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# Occultations: an exploration and expansion of solo and chamber literature written for the flugelhorn

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BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**OCCULTATIONS:  
AN EXPLORATION AND EXPANSION OF SOLO AND  
CHAMBER LITERATURE WRITTEN FOR THE FLUGELHORN**

by

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B.M.E., Stephen F. Austin State University, 2019  
M.M., Miami University, 2021

Submitted in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

2025

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*This beautiful and neglected instrument is not usually allowed in the select circles of the orchestra and has been banished to the brass band, where it is allowed to indulge in the bad habit of vibrato to its heart's content.*

*- Ralph Vaughan Williams*

*(1872–1958)*

## **DEDICATION**

This document is graciously and humbly dedicated to my primary trumpet teachers, the giants upon whose shoulders I stand: Dr. Russ Teweleit, Dr. Gary Wurtz, Dr. Stephen Campbell, Douglas Lindsay, Bruce(!) Hall, and Terry Everson.

## ACKNOWLEDGMENTS

This dissertation has only been possible by the guidance and expertise of Dr. Andrew Shenton. Your forward-looking approach and innovation showed me a grander purpose for this project. Thank you for challenging me to invest my time and effort into something more impactful than I could have envisioned alone.

I also thank my parents, sister, and extended family for encouraging me daily to accomplish my goals. Your collective confidence in me took me farther than I thought possible. To all members of the Casso, Herr, Brainerd, Abraham, Henry, and Ingram clans: thank you; I love you all.

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Additionally, I extended my sincerest thanks to Enrico, Tom, RJ, and Eric for contributing to the flugelhorn repertoire. Your willingness to collaborate was refreshing and inspiring. Thank you all for dedicating your skills to an instrument whose vitality is stronger by merit of your collective effort.

Lastly, I thank my friends and roommates from my years at Boston University for helping keep my spirits high and my head above the waters of the Charles River. You each inspired me daily through your grit, perseverance, and indomitable ambition. I will never forget our years of sTraining [sic] together.

- Dan

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Boston University College of Fine Arts, 2025

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**ABSTRACT**

Solo and chamber literature written for flugelhorn has largely confined the instrument to several tropes and themes since its integration into classical music, hampering its growth in the genre. Although its current application has typecasted the instrument in slow and “bluesy” settings, it has shown great potential as a versatile solo voice. This dissertation explores the history of the flugelhorn and how it is utilized in solo, chamber, unaccompanied, electroacoustic music, and more. Additionally, I have commissioned four new works to initiate an expansion of the instrument’s repertoire in the concerto, sonata, chamber, and electroacoustic genres.

This dissertation is structured to first provide a historical overview of the organological development of the flugelhorn starting with its origins from the keyed bugle in the early 19<sup>th</sup> century. This includes its earliest performances, method texts, and appearances in scores. With the instrument’s history clarified, this document then explains how its usage has changed from its historical roots to its treatment in modern performance. This includes the flugelhorn’s application in orchestral, wind band, jazz,

brass bands, and pop music performance as well as its perception as a solo and chamber instrument. After identifying the modern themes connected with the instrument in these genres, this project provides additional information on key contributors to the flugelhorn's development and visibility such as manufacturers, performers, and composers of flugelhorn repertoire.

The final portion of this document details existing and new repertoire involving the flugelhorn. This section identifies landmark works for the flugelhorn and how they are significant to the development of the instrument's stature. With the existing repertoire discussed, this document will then provide additional information about the pieces I commissioned from Raymond J. Horvat, Eric Rath, Thomas Weaver, and Enrico Chapela. These pieces are analyzed and discussed with feedback from the composers to generate new flugelhorn works that feature the instrument in inventive and virtuosic ways. Supplemental resources including an extensive repertoire list and a list of popular music songs that utilize the flugelhorn are included as appendices to this document.

## TABLE OF CONTENTS

DEDICATION .....	v
ACKNOWLEDGMENTS .....	vi
ABSTRACT .....	vii
TABLE OF CONTENTS .....	ix
LIST OF FIGURES .....	xii
LIST OF ILLUSTRATIONS .....	xiii
LIST OF MUSICAL EXAMPLES .....	xiv
LIST OF ABBREVIATIONS .....	xvi
INTRODUCTION.....	1
CHAPTER ONE: ORIGINS AND ORGANOLOGICAL DEVELOPMENTS .....	3
Development of the Valve .....	8
Dates of Patents.....	13
Organological Developments.....	16
Early Method Texts.....	19
Early Appearances in Scores.....	24
CHAPTER TWO: PRESENT APPLICATION .....	30
Solo .....	30
Orchestral .....	34
Wind Band .....	39
Jazz Ensemble .....	43
Brass Band .....	46
Popular Music .....	48

CHAPTER THREE: MANUFACTURERS, PERFORMERS, AND COMPOSERS .....	52
Manufacturers .....	54
Performers .....	72
Composers.....	81
CHAPTER FOUR: CURRENT SOLO AND CHAMBER LITERATURE.....	89
Concerto/Concerto Grosso for Flugelhorn (No Trumpet/Cornet) .....	90
Concerto (Flugelhorn and Trumpet and/or Cornet) .....	94
Other Solo Works for Flugelhorn and Ensemble.....	97
Sonatas .....	99
Other Solo Works for Flugelhorn and Piano/Keyboard.....	100
Chamber Works Featuring Flugelhorn .....	102
Unaccompanied Works .....	104
Works for Flugelhorn and Electronics (Solo and Chamber).....	107
CHAPTER FIVE: COMMISSIONING, PREPARING, AND RECORDING .....	111
Sonata for Flugelhorn, by Raymond J. Horvat .....	114
<i>The Lighthouse</i> , by Eric Rath.....	125
<i>Occultations</i> , by Thomas Weaver .....	136
Enrico Chapela.....	149
Feedback from Composers.....	151
CHAPTER SIX: REFLECTION AND ASPIRATIONS .....	157
Reflection.....	157
Aspirations for Future Works .....	158

APPENDICES .....	161
Appendix 1: Flugelhorn Solo and Chamber Literature.....	161
Appendix 1.1: Concerto/Concerto Grosso for Flugelhorn (No Trumpet) .....	161
Appendix 1.2: Concerto (Flugelhorn and. Trumpet and/or Cornet).....	164
Appendix 1.3: Other Solo Works for Flugelhorn and Ensemble.....	167
Appendix 1.4: Sonatas .....	169
Appendix 1.5: Other Solo Works for Flugelhorn and Piano/Keyboard .....	172
Appendix 1.6: Chamber Works Featuring Flugelhorn .....	175
Appendix 1.7: Unaccompanied Works.....	179
Appendix 1.8: Works for Flugelhorn and Electronics (Solo and Chamber) .....	182
Appendix 2: Pop Songs with Flugelhorn .....	185
BIBLIOGRAPHY .....	187
CURRICULUM VITAE .....	223

## LIST OF FIGURES

<b>Figure 3.1:</b> Flugelhorn Ranges .....	53
<b>Figure 3.2:</b> Table of Popular Flugelhorn Models and their Specifications .....	55

## LIST OF ILLUSTRATIONS

<b>Plate 1.1:</b> Keyed bugle in E $\flat$ .....	5
<b>Plate 1.2:</b> Trumpet with Vienna Valves (ca. 1845) .....	9
<b>Plate 1.3:</b> Rotary flugelhorn in B $\flat$ (ca. 1850) .....	14
<b>Plate 1.4:</b> The Distin family brass quintet, with Ann Matilda Distin at the piano .....	17
<b>Plate 1.5:</b> Portrait of Ned Kendall and his Keyed Bugle .....	18
<b>Plate 1.6:</b> Digitized cover of Hyde's <i>Preceptor</i> .....	20
<b>Plate 3.1:</b> Adams F2 .....	57
<b>Plate 3.2:</b> B&S Challenger I .....	61
<b>Plate 3.3:</b> Courtois Brevet� (ca. 1950, restored by Paul Dreimiller) .....	62
<b>Plate 3.4:</b> Jupiter JFH1100RSQ in Silver Plate .....	68
<b>Plate 3.5:</b> Top-Action Rotary Valve (TARV) Trumpet in B $\flat$ (ca. 1862–1865) .....	69
<b>Plate 3.6:</b> Yamaha YFH-8310ZII .....	72
<b>Plate 3.7:</b> Yamaha YFH-8315ZIIG .....	72
<b>Plate 5.1:</b> Thomas Shahan, The Lighthouse Rock in Palo Duro Canyon .....	127

## LIST OF MUSICAL EXAMPLES

<b>Example 4.1:</b> Barry, Concerto for Flugel Horn [sic] Mvt. I, mm. 1–37 .....	92
<b>Example 4.2:</b> Arditto, <i>Musica Invisible #1</i> “Aerial Perspective,” mm. 1–20 .....	106
<b>Example 5.1:</b> Horvat, Sonata for Flugelhorn Mvt. I, mm. 1–6 .....	117
<b>Example 5.2:</b> Horvat, Sonata for Flugelhorn Mvt. I, mm. 9–12 .....	118
<b>Example 5.3:</b> Horvat, Sonata for Flugelhorn Mvt. I, mm. 17–18 .....	118
<b>Example 5.4:</b> Horvat, Sonata for Flugelhorn Mvt. I, mm. 27–30 .....	119
<b>Example 5.5:</b> Horvat, Sonata for Flugelhorn Mvt. I, mm. 43–46 .....	119
<b>Example 5.6:</b> Horvat, Sonata for Flugelhorn Mvt. II, mm. 1–4 .....	120
<b>Example 5.7:</b> Hindemith, Sonata for Trumpet and Piano Mvt. III, mm. 1–3 .....	120
<b>Example 5.8:</b> Horvat, Sonata for Flugelhorn Mvt. II, mm. 53–68 .....	121
<b>Example 5.9:</b> Horvat, Sonata for Flugelhorn Mvt. III, mm. 1–32 .....	122–123
<b>Example 5.10:</b> Horvat, Sonata for Flugelhorn Mvt. III, mm. 31–44 .....	124
<b>Example 5.11:</b> Horvat, Sonata for Flugelhorn Mvt. III, mm. 99–106 .....	125
<b>Example 5.12:</b> Rath, <i>The Lighthouse</i> , mm. 1–16 .....	128
<b>Example 5.13:</b> Rath, <i>The Lighthouse</i> , mm. 24–35 .....	129
<b>Example 5.14:</b> Rath, <i>The Lighthouse</i> , mm. 51–72 .....	129–130
<b>Example 5.15:</b> Rath, <i>The Lighthouse</i> , mm. 78–83 .....	131
<b>Example 5.16:</b> Rath, <i>The Lighthouse</i> , mm. 78–83 .....	131
<b>Example 5.17:</b> Rath, <i>The Lighthouse</i> , mm. 167–178 .....	132
<b>Example 5.18:</b> Rath, <i>The Lighthouse</i> , mm. 187–200 .....	133
<b>Example 5.19:</b> Turrin, <i>Two Portraits</i> , mm. 225–255 .....	134

<b>Example 5.20:</b> Rath, <i>The Lighthouse</i> , mm. 201–219 .....	135
<b>Example 5.21:</b> Weaver, <i>Occultations</i> Mvt. I, mm. 1–27.....	139–141
<b>Example 5.22:</b> Weaver, <i>Occultations</i> Mvt. I, mm. 146–153.....	142
<b>Example 5.23:</b> Weaver, <i>Occultations</i> Mvt. II, mm. 40–57 .....	143–144
<b>Example 5.24:</b> Weaver, <i>Occultations</i> Mvt. II, mm. 73–82 .....	145
<b>Example 5.25:</b> Weaver, <i>Occultations</i> Mvt. III, mm. 5–16.....	146
<b>Example 5.26:</b> Weaver, <i>Occultations</i> Mvt. III mm. 72–95 .....	147
<b>Example 5.27:</b> Weaver, <i>Occultations</i> Mvt. III, mm. 170–186.....	148

## LIST OF ABBREVIATIONS

B.	Birthyear
BU	Boston University
BUTI	Boston University Tanglewood Institute
Ca.	<i>Circa</i> , “around”
CFA	College of Fine Arts
E.g.	<i>exempli gratia</i> , “for example”
ITG	International Trumpet Guild
M(m).	Measure(s)
PML	Prescribed Music List
RJ	“Raymond Joseph” Horvat
TARV	Top-Action Rotary Valve
UIL	University Interscholastic League
YAO	Young Artists Orchestra
YAWE	Young Artists Wind Ensemble
'	Length in Feet
"	Length in Inches

Measurements of bore sizes observe the standard practice of omitting the zero in the unit’s place digit (e.g., .413" instead of 0.413").

## INTRODUCTION

For most of its history, the flugelhorn has been relegated to the status of an auxiliary instrument. Trumpet players commonly treat the instrument as they would a mute: a tool to make a quick timbral change for a specific mood or color. Despite its treatment as a “doubling” instrument, it possesses great potential to be written for in a more individualized and holistic manner. In recent years, composers have gradually increased the inclusion of the flugelhorn in solo and chamber compositions that more fully explore its sonic and expressive palettes.

As discussed in this document, the flugelhorn tends to be scored in music that features “slow,” “dark,” and/or “jazzy” properties. Even though the mechanics of the flugelhorn are virtually identical to those of the cornet and trumpet, composers typically refrain from featuring the flugelhorn in fast or virtuosic passages. Admittedly, the instrument’s tone quality and timbral properties fit nicely in lyrical styles, yet composers often neglect to observe the full scope of its capabilities. This includes the flugelhorn’s complete tonal palette, technical facility, and easier access to pedal tones than what is attainable on trumpet and cornet.

This project provides an overview of the historical development and repertoire of the flugelhorn and initiates the creation of new works that further the evolving *œuvre* of the instrument. This document describes the origins and organological development of the flugelhorn, the ways the instrument is presently utilized in solo and ensemble settings, notable contributors to the instrument’s development or repertoire, an overview of the existing literature of solo and chamber pieces, the trajectory of future works based on

apparent trends and patterns in the repertoire, an account of pertinent information regarding the commissioning and recording of new works, and my aspirations for the future of flugelhorn solo and chamber pieces. My methodology for this section of the document is to examine existing dissertations, articles, and books that discuss the history and repertoire of the flugelhorn to identify trends and patterns in its role and usage in solo, chamber, and ensemble settings throughout the instrument's history.

To compliment this document, I have commissioned four new works to contribute to the flugelhorn's repertoire. These include a traditional three-movement sonata for flugelhorn and piano, an electroacoustic piece for flugelhorn and fixed media, a small mixed-instrumentation chamber work, and a concertino for solo flugelhorn and wind band. The concertino includes a reduction for piano accompaniment for use in recitals and competitions. I have professionally recorded, produced, and released these new works via physical and digital media. The purpose for commissioning and recording these pieces is to actualize additional selections to the flugelhorn's solo and chamber repertoire and to legitimize the flugelhorn as a viable solo and chamber instrument.

## CHAPTER ONE: ORIGINS AND ORGANOLOGICAL DEVELOPMENTS

The modern flugelhorn is defined by Grove as “[a] valved brass instrument pitched in B $\flat$  with the same compass as the cornet. It has the conical bore, wide bell and large format of its parent the keyed bugle. The mouthpiece cup is deep, almost funnel-shaped, and a sliding mouthpipe serves as the tuning-slide. The tone is round and suave though rougher and bugle-like in loud playing.”<sup>1</sup> Modern instruments are 4.5 feet in length and are outfitted with either three or four valves with four-valve instruments expanding the low range of the instrument as described in Chapter Three.

Joseph Haliday, an Irish bandmaster of the Cavan Militia, invented the keyed bugle in 1810.<sup>2</sup> Haliday fitted a single coiled military bugle with five keys resembling those of woodwind instruments and patented the instrument as “Bugle Horn.”<sup>3</sup> The coiled instrument originated from the oxhorn (half-moon shaped) Hanoverian Bugle, also called a *Halbmond Flügelhorn* which was used primarily for hunting and military application during in the Seven Years’ War.<sup>4</sup> The instrument was modified into a once-folded shape in England sometime around 1800 and was officially adopted into the country’s military in 1812.<sup>5</sup> The keyed bugle also became known as the “kenthorn” or “Kent Bugle” after bandmaster and music store owner John Bernard Logier dedicated his *Introduction to the Art of Playing on the Royal Kent Bugle* method text to the Duke of Kent in 1813.<sup>6</sup>

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<sup>1</sup> Anthony Baines, “Flugelhorn,” *Grove Music Online*, Oxford University Press, January 20, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.09887>

<sup>2</sup> Ralph Dudgeon, *The Keyed Bugle* (Lanham, MD: The Scarecrow Press, Inc., 2004), 1.

<sup>3</sup> *Ibid.*, 15.

<sup>4</sup> Edward H. Tarr, “The Romantic Trumpet,” *Historic Brass Society Journal* 5 (1993): 215.

<sup>5</sup> *Ibid.*, 216–217.

<sup>6</sup> Dudgeon, *Keyed Bugle*, 19.

Similarly, a contemporary instrument known as the “Regent’s Bugle” was named as a tribute to the Prince of Regent, but was fitted with a slide instead of keys.<sup>7</sup>

In his landmark book *The Keyed Bugle*, Ralph Dudgeon details the dimensions of the bore of a B $\flat$  keyed bugle ranging as “approximately 7/16 of an inch at its narrowest point to approximately one inch in width in the middle of the last bend, ending in a six-inch wide bell.”<sup>8</sup> Dudgeon also explains that the tone holes of the instrument gradually lessen in size as they approach the mouthpiece except for the second hole that is slightly smaller than the third; the smallest tone hole on the typical keyed bugle was approximately 9/16 of an inch in diameter, which optimized the venting of the air through the instrument.<sup>9</sup> Engaging the keys of the keyed bugle opened the tone holes to shorten the sound column and cause the pitch to ascend, similar to modern woodwind instruments but opposite to the valve trumpet.<sup>10</sup> The pads on the underside of the keys were constructed out of leather with the suede side down and were later fitted with stuffed pads, much like those of modern keyed woodwind instruments. Early designs of the instrument were typically once-coiled as shown in Plate 1.1, but other forms like the keyed posthorn, oxhorn, and upright keyed bugles existed in the early 19<sup>th</sup> century.<sup>11</sup>

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<sup>7</sup> Ibid., 7.

<sup>8</sup> Ibid., 4.

<sup>9</sup> Ibid., 7

<sup>10</sup> National Trumpet Competition, “Minute Master Class - Ralph Dudgeon 2,” YouTube, March 16, 2009, video, 5:00, <https://youtu.be/iYTqeeLHPCw?feature=shared>.

<sup>11</sup> Dudgeon, *Keyed Bugle*, 5.



**Plate 1.1: Keyed bugle in E<sub>b</sub>,<sup>12</sup>**

Dudgeon’s research indicates that these early keyed bugles were constructed to play close to the contemporary pitch standard of  $A_4 = 440$  Hz, but models built later in the 19<sup>th</sup> century approached the English “Old Philharmonic” pitch of approximately  $A_4 = 452.5$  Hz. The reasoning behind this is unclear, but research indicates that standard pitch had steadily risen in the 19<sup>th</sup> century to match the temperament of church organs that gradually became more sharp due to age and the lack of climate control.<sup>13</sup> Most keyed bugles were pitched primarily in B<sub>b</sub> or C with the possibility of utilizing crooks to lower the pitch to B<sub>b</sub> or A. The higher pitched in E<sub>b</sub> were capable of being crooked into E<sub>b</sub> or D<sub>b</sub>. According to Franz Ludwig Schubert in his 1862 *Katechismus der Musikinstrumente* the range of the keyed bugle spanned from B<sub>3</sub> to C<sub>6</sub>, but notes above G<sub>5</sub> were typically

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<sup>12</sup> “File:Keyed Bugle in E (originally E-flat) MET DT259988 white.jpg,” Wikimedia Commons, accessed January 14, 2025,

[https://commons.wikimedia.org/wiki/File:Keyed\\_Bugle\\_in\\_E\\_\(originally\\_E-flat\)\\_MET\\_DT259988\\_white.jpg](https://commons.wikimedia.org/wiki/File:Keyed_Bugle_in_E_(originally_E-flat)_MET_DT259988_white.jpg). [CC 1.0 Universal Public Domain Dedication]

<sup>13</sup> Llewelyn Loyd and Achille Fould, “International Standard Musical Pitch,” *Journal of the Royal Society of Arts* 98, no. 4810 (1949): 83–84, <http://www.jstor.org/stable/41364475>.

difficult to play with quality tone and intonation.<sup>14</sup>

The German terms for the keyed bugle are *klappenhorn*, *klappenflügelhorn*, and *klappenflügel*, the latter due to its positioning on the wings or flanks of the regiments (both “wing” and “flank” are translations of the German word “flügel”). The Dutch name for the instrument was the *klephoorn*. The French terms for the keyed bugle are *bugle à clef*, *trompette à clef*, and *cor à clef*, and the modern French term for flugelhorn is simply *bugle*. It was known in Spain as the *bugle a llaves* or *clarin de llaves*. In England and the United States, the instrument was called the Royal Kent Bugle, Kent Bugle, Kent Horn, Bugle Horn, Patent Keyed Bugle, and other variations of these names. In Italy, the instrument was called either *tromba a chiavi* or *cornetta con chiavi*, although the military band tradition in Italy was greatly inhibited by the ongoing political unrest in the early to mid-19<sup>th</sup> century.

The keyed bugle quickly spread farther into mainland Europe and Russia in 1815 following the Battle of Waterloo after a band of English Grenadier Guards performed for dignitaries of the allied armies in Paris.<sup>15</sup> The Grand Duke Constantine of Russia approached John Distin, the virtuoso keyed bugle player that was featured in the performance, to purchase a keyed bugle to send back to Russia. Distin and the Grand Duke did not speak a common language, but the language barrier was circumvented by a black Janissary percussionist that translated for Distin in French. Henry Distin, one of John’s sons, verified an account of the transaction in a letter to Enderly Jackson dated

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<sup>14</sup> Ibid., 46.

<sup>15</sup> Ibid., 21.

