece. Well aware of the challenges that the piece presents to trumpet players in terms of endurance, Garrop spoke of being careful to write the parts in a way that would be as simple as possible for the musicians to read, which included choosing simple meters, as opposed to asymmetric meters, and only using mixed meter when musically necessary. She also strove to provide a comfortable balance between the trumpets and piano by separating their ranges, so that none of the performers are in the position of struggling to blend or stick out from the texture as needed.

Although the piece is written for only three players, it is very orchestral and martial. The overall sound is abrasive, with dissonant harmonies and augmented fourths throughout the fanfare passages. Thematic material is more motivic than melodic, and the piece is rhythmically driven. Throughout the piece, the trumpet parts are split between playing homo-rhythmically and being offset in overlapping canonic or interrupting parts throughout the piece. The latter feature creates a slightly chaotic effect that, in a live performance, can give the impression that more than two trumpets are playing. The open intervals in the trumpet fanfare at the beginning of the piece and later, after the fall of the walls, are intended to create a similar effect to the natural brass instruments that would have existed in the ancient world, such as the shofar.

The final section of the piece follows the collapse of the walls and a short return of the opening theme, signaling the victory of the Israelite army. This section is much quieter and at a slower tempo than previous material. The use of harmon mutes with stems by the trumpets also contrasts with the aggressive blaring called for earlier. While this section is of a lower rhythmic and dynamic energy than previous material, it is not a neat resolution of the story. The horns of war have dissipated, but that does not mean that peace has been achieved. A sense of unease is conveyed through rhythm, dynamics, and timbre. The piano part is especially significant, in the use of disparate ranges, sweeping of the strings, and less stable rhythmic figures. Garrop also directs the trumpets when to use vibrato and when to play with straight tone. In a section where the trumpets are playing quietly with straight tone and minimal dynamic variation, the addition of vibrato in a few key places creates a chilling effect.

**Edward Hoffman: *Five Songs for Soprano, Trumpet, and Piano* (2012)
Soprano, trumpet in C, with straight mute and cup mute, and piano**

Trumpeter, teacher, and composer **Edward Hoffman** has had a long and varied career, which included nearly thirty years as a member of the Baltimore Symphony trumpet section, professor at the Peabody Institute, and instructor at the Asian Youth Orchestra in Hong Kong. His compositional style is the product of years of performing in orchestras, teaching the classical trumpet repertoire to his students, and working with his wife Anita, a soprano and violinist. Hoffman studied theory and composition at Lawrence University and then spent two years at the New England Conservatory, where his trumpet professor was the great Roger Voisin, and his primary composition and theory professor was Robert Coogan. During this time, Hoffman performed in a student brass quintet that included David Ohanian on horn and Harvey Phillips on tuba. During his time in Boston, Hoffman was chosen to be a Tanglewood Fellow and performed Coogan's music at the Tanglewood Music Center.

Five Songs for Soprano, Trumpet, and Piano was composed in 2012 at the request of Chicago Symphony Orchestra trumpeter John Hagstrom after a visit during which Hoffman showed him some of his other pieces for voice. Ten years earlier, Hoffman had rediscovered the poetry of A.E. Housman (1859-1936) in an edition of his famous collection, *A Shropshire Lad* (1896), while traveling in Southern England. In speaking of his own writing, Hoffman has said, "You can see that my primary influence is probably Hindemith, and I really tried to marry the music to what I thought about the poetry. I don't know if I have a style of writing, but I have my best success writing music to poetry."

The musical language of *Five Songs* is fresh and original while not entirely shying away from the composer's many musical influences that come from a long career performing and teaching.

Hoffman chose to allow the trumpet and singer to play together more than many pieces for trumpet and voice. It has been said that a picture is worth a thousand words, but in his poem, “The Isle of Portland,” Housman lays the scene out clearly in just twelve short lines. Hoffman’s setting takes the text a step further, perfectly capturing the text in the interaction between the trumpet and soprano in the opening piece to his song cycle. In the second song, “Loveliest of Trees,” Hoffman layers the trumpet and soprano in a way that creates the effect of branches gently swaying in the breeze. Its delicate arching lines convey the fleeting beauty of the blossoms and capture the wistfulness of the text. The use of cup mute allows the trumpet to weave throughout the soprano line without becoming overpowering, while also creating a slightly warm, misty sound. This timbre also helps to convey the feeling of wistfulness as well as the lightness of blossoms and snow mentioned in the text. The brief switch to straight mute in the last line of the song provides a timbral contrast that seems to speak to the awakening of the senses, like the ringing of the bell at the end of a meditation practice, as the narrator goes into the cold.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.⁴²