April 2, 1896:

The Duke asked the Black Man what the Name of the Instrument was[,] and He told him it was called the Kent Bugle. – The Duke said he would like to have one Made to Send to Russia and after the parching Past was over, the Black Man went with my Father to a Band Instrument Maker by the name of Halliry [Halary] and in two week[s] the Bugle was finished and My Father went with the Black Man to Interpret the Particulars to the Duke and gave the Bill of the List which was Five Hundred Francs (in English Money £20 pounds) The Duke then told His attendant to Pay the amount and ordered the attendant to give One Thousand Francs to My Father which was £40. My Father divided the money with the Black Man and the Grand Duke held out his Hand and shook Hands with My Father and said Good Bye in Russian and then He turned to the Black Man and said Good Bye – The attendant who was some Noble Man said to the Grand Duke, [“]What would you shake hands with a Black Man[?”] The Grand Duke turned Round and in a very scolding way said [“]Who made him Black[?”] and again Shook Hands with the Black Man. Now my Friend Enderly, I think you can make Some Notice of the above and say how the First Bugle was sent to Russia.<sup>16</sup>

This discourse cements the revolutionary significance of the keyed bugle: despite being invented approximately twenty years after Anton Weidinger’s keyed trumpet, the keyed bugle was the first chromatically capable brass instrument to garner widespread popularity without the use of a slide or hand-stopping (such as that done by sackbuts and natural horns).<sup>17</sup>

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<sup>16</sup> Ibid., 21–22.

<sup>17</sup> Brian Weidner, *Brass Techniques and Pedagogy* (Indianapolis, IN: Palni Press, 2020), <https://pressbooks.palni.org/brasstechniquesandpedagogy/chapter/a-brief-history-of-brass-instruments>.

## Development of the Valve

The popularity of the keyed bugle rose steadily, concurrent to the development of the first valve mechanisms that were being designed and patented. The “Stölzel” valve was first integrated onto horns in Berlin in 1814 and was patented by Heinrich Stölzel and Friedrich Blühmel in 1818.<sup>18</sup> This design became the most popular valve mechanism across the world until 1850.<sup>19</sup> Stölzel continued to make improvements to his invention and created *Berliner-Pumpen*, or Berlin Valves, that were optimized by Wilhelm Wieprecht and J.G. Moritz (the inventors of the first practical bass tuba) in 1828. The primary drawback of Berlin valves was their sluggish action resulting from the larger cylinders and pistons.

Berlin valves were eventually modified and updated by François Périnet in 1838; this later version quickly became the standard valve mechanism, still employed on contemporary valved brass instruments due to its more rapid action and ergonomic tubing that remedied the faults of previous valve designs.<sup>20</sup>

Valves were first applied to keyed bugles by Viennese inventors around 1830, consequently creating the original valved flugelhorn.<sup>21</sup> Leopold Uhlmann submitted a patent for his Vienna valve, or *Wien Pumpventile* in 1830, a double-piston modification of the Stölzel valve system. The resulting design were large double-cylinder valves as shown in Plate 1.2.

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<sup>18</sup> John Ericson, “Early Valve Designs,” Horn Articles Online, Arizona State University, 1992, <https://www.public.asu.edu/~jqerics/earlval.htm>.

<sup>19</sup> Ibid.

<sup>20</sup> Ericson, “Early Valve Designs.”

<sup>21</sup> Dudgeon, *Keyed Bugle*, 44.



**Plate 1.2: Trumpet with Vienna Valves (ca. 1845)<sup>22</sup>**

While the Vienna mechanism improved on certain shortcomings of the Stölzel, its construction routed the airflow through sharp 90° angles at the valves, impinging on the timbre and intonation of the instrument. The Vienna valve was followed by an 1832 patent by Joseph Riedl for a three-valved *flügelhorn autrichien*, or Austrian flugelhorn, as well as the patent by Munich instrument maker Michael Saurle for the *ventilflügelhorn* in the same year.<sup>23</sup>

Keyed bugles and were gradually phased out by valved instruments but retained the title of “flugelhorns” due to their positioning on the right wing of the regiment band.<sup>24</sup>

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<sup>22</sup> “File:Valve Trumpet MET DP-12679-155.jpg,” Wikimedia Commons, accessed January 14, 2025, [https://commons.wikimedia.org/wiki/File:Valve\\_Trumpet\\_MET\\_DP-12679-155.jpg](https://commons.wikimedia.org/wiki/File:Valve_Trumpet_MET_DP-12679-155.jpg). [Creative Commons CC0 1.0 Universal Public Domain Dedication]

<sup>23</sup> Baines, “Flugelhorn,” Grove.

<sup>24</sup> *Ibid.*, 39.

Flugelhorns were eventually replaced by cornets in England, America, and France, but were retained in German and Austrian wind bands. Johannes Brahms's father, Johann Jakob Brahms, was a military flugelhornist in the Second Jäger-Battalion. During a career that spanned from 1834 to 1866, Brahms experienced the gradual transition from keyed bugle to the Vienna valve flugelhorn. His valved instrument and original mouthpiece are preserved in the Kammerhofmuseum in Gmunden, Austria.

Another brass instrument family that significantly affected the construction and integration of the flugelhorn into modern practice was Adolphe Sax's brass saxhorn consort. The Belgian instrument maker unveiled his "saxhorn" family at the 1841 Brussels Exhibition. Originally named *bugles à cylindres* (cylinder bugles), the instruments were nicknamed "saxhorns" by Charles-Joseph Sax, Adolphe's father who demonstrated the instruments at the exhibition.<sup>25</sup> Adolphe did not include the term "saxhorn" in his original 1843 patent for the instruments, but within the next year the term became synonymous for the family of valved bugles. According to Édouard Perrot in his *Revue de l'exposition des produits de l'industrie nationale* in 1841, "the *bugle à cylindres*, as constructed by Mr. Sax seems to us to be destined to replace advantageously the ordinary keyed trumpet, for it combines all the qualities [of the latter instrument] with a much greater accuracy and a much greater evenness of sound."<sup>26</sup> Perrot's thoughts are validated by the obsolescence of keyed trumpets and bugles shortly after the

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<sup>25</sup> Stewart Carter, "Berlioz, Kastner, and Sax: Writing for and about the Early Saxhorn and Saxophone," *Historic Brass Society Journal* 30 (2018): 67.

<sup>26</sup> Édouard Perrot, *Revue de l'Exposition des Produits de l'Industrie Nationale en 1841* (Brussels: Chez l'Auteur, 1841), 246–247.

standardization of the piston valve and the creation of a codified brass family in the saxhorns.

The saxhorn family consisted of multiple instruments alternating pitch designations of E $\flat$  and B $\flat$  (and less commonly F and C, respectively) akin to the saxophone family. Grove defines the approximate instrument lengths and pitch designations of Sax's original saxhorns as follows:<sup>27</sup>

Saxhorn Sur-aigu 2' C or 2¼' B $\flat$	Saxhorn Baryton 8' C or 9' B $\flat$
Saxhorn Soprano 3' F or 3¼' E $\flat$	Saxhorn Basse 8' C or 9' B $\flat$
Saxhorn Contralto 4' C or 4½' B $\flat$	Saxhorn Contrebasse 12' F or 13' E $\flat$
Saxhorn Ténor 6' F or 6½' E $\flat$	Saxhorn Contrebasse 16' C or 18' B $\flat$

Despite numerous changes in nomenclature for the instruments' specific pitch designations across a variety of linguistic traditions and orchestrational texts, the saxhorn measuring 4.5 feet long pitched in B $\flat$  (originally identified as the "B $\flat$  contralto saxhorn" and later as either the "B $\flat$  alto saxhorn" or "B $\flat$  soprano saxhorn" in updated orchestration treatises) resembled what has come to be recognized as a modern flugelhorn. Sax's instruments of the time commonly were constructed with upright bells like contemporary alto horns and tubas, but his original patent sketches depicted bell-

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<sup>27</sup> Philip Bate, et. al. "Saxhorn," *Grove Music Online*, Oxford University Press, January 20, 2001, <https://doi-org.ezproxy.bu.edu/10.1093/gmo/9781561592630.article.24667>.

front instruments, resembling the contemporary flugelhorn in shape.

Saxhorns used Berlin valves that he referred to as “cylinders.” Saxhorns quickly became integrated in the French classical music scene and were included in Jean-Georges Kastner’s *Supplément au Traité general d’instrumentation* and Hector Berlioz’s *Grand traité d’instrumentation et d’orchestration modernes* orchestration texts, both of which were written in 1844. Eventually, the saxhorn replaced the keyed bugle in French military bands, essentially eradicating the latter instrument from common use by 1845.<sup>28</sup>

Sax was named the official instrument maker of the *Maison Militaire d’Empereur* (Emperor’s Military House) and supplied the French Army with his new instruments, ensuring a longevity of business success. Every regiment was required to be outfitted with saxhorns and saxophones, and the newly invented instruments required instructors to educate the performers at the *Gymnase de Musique Militaire*. The first Professor of Alto Saxhorn to be appointed was none other than Jean-Baptiste Arban who is widely recognized as the most influential pedagogue of the trumpet, cornet, and flugelhorn of all time.

As evidenced in the previous section, the development of the flugelhorn largely arose from the refinement of the piston valve. More exact details of the organological evolution of the instrument can be found by observing dates for original patents of the bugle and saxhorn families as well as the technology integrated with the instruments.

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<sup>28</sup> Dudgeon, *Keyed Bugle*, 26.

## Dates of Patents

Joseph Haliday patented his five-keyed “Bugle Horn” on May 5, 1810, but allegedly sold his patent shortly thereafter to Matthew Pace, a manufacturer from Dublin, who added a sixth key.<sup>29</sup> French instrument maker Jean Hilaire Asté, who eventually became known as “Halary,” patented a keyed bugle family in 1821 (French #1894 of 1821). This patent expanded the keyed bugle family to include multiple instruments including the clavtube keyed bugle, quinticlave alto ophicleide, *l’ophicleide* bass ophicleide, and *clarion métallique* predecessor of the bass clarinet.<sup>30</sup> Halary’s instruments made a profound impact on French military bands and were adopted by the Royal Guard in 1823. For his profound impact on French military bands, Halary was awarded a medal for his contribution by the Athenée des Arts.

Keyed bugles were commonplace amongst amateur, military, and professional players by the early 1820s, but were mostly replaced by cornets by 1839.<sup>31</sup> By that point, many English bands had opted to use exclusively brass instruments, which likely began the storied English brass band tradition that still thrives in modern times. The popularity of keyed bugle led to first patents of valved flugelhorn in Vienna in 1830 beginning with Uhlmann’s “Vienna Valve” or *Wien Pumpventile* and Riedl’s *flügelhorn autrichien* patented in 1832.<sup>32</sup> The first popular rotary valve was patented in 1835 by Riedl in collaboration with horn player Josef Kail, who modeled this system after tap systems

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<sup>29</sup> Tarr, “Romantic Trumpet,” 226.

<sup>30</sup> Dudgeon, *Keyed Bugle*, 22.

<sup>31</sup> *Ibid.*, 29.

<sup>32</sup> *Ibid.*, 44.

used for beer kegs.<sup>33</sup>



**Plate 1.3: Rotary flugelhorn in B, (ca. 1850)<sup>34</sup>**

Adolphe Sax patented his conical-bore saxhorn family in 1843 called *bugles a cylinder*, or cylinder bugles, that eventually came to be known as saxhorns. Sax patented a similar instrument family in November 1845 called saxotrombas, which combined conical and cylindrical bore constructions. Unlike the saxhorns which gained widespread popularity and application, saxotrombas were not well received and virtually disappeared around 1870.<sup>35</sup> Several competitors exploited the ensuing political unrest in France to undermine Sax's claim to the instruments, resulting in the partial or total disqualification

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<sup>33</sup> Ericson, "Early Valve Designs,"

<sup>34</sup> "File:Flügelhorn (valve bugle) in B-flat MET DP-12679-045.jpg," Wikimedia Commons, accessed January 14, 2025, [https://commons.wikimedia.org/wiki/File:F1%C3%BCgelhorn\\_\(valve\\_bugle\)\\_in\\_B-flat\\_MET\\_DP-12679-045.jpg](https://commons.wikimedia.org/wiki/File:F1%C3%BCgelhorn_(valve_bugle)_in_B-flat_MET_DP-12679-045.jpg). [CC0 1.0 Universal Public Domain Dedication.]

<sup>35</sup> Stephen Cottrell, *The Saxophone* (New Haven: Yale University Press, 2012), 17, <http://www.jstor.org/stable/j.ctt32bj5f.8>.

of the original patents for the saxhorn and saxotromba families. Sax appealed the ruling, and his original patents were eventually upheld in 1854.<sup>36</sup>

These patents show how and where the flugelhorn and its contributing technologies were invented and applied. Obviously, this only displays the earliest iterations of these elements, but their origins offer a logical starting point when examining the later developments of the flugelhorn.

### **Organological Developments**

Through this research, it can be argued that the organology of the flugelhorn is reactive to advancement in the overall technology of brasswind instruments. New advancements for the instrument, particularly developments and advancements of valve systems, were adapted to existing brass instruments and were not typically designed exclusively for the flugelhorn or bugle. Additionally, there is a relative absence of an exact definition of what constitutes a flugelhorn, as illustrated by Arnold Myers's review of Ralph Dudgeon and Franz X. Streitwieser's historical account of the instrument *Das Flügelhorn*.<sup>37</sup> While the authors provide certain qualifiers like bore sizes, tapers of the instrument, and other arbitrary figures, they fail to provide specific parameters on what constitutes the measurements of a modern flugelhorn.<sup>38</sup>

Valves were first applied to bugles after Stölzel and Blühmel developed the

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<sup>36</sup> Ibid., 26.

<sup>37</sup> Arnold Myers, *Galpin Society Journal* 58 (2005): 265–66, <http://www.jstor.org/stable/25163839>.

<sup>38</sup> Ralph Dudgeon and Franz Streitwieser, *The Fluegelhorn [sic]: The History of the Fluegelhorn as Illustrated by the. Streitswiser Collection in the Instrument Museum of Schloss Kremsegg* (Bergkirchen, Germany: Edition Bochinsky, 2004).

Vienna valve system in 1815. Several other valve systems were developed in the following decades, but the technology was refined, codified, and applied to a family of bugle instruments by Adolphe Sax in 1843. Original saxhorns were designed in bell front models (like trumpets and cornets) and upright bell constructions (resembling modern tubas). Although some of the early saxhorns had upright bells, Sax's original sketches for the 1843 patent only depicted bell front designs.<sup>39</sup>

The validity of Sax's claim to inventing the saxhorn is a topic of debate. The technology had existed before Sax submitted his first patent for his "system of chromatic instruments." The instruments' homogeneity of timbre, identical fingering systems, and codified intonational temperament enabled players to transfer between instruments with greater ease and provided bands with a more unified tonal blend. Amateur music groups and societies benefited greatly from the rise of the saxhorn for several reasons; the instruments were soon mass-produced, which lowered prices and increased accessibility to middle- and lower-class musicians. The organized mechanics simplified the process of learning new instruments.<sup>40</sup>

There is substantial evidence of Arban regularly consulting and performing on saxhorn and some other of Sax's inventions.<sup>41</sup> Another early adopter of the saxhorn was Englishman John Distin and the Distin family brass quintet. John Distin had a widespread reputation across Europe as a virtuoso of the keyed bugle and formed a successful brass

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<sup>39</sup> Cottrell, *The Saxophone*, 17.

<sup>40</sup> Jean-Yves Rauline, "19th-Century Amateur Music Societies in France and the Changes of Instrument Construction: Their Evolution Caught between Passivity and Progress," *Galpin Society Journal* 57 (May 2004): 239, accessed March 2, 2024, <https://www.jstor.org/stable/25163804>.

<sup>41</sup> Cottrell, *The Saxophone*, 18.

quintet with his four sons. The Distin family first met Adolphe Sax in 1846 and switched from various keyed and valved instruments to saxhorns.<sup>42</sup>



**Plate 1.4: The Distin family brass quintet, with Ann Matilda Distin at the piano.<sup>43</sup>**

Consequent to the saxhorn's rise to prominence, utilization of the keyed bugle dropped dramatically in the middle years of the 19th century. Algernon Rose was cited as saying that the keyed bugle retained its popularity across Europe as late as 1895, but there is little to no evidence supporting this claim.<sup>44</sup> Keyed bugle historian Ralph Dudgeon states that the valved flugelhorn surpassed the keyed bugle in popularity by 1850. While the instrument had not entirely fallen into antiquity, the facility and accuracy of the valved flugelhorn, cornet, and trumpet offered more stability and evenness of tone.

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<sup>42</sup> Dudgeon, *Keyed Bugle*, 28.

<sup>43</sup> John William Gear, lithographer. Photograph is in the Public Domain, accessed February 17, 2025, [https://commons.wikimedia.org/wiki/File:Distin\\_family\\_John\\_William\\_Gear.jpg](https://commons.wikimedia.org/wiki/File:Distin_family_John_William_Gear.jpg).

<sup>44</sup> Dudgeon, *Keyed Bugle*, 49.

The symbolic demise of the keyed bugle occurred in December of 1856.<sup>45</sup> Patrick Gilmore, the conductor of the Salem Brass Band, invited the famed keyed bugler Edward “Ned” Kendall for a guest appearance at a concert in Mechanic Hall in Salem, Massachusetts. Gilmore, a skilled performer of the cornet who was only twenty-seven years old at the time, challenged the then aged forty-seven Kendall to a musical duel; Kendall and Gilmore alternated playing the solo part of John Holloway’s *Wood Up Quickstep*, a technically demanding solo piece.<sup>46</sup> Kendall played the solo line on keyed bugle and Gilmore responded on cornet after each repeat sign.



**Plate 1.5: Portrait of Ned Kendall and his Keyed Bugle<sup>47</sup>**

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<sup>45</sup> Tarr, “Romantic Trumpet,” 226.

<sup>46</sup> Elisa Koehler, “Changing of the Guard: Trumpets in Transition,” in *Fanfares and Finesse: A Performer’s Guide to Trumpet History and Literature* (Bloomington: Indiana University Press, 2014), <http://www.jstor.org/stable/j.ctt16gzc9v.14>, 75.

<sup>47</sup> “File:1841 NedKendall BostonGlobe 1890 January26.png,” Wikimedia Commons, accessed February 4, 2025,

Accounts of the duel published in public newspapers depicted a cinematic showdown between the two instrumentalists, and it was insinuated that Gilmore's cornet playing was quicker, cleaner, and clearer to those in attendance. While the duel was judged a draw at the event, it has historically served as the end of the keyed bugle tradition.

### Early Method Texts

While the trumpet, cornet, and flugelhorn share similar ranges, facility, and playing capabilities, the evolution of flugelhorn method texts originated for the valveless bugle and its future evolutions. The first published method for bugle was John Hyde's *New and Compleat Preceptor for the Trumpet & Bugle Horn*, registered on January 26, 1799.<sup>48</sup> Hyde was the first trumpet in the King's Theatre and was later considered the foremost keyed bugle player of his generation. Despite the extensive history of the trumpet and bugle predating the publication of this book by over a millennium, it was only the fourth known trumpet treatise ever published and the second since 1638.<sup>49</sup>

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[https://commons.wikimedia.org/wiki/File:1841\\_NedKendall\\_BostonGlobe\\_1890\\_January26.png](https://commons.wikimedia.org/wiki/File:1841_NedKendall_BostonGlobe_1890_January26.png).  
[Public Domain]

<sup>48</sup> Original Title: *New and Compleat Preceptor fir the Trumpet & Bugle Horn: With the Whole of Cavalry Duty as Approved of and Ordered by His Royal Highness the Duke of York... to Which is Added a Selection of Airs, Marches, & Quick Steps for Three Trumpets, a Scale of the Chromatic Trumpet with Airs Adapted for it, and a Collection of Bugle Horn Duets*; Tarr, "Romantic Trumpet," 216.

<sup>49</sup> Clinton Gregory Linkmeyer, "A Contextual History and Modern Edition of J. Hyde's 1799 English Trumpet Treatise 'A New and Compleat Preceptor for the Trumpet & Bugle Horn: With the Whole of Cavalry Duty as Approved of and Ordered by His Royal Highness the Duke of York... to Which is Added a Selection of Airs, Marches, & Quick Steps for Three Trumpets, a Scale of the Chromatic Trumpet with Airs Adapted for it, and a Collection of Bugle Horn Duets,'" (doctoral dissertation, University of Kentucky, 2023), 2–3.

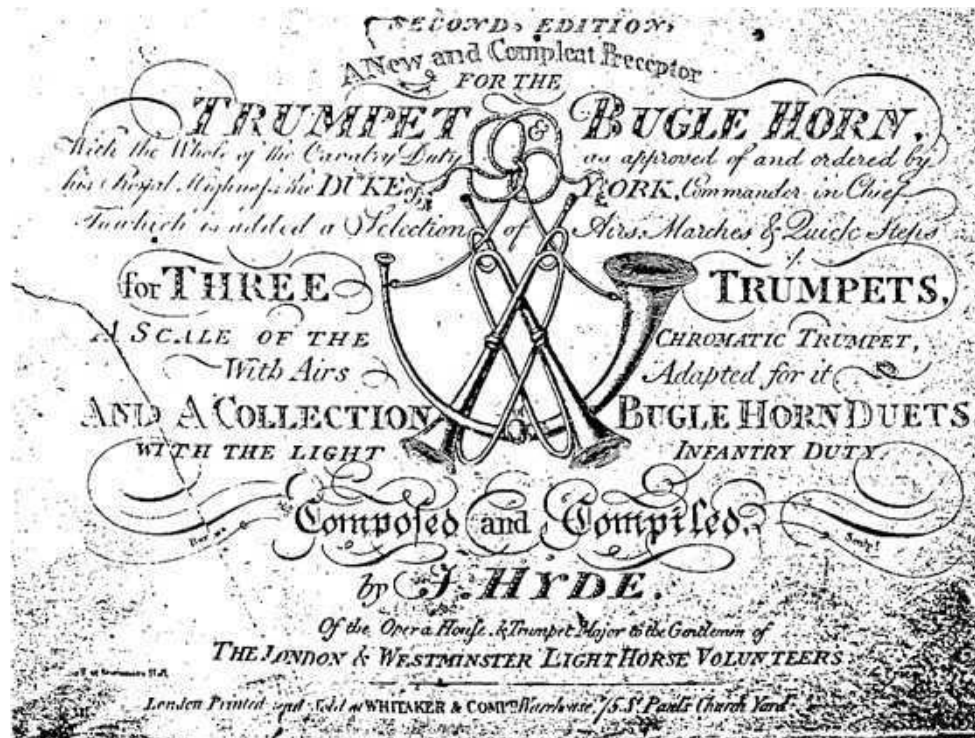


Plate 1.6: Digitized cover of Hyde's *Preceptor*<sup>50</sup>

The *Preceptor* was organized into four sections: a fundamental overview of how to play the instrument and interpret notation, a list of military calls (for both natural trumpet and bugle) and duets for bugle, fifteen “Marches and Quick Steps for Three Trumpets,” and a brief description of short pieces for slide trumpet. Thomas Harper, slide trumpet extraordinaire and Hyde’s successor at the Concert of Ancient Music, revised the trumpet and bugle calls of the *Preceptor* some years later and wrote his own *Instructions for Trumpet, with the Use of the Chromatic Slide, Also the Russian Valve Trumpet, the*

<sup>50</sup> Jari Villanueva, “An Introductory History of the Bugle from its Early Origins to Present Day,” TapsBugler, accessed January 13, 2025, <https://www.tapsbugler.com/history-of-the-bugle/2>.

*Cornet à Pistons or Small Stop Trumpet, and the Keyed Bugle* method in 1835.<sup>51;52</sup>

The first major treatise written for keyed bugle also sparked controversy. John Bernard Logier, a music store owner, wrote the *Introduction to the Art of Playing on the Royal Kent Bugle* in 1813, which popularized the playing of the instrument in British military bands. Logier included the following dedication, dated November 25, 1813: “The following little treatise is with very profound respect and veneration, most humbly dedicated to His Royal Highness, the Duke of Kent by the author.”<sup>53</sup> Logier ordered “Kent bugles” to be made and sold at his music shop, an action that violated Haliday’s original patent of the keyed bugle. Haliday responded in an extensive pamphlet titled *Strictures on Mr. Logier’s Pamphlets entitles syllabuses of the Examination of His Pupils on His System of Musical Education with Obsercations [sic] Shewing [sic] the Inefficacy of the System When Applied to Practice*: “no [p]atent ever existed for [the Kent Bugle], or any exclusive privilege whatsoever, (at least to Mr. Logier) — nor did the inventor ever receive a shilling by it, though Mr. Logier made his fortune.” Logier published a revised edition in 1823 for the nine-keyed instrument.

Keyed bugle pedagogy also spread from Italy, first in Francesco Mirecki’s *Trattato Intorno agli Instrumenti ed all’Instrumentazione* in 1825. Additionally, Coletti’s *Metodo Elementare e Graduato di Tromba a Chiavi* was a groundbreaking method for

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<sup>51</sup> Scott Sorenson and John Webb. “The Harpers and the Trumpet,” *Galpin Society Journal* 39 (1986): 41, <https://doi.org/10.2307/842132>.

<sup>52</sup> Original Title: *Instructions for Trumpet, with the Use of the Chromatic Slide, Also the Russian Valve Trumpet, the Cornet à Pistons or Small Stop Trumpet, and the Keyed Bugle, in which Rudiments of Music and the Various Scales are Clearly Explained in a Series of Examples, Preludes, Lessons, Solos, Duets, etc. for Each Instrument, Composed, Arranged, and Dedicated by Permission to the Right Honorable General Lord Hill, Commander in Chief, by Thomas Harper.*

<sup>53</sup> Dudgeon, *Keyed Bugle*, 18–19.

keyed bugle. Despite being titled as a method for keyed trumpet, it is considered one of the best and most comprehensive tutors of the instrument. The book was published in Milan in 1844 and distributed by Ricordi.<sup>54</sup> The method offered fingering charts for seven-keyed instruments and included arrangements of arias by Bellini, Donizetti, Adam, and Strauss arranged for solos and duets. It is noteworthy that despite Italian opera's reputation as the preeminent musical form across Europe at the time, political unrest and division scuppered the development of the Italian military band tradition that would have likely fostered the presence of the keyed bugle in the country.<sup>55</sup> Antonio Tosorini described the instrument in his 1850 publication *Trattata pratico im Strumentazione* as being "antique." Italian military bands experienced a period of growth from 1860–1870, but that was after the keyed bugle had faded from relevance.

Dudgeon claims that there is evidence of seven-keyed bugles used in Spain, most notably indicated by the 19<sup>th</sup> century texts *Tablature des trompettes à clefs en Si, Ut, et Mi bemol par Halary*, *Adornos para clarin de siete llaves*, and *Adornos y caracteres de expression para el clarin de siete llave*. José de Juan Martínez was named the instructor of trumpet and "clarin de llaves" (keyed bugle) at the Madrid Royal Conservatory, which was known then as the Real Conservatorio de Música de Maria Cristina. Martínez's tenure at the conservatory predates the appointment of the famed French trumpet pedagogue François Georges Auguste Dauverné, the instructor of Jean-Baptiste Arban, at the Conservatoire de Paris. This establishes Martínez as a seminal pedagogue of trumpet,

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<sup>54</sup> Ibid., *Keyed Bugle*, 48.

<sup>55</sup> Ibid., 49.

cornet, and flugelhorn. His method, *Método de Clarin Para La enseñanza del Real Conservatorio de Musica Maria Cristina Compuesto por el Matro del Mismo José de Juan Martinez anno 1830*, was allegedly influenced by Buhl's *Methode de Trompette*.

More contemporarily, the flugelhorn has been specified in the most significant texts in trumpet pedagogy. Arban's celebrated method book now known as his *Complete Conservatory Method for Cornet* was originally titled *Grande méthode complète de cornet à pistons et de saxhorn*, indicating that Arban viewed the saxhorn as an instrument capable of virtuosic performance.<sup>56</sup> Additionally, the original Leduc publication of Théo Charlier's landmark etude book *Trente-Six Études Transcendantes pour Trompette, Cornet à pistons ou Bugle Si $\flat$* , specifies in the title that the flugelhorn (bugle) should be written for and performed with mastery and transcendental prowess; Charlier also explains measurements and properties of the flugelhorn throughout his book.<sup>57</sup> Although these two books are cornerstones in trumpet pedagogy, they have become colloquially referred to as the "Arban Book" and "Charlier Book," undermining the flugelhorn's connection to them both.

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<sup>56</sup> "Compositions Musicales," *Journal Général de l'Imprimerie et de la Librairie* 8, no. 2 (1864): 185.

<sup>57</sup> Théo Charlier, *Trente-Six Études Transcendantes pour Trompette, Cornet à pistons ou Bugle Si $\flat$*  (Paris: Alphonse Leduc), 1.

### Early Appearances in Scores

Military bands were the primary forces that used keyed bugles and saxhorns, resulting in several “standard” instrumentations. German band composer Wilhelm Wieprecht typically composed for the following instrumentation:<sup>58</sup>

2 Three-Valve E $\flat$ (Alto) Cornets	2 B $\flat$ tenor horns
3 B $\flat$ Keyed Bugles	1 Three-Valve B $\flat$ euphonium
2 Two-Valve B $\flat$ Cornets	3 Slide bass trombone
8 Two-Valve E $\flat$ trumpets	

Wieprecht stopped scoring for keyed bugle around 1830 after he and Moritz developed the Berlin valve.

In France, Adolphe Sax successfully proposed a new standard for French military band scoring to the Minister of War, Marshal Soult, in 1844.<sup>59</sup> Sax organized a demonstration that compared the old instrumentation of 32 members with nine of Sax’s recently invented instruments; the resulting opinion was that Sax’s instruments were superior. The French Minister of War promptly called for a commission to investigate an updated standard instrumentation for military bands. According to Léon Kreutzer, the typical military band instrumentation before Sax’s demonstration consisted of forty-five players.<sup>60</sup>

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<sup>58</sup> Dudgeon, *Keyed Bugle*, 41.

<sup>59</sup> Cottrell, *The Saxophone*, 19.

<sup>60</sup> *Ibid.*, 20.

1 Piccolo	4 Piston Cornets	4 Trombones
1 E $\flat$ Clarinet	2 Valved Trumpets	4 Horns
12 B $\flat$ Clarinets	1 Regular Trumpet	6 Opheclides
2 Oboes	1 Keyed Bugle	5 Percussion
2 Bassoons		

Sax proposed to adopt an ensemble of forty-six members to the commission to generate greater demand for his inventions. The following instrumentation was published by Berlioz in the *Journal des Débats* in April 1845:

1 Piccolo	4 B $\flat$ Tenor Saxhorns	(Sax System)
1 E $\flat$ Clarinet	2 B $\flat$ Three-Valve Baritone Saxhorns	2 Slide Trombones
6 Unison B $\flat$ Clarinets	2 B $\flat$ Four-Valve Baritone Saxhorns	2 B $\flat$ Ophicleides
6 Three-Valve Trumpets (Sax System)	4 E $\flat$ Three-Valve Contrabass Saxhorns	1 Snare Drum
2 Small E $\flat$ Saxhorns	2 Three-Valve Cornets	1 Bass Drum
4 B $\flat$ Saxhorns (Flugelhorns)	2 Valve Trombones	1 Tenor Drum
		2 Pairs of Cymbals
		1 Triangle

Sax updated this instrumentation for fifty-seven players in 1854 to feature more of his inventions, namely from the saxophone and saxotromba families. He also stated that a smaller ensemble of the thirty-seven brass instruments without woodwinds and percussion would also be acceptable:<sup>61</sup>

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<sup>61</sup> Ibid., 28.

2 Flutes/Piccolos	2 Small E $\flat$ Soprano Saxhorns	4 Valve Trumpets
4 E $\flat$ Clarinets		2 Cornets (Piston or Valve)
8 Unison B $\flat$ Clarinets	2 Alto B $\flat$ Saxhorns (Flugelhorns)	4 Trombones (including one Bass)
2 Oboes	3 E $\flat$ Alto Saxotrombas	
2 Soprano Saxophones	2 B $\flat$ Baritone Saxhorns	1 Bass Drum
2 Alto Saxophones	4 B $\flat$ Bass Saxhorns	1 Side Drum
2 Tenor Saxophones	2 E $\flat$ Contrabass Saxhorns	2 Pairs of Cymbals
2 Baritone or Bass Saxophones	2 B $\flat$ Contrabass Saxhorns	2 Percussionists

The primary performing force that incorporated the keyed bugle was, obviously, military bands, but composers eventually began to use the newly chromatic-capable instrument in indoor performance settings. A potential first example of the keyed bugle's application to chamber music is Joseph Küffner's *Polonoise [sic] pour le Cor de Signale-à-Clefs oblige* for keyed bugle solo, flute, clarinet, two horns, bassoon, two trumpets, timpani, drums, and strings.<sup>62</sup> The piece was dedicated to V. Leixner on January 28, 1823, and parts were released in print, which indicates that the piece was popular in its time. The keyed bugle was also used in dramatic performances. It was first scored by Sir Henry Rowley Bishop in his stage works *The Miller and his Men* and the Overture to *Guy Mannering*.<sup>63</sup> An obligato keyed bugle was featured in T. Phillipp's *Opera of the Russian Imposter* in 1822. Kastner claimed that two *bugles à cylindres* in B $\flat$  were used in the

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<sup>62</sup> Dudgeon, *Keyed Bugle*, 41.

<sup>63</sup> *Ibid.*, 27.

premier performance of Donizetti's opera *Dom Sébastien, Roi de Portugal* in November 1843 in Paris.<sup>64</sup> If this is true, it would have been the first public performance of saxhorns, but the validity of this claim is questionable.

The first major composer to score the flugelhorn in a chamber setting was Hector Berlioz. The composer arranged the "Hymne" from his *Chant Sacré*, a part of his 1829 collection titled *Neuf Melodies*, for an ensemble of Sax's instruments at a concert at the Salle de Concerts Hertz on February 3, 1844. In the *Revue et gazette musicale*, Maurice Bourges specifies the instrumentation as one of each an E $\flat$  *petite trompette à cylindres*, E $\flat$  *petit bugle à cylindres*, B $\flat$  *grand bugle à cylindres*, soprano clarinet, bass clarinet, and saxophone.<sup>65</sup> The performers were identified by Sax biographer Oscar Comettant as "[François] Duvernay on the *trompette surgaigü*, [Jean-Louise] Dufresne on the *petit cornet*, Arban on the *bugle* [flugelhorn], Leperd [sic] on clarinet, [Edouard] Deprez on bass clarinet, and Sax on the saxophone."<sup>66</sup> This arrangement was the only instance that Berlioz explicitly wrote a saxophone part even though the instrument family was detailed in his orchestration treatise. Unfortunately, the music was not recovered and there is some uncertainty about the exact instruments used in this exhibition. It is certain, however, that there was at least one *bugle à cylindres*. The arrangement was reproduced by Stewart Carter in 2018.

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<sup>64</sup> Carter, "Berlioz, Kastner, and Sax," 69.

<sup>65</sup> *Ibid.*, 72.

<sup>66</sup> *Ibid.*, 73.

A possible first scoring of flugelhorns in orchestral literature is Jean-Georges Kastner's "biblical opera" *Le dernier Roi de Juda*, with libretto by Maurice Bourges.<sup>67</sup> The piece was premiered on December 1, 1844, at the Paris Conservatoire. Kastner scored for two B $\flat$  Soprano Saxhorns and one C Bass Saxhorn (which played only in the overture) and *bugles à cylindres* in finale. A review by Berlioz in the *Journal des débats* identifies Arban as the saxhorn soloist, but the part is only scored in the Overture and Finale, never in the opera proper and Arban likely played one of the cornet parts during the body of the work. Kastner also wrote the first two pieces for solo saxhorn and piano: *Adagio et Grande Polonaise Brillante* in 1846 and *Fantasie et Variations Brillantes* in 1847.<sup>68</sup>

The flugelhorn was also used in the performance of sacred music starting in the 1860s. Liberatus Geppert first used the flugelhorn as an obligato instrument in two works titled *Venite exultemus Domino* and *Jesu Dulcedo Cordium* for bass solo, flugelhorn solo, and strings.<sup>69</sup> It remains unclear if there was a preexisting tradition of using the *klappenflügelhorn* in sacred music or if it began after the instrument had been fitted with valves. It is uncommon in modern practice for the flugelhorn to appear in sacred music.

As evidenced throughout this chapter, the flugelhorn and its predecessors were used extensively in a variety of settings including military, opera, solo, and sacred settings in the early 19<sup>th</sup> century. They were also favored by major musical figures such as Jean-Baptiste Arban and Hector Berlioz for their characteristic tone qualities and

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<sup>67</sup> Ibid., 74–77.

<sup>68</sup> Ibid., 77.

<sup>69</sup> Dudgeon, *Keyed Bugle*, 40.

melodic capabilities still relatively new for brass instruments. This contrasts starkly with the modern practice of using the flugelhorn in a much more confined manner as discussed in Chapter Two. The decline of the keyed bugle, saxhorn, and early flugelhorn can be attributed to the rise in popularity of the cornet in the later years of the 19<sup>th</sup> century, as evidenced by the Gilmore-Kendall duel, and the gradual rise of the chromatic trumpet near the beginning of the 20<sup>th</sup> century. The next chapter will provide additional information on the present application of the flugelhorn.

## CHAPTER TWO: PRESENT APPLICATION

There are several distinct stylistic and thematic patterns that can be discerned when examining the application of the flugelhorn across different musical genres. Since the previous chapter primarily targeted the flugelhorn and its predecessors in the 19<sup>th</sup> century, this chapter focuses on the 20<sup>th</sup> and 21<sup>st</sup> centuries to explain current trends and conventions for the instrument and how they came to be. Observations include the orchestrational roles of the instrument in various settings and ensembles, themes and moods affiliated with the instrument, and notable works that prominently feature the flugelhorn. Since a comprehensive list of all works involving flugelhorn does not exist, data for this chapter was gathered by examining scores, analyses, and database resources like the Wind Repertory Project.<sup>70</sup> A detailed appendix of solo and chamber literature written for the flugelhorn is included later in this document. Specific examples of pieces that reinforce or juxtapose these trends are highlighted to show both the flugelhorn's typecasts and versatility. This chapter illustrates how the flugelhorn is incorporated in Solo, Chamber, Orchestral, Wind Band, Brass Band, Jazz Ensemble, British-Style Brass Band, and Popular Music.

### Solo

The influence of jazz is abundant across solo flugelhorn works, commonly in multi-movement concerted works for trumpet. Composers likely do this to contrast technical movements that highlight the brilliance of the trumpet with slower “bluesy”

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<sup>70</sup> “Main Page,” Wind Repertory Project, July 24, 2024, [https://www.windrep.org/Main\\_Page](https://www.windrep.org/Main_Page).

movements that emphasize the flugelhorn's mellowness. Movements of concerti by Alfred Reed, Tristan Schultze, Ted Huggens, and Luc Baiwir contain some variance of the word "Blues" in the title or tempo indication. This practice is also realized in an extensive, quasi-improvisatory flugelhorn solo in the "Slow Blues" section of Michael Tippett's third symphony that alternates the spotlight with the soprano soloist.<sup>71</sup> Daron Hagen's flugelhorn concerto is composed in three distinct jazz styles. Since the flugelhorn is significantly more prominent in the jazz idiom, it is logical for classical composers to incorporate jazz elements when featuring the flugelhorn. This shows in the composition of the pieces in various ways, predominantly by using jazz harmonies and ornaments. Reinhard Summerer further accentuates jazz influence in the third movement of his flugelhorn concerto by including chord symbols for improvisation.<sup>72</sup>

Another major theme connected to the flugelhorn is night, likely mirroring the darker, mellower tone of the flugelhorn relative to the trumpet. Works by Richard Peaslee, Kevin McKee, Corrado Maria Saglietti, Katy Abbott, Dale Jergensen, and Carson Cooman all carry titles related to nighttime themes (e.g., "dreaming," "notte serena," etc.). Additionally, several solo flugelhorn pieces contain the more traditional classical music term "Nocturne," defined in the *Harvard Dictionary of Music* as "pieces whose titles connect them with evocations of night [that] lie outside [the] tradition of piano writing..."<sup>73</sup> This is, again, not exclusive to pieces for flugelhorn; trumpet solos with the

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<sup>71</sup> Michael Tippett, *Symphony No. 3* (London: Schott, 1974), 130–137.

<sup>72</sup> Reinhard Summerer, *Concerto for Flugelhorn and Wind Band, op. 27* (Kraichtal: HeBu Musikverlag GmbH, 2008), 61–70.

<sup>73</sup> *Harvard Dictionary of Music*, 4<sup>th</sup> ed (2003), s.v. "Nocturne."

name “Nocturne” include the second movement of Henri Tomasi’s trumpet concerto and Anthony Plog’s *Nocturne* for solo trumpet (or optional flugelhorn) and string orchestra, but the number of flugelhorn pieces associated with this theme is vastly disproportionate to pieces written for trumpet.<sup>74</sup>

Themes of lamentation, remembrance, and death are also prevalent themes portrayed by the flugelhorn. As with previously discussed thematic patterns, this connection can be drawn from the titles and program notes of the pieces examined in Chapter Four of this dissertation and its corresponding appendix. This concept of remembrance is displayed in titles of pieces such as Joseph Turrin’s *In Memoriam*, Sky Van Duuren’s *Thoughts on the Death of a Tree*, Alexander Arutiunian’s *Elegy*, and the second movement of Summerer’s flugelhorn concerto which is subtitled “*In Memory Of...*”. Additionally, the program notes of Steve Rouse’s *The Avatar*, Peter Meechan’s *Loss Verses*, and Anthony Plog’s *For Cam* elaborate on themes of loss and death represented by the flugelhorn.

While not explicitly stated in any research, the portrayal of death by the flugelhorn connects to the instrument’s organological ancestor: the valveless bugle used to sound the call “Taps” for military funerals and ceremonies since 1862.<sup>75</sup> The military funeral-bugle relation is implied in multiple works for flugelhorn, particularly

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<sup>74</sup> Anthony Plog, “Nocturne for Trumpet and String Orchestra,” Anthony Plog Composer, Conductor, & Teacher, accessed August 16 20, 2024, <https://anthonyplog.com/works/compositions/nocturne-trumpet>.

<sup>75</sup> Jari Villanueva, “An Excerpt from Twenty-Four Notes That Tap Deep Emotions: The Story of America’s Most Famous Bugle Call,” accessed August 25, 2024, <https://www.tapsbugler.com/an-excerpt-from-twenty-four-notes-that-tap-deep-emotions-the-story-of-americas-most-famous-bugle-call/>.

programmatic pieces. David Gillingham's notes for his trumpet concerto, *When speaks the signal-trumpet tone*, describe the second movement, titled "By angel hands to valor given," as such:

[...]designed to evoke the image of a funeral procession to a military cemetery for the burial of a fallen comrade. Solo flugelhorn aptly shapes the melodic dirge. Toward the end of the movement a sweet, yet mournful melody emerges eulogizing the fallen comrade and signifying that he is again 'home.'<sup>76</sup>

Similarly, Jeff Cortazzo chose to use the flugelhorn in the second movement of his sonata, *The Death Angel Gathers its Last Harvest* to "keep any harshness in check that would surely be produced if B $\flat$  or C trumpet had been employed. The intent here is to evoke the image of the Angel gently picking up the dead soldier's [sic] souls with its hands instead of harshly as if with a sickle (i.e., the Grim Reaper)."<sup>77</sup>

Military themes are again present in works for solo flugelhorn and voice (either solo singer or chorus) utilizing text material from poetry. *Thalia Fields* by Rob Deemer sets the text of the poem "AB Negative (The Surgeon's Poem)" by Brian Turner, a United States Army veteran who served in Bosnia-Herzegovina and Iraq, for flugelhorn and soprano. The text of the poem describes a soldier succumbing to a gunshot wound

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<sup>76</sup> David Gillingham, "When Speaks the Signal-Trumpet Tone," C. Alan Publications, accessed May 26, 2024, <https://c-alanpublications.com/when-speaks-the-signal-trumpet-tone>.

<sup>77</sup> Jeff Cortazzo, "The Death Angel Gathers Its Last Harvest, Paradigm Shift, Nativity and a transcript from the Lecture-Recital: The Compositions of Jeff Cortazzo" (doctoral dissertation, Catholic University of America, 2017), abstract.

while a flight surgeon desperately tries to save her life in a plane flying above Iraq.<sup>78</sup> Solo flugelhorn is paired again with vocal accompaniment in Stephen Chatman's *Reconciliation* for men's chorus and flugelhorn with the solo flugelhorn ornamenting text from Walt Whitman's *Drum-Taps*, a collection of poems Whitman wrote during the Civil War.<sup>79</sup>

### Orchestral

The concept of the "Orchestral Flugelhorn" is virtually nonexistent due to the minuscule body of prominent symphonic works that incorporate the instrument. Thus, the notion could be met with responses ranging from humor to disgust. Some may consider the flugelhorn to be native of less sophisticated musical genres and "underdressed" for the orchestral concert hall. Despite its perceived lack of class, the flugelhorn's sparse appearances feature the instrument in prominent manners with strong programmatic insinuations to its respective pieces. The themes expressed by the rare, yet meaningful, Orchestral Flugelhorn reinforce the thematic elements described previously in this chapter.