The text and musical content of “When the Lad for Longing Sighs” is a sharp contrast with the first two songs. The tone of the poem is humorously sarcastic, with mock woe. Hoffman begins the piece slowly and dramatically, with the soprano and piano alone. Light, acrobatic material for the soprano and trumpet follows, indicating that the listener should not take the text too seriously. An interlude for unaccompanied trumpet precedes the fourth song, which provides a transition from the frivolity of “When the Lad for Longing Sighs.” Trumpeters are likely to hear the allusion to the last section of the *Sonata* by Paul Hindemith, “Alle Menschen müssen sterben” (all men must die), in the opening measures of Hoffman’s setting of “With Rue My Heart is Laden.” Hoffman masterfully utilizes text painting throughout the song, particularly at the end of the song, as the trumpet and voice each fade away on their own. The piano strikes a final, short, yet not entirely conclusive, chord, suggesting that while death may be final, closure is not so quickly achieved.

With Rue my heart is laden
For golden friends I had.⁴³

For a modern audience, this selection may call up images of World War I and the Spanish Flu that took the lives of hundreds of thousands of young people in the UK, although this poem was

⁴² A.E. Hausman, “Loveliest of Trees,” in *A Shropshire Lad*, illustrated by Robin Bell Corfield (London: Guild Publishing, 1991), lines 9-12.

⁴³ Hausman, “With Rue My Heart is Laden,” lines 1-2.

published nearly twenty years before those events occurred in Europe. Still, it is said that many young British men went off to the war with a copy of *A Shropshire Lad*, so the comparison is fitting. The final song of the cycle, “Oh, When I Was in Love with You,” is in a brisk 6/8, reminiscent of sea shanties, like “Coast of High Barbary.” Hoffman creates an interesting timbral moment when he moves the trumpet into the low range to accompany the soprano on material that in the previous verse did not include trumpet. This lends a sense of determination to the singer’s words in the final line of the poem: “And miles around they’ll say that I am quite myself again.”

Amy Dunker: *Early Autumn* (2014) and *Nocturne* (2015) Trumpet in B-flat and piano

Amy Dunker, DMA, is a trumpeter, composer, and member of the Clarke University music faculty in Dubuque, Iowa, where she has served as chair of the music department. Early in her career, Dr. Dunker studied trumpet with numerous great American trumpeters, including Keith Benjamin and Vincent DiMartino. She holds a doctorate in composition from the University of Missouri – Kansas City Conservatory of Music and names Chen Yi as her strongest compositional influence. Dunker has been a teacher and mentor to many young composers and trumpet players, including a few my colleagues, and I am honored to include her music on this album. When I first approached her about recording her music in 2018, she immediately made time to meet with me and shared her entire collection of trumpet works with me at no cost. I am indebted to Dunker for her kindness and generosity.

Dunker’s pieces *Early Autumn* and *Nocturne* are like art songs for the trumpet. Both pieces provide an opportunity to show off the trumpet’s lyrical qualities and, although they were not specifically written to be performed together, they work nicely as a set. I chose these songs from Dunker’s large collection of music for trumpet to provide a contrast to some of the more technically demanding and aggressively dramatic music on the album. It is important for all musicians to spend time performing simple melodies and appreciate that these pieces are musically rich without including a technically contrasting section.

Early Autumn is written in the lower range of the trumpet and shows off the instrument’s warm resonance and capacity to occasionally function as an alto rather than soprano voice. Its mood is melancholic but with a sense of hope. Despite being a simple melody with accompaniment, the harmonies are at times refreshingly unpredictable. Dunker’s phrasing and articulation indications help to guide the performer and offers nuance to a piece that is rhythmically simple. *Nocturne* is dreamy and visually evocative, almost cinematic in quality, like the background music to a visually beautiful scene. I imagine a late spring evening on a veranda with flowering trees nearby or lying in a meadow, star gazing, as the stars seem to swim. Part of this affect comes from the

spinning quality of the melody, such that the melody circles around and continues to return without feeling repetitive.

**Terry Everson: *Hyfrydol Aspects* (2008)
Trumpet in B-flat, with straight mute, and piano**

Terry Everson is a Boston University trumpet professor, composer, and arguably one of the great trumpet soloists of his generation. He is also my former teacher and one of my greatest musical and personal influences. Everson studied trumpet, undergraduate and masters, at The Ohio State University with Richard Burkhardt and was later a student of Frank Kaderabek. As a soloist, he has premiered works by many prominent American composers, including Richard Cornell, John Davison, Stanley Friedman, and Jan Krzywicki. He has been a champion of new music through his work with the Boston Modern Orchestra Project, his recordings of modern music, and his performances on International Trumpet Guild New Works Recitals. Everson frequently tours as guest principal trumpet with the Boston Pops Orchestra and as a member of the Rodney Marsalis Philadelphia Big Brass. He can also be heard performing throughout the greater Boston area with the Cantata Singers, as a substitute musician with the Boston Symphony Orchestra, and at his church, where he plays every Sunday in the worship band. Everson has written for various instrumental ensembles, but the bulk of his output is for brass - trumpet ensembles in particular.

Hyfrydol Aspects was written for Everson's son, Peter, to perform at the National Trumpet Competition in 2009. Since then, it has become a frequently used piece for young trumpeters to use in performances and competitions. Based on the Welsh hymn-tune "Hyfrydol", the piece is composed as a theme and variations with frequent modulations and tempo transitions that requires significant preparation and rhythmic/metric stability from a young player. The piece also requires a good deal of musical maturity while wisely avoiding the extreme ranges of the horn, never going too low or above a few optional high A's. In composing the piece, Terry had in mind the text settings by J. Wilber Chapman ("Jesus! What a Friend for Sinners") and Charles Wesley ("Love Divine, All Loves Excelling"). Many listeners may associate this tune with Wesley's other setting of *Hyfrydol*, "Come, Thou Long Expected Jesus," which makes this piece a thematically appropriate choice for trumpeters to perform in churches during the Advent season.

The harmonic language and interaction between the trumpet soloist and pianist reflect Everson's musical aesthetics while also showing the influence of the earlier generation of composers for solo trumpet whose music he has performed and taught so extensively. Everson's use of harmony illuminates the many different aspects of the melody and the various texts, while frequent modulations increase harmonic tension. The modulating 6/8 section that leads into the

final statement of the hymn tune is especially interesting. The harmonic and rhythmic transitions in this piece are very effective. There is a sense that the music is always going somewhere. Rhythmically, the piece is not overly complex, but use of hemiola and frequent metric modulations call for a strong sense of time and musical leadership from the trumpet. This also provides an opportunity for musical growth for a young trumpeter beyond basic trumpet technique. Everson's writing for the piano is wonderfully rich and provides a supportive texture, which makes it easy for the soloist to float over top of the accompaniment. This is particularly effective in the final section of the piece, when the trumpet returns with a simple restatement of the hymn tune. This setting of the melodic material is an exciting contrast with the quiet, contemplative setting of the tune in the opening section. Everson makes maximum use of a simple melody for a piece that is equally enjoyable for the ensemble and the audience.

Michael Djupstrom: *PUCK* (2008)
Trumpet in C, with straight mute and cup mute, and piano

Michael Djupstrom is one of the most promising American composers of his generation. He completed undergraduate and graduate studies at the University of Michigan where his teachers included William Bolcom, Bright Sheng, and Karen Tanaka. In addition, he received an Artist Diploma from the Curtis Institute of Music, where he studied with Jennifer Higdon and Richard Danielpour. He serves on the composition faculty of the Curtis School of Music and has previously taught music at the Settlement Music School and Boston University.