The practice of composing for flugelhorn in large symphonic works began in the 20th century, first in the fourth movement of Ottorino Respighi's 1924 tone poem *Pini di Roma (Pines of Rome)*. Respighi scores six *flicorni* in the offstage brass ensemble to

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<sup>78</sup> "Brian Turner," Blue Flower Arts, accessed August 25, 2024, <https://blueflowerarts.com/artist/brian-turner>.

<sup>79</sup> "Reconciliation," J.W. Pepper, accessed June 16, 2024, <https://www.jwpepper.com/Reconciliation/10781902.item>.

represent traditional Roman *buccine*: two of each soprano, tenor, and bass instruments in B $\flat$ .<sup>80</sup> Performers have used flugelhorn or saxhorns to accurately realize Respighi's attempt to recreate the sound of the traditional Roman military horns, but many orchestras opt for trumpets, trombones, euphoniums, or other modern brass instruments.<sup>81</sup> This is the first major example of the flugelhorn being used to portray military brass instruments, albeit for historic Roman *buccine* as opposed to bugles. In similar practice, the offstage posthorn solo from Gustav Mahler's third symphony is occasionally performed on flugelhorn, but performance practice of the excerpt has not been standardized and performers have used various trumpets, cornets, and other instruments to replicate the timbre of the posthorn.<sup>82</sup>

The next major symphonic works to feature the flugelhorn were Ralph Vaughan Williams's Ninth Symphony in E Minor and Igor Stravinsky's *Threni*, both premiered in 1958. Stravinsky's *Threni* scored the flugelhorn (labelled as 'Contralto Bugle in B $\flat$ ' in the score) as the only soprano brass voice in lieu of trumpets.<sup>83</sup> The artistic significance of this piece is that it was Stravinsky's first full dodecaphonic work written shortly after the death of Arnold Schönberg and was modeled after Ernst Krenek's *Lamentatio Jeremiae Prophetae* (1957).<sup>84</sup> The text of this section derives from Lamentations 1:1 and

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<sup>80</sup> Ottorino Respighi, *Pini di Roma: Poema Sinfonico per Orchestra* (Milan: Ricordi, 1924),

<sup>81</sup> "Respighi, Ottorino Pini di Roma, P. 141 (Pines of Rome), 1923–1924," Daniel's Orchestral Music Online, accessed May 19, 2024, <https://daniels-orchestral.com/ottorino-respighi/pini-di-roma-p141-pines-of-rome>.

<sup>82</sup> Chris Martin, "Mahler 3 Posthorn Solo," Chris Martin Trumpet, accessed May 19, 2024, <https://chrismartintrumpet.com/listen/mahler-posthorn-solo>.

<sup>83</sup> Igor Stravinsky, *Threni* (New York: Boosey & Hawkes, 1958), ii.

<sup>84</sup> Clare Hogan, "'Threni': Stravinsky's 'Debt' to Krenek," *Tempo*, no. 141 (1982): 22-29 <http://www.jstor.org/stable/945392>.

1:5 which describes the desolation of Jerusalem from the perspective of the prophet Jeremiah:<sup>85</sup>

How doth the city sit solitary, that was full of people! How is she become as a widow! She that was great among the nations, and princess among the provinces, how is she become tributary! Her adversaries are the chief, her enemies prosper; for the Lord hath afflicted her for the multitude of her transgressions.<sup>86</sup>

Played in canon with the tenor solo, the flugelhorn is given a florid and dynamic role within the first section of the work but is not used substantially for the remainder of the piece. Thematically, this aligns with the flugelhorn representing lamentation as discussed previously in this chapter.

The Orchestral Flugelhorn appeared again in Ralph Vaughan Williams's ninth and final symphony. The piece premiered on April 2, 1958, with David Mason, who would later record the piccolo trumpet solo on The Beatles' "Penny Lane," performing the flugelhorn part.<sup>87</sup> Vaughan Williams, who was said to have been "taken with the flugelhorn" while composing his *Variations for Brass Band* one year prior, opens the second movement of the symphony with an unaccompanied flugelhorn solo.<sup>88</sup> While not explicitly programmatic (or perhaps more accurately "explicitly non-programmatic"), the

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<sup>85</sup> Lamentations 1:1 and 1:5 (KJV).

<sup>86</sup> Stravinsky, *Threni*.

<sup>87</sup> "David Mason Obituary," Telegraph, May 11, 2011, <https://www.telegraph.co.uk/news/obituaries/8508066/David-Mason.html>.

<sup>88</sup> BBC Music Magazine, "A Guide to Vaughan Williams's Symphony No. 9," Classical Music by BBC Music Magazine, March 4, 2024, <https://www.classical-music.com/features/works/guide-vaughan-williamss-symphony-no-9>.

solo hints at themes from his earlier orchestral works including *The Solent* (1903) and his first symphony, as Vaughan Williams's alleged attempt to "bookend" his compositional career through a global theme.<sup>89</sup> Alain Frogley, a noted Vaughan Williams scholar, claims that this solo was originally conceived in programmatic intention by the composer to illustrate a scene from Thomas Hardy's novel *Tess of the d'Urbervilles*.<sup>90</sup>

Frogley reveals that the flugelhorn was initially intended to represent Stonehenge, the location to where the novel's titular character flees with her husband after she murders the story's antagonist.<sup>91</sup> This symbolic scene is crafted first by flugelhorn, as Frogley states: "[Tess] is lying asleep on the altar stone when the police arrive, at the traditional sacrificial moment of dawn, and is finally awakened by a ray of sunlight."<sup>92</sup> Literary analysis of the novel identify Tess as "a type of sacrificial victim" at the ancient sacrificial altar even though she physically dies in another town.<sup>93</sup> The program was ultimately dropped by Vaughan Williams, but the confirmed connection of the composer's sketches with pitch-black night and Tess's symbolic death reinforce the thematic tropes of nighttime and death discussed previously in this chapter.

Akin to how Vaughan Williams incorporated the flugelhorn in his final symphony, Christopher Rouse used the instrument's richness and depth of tone in his

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<sup>89</sup> Stephen Arthur Allen, "Redeeming 'RVW': Vaughan Williams's Variations for Brass Band, Ninth Symphony (others not excluded) and the Summation of a Theme," *Musical Times* 161, no. 1951 (Summer 2020): 57, doi: <https://www.jstor.org/stable/10.2307/27107796>.

<sup>90</sup> Alain Frogley, "Vaughan Williams and Thomas Hardy: 'Tess' and the Slow Movement of the Ninth Symphony," *Music & Letters* 68, no. 1 (1987): 50–52. <http://www.jstor.org/stable/736401>.

<sup>91</sup> *Ibid.*

<sup>92</sup> *Ibid.*

<sup>93</sup> John Francis McGuire, "The Use of Mythology in Thomas Hardy's *Tess of the D'Urbervilles*" (Master's thesis, University of the Pacific, 1966), 9.

final composition to represent his impending demise. Rouse's Sixth Symphony was premiered on October 18, 2019, by the Cincinnati Symphony Orchestra and conductor Louis Langrée four months after the composer's death. It is remarkable for his highlighting of the flugelhorn in its opening movement and various reprises throughout the piece and was the first major symphonic work to feature the flugelhorn as a solo instrument since Vaughan Williams's ninth. Principal trumpet Robert Sullivan played flugelhorn and first trumpet for the premier performance and the recording of the symphony, the latter being released on September 15, 2023, by the Cincinnati Symphony Orchestra.

Themes such as the human condition, death, and the afterlife recurred in Rouse's compositions, garnering him the nickname "Mr. Sunshine" by the Baltimore Symphony Orchestra.<sup>94</sup> Knowing he was dying of renal cancer, his impending death served as the programmatic theme of his sixth symphony, stating in June 2019: "one final time my subject is death, though in this event it is my own of which I write."<sup>95</sup> Rouse stated "the timbre of this dark-tinged member of the trumpet family seemed right for the elegiac quality of the Symphony's opening idea, and it is a color that will return at various stages during the piece."

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<sup>94</sup> Huizenga.

<sup>95</sup> Richard E. Rodda, "Rouse, C.: Symphony No. 6," recorded September 30–October 2, 2022 by Louis Langrée and the Cincinnati Symphony Orchestra, Cincinnati Fanfare, Naxos Music Library, liner notes.

## Wind Band

Historically, the flugelhorn was a standard instrument in traditional military marching bands in the late 1800s but became less common by the 1920s as bands began to favor the cornet and trumpet instead.<sup>96</sup> Today, the flugelhorn is a relatively rare instrument in wind band (an umbrella term for any group consisting primarily of woodwind and brasswind instruments, e.g. “wind ensemble,” “concert band,” “symphonic band,” etc.) instrumentation, but it is featured occasionally as a solo or section instrument. Stan Lippeatt, former flugelhornist of the Grimethorpe Colliery Band, explains:

In Austria it is commonplace to find a section of 9 or 10 B $\flat$  flugel horns in a wind band of about 60 players. Large members of them are also found in German bands and in the symphonic wind bands of northern Spain, where they are mixed with trumpets. French bands may contain three parts for Grand Bugle (flugel horn) [sic] with two for cornet. In Italy the *flicorni* series of brass instruments is widely used and the lower pitched versions can be said to be part of the flugel horn [sic] family.<sup>97</sup>

In the words of former director of the Eastman Wind Ensemble, Frederick Fennell, “there are some [instruments] which might be added to the present list [of standard wind ensemble instruments], such as the alto flute, the bass flute, the heckelphone, the contrabass clarinet, and flugelhorn... When any or all of these

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<sup>96</sup> Koehler, *Fanfares and Finesse*, 140.

<sup>97</sup> Stan Lippeatt, “The Flugelhorn Ancient & Modern,” 4BarsRest, accessed May 12, 2023, <https://www.4barsrest.com/articles/2003/art321.asp#top>.

instruments are placed in the permanent instrumental fabric of the Wind Ensemble by composers, they will be welcomed.”<sup>98</sup>

When included, the flugelhorn is typically used as a section instrument to reinforce when trumpets or cornets are playing in the low register or when the horns are playing in the high register; this adds body and depth to brass section sound.<sup>99</sup> There is no standardized practice for scoring flugelhorn(s) in wind ensemble pieces; some composers write dedicated flugelhorn parts while others opt to have the instrument doubled in the trumpet/cornet section. Significant pieces with dedicated flugelhorn parts include Arnold Schoenberg’s *Theme and Variations*, Op. 43a, Florent Schmitt’s *Dionysiaques*, and the original Boosey & Hawkes engraving of Gustav Holst’s *First Suite in E♭ for Military Band*. Pieces that double flugelhorn in the trumpet or cornet section include James Stephenson’s *Symphony No. 2 Voices*, David Maslanka’s *Sixth Symphony Living Earth*, and Percy Grainger’s *Lincolnshire Posy*.

While the flugelhorn is mainly used to strengthen the brass sound, its unique timbre makes it a compelling solo voice. Michael Colgrass uses a flugelhorn solo in *Winds of Nagual* to portray “a deep calm joy.”<sup>100</sup> Percy Grainger also specifies that the flugelhorn may be used for the major solo of the third movement of *Lincolnshire Posy*, titled “Rufford Park Poachers,” as a substitute for soprano saxophone:

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<sup>98</sup> Chris Sharp, “A Study of Orchestration Techniques for the Wind Ensemble/Wind Band as Demonstrated in Seminal Works” (doctoral dissertation, University of Florida, 2011), 25–26.

<sup>99</sup> Sharp, “Study of Orchestration,” 262.

<sup>100</sup> Sharp, “Orchestration,” 276.

If you have a soprano saxophonist who can play the solo from bar 19 to bar 46 LOUDLY, piercingly, feelingly and vibrantly, use version B. If not, this solo may be played on a Flügelhorn [sic] (or Trumpet, or Cornet) in which case, use version A.<sup>101</sup>

Grainger was noted for his affinity for saxophone, claiming that it was the wind instrument “closest to the human voice,” so scoring the flugelhorn as an substitute for the saxophone solo shows the composer’s connection between the flugelhorn and voice.<sup>102</sup> This was not the first time that Grainger had used the flugelhorn as an option to emulate the human voice; he scored the flugelhorn to realize the soprano solo in his military band arrangement of *Colonial Song*, a piece originally written for piano and voice.<sup>103</sup> Aside from Grainger using the flugelhorn to represent vocal qualities, there is not as distinct a connection to broader themes in the wind band literature in comparison to that of the Orchestral Flugelhorn despite being significantly more common in this genre.

Another factor when considering the flugelhorn in wind bands is accessibility. There are far fewer professional wind bands than symphony orchestras, and most prominent wind bands are affiliated with a university or the military.<sup>104</sup> Remaining bands are amateur volunteer groups that may lack the resources to provide a quality instrument. This notion combined with the relative rarity of the flugelhorn in the literature, often results in flugelhorn parts being omitted or performed on trumpet. This is also observable

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<sup>101</sup> Percy Grainger, *Lincolnshire Posy* (London: Schott, 1940), 12.

<sup>102</sup> Stephen Cottrell, *The Saxophone*, 228.

<sup>103</sup> Percy Grainger, *Colonial Song* (London: Schott, 1921), 4.

<sup>104</sup> Jermaine Harris, “Exploring the World of Professional Wind Ensembles,” Breve Music Studios, October 21, 2023, <https://brevemusicstudios.com/professional-wind-ensembles/#famous-professional-wind-ensembles>.

when cornet parts are instead performed on trumpets. Dr. Richard Strange, former Director of Bands at Arizona State University notes that contemporary composers “don’t see the necessity of writing for five separate [cornet and trumpet] parts,” and “since most bands no longer use cornets, trumpets usually play all parts in spite of the instrument played on the page.”<sup>105</sup> Contrarily, this was a factor for Paul Hindemith scoring two flugelhorn parts in his *Konzertmusik für Blasorchester*, Op 41 in 1926. Hindemith intended for the piece to be performed by amateur bands in Germany, which typically had more consistent access to flugelhorns and tenor horns, but he also indicated that bands may use saxophones to perform those parts if the brass instruments were not available.<sup>106</sup>

Another consideration for the flugelhorn’s role in wind bands is its use in modern marching bands. Amateur musicians in university marching bands and drum and bugle corps, such as those organized by Drum Corps International, will occasionally perform on flugelhorn to contrast the brightness of the trumpets. This ironically contradicts the flugelhorn’s bugle heritage as the trumpet has replaced the flugelhorn as the soprano brass voice of marching groups. A notable exception to this is The Ohio State University Marching Band that marches twenty-one flugelhorns in their 228-person ensemble.<sup>107</sup>

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<sup>105</sup> Richard Strange, “Cornet vs. Trumpet,” *Bandmasters Review* 6, no. 2 (2004): 26.

<sup>106</sup> “Konzertmusik für Blasorchester, Opus 41,” Wind Repertory Project, accessed February 8, 2025, [https://www.windrep.org/Konzertmusik\\_für\\_Blasorchester\\_Opus\\_41](https://www.windrep.org/Konzertmusik_für_Blasorchester_Opus_41).

<sup>107</sup> “Instrumentation,” The Ohio State University, accessed February 23, 2025, <https://tbditl.osu.edu/marching-band/instrumentation>.

## Jazz Ensemble

The modern flugelhorn arguably flourished most prominently within jazz bands and combos since the turn of the 20<sup>th</sup> century. There is speculation that it was first played by Buddy Bolden in late 19<sup>th</sup> century New Orleans, although this, as is most of Bolden's mythos, is impossible to corroborate.<sup>108</sup> Jazz recording discographies show that the flugelhorn was first used in the 1920s, but it is believed that Joe Bishop (1907–1976) of Woody Herman's Big Band was the first performer to use the flugelhorn as a solo instrument in 1936.<sup>109</sup> Still somewhat uncommon in the genre, the flugelhorn returned to a supporting role in big bands throughout the 1940s and early 1950s until Shorty Rogers revived interest in the instrument.<sup>110</sup> In fact, Igor Stravinsky revealed in an interview with Robert Craft that hearing Rogers perform flugelhorn in Los Angeles inspired him to use it in his *Threni*.<sup>111</sup>

The middle years of the 20<sup>th</sup> century saw the flugelhorn's rise to permanent prominence in jazz in big bands and small combos. The growing popularity of Latin jazz necessitated jazz trumpet players to effectively double on flugelhorn as the mellower tone effectively suits the style and contrasts with the loudness and brilliance of the trumpet.<sup>112</sup> It is presumed that this was when jazz trumpet players were universally expected to double on flugelhorn. Additionally, its popularity as a primary solo voice also exploded

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<sup>108</sup> Steve Provizer, "The Voyage of the Flugelhorn Through Jazz," *Syncopated Times*, November 30, 2023, <https://syncopatedtimes.com/the-voyage-of-the-flugelhorn-through-jazz>.

<sup>109</sup> "Joe Bishop," *Discography of American Historical Recordings*, accessed May 9, 2024, [https://adp.library.ucsb.edu/index.php/mastertalent/detail/108488/Bishop\\_Joe?Matrix%5BCompany%5D=&Matrix%5Btype\\_search%5D=instrumentalist&Matrix%5BAudio%5D=&Matrix%5BPressed%5D=&Matrix%5Bsubtype\\_search%5D=flugelhorn](https://adp.library.ucsb.edu/index.php/mastertalent/detail/108488/Bishop_Joe?Matrix%5BCompany%5D=&Matrix%5Btype_search%5D=instrumentalist&Matrix%5BAudio%5D=&Matrix%5BPressed%5D=&Matrix%5Bsubtype_search%5D=flugelhorn).

<sup>110</sup> Provizer, "Voyage."

<sup>111</sup> Robert Craft and Igor Stravinsky, *Conversations with Igor Stravinsky* (New York: Doubleday & Co., Inc., 1959), 131–132.

<sup>112</sup> Provizer, "Voyage."

through the efforts of many of the premier trumpet soloists of the time. Miles Davis recorded the entirety of *Miles Ahead* on flugelhorn, as well as on other collaborations with arranger Gil Evans.<sup>113</sup> Several jazz trumpet players of the time opted to perform almost exclusively on flugelhorn during this time, most notably Clark Terry and Art Farmer. It is speculated that famed trumpeter Chet Baker permanently switched to flugelhorn after requiring dentures to replace the teeth he lost after years of drug abuse.<sup>114</sup> This is disputed by jazz historian Ira Gitler who claims that Baker, following his deportation from England, switched to flugelhorn when his trumpet was stolen from *Le Chat Qui Pêche* in Paris.<sup>115</sup>

A pinnacle of the flugelhorn's popularity came in 1977 when Chuck Mangione released his mega-hit song "Feels So Good" from an album of the same name. The album peaked at the number two spot on the US Billboard charts just behind the Bee Gees' *Saturday Night Fever* on June 17, 1978.<sup>116</sup> The single version of the song peaked at number four on February 11, 1978.<sup>117</sup> Under Mangione's entry in the 1980 *Current Biography Yearbook*, "Feels So Good" was described as the most recognizable melody since "Michelle" by The Beatles.<sup>118</sup> While there is no concrete statistical data to support the claim, it is asserted in online forums that flugelhorn sales "skyrocketed for a couple of

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<sup>113</sup> "Miles Ahead," MilesDavis.com, accessed October 8, 2024, <https://www.milesdavis.com/albums/miles-ahead>.

<sup>114</sup> Philip Alperson, "The Instrumentality of Music," *Journal of Aesthetics and Art Criticism* 66, no. 1 (2008): 40, <http://www.jstor.org/stable/40206304>.

<sup>115</sup> Ira Gitler, "Chet Baker's Tale of Woe," DownBeat Archives, July 30, 1964, <https://downbeat.com/archives/detail/chet-bakers-tale-woe/P1>.

<sup>116</sup> "Top 200 1978/06/17," Billboard Database, accessed May 1, 2024, <https://elpee.jp/top200/week/1978-06-17>.

<sup>117</sup> "Feels So Good: Chuck Mangione," Billboard Database, accessed May 1, 2024, <https://elpee.jp/single/Feels%20So%20Good/Chuck%20Mangione>.

<sup>118</sup> "Biography," Chuck Mangione Official Website

years” after the song’s release.<sup>119</sup> “Feels So Good” has persevered throughout the decades in pop culture including in television series *South Park* and *King of the Hill*, the latter of which features Mangione (voiced by himself) as a recurring character in ten episodes.<sup>120;121</sup> The song also appears in the opening scene of Marvel’s 2016 adaptation of *Doctor Strange* where title character, played by Benedict Cumberbatch, exclaims “that man charted a top ten hit with a flugelhorn!”<sup>122</sup>

The flugelhorn is still a popular section and solo instrument in today’s jazz landscape. Mike “Maz” Maher, Jay Jennings, and Justin Stanton from the American jazz-fusion band Snarky Puppy explore new sounds for their flugelhorns through effect pedals. Maher revealed in an interview that his pedalboard contains distortion, wah-wah, and delay pedals to create new sounds for his instruments.<sup>123</sup> American flugelhornist Dmitri Matheny, a protégé of Art Farmer, dedicated himself completely to “the big horn” as encouraged by his mentor and is one of the few remaining players to perform exclusively on flugelhorn.<sup>124</sup> Other current soloists are Till Brönner of Germany, Jan van Dieën of the Netherlands, and the late Roy Hargrove of Waco, Texas.

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<sup>119</sup> Captain Bacardi, “Chuck Mangione/Herb Alpert Connection?”, Herb Alpert/Tijuana Brass, May 12, 2005, <https://forum.amcorner.com/threads/chuck-mangione-herb-alpert-connection.5342>.

<sup>120</sup> “Chuck Mangione (character),” Fandom, King of the Hill Wiki, accessed May 1, 2024, [https://kingofthehill.fandom.com/wiki/Chuck\\_Mangione\\_\(character\)](https://kingofthehill.fandom.com/wiki/Chuck_Mangione_(character)).

<sup>121</sup> *South Park*, season 19, episode 2, “Where My Country Gone?”, directed and written by Trey Parker, starring Trey Parker and Matt Stone, aired September 23, 2015, in broadcast syndication.

<sup>122</sup> *Doctor Strange*, directed by Scott Derrickson (2016; Burbank, CA: Walt Disney Studios Home Entertainment, 2017).

<sup>123</sup> Mike ‘Maz’ Maher, “Mike ‘Maz’ Maher of Snarky Puppy demoing his Dunlop/MXR pedals,” YouTube, November 9, 2014, video, 4:38, <https://www.youtube.com/watch?v=sJM7hQClxYs>.

<sup>124</sup> “Biography,” Dmitry Matheny, accessed October 10, 2024, <https://dmitrimatheny.com/bio>.