Djupstrom was commissioned to write *PUCK* in memory of Derek Abraham, a young trumpet player who died unexpectedly in an accident not long after his high school graduation. In addition to being a trumpet player, Derek was an enthusiastic stagehand, practical joker, and inspiration to his friends and teachers. The title, *PUCK*, refers to the character from English mythology and Shakespeare's *A Midsummer Night's Dream*. While thinking about writing the piece, Djupstrom had happened upon a copy of the play, which he had read many years earlier. The character of Puck immediately sparked his imagination. Puck is a fairy trickster who likes to play pranks and practical jokes on his unsuspecting victims, but who is nonetheless, good-natured, and never malevolent. Friends and teachers described Derek similarly. Djupstrom mentioned that he had previously written incidental music to Shakespeare's play *King Lear* and that while the rest of the music is original to the piece, he used a set of fanfare figures for trumpet from the incidental music in writing *PUCK*. Their particular use in the play is in a scene in which one person is calling another to appear, and the fanfare is played four times, each time slightly more developed. I like the possible symbolism of this; it is as though the main character is being summoned to appear by the calls, or the main character's memory is being summoned up by the narrator.

The piece could be called a concerto; however, it differs structurally from traditional concertos. One interesting difference is that there are no complete movement breaks. It is comprised of a long introduction or prologue, followed by an ABA¹ structure that makes up the three inner movements. Then, a rollicking almost-finale ensues, followed by a musical epilogue. The introduction starts off slowly and is shadowy and mysterious. The main character, the trumpet, is only heard from a distance. In live performance, the soloist would not be seen by the audience at this point, which adds to the drama and mystery. The sound of the off-stage trumpet gradually emerges from the foggy piano mist. Suddenly, the curtain rises on the action of the piece and the trumpet appears in a bombastic display of virtuosic excitement. This soon ignites into the primary scherzo theme of the piece, in a lilting 6/8.

Djupstrom's use of meter and metric modulation throughout causes the piece to flow and transition seamlessly. The piece is also incredibly well thought out from a structural standpoint. *PUCK*'s tonal language is modern and often goes through long, frenetic sections of trumpet playing that remains harmonically unresolved. This creates the sense of the main subject's ability to "...move simply and easily past certain boundaries of our world, including those limits that other people were unable to transcend themselves." The rhythmic activity in the more scherzo-like sections of the piece creates a sense of his seeming limitless energy and joy. This is especially reflected in two sections of very rapidly double-tongued arpeggio sequences, which are impressive when executed at full tempo. Perhaps the most stunning moment of the piece is the finale, right before the epilogue. The build-up of the music is so insistent and joyous that one almost forgets that the story is about to end. The final bars of the piece mirror the opening trumpet fanfare, bringing the literary structure of the piece full circle.

Kevin McKee: Under Western Skies (2014)

Two trumpets in B-flat, with straight mutes, and piano

Composer **Kevin McKee** is a prolific composer of trumpet and brass ensemble music. His music is regularly performed by students and professionals in the United States and abroad, and he continues to receive commissions from prominent professional musicians and musical organizations. As a trumpet player and teacher, he composes music that is idiomatic for the instrument while also seeking to create music that is interesting to non-trumpet players. Recently, his music has been included on recordings by Tromba Mundi, the Gewandhaus Brass Quintet, and the Dallas Symphony Orchestra Brass Quintet. Prior to his career as a freelance composer, McKee completed graduate studies in trumpet performance with Chris Gekker at the University of Maryland. During this time, McKee had the opportunity to attend the Kazusa Chamber Music Festival in Japan, where he worked with members of the Center City Brass Quintet, including trumpeter and composer Anthony DiLorenzo. Inspired by what he learned at

the festival and especially by DiLorenzo's performance and composing for brass, he wrote his first major piece, *Escape*, for his brass quintet at the University of Maryland.

McKee was commissioned to write *Under Western Skies* by trumpeters Dr. John Marchiando and Brynn Marchiando. The Marchiandos are both active professional trumpet players, performing in the New Mexico Philharmonic, Santa Fe Symphony, Summit Brass, the MarchianDuo, and countless other ensembles regionally and nationally. I studied with John at the University of New Mexico and performed with him and Brynn in some of the orchestras throughout the region. I attended the premiere of the piece on their recital with pianist Miriam Hickman at the 2014 International Trumpet Guild Conference. Whenever I play *Under Western Skies*, I am reminded of John's ability to create incredibly rich and powerful sounds equally in the very high and low ranges of the trumpet.

Under Western Skies is in two movements: I. Sundown (Out on the High Desert) and II. Sunup – High Noon. It is a substantial work for two trumpets and piano that reflects the beauty and, at times, desolation of the American Southwest, particularly the wilderness near Albuquerque and Santa Fe, New Mexico. McKee's writing is cinematic and reflects the influence of great American film composers. Regarding the first movement, he says, "I imagined an evening ride on horseback as the setting sun sets Shiprock aglow." I think of the trumpet parts as two friends riding together; however, as the piece progresses, the two trumpets also begin to symbolize the gradually steepening landscape. The parts are layered over top of each other, leading up to a dramatic modulation, which seems to signal that a new elevation has been reached.