## Brass Band

Historically referred to in the brass band community as the “saxhorn” or simply “sax,” the flugelhorn has been a staple member of the British-style brass band genre since it developed from the military band tradition.<sup>125</sup> Today, the flugelhorn is categorized as a member of the “Saxhorn Brass” family with the E $\flat$  alto/tenor horn, baritone/euphonium, and tuba due to the notion that the instrument will retain its characteristic sound regardless of volume.<sup>126</sup> The balance of the saxhorn brass with the “True” or “Clear Brass” instruments (cornet, trumpet, and trombone) determined the overall sound of a band.<sup>127</sup>

According to a study of early brass band competitions in England, “[the] flugelhorn (alto saxhorn) was used to double the lower cornet parts, a practice which continued for a couple of decades after the 1860s: again, a single flugelhorn is now used.”<sup>128</sup> Older scores combined the flugelhorn part with the repiano cornet on the same staff and would indicate when the repiano cornet or flugelhorn should play in unison or individually.<sup>129</sup> The term “repiano” loosely translates to “filling” or “floating” as the role of the repiano cornet is to supplement the other cornet parts and occasionally is used for solos. A 1932 article on brass band scoring jokes that flugelhorn players would be “far more profitably employed” if given their own staff, and most modern scores now have

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<sup>125</sup> Trevor Herbert and Arnold Myers, “Music for the Multitude: Accounts of Brass Bands Entering Enderby Jackson’s Crystal Palace Contests in the 1860s,” *Early Music* 38, no. 4 (2010): 581, <http://www.jstor.org/stable/40963057>.

<sup>126</sup> The Shepherd’s Crook, “Fleugelhorn [sic] in the Brass Band,” *Newsletter of the American Brass Band Association* 3, no. 2 (Autumn 1998).

<sup>127</sup> *Ibid.*

<sup>128</sup> Herbert and Myers, “Music for the Multitude.”

<sup>129</sup> The Shepherd’s Crook, “Fleugelhorn.”

separate staves and individual flugelhorn and repiano cornet parts.<sup>130</sup> It is likely that this author failed to realize that playing the flugelhorn rarely makes anyone “profitably employed.”

The flugelhorn player is commonly stationed in the band between the cornets and tenor horns, seeing as it acts as a tonal bridge between the two sections.<sup>131</sup> The flugelhorn was seen as a “role player” instrument until 1932, when the British Open test piece “The Crusaders” by Thomas Keighley demanded the flugelhornists play up to a written high C above the staff.<sup>132</sup> The solo quickly gained notoriety for causing players to faint from straining for the C, but its lasting ramifications caused more composers to feature the flugelhorn as a viable solo voice in the brass band makeup; the “role player” flugelhorn finally earned recognition as a “specialist instrument.”<sup>133</sup>

Another considerable outlet for the flugelhorn in brass band literature is its utilization as a featured solo instrument in concerted works. The brass band flugelhorn solo repertoire consists largely of transcriptions or single movement works not much longer than a few minutes, as can be observed by searching “flugelhorn solo” on brass band music distributor websites.<sup>134</sup> Contrarily, the flugelhorn concerti by John Golland, William Himes, and Darrol Barry perhaps best represent the full capabilities of the flugelhorn compared to concerti with wind band or string accompaniment. Brass band

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<sup>130</sup> Denis Wright, “Scoring for Brass Band II (Concluded),” *Musical Times* 73, no. 1076 (1932): 895. <https://doi.org/10.2307/919484>.

<sup>131</sup> Lippeatt, “The Flugelhorn.”

<sup>132</sup> Ibid.

<sup>133</sup> Ibid.

<sup>134</sup> “Solo Flugelhorn,” BrassBand.Co.Uk Music Shop, accessed October 4, 2024, [https://www.brassband.co.uk/sheet-music/search/solo\\_flugelhorn](https://www.brassband.co.uk/sheet-music/search/solo_flugelhorn).

concerti typically opt for either cornet or euphonium as the solo instrument of choice, likely due to their abilities of flexibility and virtuosic flair, the flugelhorn's three cornerstone concerti effectively display the instrument's strengths and capabilities. All three works find a respectable balance of highlighting the flugelhorn's characteristic tone while also emphasizing its capability of handling large intervals, fast passages, and playing above the staff while mostly avoiding the common "jazzy" writing that accompanies the majority of other flugelhorn solo works.

### **Popular Music**

Although commonplace, the term "Popular Music" is fluid and virtually impossible to define exactly. According to Grove, it can be characterized as:

a term used widely in everyday discourse, generally to refer to types of music that are considered to be of lower value and complexity than art music, and to be readily accessible to large numbers of musically uneducated listeners rather than to an élite. It is, however, one of the most difficult terms to define precisely.<sup>135</sup>

Generally, popular music is determined by global scale, breadth of distribution, and prominence within certain social groups and includes genres of music like Pop, Rock and Roll, Hip-Hop, and more.

The flugelhorn was featured in several popular songs in the 1970s but was less

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<sup>135</sup> Peter Manuel and Richard Middleton, "Popular Music," *Grove Music Online*, Oxford University Press, January 13, 2015, <https://doi-org.ezproxy.bu.edu/10.1093/gmo/9781561592630.article.43179>.

prominent in following decades. The first pop music hit to feature the flugelhorn was the song “Uncle Albert/Admiral Halsey” by Paul and Linda McCartney on the 1971 album *Ram*. It was McCartney’s first number one single since the breakup of The Beatles.<sup>136</sup> McCartney hired Phil Ramone, co-founder of A & R Recording Inc., to record the orchestral strings and horns for the album; Ramone contracted jazz trumpeter Marvin Stamm, who was relatively unknown at the time but had performed in the big bands of Stan Kenton, Thad Jones, and Woody Herman.<sup>137</sup> McCartney instructed Stamm to record a short flugelhorn solo that was placed near the midpoint of the song. The song was a massive success, reaching number one on the Billboard Top 100 on September 4, 1971.<sup>138</sup> Stamm’s solo became so recognizable that he later stated it made him “the most famous trumpet player in the world” for about a year following the record’s release.<sup>139</sup>

This track was the first notable pop song to feature the flugelhorn found in this research, preceding Chuck Mangione’s landmark album *Feels So Good* by six years. The song’s widespread connection to the flugelhorn has not experienced the same longevity as those of Mangione, but its connection to McCartney—one of the most successful and recognizable pop musicians in recording history—makes it a highlight of the flugelhorn’s history. Interestingly, McCartney himself played flugelhorn on his 2005 album *Chaos and Creation in the Backyard*.<sup>140</sup>

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<sup>136</sup> Marc Myers, “Marvin Stamm on Uncle Albert,” AllAboutJazz, August 16, 2012, <https://www.allaboutjazz.com/news/marvin-stamm-on-uncle-albert>.

<sup>137</sup> Ibid.

<sup>138</sup> Ibid.

<sup>139</sup> Ibid.

<sup>140</sup> “Chaos and Creation in the Backyard,” The Paul McCartney Project, 14 August 2022, <https://www.the-paulmccartney-project.com/album/chaos-and-creation-in-the-backyard>.

Like “Uncle Albert,” Billy Joel features the flugelhorn near the midpoint of his song “Zanzibar” from his 1978 album *52<sup>nd</sup> Street*, also produced by Phil Ramone and A & R.<sup>141</sup> Jazz legend Freddie Hubbard performs the double-time jazz solo on flugelhorn before the final verse, then plays trumpet for the outro solo.<sup>142</sup> The sentiments expressed in the previous paragraph can be reiterated here due to the success of the album, song, and artist and its effects on the visibility of the flugelhorn outside of the classical and jazz genres.

Unfortunately, the flugelhorn’s presence in Pop music is rather limited beyond “Uncle Albert” and “Zanzibar.” One exception—although more modest in commercial success—was the extended flugelhorn solo by Québécois folk band Harmonium on the song “Harmonium” from their self-titled album in 1974.<sup>143</sup> The instrument was not again featured in a successful mainstream Pop music song until 2016 when Roy Hargrove recorded a flugelhorn solo on the track “If I Believe You” from the album *I Like It When You Sleep, for You Are So Beautiful yet So Unaware of It* by the English pop-rock band The 1975.<sup>144</sup>

Further research indicates that the flugelhorn was not featured as prominently from the late 1970s to the 2010s but was more commonly used in background horn arrangements. This is the case for what is almost certainly the most commercially

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<sup>141</sup> “Billy Joel – 52<sup>nd</sup> Street,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/1807178-Billy-Joel-52nd-Street>.

<sup>142</sup> Ibid.

<sup>143</sup> “Harmonium – Harmonium,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/11121646-Harmonium-Harmonium>.

<sup>144</sup> “The 1975 – I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/8173416-The-1975-I-Like-It-When-You-Sleep-For-You-Are-So-Beautiful-Yet-So-Unaware-Of-It>.

successful album to sport a flugelhorn credit: Michael Jackson's *Thriller*.<sup>145</sup> Gary Grant and Jerry Hey are credited for both trumpet and flugelhorn on the tracks "Wanna Be Startin' Somethin'," "Baby Be Mine," and "Thriller" from the 1982 smash hit that went on to sell over 66 million copies worldwide, establishing it as the best-selling album of all time.<sup>146</sup> Although the credits cite flugelhorns, they are mostly played one octave below the trumpets and are rather difficult to hear in the mix without isolating the horns. Jerry Hey, who also arranged the horn parts for *Thriller*, boasts nearly 140 credits for performing flugelhorn on albums since 1978.<sup>147</sup> This suggests that the flugelhorn's presence in Pop music during this period was still prevalent, but not as pronounced.

A list of pop songs that utilize the flugelhorn is included as Appendix 2 on page 186 of this document. This list is not exhaustive, but it provides information of various recordings that achieved commercial success, involved noteworthy flugelhorn performers, or substantially featured the flugelhorn as a solo or background instrument.

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<sup>145</sup> "Jerry Hey," Discogs, accessed August 12, 2024, <https://www.discogs.com/artist/255142-Jerry-Hey?superFilter=Instruments+%26+Performance&creditFilter=Flugelhorn>.

<sup>146</sup> "THRILLER by MICHAEL JACKSON sales and awards," BestSellingAlbums.Org, accessed August 12, 2024, <https://bestsellingalbums.org/album/30589>.

<sup>147</sup> "Jerry Hey," Discogs.

### CHAPTER THREE: MANUFACTURERS, PERFORMERS, AND COMPOSERS

The following section lists some of the most prolific and influential flugelhorn manufacturers from the mid-19<sup>th</sup> century to the date of this document's publication. This list is by no means exhaustive, but it provides a holistic overview of key contributors to the instruments design, distribution, and marketing for different genres and clientele.

The structural elements of the flugelhorn have largely been standardized following the various developments of valve designs in the 19<sup>th</sup> century. Variations in the constructional specifications between different models are the bore size (measured by the inner diameter of the cylindrical sections of the instrument), bell diameter and material, and the number of valves. Manufacturers alter these elements to orient different models to optimize them for specific genres, usually jazz, brass band, or solo playing.

As indicated in the research of pedagogue and trumpet historian Elisa Koehler, "small bore" flugelhorns are constructed with bore sizes ranging from .390" to .417" and "large bore" flugelhorns approach .460" (which is the standard bore size of most B $\flat$  trumpets).<sup>148</sup> Bore size impacts the feel of the instrument and its capability for projection; smaller bores make the horn feel lighter and more nimble whereas larger bores give the instrument more depth and power in the sound. Although there is a wide range of bore sizes for modern flugelhorns, .413" is a popular dimension almost certainly to copy the bore size of popular French flugelhorn models (namely those produced by Courtois and Couesnon) from the mid-20<sup>th</sup> century.

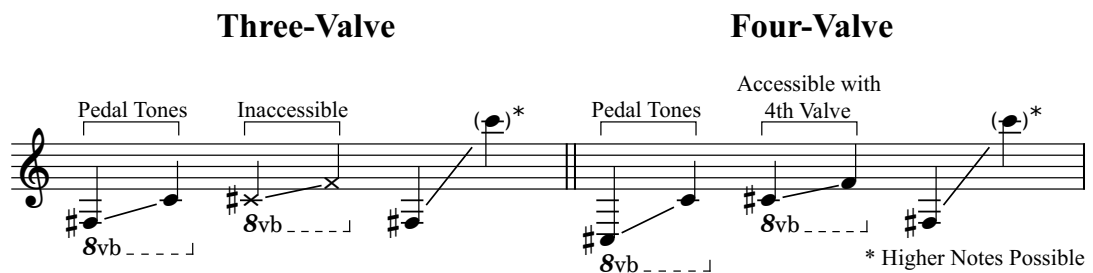
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<sup>148</sup> Koehler, *Fanfares and Finesse*, 55.

The size and material of the bell influences the weight and tone of the instrument with heavier and larger bells producing darker, richer timbres. Manufacturers most commonly construct flugelhorns with either gold brass or yellow brass, but some models are fitted with red brass, rose brass, copper, or carbon fiber bells. Most bells typically range from 5.75" to 6.5" in diameter which is notably larger than the vintage French flugelhorns mentioned previously, but more closely mimics the 6" bell of the keyed bugle as described in Chapter One.

Most flugelhorns have three valves, identical in function to those of a trumpet, but some models are outfitted with a fourth valve that lowers the pitch by a perfect fourth; the addition of the fourth valve extends the range of the instrument from written low F#/G $\flat$  to the subsequent low written C#/D $\flat$ . The expanded range accessible from the fourth valve bridges the functional range of the instrument to the fundamental harmonic as shown in Figure 3.1:

Flugelhorn in B  $\flat$



**Figure 3.1: Flugelhorn Ranges**

## **Manufacturers**

Figure 3.2 shows the varying elements of different models by leading flugelhorn manufacturers. These data were sourced from the manufacturers' websites and catalogues and organized alphabetically by brand then by series. The "Purpose/Notes" column provides a short acknowledgement of the purported playing application or signature characteristics of the instrument. The levels of these instruments were also predominantly ascribed by the manufacturers, and any discrepancies in the actual playability or quality of them is unintentional.

<b>Manufacturer/Model</b>	<b>Bore</b>	<b>Bell</b>	<b>Bell Material</b>	<b>Level</b>	<b>Purpose/Notes</b>
<b>Adams</b>					
F1	.413"	6.3"	Red Brass	Professional	All-Around
F2	.413"	6.7"	Gold Brass	Professional	Solo
F2-LT	.413"	6.7"	Yellow Brass	Professional	Brass Band
F3	.413"	6.7"	Yellow Brass	Professional	Jazz Section
F4	.413"	6"	Red Brass	Professional	Solo; 4-Valve
F5	.413"	6.3"	Copper	Professional	Vintage Design
Sonic	.413"	6.3"	Gold Brass	Intermediate	Economy
<b>Bach</b>					
Stradivarius 183	.401"	6"	Gold Brass	Professional	All-Around
Aristocrat FH600	.434"	6"	Yellow Brass	Student	Entry Level
<b>Blessing</b>					
BFH1541RT	.459"	6"	Rose Brass	Student	Entry Level
<b>B&amp;S</b>					
Challenger I 3145	.413"	5.984"	Yellow/Gold Brass	Professional	Doubling
Challenger II 3146 "Brochon"	.413"	5.905"	Yellow/Gold Brass	Professional	Bottom-Sprung Valves
Challenger II 3146 "Elaboration" and "Vintage"	.413"	5.905"	Yellow/Gold Brass	Professional	Bottom-Sprung Valves; Custom Finishes
FBX	.425"	5.905"	Yellow Brass	Professional	Customizable Lead Pipes
17/2T	.433"	6.299"	Yellow Brass	Intermediate	Rotary
3017/2GT	.433"	6.299"	Gold Brass	Professional	Rotary
<b>Courtois</b>					
Professional 154	.413"	6.69"	Gold Brass	Professional	Brass Band
Professional 155	.413"	6.69"	Gold Brass	Professional	Solo
Professional 156	.413"	6.69"	Gold Brass	Professional	Solo; 4-Valve
159R Reference	.413"	5.98"	Gold Brass	Professional	Vintage Design
<b>Couesnon</b>					
Monopole	.413"	5.67"	Rose Brass	Professional	Vintage

<b>daCarbo</b>					
Unica	.433"	6.96"	Carbon Fiber	Professional	Solo
<b>Getzen</b>					
Capri 595	.460"	6.5"	Yellow Brass	Intermediate	Entry Level
Eterna 895	.460"	6.5"	Yellow Brass	Professional	All-Around
Eterna 856	.460"	6.5"	Yellow Brass	Professional	4-Valve
Platinum 3895	.420"	6.5"	Copper	Professional	Small Bore; Solo
Platinum 3895GB	.420"	6.5"	Gold Brass	Professional	Small Bore; Solo
Custom Reserve 4895	.420"	6.5"	Copper	Professional	Ergonomic Design
<b>Jupiter</b>					
JFH1100RQ	.413"	6"	Rose Brass	Student	Entry Level
JFH1100RSQ	.413"	6"	Rose Brass	Student	Silver-Plated
<b>Schagerl</b>					
FH Hans Gansch	.427"	6.1"	Gold Brass	Professional	Rotary; Folk
FH Killer Queen	.417"	5.9"	Gold Brass	Professional	TARV; Solo
FH Killer King	.427"	6.1"	Gold Brass	Professional	TARV; Brass Band
FH Aglaea	.413"	5.9"	Gold Brass	Professional	Section
FH Dione	.413"	5.9"	Yellow Brass	Professional	Jazz; Solo
FH James Morrison	.413"	6.3"	Bronze	Professional	Jazz
<b>Yamaha</b>					
YFH-631G	.433"	6"	Gold Brass	Professional	Traditional
YFH-8310IIZ "Bobby Shew"	.413"	6"	Yellow Brass	Professional	Jazz
YFH-8315IIG	.413"	6"	Gold Brass	Professional	Jazz

**Figure 3.2: Table of Popular Flugelhorn Models and their Specifications**

Adams Musical Instruments was founded in 1970 by André “Dré” Adams in Ittervoort, Netherlands.<sup>149</sup> The company’s brass division is currently operated by his nephew, Miel Adams, whose involvement in the family business started in the brass repair workshop. The company focuses primarily on crafting professional level flugelhorns for soloists and jazz artists across their seven models, but the company has expanded into the brass band market with their F2-LT model.<sup>150</sup> Adams’s lineup of flugelhorn artists includes jazz, studio, and brass band performers across the world. I recorded my commissions on my Adams F2 flugelhorn, shown in plate 3.1:



**Plate 3.1: Adams F2**

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<sup>149</sup> Ludo Diels, “Together in Music: Adams Brass Brochure,” Adams Musical Instruments, 2022, <https://www.adams-music.com/en/support/brass>.

<sup>150</sup> “F2-LT Flugelhorn,” Adams Musical Instruments, accessed April 19<sup>th</sup>, 2024, <https://www.adams-music.com/en/adams/brass/flugel/f2-lt>.

Founded in 1918 by Vincent Schrottenbach, the Bach Corporation has become one of the most predominant trumpet manufacturers in the world. Originally a violinist, Schrottenbach garnered a reputation as a fine cornet soloist under the stage name “Vincent Bach,” performing in the Boston Symphony Orchestra from 1913–1916 and later serving as first trumpet in the Metropolitan Opera House.<sup>151</sup> Bach first started making trumpets in 1924, quickly becoming known as a “Stradivarius” of trumpets. Consequently, the “Bach Strad” title is still used for the company’s premiere instrument line. The factory was originally located New York City before moving to Mount Vernon, NY, in 1953. The company relocated once again to Elkhart, Indiana, in 1965 where it is still in operation. Bach is now a subsidiary of Conn-Selmer, a Steinway Musical Instruments division.

Bach originally produced flugelhorns in the New York factory starting January 1932, with the first known serial number being 1002.<sup>152</sup> This original instrument was made for the New York Police Department band and exchanged hands several times until it was given to the New York Staff Band of the Salvation Army Band in 1945. The original design featured a model 154 bell in a cornet-style wrap, drastically dissimilar to modern flugelhorns. A 1940 catalogue advertises for Stradivarius flugelhorns in B $\flat$  and E $\flat$ ,<sup>153</sup> and the last known serial number of this model flugelhorn was 11076 from 1951. “Mount Vernon” Bach flugelhorns were produced from 1955 to 1965, identified by serial

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<sup>151</sup> “The History of the Vincent Bach Corporation,” British Band Instrument Company, June 11, 2011, <https://bbico.com/the-history-of-the-vincent-bach-corporation>.

<sup>152</sup> “Bach Flugelhorns–The New York Era,” Bach Loyalist, accessed April 21, 2024, <https://bachloyalist.com/bach-flugelhorns-new-york-era>.

<sup>153</sup> Ibid.

numbers ranging from 20819 through 26389. As indicated by their 1958 catalogue, Bach manufactured and sold soprano high E $\flat$ , mezzo-soprano B $\flat$ , and contralto E $\flat$  flugelhorn, marketing the instruments as parallels to “feminine voices of Grand Opera.”<sup>154</sup> Modern Bach flugelhorn are manufactured in the professional Stradivarius and economy Aristocrat series.<sup>155</sup>

Brass manufacturer Besson was founded in 1837 by Gustave-August Besson, first headquartered at 198 Euston Road in London.<sup>156</sup> Following Besson’s death, the company was continued by his widow, Florentine Besson, and daughter, Marthe. The company was divided into two primary branches in London and Paris, but had warehouses in Brussels, Charleroi, Madrid, and Barcelona. Besson was purchased by Boosey & Hawkes in 1968 and is now a subsidiary of the Buffet Crampon group. According to historic brass collector and scholar Robb Stewart, Besson began making soprano E $\flat$  flugelhorn in the 1860s and continued manufacturing them in the first quarter of the 20<sup>th</sup> century.<sup>157</sup> Early flugelhorn had a small .397" bore and 4.5625" bell.

While the preceding manufacturers focused primarily on professional instruments, some companies designed economy instruments with student and intermediate players in mind including E.K. Blessing. The company was founded in 1906 by Emil Karl Blessing, Sr. in Elkhart, Indiana. Blessing grew gradually throughout the 20<sup>th</sup> century and has

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<sup>154</sup> Ibid.

<sup>155</sup> “Vincent Bach Trumpet Models,” Bach Loyalist, accessed April 21, 2024, [https://www.bachloyalist.com/trumpet/trumpet\\_models.htm](https://www.bachloyalist.com/trumpet/trumpet_models.htm).

<sup>156</sup> “Our Story,” Besson, accessed April 19, 2024, <https://www.besson.com/en/our-story>.