As the energy builds, the pair continuously ups the ante until the peak of the music is reached. One example of this occurs in the middle of the first movement, Sundown: Out on the High Desert, as the first summit in the music is achieved. The piano part here drives the build-up of rhythmic and harmonic tension. The interaction of the trumpet parts makes this piece a joy to work on. While this kind of interaction is more common in brass quintet writing, I have seen less of it in pieces for two trumpets.

While I was preparing *Under Western Skies*, I often envisioned New Mexico's desert landscape, especially the wilderness alongside Interstate 25 between Albuquerque and Santa Fe. While living in New Mexico, I had the opportunity to perform *Billy the Kid* with the Santa Fe Symphony and can remember driving home to Albuquerque at night, looking up at the stars and the shadowy outlines of plateaus in the distance. I was also inspired by two of McKee's pieces for brass quintet, *Escape* and *Vuelta del Fuego*, the latter of which was a favorite of the brass quintet I performed with when I was studying at the University of New Mexico. Both of those pieces call for the musicians to play with expressiveness and swagger, similar to the second movement of *Under Western Skies*. One can hardly escape the, "This town ain't big enough for the both of us," vibe that comes from the way McKee keeps the parts moving back and forth

between the two trumpets after the “a la Morricone” section of the second movement, each one building off of the other. After all, what could better musically emulate the rivalry between two gunslingers from the Old West than the sound of two trumpets pitted against each other, as heard in the second movement, II. Sunup – High Noon? Fortunately, the piece has a happy ending, as the musical drama is resolved, rhythmically and harmonically, and the two ride off, unscathed, into the sunset together.

Texts from *A Shropshire Lad* (1896) by A.E. Housman

1. The star-filled seas are smooth to-night

The Isle of Portland

THE STAR-FILLED seas are smooth to-night
From France to England strown;
Black towers above the Portland light
The felon-quarried stone.

On yonder island, not to rise,
Never to stir forth free,
Far from his folk a dead lad lies
That once was friends with me.

Lie you easy, dream you light,
And sleep you fast for aye;
And luckier may you find the night
Than ever you found the day.

2. Loveliest of trees, the cherry now

LOVELIEST of trees, the cherry now
Is hung with bloom along the bough,
And stands about the woodland ride
Wearing white for Eastertide.

Now, of my threescore years and ten,
Twenty will not come again,
And take from seventy springs a score,
It only leaves me fifty more.

And since to look at things in bloom
Fifty springs are little room,
About the woodlands I will go
To see the cherry hung with snow.

3. When the lad for longing sighs

WHEN the lad for longing sighs,
Mute and dull of cheer and pale,
If at death's own door he lies,
Maiden, you can heal his ail.

Lovers' ills are all to buy:
The wan look, the hollow tone,
The hung head, the sunken eye,
You can have them for your own.

Buy them, buy them: eve and morn
Lovers' ills are all to sell.
Then you can lie down forlorn;
But the lover will be well.

4. With rue my heart is laden

WITH rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a lightfoot lad.

By brooks too broad for leaping
The lightfoot boys are laid;
The rose-lipt girls are sleeping
In fields where roses fade.

5. Oh, when I was in love with you

OH, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they 'll say that I
Am quite myself again.

APPENDIX C: RECORDING PERSONNEL AND TECHNICAL INFORMATION

LOCATION: All recordings took place in the sanctuary of Lake of the Isles Lutheran Church, Minneapolis, MN.