<sup>157</sup> Robb Stewart, “Besson E $\flat$  Flugelhorn,” Robb Stewart Brass Instruments, accessed April 23, 2024, <https://www.robbstewart.com/besson-eb-soprano-flugelhorn>.

established a reputation for producing quality entry-level instruments.<sup>158</sup> As of 2024, the company website states that they've produced flugelhorns for over fifty years, but an exact date for their first flugelhorn line is undisclosed.<sup>159</sup> Their current model flugelhorn is the BFH1541RT targeted to advancing students seeking a reliable first flugelhorn at a moderate price point.<sup>160</sup>

German manufacturer B&S Instruments (short for "Brass and Signal") has built brass instruments for over 250 years in Markneukirchen, Germany.<sup>161</sup> Originally crafting signal horns to be played outside and on horseback for military purposes, the company has operated under was acquired by Buffet Crampon Deutschland GmbH in 1994 and has established itself as one of Europe's primary brass manufacturers.<sup>162</sup> Today, they produce six flugelhorn models (four with pistons and two with rotors) for players of all skill levels. Their entry level Challenger I 3145 is marketed as a doubling instrument for advanced and professional trumpet players.<sup>163</sup> The Challenger II 3146 "Brochon" model is similar but incorporates bottom-sprung valves.<sup>164</sup> The Challenger II series also contains the 3148 "Elaboration" and "Vintage" custom models that sport heavy bottom valve caps, which purportedly assist with tone production and intonation, and sport stylized finishes

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<sup>158</sup> "About," Blessing Brass, accessed April 21, 2024, <https://blessingbrass.com/about>.

<sup>159</sup> "Is a Flugelhorn in Your Future?," Blessing Brass, accessed April 21, 2024, <https://blessingbrass.com/is-a-flugelhorn-in-your-future-2-2>.

<sup>160</sup> "BFH1541RT," Blessing Brass, accessed April 21, 2024, <https://blessingbrass.com/instruments/bfh1541rt>.

<sup>161</sup> "A Brief History of B&S," John Packer Musical Instruments, accessed April 21, 2024, <https://johnpacker.co.uk/pages/b-s>.

<sup>162</sup> "About Us," B&S, accessed April 21, 2024, <https://www.b-and-s.com/en/about-us>.

<sup>163</sup> "Challenger I 3145," B&S, accessed April 21, 2024, <https://www.b-and-s.com/en/instruments/flugelhorns/challenger-1-3145>.

<sup>164</sup> "Challenger II 1346, B&S, accessed April 21, 2024, <https://www.b-and-s.com/en/instruments/flugelhorns/challenger-2-3146>.

for aesthetic purposes. The larger FBX model has three interchangeable lead pipes to allow players to tailor their instrument suit their needs.<sup>165</sup> B&S also offers two rotary-valve flugelhorn models: the intermediate level 17/2T and the professional level 3017/2GT.<sup>166</sup>



**Plate 3.2: B&S Challenger I Flugelhorn**

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<sup>165</sup> “FBX, accessed April 21, 2024, <https://www.b-and-s.com/en/instruments/flugelhorns/fbx>.

<sup>166</sup> “3017/2GT,” accessed April 21, 2024, <https://www.b-and-s.com/en/instruments/flugelhorns/3017-2>.

Another historically popular European flugelhorn manufacturer is Antoine Courtois. The company was established on rue Mazarine in Paris, in 1789 and was the first family-operated instrument maker during the French Revolution.<sup>167</sup> The company's website accounts that trumpet produced by Courtois was owned by an officer sent by Napoleon Bonaparte to the siege of St. John d'Acre in 1799. Surviving evidence of Courtois flugelhorn models date to sometime before 1927.<sup>168</sup>

While documentation of popular mid-1900s Breveté flugelhorns is lacking, online forums indicate that their Brevet flugelhorns of that period with .413" bores and large bells and were the preferred models of the time.<sup>169</sup> Curiously, evidence of left hand-oriented instruments exists courtesy of antique brass collector database, Horn-u-copia.<sup>170</sup>



**Plate 3.3: Courtois Breveté (ca. 1950, restored by Paul Dreimiller)**

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<sup>167</sup> "Our Story," Antoine Courtois Paris, accessed May 16, 2024, <https://www.a-courtois.com/en/our-story>.

<sup>168</sup> "Antoine Courtois Flugelhorns," Horn-u-copia, accessed May 16, 2024, <https://www.horn-u-copia.net/serial/support/Courtois%20Flugelhorns.pdf>.

<sup>169</sup> Solar Bell, "Courtois Flugelhorns," *TrumpetHerald*, October 17, 2007, <https://www.trumpetHerald.com/forum/viewtopic.php?t=70634&sid=e5a2a503a6f534aec66c3cbbce8d49bf>.

<sup>170</sup> "Horn Catalogue," Horn-u-copia, accessed May 17, 2024, <https://www.horn-u-copia.net/catalog.shtml>.

Courtois operates today as a subsidiary of Buffet Crampon and produces flugelhorns that feature direct air columns through the valve blocks, including their four-valved Professional 156 which is famously endorsed by soloist Sergei Nakariakov.<sup>171</sup> The Professional 155 model has the same specifications as the 156, but only has three valves and includes triggers on the first and third valve slides to allow the player to adjust the intonation of the horn while playing.<sup>172</sup> The Professional 154 is virtually identical to the 155 but does not have a first valve slide trigger for reasons not specified by the Courtois website.<sup>173</sup> Modeled after traditional French flugelhorns, the Reference 159R has a smaller bell and is endorsed by Philip Cobb of the BBC Symphony Orchestra.<sup>174</sup>

A similar French company was Couesnon & Cie., founded in 1827 by A.G. Guichard. The company was based in Château Thierry, an area approximately fifty miles east of Paris with a reputation for brass manufacturing according to brass historian Richard Dundas.<sup>175</sup> The Couesnon factory neighbored the factory of F. Besson, and the two companies' instruments looked virtually the same for many years. Pierre Gautrot, the founder's brother-in-law, joined the company in 1835. Gautrot's son-in-law Amédée August Couesnon assumed directorship of the company in 1882 and renamed it Couesnon, Gautrot et Cie. The company had over 1000 workers by 1911, making it the

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<sup>171</sup> "Professional 156," Antoine Courtois Paris, accessed May 16, 2024, <https://www.a-courtois.com/en/instruments/flugelhorns/professional-156r>.

<sup>172</sup> "Professional 155," Antoine Courtois Paris, accessed May 16, 2024, <https://www.a-courtois.com/en/instruments/flugelhorns/professional-155>.

<sup>173</sup> "Professional 154," Antoine Courtois Paris, accessed May 16, 2024, <https://www.a-courtois.com/en/instruments/flugelhorns/professional-154>.

<sup>174</sup> "Reference 159R," Antoine Courtois Paris, accessed May 16, 2024, <https://www.a-courtois.com/en/instruments/flugelhorns/reference>.

<sup>175</sup> "Couesnon & Cie.," BrassHistory.Net, accessed May 16, 2024, <https://www.brasshistory.net/Couesnon%20History.pdf>.

largest brass manufacturer in the world at that time; its workforce peaked at 1800 workers. Couesnon instruments became associated with military and brass bands, which hampered the company's sales after the end of the Second World War. Sales dwindled when Selmer, Courtois, LeBlanc, and American manufacturers became more popular for orchestral and jazz players.

Eventually, the workforce was reduced to 25 employees working out of the main Château Thierry factory. A devastating fire broke out in the factory in 1979, destroying the archives and crippling the factory's production capability. In 1980, Ginette Planson left Couesnon and founded PGM (representing the last names of Planson and her daughters: Sophie Glace and Isabella Moret).<sup>176</sup> In 1999, PMG purchased the Couesnon name in liquidation and rebranded as "PMG Couesnon" The company was sold at auction by Planson to her granddaughter on January 24, 2024, who changed their name to "PMG Artémis." The company moved their operation to Nogent-l'Artaud where they primarily produce hunting horns, percussion equipment, and instrument cases.<sup>177</sup>

Couesnon released its Monopole series flugelhorns in the mid 1950s, which became one of the most popular flugelhorn models in the United States among jazz musicians. Official documentation by the manufacturer was lost in the 1979 fire, but brass dealers indicate that the Monopole flugelhorn had a .413" bore, which was apparently larger than previous Couesnon flugelhorns that were imported to the United

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<sup>176</sup> "Couesnon & Cie.," BrassHistory.Net.

<sup>177</sup> "PGM becomes PGM Artémis!", PGM Artémis, accessed May 16, 2024, <https://instruments-musique.pgm-artemis.fr/fabrication-percussions-housse-instruments-musique-page-PGM-devient-PGM-Artemis---fr-0-46-5.html#haut>.

States.<sup>178</sup> While the company is no longer regularly producing flugelhorns, Couesnon’s influence on instrument manufacturing pervades in the construction of many companies’ “vintage” or “traditional” series which aim to replicate the characteristics of the influential Monopole.<sup>179</sup>

One of the more innovative flugelhorn manufacturers today is Swiss manufacturer daCarbo AG, founded by materials scientist and musician Andreas Keller.<sup>180</sup> Unlike virtually all other manufacturers, daCarbo combines traditional materials with carbon fiber to construct brass and woodwind instruments. Keller’s goal was to “improve the playability of the trumpet using the same principles [used] to reduce noise in machines. That means suppress vibrations by using composite materials.”<sup>181</sup> Their lone flugelhorn model, the daCarbo Unica, has been performed by jazz players like Roy Hargrove, Arturo Sandoval, and Quentin Collins.<sup>182</sup>

As described throughout this document, the history of the flugelhorn was influenced largely by John Distin the Distin family. John’s second son, Henry Distin (1819–1903), was a member of the Distin Family Brass Quintet who later became an instrument manufacturer after the Distins terminated their partnership with Adolphe Sax in 1851<sup>183</sup>. Following John’s retirement in 1845, Henry Distin formed the Distin Flugel

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<sup>178</sup> Ibid.

<sup>179</sup> HornTrader, “Couesnon Monopole SN# 41116 SILVER,” Horn Trader, November 5, 2015, YouTube video, 5:12, <https://www.youtube.com/watch?v=2pbg6KkgIz8>.

<sup>180</sup> Andreas Keller, “Team,” daCarbo, accessed April 19, 2024, <https://dacarbo.ch/team>.

<sup>181</sup> Keller daCarbo, “1 How did you get the idea?,” daCarbo, August 11, 2023, YouTube video, 1:08, [https://www.youtube.com/watch?v=PYNa\\_20kj6s&t=65s](https://www.youtube.com/watch?v=PYNa_20kj6s&t=65s).

<sup>182</sup> “Artists,” daCarbo, accessed April 19, 2024, <https://dacarbo.ch/artists/>

<sup>183</sup> Mitroulia and Myers, “The Distin Family,” 4.

Horn [sic] Union of 1854, a group of touring and performing brass ensembles.<sup>184</sup> Henry supplied performers with original instruments, often claiming he invented them. A John Bull Newspaper from August 5, 1854, states “Mr. Distin’s newly-invented [sic] instrument the flugelhorn–this invention is an important step in the progress of instrumental music.”<sup>185</sup> Obviously, this claim is completely fabricated, but Distin’s impact on flugelhorn manufacturing cannot be understated. Currently, his products are of great interest to brass instrument collectors like Robb Stewart.<sup>186</sup>

T.J. Getzen founded the Getzen Company, Inc. in 1939 after working for a decade at the Holton Company.<sup>187</sup> Getzen began producing flugelhorns in 1962 after consulting with established trumpet players, especially Carl “Doc” Severinsen.

The company currently produces four series of flugelhorn models from their factory in Elkhorn, Indiana. The Capri 595 model is an intermediate-level instrument at a modest price point.<sup>188</sup> The Eterna professional series has been engineered since the 1960s and features two models: the 895 and 896.<sup>189</sup> Both models have identical dimensions and bell material as the Capri but are constructed with vertical valve slides; the 896 model also has a fourth valve.<sup>190</sup> The Getzen Custom Series “Platinum Professional” flugelhorns

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<sup>184</sup> Raymond Kenneth Farr, “The Distin Family and its Influence on the Development of the Brass Band Movement in Nineteenth-Century Britain” (thesis, Durham University, 2012), 108.

<sup>185</sup> Ibid.

<sup>186</sup> “Distin Instruments,” Robb Stewart, accessed April 23, 2024, <https://www.robbstewart.com/distin-instruments>

<sup>187</sup> “Getzen History,” Getzen, accessed April 28, 2024, <https://www.getzen.com/about/history>.

<sup>188</sup> “595 Capri B, Flugelhorn,” Getzen, accessed April 28, 2024, <https://www.getzen.com/flugelhorns/595-capri>.

<sup>189</sup> “895 Eterna B, Flugelhorn,” Getzen, accessed April 28, 2024, <https://www.getzen.com/flugelhorns/eterna-series/895-flugelhorn>.

<sup>190</sup> “896 Eterna B, Flugelhorn,” Getzen, accessed April 28, 2024, <https://www.getzen.com/flugelhorns/eterna-series/896-flugelhorn/>

have been manufactured since 2004 and include the 3895 and 3895GB (gold brass) models that feature an enhanced “Tone Branch” connecting the bell to the valve block. This reportedly assists with the intonation, blow, and overall feel of the horn.<sup>191</sup> The company’s premier flugelhorn model is their Custom Reserve 4895 which includes features like canted valve slides for enhanced ergonomics and three mouthpipes (made of yellow brass, gold brass, and nickel silver) for individual customization.<sup>192</sup>

Another company focused on producing quality economy flugelhorns is Jupiter Music. Founded in 1971 by KHS Musical Instruments, Co., Jupiter focuses its production on student-level instruments for school bands and aspiring students.<sup>193</sup> Jupiter currently produces the 1100 Performance Series JFH1100RQ and JFH1100RSQ, the latter model featuring a full silver plating.<sup>194</sup> These horns are excellent choices for a reliable option for a player looking to purchase their first flugelhorn or for a public school looking for a quality communal instrument.

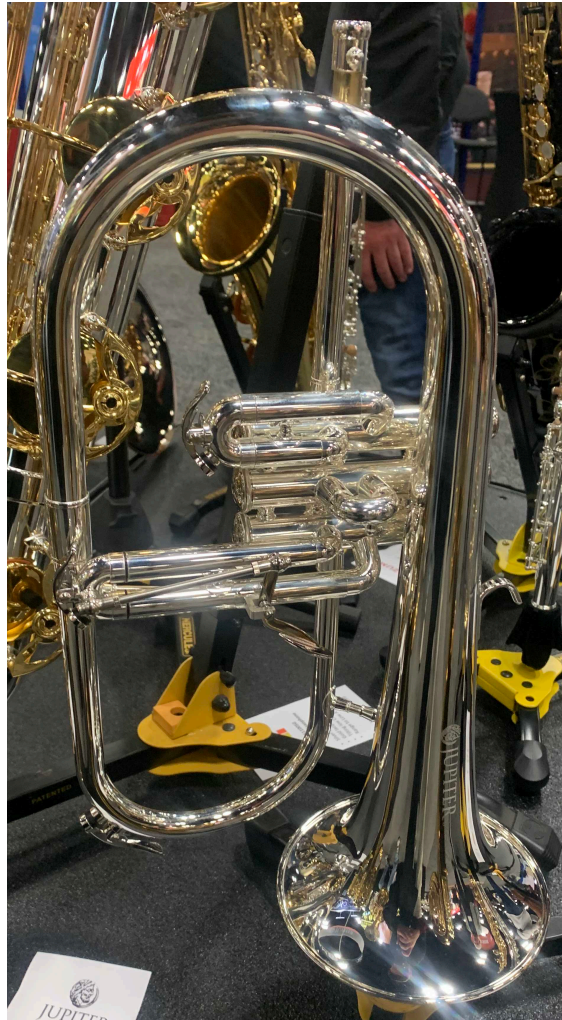
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<sup>191</sup> “Custom Series Flugelhorns,” Getzen, accessed April 28, 2024, <https://www.getzen.com/flugelhorns/custom-series>.

<sup>192</sup> “4895 Custom Reserve B $\flat$  Flugelhorn,” Getzen, accessed April 28, 2024, <https://www.getzen.com/flugelhorns/4895-custom-reserve>.

<sup>193</sup> “About Jupiter,” Jupiter Music, accessed May 17, 2024, <https://jupitermusic.com/us/about>.

<sup>194</sup> “Flugelhorns,” Jupiter Music, accessed May 17, 2024, <https://jupitermusic.com/us/products/brass/flugelhorns>.



**Plate 3.4: Jupiter JFH1100RSQ in Silver Plate**

Schagerl Music, founded 1961 by Karl Schagerl Sr. in Mank, Austria, has become known for their excellent piston (or “perinet,” as specified on their website) and rotary flugelhorns since they began manufacturing flugelhorns in 1963.<sup>195</sup> Originally producing flugelhorns only in small series, the company launched their Classic Series in the early

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<sup>195</sup> “B $\flat$  Fluegelhorn Model ‘Hans Gansch’ 2021,” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/fh-hans-gansch/?lang=en>.

1990s in collaboration with former principal trumpet player of the Vienna Philharmonic Orchestra and professor of trumpet at the Salzburg Mozarteum, Hans Gansch.

The Hans Gansch rotary flugelhorn was released in 2021 to celebrate the 60<sup>th</sup> anniversary of the company.<sup>196</sup> Schagerl describes this instrument on their website as a perfect tool for “polka, waltz, and band music.”<sup>197</sup> Their Killer Queen model is constructed in a top-action rotary valve (TARV) design that converts the traditional rotary valve system in a shape that resembles the vertical valve block of piston horns.<sup>198</sup> TARV brass instruments can be traced back to as early as the 1830s, even including instruments made by Distin.<sup>199</sup> An early example of a TARV trumpet, not designed by Schagerl, is displayed in Plate 3.5



**Plate 3.5: Top-Action Rotary Valve (TARV) Trumpet in B<sub>♭</sub> (ca. 1862–1865)<sup>200</sup>**

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<sup>196</sup> Ibid.

<sup>197</sup> Ibid.

<sup>198</sup> “Flugelhorn Model ‘Killer Queen’,” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/killer-queen/?lang=en>.

<sup>199</sup> Gerard Westerhof, “Top Action Rotary Valve Trumpets,” Brasspedia, accessed May 17, 2024, [https://brasspedia.com/index.php?title=Top\\_action\\_rotary\\_valve\\_trumpets#Sources](https://brasspedia.com/index.php?title=Top_action_rotary_valve_trumpets#Sources).

<sup>200</sup> David Hall, “File:Valve Trumpet in B-flat MET DP-12679-159.jpg,” Wikimedia Commons, accessed January 14, 2025, [https://commons.wikimedia.org/wiki/File:Valve\\_Trumpet\\_in\\_B-flat\\_MET\\_DP-12679-159.jpg](https://commons.wikimedia.org/wiki/File:Valve_Trumpet_in_B-flat_MET_DP-12679-159.jpg). [CC0 1.0 Universal Public Domain Dedication.]

The Killer Queen was designed after the “Ganschorn” trumpet Schagerl created with Gansch’s brother, Thomas Gansch of Mnozil Brass, in 2012. The larger Killer King model, also a TARV design, was adapted for use in brass bands.<sup>201</sup> The company also produces three Périnet (piston) valve flugelhorn models starting with the FH Aglaea, which is best suited for jazz ballads and brass section playing.<sup>202</sup> The FH Dione has the same specifications as the Aglaea model, but instead has a yellow brass bell for jazz and classical solo playing.<sup>203</sup> Finally, the company offers the FH James Morrison, a larger model designed for greater expressive range and projection.<sup>204</sup>

Currently the largest musical instrument manufacturer in the world, the Yamaha Corporation, was founded in 1887 by Torakusu Yamaha.<sup>205</sup> While the company did not begin making wind instruments until 1966, it has grown to occupy approximately one third of the global market share in the field.<sup>206</sup> With consultation from former principal trumpet of the Chicago Symphony Orchestra, Renold Schilke, Yamaha began producing flugelhorn models in 1967.<sup>207</sup> The company’s most popular model today is the YFH-8310Z

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<sup>201</sup> “Flugelhorn Model ‘Killer King,’” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/killer-king/?lang=en>

<sup>202</sup> “Flugelhorn Model ‘Aglaea,’” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/fh-aglaea/?lang=en>.

<sup>203</sup> “Flugelhorn Model ‘Dione,’” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/fh-dione/?lang=en>.

<sup>204</sup> “Flugelhorn Model ‘James Morrison,’” Schagerl Music, accessed May 17, 2024, <https://schagerl.com/meisterinstrumente/instrument/fh-james-morrison/?lang=en>.

<sup>205</sup> “History,” Yamaha, accessed April 25, 2024, <https://www.yamaha.com/en/about/history>.

<sup>206</sup> “Our Four Strengths,” Yamaha, accessed April 25, 2024, <https://www.yamaha.com/en/ir/investor-digest/strength/>

<sup>207</sup> “History of Yamaha Wind Instruments,” Yamaha, accessed April 25, 2024, <https://usa.yamaha.com/products/contents/winds/50th/index.html>.

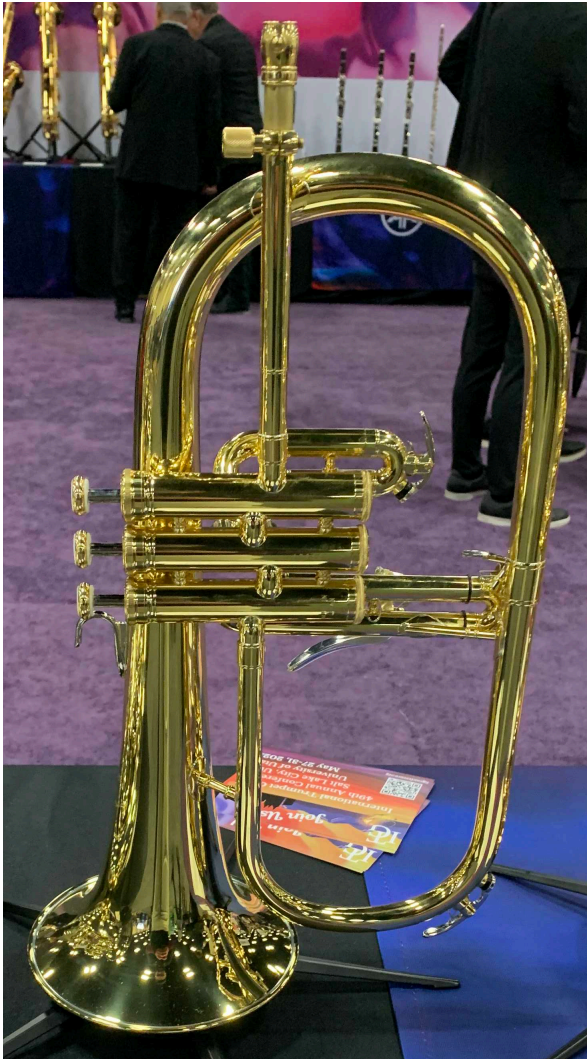
Series, frequently referred to as the “Bobby Shew” model for jazz and studio playing.<sup>208</sup> Yamaha also produces the YFH-8315G model in collaboration with lead trumpet player and studio musician Wayne Bergeron. The horn features the same specs as Shew, but with a gold brass bell Yamaha describes the instrument as the heaviest flugelhorn model they offer.<sup>209</sup> The Yamaha YFH-631G model is designed for “traditional” playing but was most famously used by star flugelhornist Chuck Mangione.<sup>210</sup>

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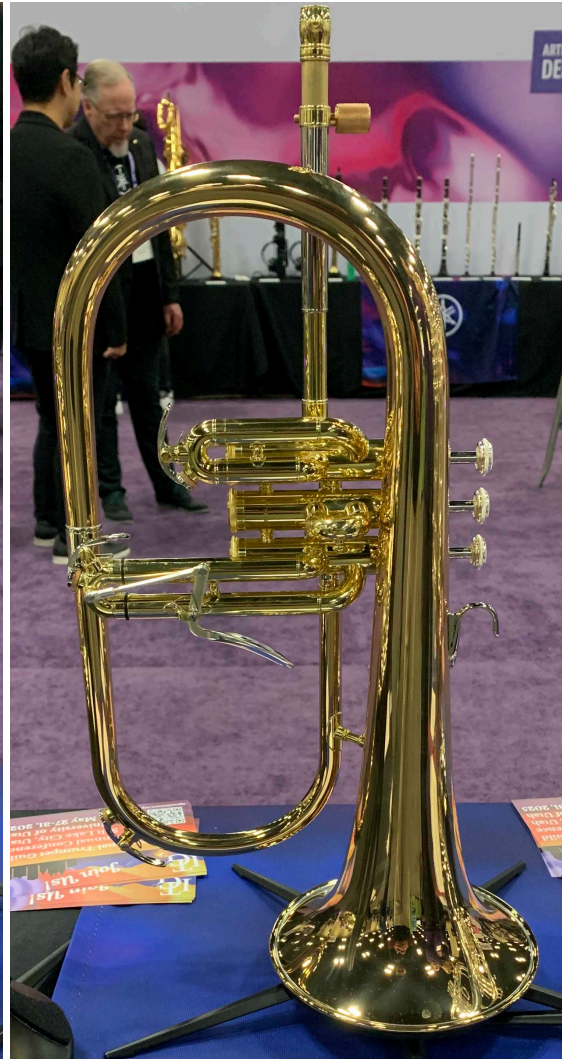
<sup>208</sup> “YFH-8310ZII,” Yamaha, accessed April 25, 2024, [https://usa.yamaha.com/products/musical\\_instruments/winds/flugelhorns/yfh-8310z\\_02\\_series/index.html](https://usa.yamaha.com/products/musical_instruments/winds/flugelhorns/yfh-8310z_02_series/index.html).

<sup>209</sup> “YFH-8315GII,” Yamaha, accessed April 25, 2024, [https://usa.yamaha.com/products/musical\\_instruments/winds/flugelhorns/yfh-8315g\\_02\\_series/index.html](https://usa.yamaha.com/products/musical_instruments/winds/flugelhorns/yfh-8315g_02_series/index.html).

<sup>210</sup> “YFH-631G,” Yamaha, accessed April 25, 2024, [https://usa.yamaha.com/products/musical\\_instruments/winds/flugelhorns/yfh-631g/index.html](https://usa.yamaha.com/products/musical_instruments/winds/flugelhorns/yfh-631g/index.html).



**Plate 3.6: Yamaha YFH-8310ZII**



**Plate 3.7: Yamaha YFH-8315IIG**

### **Performers**

Excepting tenured trumpet players of professional symphony orchestras, most successful trumpet players double on the flugelhorn. Some performers, particularly in jazz groups and British-style brass bands, came to prefer the flugelhorn over the trumpet since the flugelhorn better suited their style of playing or internal concept of sound. The

influence of jazz artists like Art Farmer, Miles Davis, and Clark Terry standardized the instrument as a solo and section instrument throughout the genre.

Perhaps the first significant performer of the instrument was virtuoso and pedagogue Jean-Baptiste Arban (1825–1889). Known primarily for his *Grande Méthode complete de Cornet à Pistons*, Arban was a prominent early performer of Adolphe Sax’s original instruments, including the 4.5’ B $\flat$  contralto saxhorn. Arban was appointed as the first Professor of Contralto Saxhorn at the *Gymnase de Musique Militaire* and premiered many works featuring the saxhorn, including solo and ensemble works by Berlioz and Kastner.<sup>211</sup> Although the flugelhorn does not technically belong to the saxhorn family, this information suggests that Arban was the first virtuoso and instructor the flugelhorn as we know it today. This section is organized loosely by the performers’ birth years and respective genres to which they are most closely affiliated.

Concurrent with the influence of Arban, another early proponent of the flugelhorn was English instrument manufacturer, businessman, and brass quintet leader John Distin (1798–1863). Distin was the patriarch of Distin Family and the “Celebrated Distin Family Quintet” that he formed with his sons: George Henry John, William Alfred, and Theodore.<sup>212</sup> Originally a master of the keyed bugle, Distin collaborated with Adolphe Sax as the latter developed his family of saxhorns after hearing Arban demonstrate them in Paris in 1844.<sup>213</sup> Distin approached Sax the following day to inquire further about the

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<sup>211</sup> Carter, “Berlioz, Kastner, and Sax,” 72–77.

<sup>212</sup> Eugenia Mitroulia and Arnold Myers, “The Distin Family and Instrument Makers and Dealers 1845–1874,” *Scottish Music Review* 2, no. 1 (2011): 1-20.

<sup>213</sup> *Ibid.*, 2.

instruments. In 1846, Distin and his sons elected to perform on the new instruments in their quintet instead of the mismatched brass instruments they used previously.<sup>214</sup> Sax appointed the Distins as his appointed agents of sale for the instruments, and the family championed the instruments through their extensive tours throughout Britain, mainland Europe, and the United States.<sup>215</sup> The Distins also manufactured instruments of their own that they sold from their shop in London beginning in 1851, the same year that saw the end of their professional relationship with Sax.<sup>216</sup>

In the jazz genre, it is believed that Joe Bishop (1907–1976) of Woody Herman’s big band was the first performer to use the flugelhorn as a solo instrument beginning in 1936.<sup>217</sup> The middle years of the 20<sup>th</sup> century saw several jazz trumpet players opt to perform primarily on flugelhorn, most notably Clark Terry and Art Farmer.

Citing Shorty Rogers, Emmett Berry, and Miles Davis as influences, Clark Terry (1920–2015) opted for the timbre of the flugelhorn and the “intimate” tone he sought and to replicate the “fat” sounds of the trumpet players of the Lunceford Band.<sup>218</sup> Terry claimed that the aforementioned players used trumpet mouthpieces to access the upper range, playing the instrument like a trumpet instead of using the flugelhorn in its wheelhouse range and timbre.<sup>219</sup> Selmer brass representative Keith Ecker worked with

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<sup>214</sup> Dudgeon, *The Keyed Bugle*, 28.

<sup>215</sup> Mitroulia and Myers, “The Distin Family,” 4.

<sup>216</sup> *Ibid.*, 4–5.

<sup>217</sup> “Joe Bishop,” Discography of American Historical Recordings, accessed May 9, 2024, [https://adp.library.ucsb.edu/index.php/mastertalent/detail/108488/Bishop\\_Joe?Matrix%5BCompany%5D=&Matrix%5Btype\\_search%5D=instrumentalist&Matrix%5BAudio%5D=&Matrix%5BPressed%5D=&Matrix%5Bsubtype\\_search%5D=flugelhorn](https://adp.library.ucsb.edu/index.php/mastertalent/detail/108488/Bishop_Joe?Matrix%5BCompany%5D=&Matrix%5Btype_search%5D=instrumentalist&Matrix%5BAudio%5D=&Matrix%5BPressed%5D=&Matrix%5Bsubtype_search%5D=flugelhorn).

<sup>218</sup> Clark Terry and Gwen Terry, “Flugelhorn,” in *The Autobiography of Clark Terry* (Berkeley: University of California Press, 2011), 153, <https://www.jstor.org/stable/10.1525/j.ctt1pnb82.41>.

<sup>219</sup> *Ibid.*, 154.

Terry to develop a new flugelhorn model, resulting in a gold-pated prototype in November 1957 while Terry was recording the album *Taylor Made Jazz* with pianist Billy Taylor and other members of Duke Ellington's jazz orchestra. Terry demonstrated the new horn to Ellington at a show that night resulting in Ellington's approval and later the composition of "Juniflip [for Flugelhorn]."<sup>220</sup> Terry eventually collaborated with Olds to develop a CT Model instrument, but the dissolution of the company resulted in the dispersion of the tools and dies needed to replicate the model.<sup>221</sup>

Like Clark Terry, Art Farmer (1928–1999) became known for being one of the first jazz players to focus primarily on flugelhorn rather than using it as a doubling instrument.<sup>222</sup> Farmer was born in Council Bluffs, Iowa, and was raised in Phoenix, Arizona, before moving to Los Angeles to join the Central Avenue jazz scene and established his reputation as a capable and captivating performer.<sup>223</sup> He moved to New York where he was in high demand as a sideman for performing and recording. After his success in two of the most flourishing (hip, even) American jazz locales, Farmer relocated to Vienna to work with the Austrian Radio Orchestra, Kenny Clarke-Boland Big Band, and the Peter Herbolzheimer Orchestra. He spent most of the rest of his life in Europe but made frequent visits the United States.

By the mid-1960s, Farmer performed almost exclusively on flugelhorn, including instruments by Kanstul, Benge, Couesnon, and Besson—the latter being his favorite

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<sup>220</sup> Ibid.

<sup>221</sup> Ibid., 155.

<sup>222</sup> John Baxter, "ART FARMER: Something to Live For: The Music of Billy Strayhorn," *Option* (November 1, 1987): 91.

<sup>223</sup> Scott Yanow, "Art(hur Stewart) Farmer," *Grove Music Online*, Oxford University Press, October 4, 2012, <https://doi.org/10.1093/gmo/9781561592630.article.A2228255>

flugelhorn in his arsenal.<sup>224</sup> His most symbolic instrument was presented to him in 1991: David Monette's prototypical flugelhorn-trumpet hybrid, affectionately (if not creatively) dubbed the "flumpet." The advantages of the flumpet combined the response, resonance, and stability of a trumpet with the sound characteristics of the flugelhorn, lending itself perfectly to Farmer's playing style. Monette later produced an updated B7 F Model flumpet that could be described as a functional piece of artwork.<sup>225</sup> Its many engravings and saw-pierced images produced by goldsmith Tami Dean pay homage to Farmer and other jazz legends such as Louis Armstrong, Kenny Dorham, Booker Little, Clifford Brown, and Clark Terry.<sup>226</sup> The instrument was presented to Farmer two years before his death on March 10, 1997.

Clark Terry and Art Farmer pioneered the way for the flugelhorn as a prominent voice in jazz, but likely the most globally recognizable and commercially successful flugelhornist is Chuck Mangione (b. 1940). Born in Rochester, New York, Mangione began his career playing with his brother, Gap, in The Jazz Brothers.<sup>227</sup> Mangione credits Dizzy Gillespie as his primary musical influence, calling him his "Musical Father." Mangione first played the flugelhorn while pursuing his bachelor's degree in music education at the Eastman School of Music in 1961.<sup>228</sup> He claimed that the instrument fit

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<sup>224</sup> Steve Albin, "Art Farmer's Instruments," ArtFarmer.Org, accessed April 25, 2024, <https://artfarmer.org/arts-instruments>.

<sup>225</sup> The "F" in the instrument's name stands for "Farmer."

<sup>226</sup> Albin, "Art Farmer's Instruments."

<sup>227</sup> "Biography," Chuck Mangione Official Website, accessed May 1, 2024, <https://www.chuckmangione.com/bio.html>.

<sup>228</sup> "Charles F. (Chuck) Mangione," Eastman School of Music, accessed May 2, 2024, <https://www.esm.rochester.edu/alumni/files/ChuckMangione.htm>.

his personality better than the trumpet.<sup>229</sup> Mangione later joined Art Blakey and the Jazz Messengers in the position previously held by players like Clifford Brown, Kenny Dorham, Lee Morgan, and Freddie Hubbard before returning to Eastman as the Director of the Jazz Ensemble. As a solo artist, Mangione won two Grammy awards for the albums *Bellavia* in 1976 and *Children of Sanchez* in 1978. His original songs “Chase the Clouds Away” and “Give it All You Got” were featured at the 1976 and 1980 Winter Olympic Games, respectively. Although Mangione is best known for his hit album and song “Feels So Good” in 1978, it can be argued that his visibility and influence caused a revival of the flugelhorn in genres outside of jazz starting in 1976. This is evidenced by the rise of classical flugelhorn literature as discussed in Chapter Four.

The rise of popularity of flugelhorn in the jazz idiom spread internationally from the United States in the second half of the 20th century, including by the Canadian-born jazz trumpeter, flugelhornist, arranger, and composer Kenny Wheeler (1930–2014). Wheeler, inspired largely by the compositional style of Paul Hindemith, studied harmony as well as trumpet at the Royal Conservatory of Toronto in the early 1950s before migrating to London.<sup>230</sup> Despite his early reputation as a “post-bop” player following in the footsteps of Art Farmer and Clifford Brown, Wheeler was most notable for his contribution to the “free music” movement through his collaborations with artists such as John Stevens, Evan Parker, Dave Holland, and Derek Bailey.<sup>231</sup>

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<sup>229</sup> “Chuck’s Biography,” MangioneMagic.com, accessed May 2, 2024, <https://www.mangionemagic.com/chucks-biography.html>.

<sup>230</sup> John Fordham, “Kenny Wheeler Obituary,” The Guardian, September 19, 2014, <https://www.theguardian.com/music/2014/sep/19/kenny-wheeler>.

<sup>231</sup> “Kenny Wheeler,” ECM Records, accessed April 26, 2024, <https://ecmrecords.com/artists/kenny-wheeler>.

In contrast to its European roots and substantial success among jazz performers in America, the flugelhorn did not experience widespread popularity in Asian countries except for flugelhornist and vocalist Tokuyuki “TOKU” Baba (b. 1973). Toku, also known as the “Jazz Samurai,” garnered acclaim as one of the most commercially successful Japanese jazz artists.<sup>232</sup> Born in Niigata, Japan, Toku began playing cornet in his middle school band in Sanjo City.<sup>233</sup> Despite never receiving formal musical training, Toku recorded and released fourteen live and studio albums since 2000 and has performed extensively worldwide.

The flugelhorn’s universal popularity in the jazz genre reflected its gradual integration into the classical solo and orchestral realms, particularly resulting from commissions and transcriptions. German flugelhornist Markus Stockhausen (b. 1957) contributed to the literature through commissions, primarily those of his father, avant-garde composer Karlheinz Stockhausen. The younger Stockhausen studied with master trumpet instructors like Pierre Thibaud, Thomas Stevens, and Carmine Caruso and performed proficiently in jazz, classical, chamber, and contemporary settings.<sup>234</sup> He is also an author, composer, and inventor of various trumpet-related innovations like an alternative piccolo trumpet bell system, a modified extended-range E $\flat$  trumpet, and a four-valve quarter-tone flugelhorn.<sup>235</sup>

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<sup>232</sup> “About,” Tokujazz.com, accessed April 25, 2024, <https://en.tokujazz.com/discograph>.

<sup>233</sup> Shao-Chun Tsai, “Biographies of the Most Influential Twentieth Century Trumpet Players in Asia” (doctoral dissertation, Arizona State University, 2016), 38–44.

<sup>234</sup> “Biography Markus Stockhausen,” Markus Stockhausen, accessed May 5, 2024, <https://www.markusstockhausen.de/trompeter-musiker-komponist/9/biographie-markus-stockhausen>.

<sup>235</sup> Markus Stockhausen, “For Trumpeters,” Markus Stockhausen, accessed May 5, 2024, <https://www.markusstockhausen.de/trompeter-musiker-komponist/12/fuer-trompeter-innen>.

The quarter-tone system was integrated with an old Besson flugelhorn by adding a fourth valve operated by the pinky finger of the right hand. Manufacturers Van Laar and Marcinkiewicz were inspired by Stockhausen's invention to develop and market their own quarter-tone flugelhorns, but existing models are extraordinarily rare likely due to a lack flugelhorn literature requiring quarter-tone capabilities.<sup>236</sup> There were no models available for sale or resale at the time of this research. Stockhausen's custom system was designed by Bauerfield and was constructed by Hermann Josef Helmich at the Josef Monke Company in Cologne, Germany. Stockhausen claims that the inspiration for the instrument came when he requested his father to write him a piece for flugelhorn, but the elder Stockhausen demanded that "it had to be special."<sup>237</sup> The result was "Pietà" from the opera *Dienstag aus Licht* (trans. *Tuesday from Light*) for solo flugelhorn with the addition of either electronic tape and/or soprano singer. Markus recorded the version for flugelhorn and soprano for the album "Stockhausen Plays Stockhausen" released by EMI Classics.

Likely the most prolific advocate of the flugelhorn in the classical music realm is Russian-born Israeli virtuoso Sergei Nakariakov (b. 1977), who was dubbed by the Finnish press as "the Paganini of trumpet" when he performed at the Korsholm Festival when he was twelve years old.<sup>238</sup> Nakariakov is credited to have "single-handedly

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<sup>236</sup> Stephen Alftoft, "The Microtonal Flugelhorn," July 2020, accessed May 16, 2023, <https://microtonalprojects.files.wordpress.com/2020/07/the-microtonal-flugelhorn-article-final.pdf>.

<sup>237</sup> "Biography Markus Stockhausen."

<sup>238</sup> Barry Davis, "Blowing His Own Horn," *Jerusalem Post* (Jerusalem, Israel), November 19, 2022, <https://www.jpost.com/arts-and-culture/music/blowing-his-own-horn-292509>.

brought the flugelhorn to prominence on the concert platform.”<sup>239</sup> He has transcribed, recorded, and performed numerous concerti and solo pieces originally written for other instruments on flugelhorn including fourteen concerti, Tchaikovsky’s *Rococo Variations*, and Bruch’s *Kol Nidrei*.<sup>240</sup> In addition to his mastery of the traditional range of the flugelhorn, Nakariakov explores the extended range available on his four-valve Courtois Professional 156, bridging the tones of the second harmonic to the fundamental and allowing him access to pitches originally written for cello.

Another major advocate for new classical flugelhorn literature is English trumpet player and flugelhornist Imogen Whitehead, who became the first woman in twenty years to win a trumpet position in a major British orchestra when she was appointed principal trumpet player of the Britten Sinfonia in 2023.<sup>241</sup> Whitehead is stated in her online biography as “a particular champion of the flugelhorn” and is “committed to raising its profile as a classical solo instrument through new commissions and arrangements,” which is embodied by her active commissioning of flugelhorn works including flugelhorn concerti by Aleksandr Brusentsev and Leo Geyer.<sup>242</sup> Most recently, Whitehead has commissioned *...to stay open...* by Charlotte Harding for unaccompanied flugelhorn which was premiered in June 2024, and sponsored by a grant provided by the Vaughan Williams Foundation.

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<sup>239</sup> “Sergei Nakariakov,” Antoine Courtois Paris, accessed May 2, 2024, <https://www.a-courtois.com/en/artist/sergei-nakariakov>.

<sup>240</sup> “Repertoire,” Sergei Nakariakov, accessed May 2, 2024, <https://www.nakariakov.info/repertoire>.

<sup>241</sup> “Biography,” Imogen Whitehead, accessed May 15, 2024, <http://imogenwhiteheadtrumpet.com/biography>.

“Repertoire,” Imogen Whitehead, accessed May 15, 2024, <http://imogenwhiteheadtrumpet.com/repertoire>.<sup>242</sup>

Whitehead's ushering of the flugelhorn in the solo and orchestral world is mirrored by fellow British native Helen Williams (née, Fox) of the famed Cory Band of Wales.<sup>243</sup> Williams was appointed to be the band's Solo Flugelhorn in 2015 after serving in the same role with Foden's Band from December 1999 to 2014 during which time she won multiple individual and ensemble awards including the "Double" of the British Open and Nationals in 2012. She also served as the principal cornetist in the Marple Band in 1986 where she was the first woman to win the British Open Brass Competition at that position.<sup>244</sup> In 2016, Williams and the Cory Band achieved the "Grand Slam" winning of the European, British Open, National, and Brass in Concert titles.<sup>245</sup> In that same year she was awarded the "Best Instrumentalist Prize" at the British Open and Nationals, "Best Flugel Horn" [sic] at Brass in Concert, and was named "Player of the Year" by her peers of the Cory Band.<sup>246</sup>

### **Composers**

While many have composed for the flugelhorn, this section will focus on four composers that innovated solo and chamber repertoire for the instrument: Richard Peaslee, Tim Souster, David Sampson, and Joseph Turrin. These composers are discussed in chronological order of their first significant work to feature the flugelhorn.

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<sup>243</sup> "Meet the Music Makers," Cory Band, accessed May 5, 2024, <https://coryband.com/meet-the-music-makers>.

<sup>244</sup> "Helen Williams," Antoine Courtois Paris, accessed May 5, 2024, <https://www.a-courtois.com/artist/helen-williams>.

<sup>245</sup> Ibid.

<sup>246</sup> Ibid.