EDITING AND MIXING: Jacob Carlson, Defhaus Studios, St. Paul, MN

RECORDING EQUIPMENT:

Room Microphones: AKG 414XLII
Trumpet close microphones: Josephson E22S/AEA R92
Piano close mics: Josephson E22S
Software: ProTools
Mixing board: Trident 78

INSTRUMENTS:

Laura Saylor's trumpets: S.E. Shires Model A in B-flat and Model 401 in C
Jake Baldwin's trumpets: Yamaha 8310Z in B-flat and S.E. Shires Model 502 in C
Mutes: Denis Wick cup and aluminum straight mute, Jo-Ral copper bottom straight mute and copper bubble mute, and TrumCor brass bottom straight mute.
Piano: Yamaha

RECORDING SESSIONS:

SESSION I: July 19, 2020

Repertoire: *Early Autumn* and *Nocturne*, Amy Dunker
Hyfrydol Aspects, Terry R. Everson
Duration: approx. 15.30 minutes
Trumpet: Laura Saylor
Piano: Charles Kemper
Producer: Jake Baldwin

SESSION II: July 25, 2020

Repertoire: *Under Western Skies*, Kevin McKee
Duration: approx. 10.30 minutes
Trumpets: Laura Saylor and Jake Baldwin
Piano: Charles Kemper
Producer: Gavin Carney

SESSION III: August 2, 2020

Repertoire: *The Trumpets at Jericho*, Stacy Garrop
Duration: ca. 5.00 minutes
Trumpets: Laura Saylor and Jake Baldwin
Piano: Charles Kemper
Producer: Gavin Carney

SESSION IV: August 16, 2020

Repertoire: *Five Songs for Soprano, Trumpet, and Piano*, Edward Hoffman

Duration: ca. 11.00 minutes

Trumpet: Laura Saylor

Soprano: Myrtle Lemon-Todd

Piano: Charles Kemper

Producer: Gavin Carney

SESSION V: August 30, 2020

Repertoire: *The Trumpets at Jericho*, Stacy Garrop

Duration: ca. 5.00 minutes

Trumpet: Laura Saylor and Jake Baldwin

Piano: Charles Kemper

Producer: Gavin Carney

SESSION VI: September 4, 2020

Repertoire: *PUCK*, Michael Djupstrom

Duration: ca. 12.00 minutes

Trumpet: Laura Saylor

Piano: Charles Kemper

Producer: Gavin Carney

SESSION VII: September 5, 2020

Repertoire: *PUCK*, Michael Djupstrom

Duration: ca. 12.00 minutes

Trumpet: Laura Saylor

Piano: Charles Kemper

Producer: Gavin Carney

SESSION VIII: September 6, 2020

Repertoire: *PUCK*, Michael Djupstrom

Five Songs for Soprano, Trumpet, and Piano, Interlude: for unaccompanied trumpet,
Edward Hoffman

Duration: ca. 13.00 minutes

Trumpet: Laura Saylor

Piano: Charles Kemper

APPENDIX D: TRACK LISTING

The Trumpets at Jericho (2012), Stacy Garrop (b. 1969)
for 2 C Trumpets and Piano
DOI: <https://doi.org/10.25820/bcyr-e410>

Five Songs for Soprano, Trumpet, and Piano (2017), Edward Hoffman (b. 1944)
set to poems by A.E. Housman

1. The Isle of Portland
DOI: <https://doi.org/10.25820/sv3r-rp68>
2. Loveliest of Trees
DOI: <https://doi.org/10.25820/y9x2-ya97>
3. When the Lad for Longing Sighs
DOI: <https://doi.org/10.25820/j7d2-2b39>
Interlude: for unaccompanied trumpet
DOI: <https://doi.org/10.25820/ew2q-2233>
4. With Rue my Heart is Laden
DOI: <https://doi.org/10.25820/9bdr-1067>
5. Oh, When I was in Love with You
DOI: <https://doi.org/10.25820/d2cb-a956>

Early Autumn (2014), Amy Dunker (b. 1964)
DOI: <https://doi.org/10.25820/nv0x-t692>

Nocturne (2015), Amy Dunker (b. 1964)
DOI: <https://doi.org/10.25820/q6yw-7517>

Hyfrydol Aspects (2008), Terry R. Everson (b. 1962)
for trumpet and piano
DOI: <https://doi.org/10.25820/cjfx-eh92>

PUCK (2008), Michael Djupstrom (b. 1980)
for trumpet and string orchestra (piano reduction, 2008)
DOI: <https://doi.org/10.25820/pbd1-f878>

Under Western Skies (2014), Kevin McKee (b. 1980)
for 2 trumpets and piano

- I. Sundown
DOI: <https://doi.org/10.25820/c6r9-z513>
- II. Sunup - High Noon
DOI: <https://doi.org/10.25820/j33p-9b24>