American composer Richard “Dick” Peaslee (1930–2016) was the first composer to feature the instrument in a featured solo setting with his piece *Nightsongs* for trumpet/flugelhorn, strings, and harp. Peaslee, a native of New York, was known best for his theatre music, specifically his collaborations with famed theater director Peter Brook.<sup>247</sup> He earned degrees from Yale University and the Juilliard School and took supplemental composition lessons with William Russo and the famed French pedagogue Nadia Boulanger in Paris.<sup>248</sup> Aside from his extensive oeuvre of incidental music, his concert works have been performed by the Philadelphia, Detroit, Seattle, Buffalo, Milwaukee, and Indianapolis Symphony Orchestras. Additionally, his big band jazz charts have been performed by William Russo’s London Jazz Orchestra, the Chicago Jazz Ensemble, and the Stan Kenton Jazz Orchestra.<sup>249</sup>

Peaslee’s *Nightsongs* was composed in 1973 for Harold Lieberman, a prolific concert and studio trumpet player in New York City. The piece was premiered in the year of its composition at Carnegie Hall and has become likely the most well-known solo piece featuring the flugelhorn.<sup>250</sup> The ten-minute work displays the composer’s diverse harmonic vocabulary, integrating dodecaphonic and jazz elements that highlight the timbral and technical elements of the flugelhorn not before explored in a classical symphonic setting. The string orchestra accompaniment was reduced for piano by the

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<sup>247</sup> Kenneth Cavander, “My Oldest Friend and Oldest Collaborator: Remembering Richard Peaslee (1930–2016),” *New Music USA*, October 12, 2016, <https://newmusicusa.org/nmbx/my-oldest-friend-and-best-collaborator-remembering-richard-peaslee-1930-2016/>.

<sup>248</sup> “Biography,” *RichardPeaslee.com*, accessed May 17, 2024, <https://www.richardpeaslee.com/index.html>.

<sup>249</sup> *Ibid.*

<sup>250</sup> Richard Peaslee, *Nightsongs* (Milwaukee: Margun Music, 1973), 2.

composer and arranged for wind ensemble by Chuck Dotas.<sup>251</sup> *Nightsongs* has been recorded by esteemed trumpet players like Philip Smith of the New York Philharmonic, Charles Schlueter of the Boston Symphony Orchestra, and Joseph Foley of the Atlantic Brass Quintet and has remained a standard recital piece for collegiate and professional performers.

The flugelhorn's solo repertoire since *Nightsongs* expanded rapidly towards the end of the 20th century and beginning of the new millennium, largely by the works of David Sampson (b. 1951). Born in Charlottesville, Virginia, Sampson holds degrees from the Curtis Institute of Music, Hunter College, and the Manhattan School of Music, and the *Écoles d'Art Américaines* where he studied composition with Karel Husa, John Corigliano, and Henri Dutilleux.<sup>252</sup> As a composer, Sampson's most notable compositional honors include serving as Composer-in-Residence with the Colonial Symphony Orchestra from 1998 to 2007 and being awarded the New Jersey State Council on the Arts Individual Artist Fellowship in 2014.

Concurrent with his composition education, Sampson also studied trumpet with Raymond Mase of the New York City Ballet Orchestra, Gerard Schwartz of the New York Philharmonic, Robert Nagel of the New York Brass Quintet, and Gilbert Johnson of the Philadelphia Orchestra. It is evident that Sampson's extensive performance pedigree from master players effectively informed his writing for solo trumpet and flugelhorn.

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<sup>251</sup> Richard Peaslee, "Nightsongs (Soloist and Strings) (1973)," Wise Music Classical, accessed May 18, 2024, <https://www.wisemusicclassical.com/work/31485/Nightsongs-soloist-and-strings--Richard-Peaslee>.

<sup>252</sup> "About David," David Sampson, accessed May 19, 2024, <http://www.davidsampsoncomposer.com/about>.

Sampson's impact on the flugelhorn's literature lies in the diverse settings in which he features the instrument.

His first work to feature the flugelhorn was *Passage* in 1979 for muted flugelhorn and viola. His program note in the score indicates that the "mute" is to be engineered by the performer with "several layers of terry cloth covered with a light finishing material and fastened to the bell with elastic[...] the desired result is a well-balanced duo without the flugelhorn player holding back."<sup>253</sup> *Passage* was recorded by flugelhornist Alan Siebert, formerly of the University of Cincinnati College-Conservatory of Music, and violist Philip Tietze on the album *Stargazer*.<sup>254</sup> Additionally, his piece *Solo* for unaccompanied flugelhorn was published as a supplement to the February 1992 International Trumpet Guild Journal.<sup>255</sup> It was later recorded by Raymond Mase, one of Sampson's former trumpet instructors, on Mase's 1995 album *Trumpet in Our Time* released by Summit Records. Mase also recorded Sampson's *The Mysteries Remain* for trumpet and organ for this album.

While composers typically instructed soloists to swap between flugelhorn and trumpet, Sampson's *Serenade* for solo flugelhorn and string orchestra stands apart as the first prominent work scored exclusively for solo flugelhorn. Mase<sup>256</sup> recorded the *Serenade* with the Czech Philharmonic Chamber Orchestra and conductor Paul Polivnik

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<sup>253</sup> David Sampson, *Passage for Muted Flugelhorn and Viola* (Vuarmarens, Switzerland: The Brass Press/Éditions Bim, 1980), 3.

<sup>254</sup> Alan Siebert, "Stargazer," recorded May and August 2007 by Alan Siebert, Soundset, liner notes, [https://www.soundset.com/album\\_files/EQ83/stargazer\\_book.pdf](https://www.soundset.com/album_files/EQ83/stargazer_book.pdf).

<sup>255</sup> David Sampson, "Solo," *ITG Journal*, February 1992, 44-45, <https://trumpetguild.org/archives/72-itg-journals/1982-1991-1992-itg-journals>.

<sup>256</sup> "Raymond Mase – Trumpet in our Time," Discogs, accessed June 20, 2024, <https://www.discogs.com/release/15796572-Raymond-Mase-Trumpet-In-Our-Time>.

on an album of Sampson's original works titled *Dectet: The Music of David Sampson* recorded in 2000 and released five years later by Albany Records.<sup>257</sup> Sampson also featured the flugelhorn outside of brass chamber music with *Memories to Keep Awhile* for trumpet/flugelhorn, violin, cello, and piano, commissioned by David Elton of the Sydney Symphony Orchestra. This piece is yet to be recorded and released commercially.

The integration of the flugelhorn in electroacoustic music was first explored by British pianist, violist, and composer Tim Souster (1943–1994).<sup>258</sup> Known best for his electroacoustic works, Souster was Composer-in-Residence at King's College, Cambridge, and was Karlheinz Stockhausen's teaching assistant in Berlin.<sup>259</sup> He established the electronic music studio at Keele University, which later was named after him. He developed his own personal studio in Cambridge in 1980 where he became increasingly involved in composing for television, earning a BAFTA award in 1990 before unexpectedly passing away after a brief illness.<sup>260</sup>

Souster's primary contribution to the flugelhorn repertoire was *The Transistor Radio of St. Narcissus*, composed in 1983 for flugelhorn and live electronics upon the commission of John Wallace and funding provided by the Arts Council of Great Britain.<sup>261</sup> The work's eclectic title derived from a scene in Thomas Pynchon's book *The Crying of Lot 49* where the protagonist likened the printed circuit-board of a transistor

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<sup>257</sup> "David Sampson Dectet: The Music of David Sampson," Discogs, accessed May 19, 2024, <https://www.discogs.com/release/25525309-David-Sampson-Dectet-The-Music-Of-David-Sampson>.

<sup>258</sup> Adrian Jack, "Obituary: Tim Souster," Independent, March 7, 1994, <https://www.independent.co.uk/news/people/obituary-tim-souster-1427552.html>.

<sup>259</sup> "Biography," Tim Souster, accessed May 19, 2024, <https://timsouster.com/index.php/biography>.

<sup>260</sup> Jack, "Obituary."

<sup>261</sup> "The Transistor Radio of St. Narcissus," Tim Souster, accessed May 19, 2024, <https://timsouster.com/index.php/works/concert-works/the-transistor-radio-of-st-narcissus>.

radio to a new housing development in the fictional Southern Californian city of St. Narciso.<sup>262</sup> As innovative as it is laborious, the twenty-five minute piece was awarded first prize at the Bourges Electro-acoustic Awards in 1984 and is the first major work for solo flugelhorn and electronics.

Souster stated that he was inspired by the “rich and languorous sound of many of Miles Davis’s early recordings where the flugelhorn is featured” before starting on *St. Narcissus*.<sup>263</sup> The demanding solo writing explores the extreme ranges of the instrument, from the pedal B<sub>♭</sub> to high F<sub>♯</sub> above the staff, and employs a wide range of extended techniques including playing with the first valve entirely removed, loosening the valve caps to create a percussive “click”, and hitting the mouthpiece of the instrument with an open hand for a “pop.”<sup>264</sup> Souster composed key structural points in the piece that embed cyphers of Pynchon’s book, first iterated by the flugelhorn and reacted to in real-time by the live electronics. This extends the performer’s artistic capabilities beyond what was previously achievable by the instrument alone.

One of the most prolific composers for solo trumpet and flugelhorn is Joseph Turrin (b. 1947). Turrin studied composition at the Eastman School of Music and Manhattan School of Music and has enjoyed success as a composer, conductor, and orchestral pianist.<sup>265</sup> He has won awards and grants by organizations like the National Endowment for the Arts, ASCAP, the American Music Center, the 2004 first prize at the

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<sup>262</sup> Ibid.

<sup>263</sup> Ibid.

<sup>264</sup> Tim Souster, *The Transistor Radio of St. Narcissus* (Cambridge: OdB Editions, 1983).

<sup>265</sup> “About Joseph Turrin,” Joseph Turrin, accessed May 19, 2024, <https://www.josephturrin.com/about/index.html>.

William Revelli Composition Competition, and seven fellowships from the New Jersey State Council on the Arts. His most notable collaborations and commissions are from the New York Philharmonic highlighted by his commission of *Hemispheres* to commemorate music director Kurt Masur's final concert with the orchestra in 2002. Turrin's previous commissions include a trumpet concerto in 1988 for principal trumpet Philip Smith and later *Two Gershwin Portraits* for Smith and Wynton Marsalis. Turrin and Smith had begun their collaborative relationship over a decade and a half prior to the commission of the concerto, starting with Turrin's *Caprice* for trumpet and piano dedicated to Smith's father, Derek, who was an esteemed cornet soloist.<sup>266</sup>

Their many collaborations have yielded many solo works for flugelhorn that have since become standard recital pieces, starting with *Two Portraits* in 1995 for flugelhorn/trumpet and piano. Written for the 20<sup>th</sup> anniversary of the International Trumpet Guild, Turrin composed the two movements of the piece, "in a romantic contemporary style [that] may be played as a set or individually."<sup>267</sup> Both movements feature the flugelhorn in contrasting styles: the contemplative "Psalm" is performed entirely on flugelhorn and features cadenzas and sweeping melodies, and the fiery "Incantation" is performed mostly on trumpet except for an interlude that reprises ideas from the prior movement. Smith recorded the *Two Portraits* on his entry in the New York Philharmonic's "New York Legends" CD series in 1998 with Turrin on piano.<sup>268</sup>

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<sup>266</sup> Joseph Turrin, *Caprice* (Vuarmarens, Switzerland: The Brass Press/Éditions Bim, 1972), 1.

<sup>267</sup> Joseph Turrin, *Two Portraits* (Vuarmarens, Switzerland: The Brass Press/Éditions Bim, 1999), 2.

<sup>268</sup> "New York Legends," Discogs, accessed May 19, 2024, <https://www.discogs.com/label/1029147-New-York-Legends?page=1>.

Turrin's other solo works for flugelhorn include the episodic *Four Miniatures* for trumpet/flugelhorn and piano, commissioned by Robert Sullivan while he was associate principal trumpet of the New York Philharmonic; *Two Images* for flugelhorn and piano, commissioned by Brian Shaw who served as Associate Professor of Trumpet and Jazz Studies at Louisiana State University; and *In Memoriam* for flugelhorn (or trumpet) and piano which was dedicated to Philip Smith's late mother, Gwen. Like the *Two Portraits*, these works are frequently performed in collegiate and professional recitals. Additionally, Turrin composed *Lament* for two solo flugelhorns with brass band, uniquely featuring the instrument in a setting uncommon for American composers.

The combined contributions of the above composers displayed the flugelhorn's capabilities beyond its typical role in jazz ensembles and brass bands. The notion that Peaslee's *Nightsongs* is the first solo work to prominently feature the flugelhorn suggests that the history of the instrument's solo repertoire has only been developing for barely over fifty years, far less than those of the trumpet and cornet. As the body of literature written for flugelhorn continues to expand, these visionary composers should be recognized for creating the cornerstone works and conventions that set the foundation for future pieces. Chapter Four more closely examines these pieces as well as other major works for the instrument written later.

## **CHAPTER FOUR: CURRENT SOLO AND CHAMBER LITERATURE**

The flugelhorn's solo and chamber repertoire is an ever-developing genre with new entries being added each year. This chapter examines the flugelhorn literature divided into smaller subgenres based on form (including concerto, concerto grosso, and sonata), instrumentation of the soloist(s) and/or ensemble, and accompaniment (including unaccompanied and electroacoustic works). The works selected for discussion were chosen for their innovative utilization of the flugelhorn, the overall reputation of the composer or other contributor (e.g., commissioner, debut performer, dedicatee, etc.), or their uniqueness within the genre or subgenre being discussed.

As with any printed repertoire list, it is virtually impossible to be exhaustive and current. A potential solution to this limitation is to develop an online Wiki site to promote community engagement and veracity. Although not connected to this dissertation project, it is the author's intention develop this Wiki in the future to provide composers and performers with a centralized resource to promote new and underperformed works as well as additional information for the more established pieces. The benefits of a community Wiki include the abilities to quickly integrate new pieces and to provide links to recordings and sheet music vendor sites. A repertoire list of works discussed in this chapter as well as other works not mentioned is included in Appendix 1 of this document found on page 163.

### **Concerto/Concerto Grosso for Flugelhorn (No Trumpet/Cornet)**

The concerto has long served as a prevailing genre to highlight the technical and capability of masterful players of all instruments.<sup>269</sup> The flugelhorn concerto genre, if only considering pieces where the soloist performs exclusively on flugelhorn, is comparatively small with roughly a dozen notable entries dating back to 1988. Despite its small body of literature, these pieces arguably display the widest range of the flugelhorn's capabilities with a variety of accompanying ensembles. Most composers favor the British-style brass band, string orchestra, and wind band as accompanying ensembles for flugelhorn concerti. This is likely because it is more difficult for a flugelhorn to project above a full symphony orchestra, but there are a few concerti with full orchestra accompaniment.

The first piece to be designated as a concerto for flugelhorn is Alan Ridout's *Concertino for Flugelhorn and Strings*, written in 1988.<sup>270</sup> Unfortunately, the piece's impact as a concerto exclusively for flugelhorn does not seem to be significant as it does not appear to have a professional recording or available performance history. Following this, the flugelhorn concerto literature began to find more traction in the early 1990s. Allan Stephenson wrote a concerto that scores the flugelhorn soloist with strings in 1991, the same accompaniment as Ridout's concerto written three years prior, but the more impactful concerto of that year was John Golland's concerto which first introduced the

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<sup>269</sup> Jeremy Cuebas, "What is a Concerto," Fort Collins Symphony, July 11, 2022, <https://fcsymphony.org/blog/what-is-a-concerto>.

<sup>270</sup> "Concertino for Flugelhorn," June Emerson Wind Music, accessed May 25, 2024, [https://www.juneemersonwindmusic.com/CONCERTINO-for-Flugelhorn.html?srsId=AfmBOooIggOKIKBq4WdTGsz7P2OOfnZJjANl\\_ze2-4nnYvOWbXBHZKm](https://www.juneemersonwindmusic.com/CONCERTINO-for-Flugelhorn.html?srsId=AfmBOooIggOKIKBq4WdTGsz7P2OOfnZJjANl_ze2-4nnYvOWbXBHZKm).

flugelhorn concerto to the brass band medium.<sup>271;272</sup>

The Golland concerto was the first flugelhorn concerto to be professionally recorded, first by the Thoresby Colliery Band with Stan Lippeatt performing the flugelhorn solo.<sup>273</sup> The concerto proved to be a launching point for virtuosic solo pieces for flugelhorn including brass band-accompanied concerti by William Himes and Darrol Barry. These brass band-accompanied concerti arguably best present the flugelhorn as a virtuosic instrument in their expressive and technical challenges. This is most evident in Barry's concerto, which requires the most complete technical facility and of the instrument as shown in Plate 4.1. Note the demanding fingering patterns, intervals, and articulations at a brisk tempo marking that makes the opening passage of this concerto an exacting work for the soloist.

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<sup>271</sup> "Concerto for Flugelhorn and String Orchestra," Stretta Music, accessed May 25, 2024, <https://www.stretta-music.uk/stephenson-concerto-nr-1556102.html>.

<sup>272</sup> "Thoresby Colliery (Joy Mining) Band-Friends," Discogs, accessed May 24, 2024, <https://www.discogs.com/release/12463243-Thoresby-Colliery-Joy-Mining-Band-Friends>.

<sup>273</sup>Ibid.

For John Doyle

## CONCERTO FOR FLUGEL HORN

B $\flat$  Flugel Horn DARROL BARRY  
Piano adaptation by Roy Newsome

Ritmico ♩ = 96

4 **A** *mf facile*

10

14

18

23 **B** *f*

29 3

35 **C** 5

Example 4.1: Barry, *Concerto for Flugel Horn [sic]* Mvt. I, mm. 1–37<sup>274</sup>

It is curious that the brass band repertoire does not have more concerti written for the flugelhorn despite offering arguably the most representative concerti for the instrument. This absence is particularly interesting since the flugelhorn is a staple

<sup>274</sup> Darrol Barry, *Concerto for Flugel Horn* (London: Studio Music Company, 2006), 1.

member of the ensemble and composers have a collective penchant for writing virtuosic concerti with brass band accompaniment like those written by Philip Sparke, Derek Bourgeois, and Edward Gregson.<sup>275</sup> This could potentially be caused by the notion that the flugelhorn is viewed more as an ensemble “role playing” instrument instead of a solo voice, although that claim is contradicted by the body of other solo pieces for flugelhorn and brass band.<sup>276</sup>

Flugelhorn concerti outside of the brass band repertoire started to grow in the 1990s and early 2000s. Daron Hagen’s *Flugelhorn Concerto*, written in 1997, is an effective setting for the flugelhorn with explicit jazz influence.<sup>277</sup> The movements are titled “Precise Funk,” “Slow Swing,” and “Driving Bop” to convey the jazz styles represented. Hagen was not the only composer to use classical and jazz elements in a flugelhorn concerto; Luc Baiwir, Ted Huggens, and Reinhard Summerer incorporated jazz aesthetics in their concerti while also displaying the instrument in a virtuosic manner.

As discussed in previous chapters, the flugelhorn’s connection to jazz has pervaded largely in classical pieces that utilize the instrument, but other concerti deviate from this trend. The flugelhorn concerti by Willem Jeths, Simon Holt, and Louisa Trewartha position the flugelhorn away from jazz. Jeths’s concerto, subtitled *al fondo per l’oscuro*, is perhaps the most technically demanding flugelhorn concerto due to its

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<sup>275</sup> “Cornet Concerto,” BrassBand.Co.Uk Music Shop, accessed February 8, 2025, [https://www.brassband.co.uk/sheet-music/search/solo\\_flugelhorn](https://www.brassband.co.uk/sheet-music/search/solo_flugelhorn).

<sup>276</sup> “Solo Flugelhorn,” BrassBand.Co.Uk Music Shop.

<sup>277</sup> “Concerto for Flügelhorn,” Daron Hagen, accessed May 24, 2024, <https://www.daronhagen.com/flugelhorn-concerto>.

challenges in articulation, flexibility, range, and stamina.<sup>278</sup> The piece most closely resembles contemporary trumpet concerti in terms of harmonic language and stylistic presentation of the instrument, but it emphasizes the characteristic tone of the flugelhorn and its accessibility to the pedal range which necessitates the use of a flugelhorn instead of a trumpet or cornet.

Overall, the flugelhorn concerto genre contains some of the most definitive and representative works for the instrument. Although the repertoire is relatively small, there are multiple entries that feature the flugelhorn as a capable solo instrument with a wide expressive palette. As the instrument's repertoire continues to grow it is hopeful that more composers will elect to feature the flugelhorn within the concerto form.

### **Concerto (Flugelhorn and Trumpet and/or Cornet)**

Although there are numerous pieces that feature the flugelhorn independent from the trumpet, cornet, and piccolo trumpet, the practice of switching between two or more instruments is common in trumpet concerti. Since the instruments function similarly, it is possible for players to switch between them during performances without trouble to explore a wider range of tonal capabilities. Performers typically switch instruments between movements but will occasionally be required to switch mid-performance during a stretch of rests.

There are roughly ten concerti that require players to alternate from the flugelhorn

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<sup>278</sup> Willem Jeths, *Flugelhorn Concerto 'al fondo per l'oscuro' for Flugelhorn and Orchestra* (Amsterdam: MuziekGroup Nederland, 2002), <https://webshop.donemus.com/action/front/sheetmusic/10583>.

and other instruments, starting with Lucia Dlugoszewski's colossal *Abyss and Caress* for Solo Trumpet and Orchestra in 1975.<sup>279</sup> The 30-minute avant-garde work is dedicated to Pierre Boulez, Gerard Schwartz, and the composer's father and was premiered on December 5, 1975, by the New York Philharmonic with Boulez conducting and Schwartz as the soloist.<sup>280</sup> Dlugoszewski scores the four-valve flugelhorn in bass clef to contrast the extremely low pedal range with the extraordinarily high ranges of the trumpet and piccolo trumpet, a convention not found elsewhere in the solo flugelhorn literature.<sup>281</sup> Despite its ceremonious debut, it was not recorded until 2023 by Klangforum Wein with soloist Peter Evans.<sup>282</sup> Although *Abyss and Caress* was the first trumpet concerto to alternate between instruments, the incredible difficulty and experimental nature of the piece prevented it from becoming a staple piece in the repertoire.

The most popular convention for integrating the flugelhorn in a trumpet concerto is to score it in the second movement, usually in a slower and more lyrical section. This is the case in concerti by Alfred Reed, David Gillingham, Warren Barker, Peter Fischer, James Stephenson, and Ronald Royer which connects the flugelhorn to vocal themes as discussed in Chapter Two. Additionally, some performers will switch to flugelhorn to

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<sup>279</sup> Lucia Dlugoszewski, "Abyss and Caress," Wise Music Classical, accessed June 16, 2024, <https://www.wisemusicclassical.com/work/27394/Abyss-and-Caress--Lucia-Dlugoszewski>.

<sup>280</sup> "Prospective Encounters," New York Philharmonic Shelby White & Leon Levy Digital Archives, Program ID 1729, December 5, 1975, <https://archives.nyphil.org/index.php/artifact/193c3c2f-524f-403b-992b-0c5d2826d156-0.1>.

<sup>281</sup> Lucia Dlugoszewski, *Abyss and Caress* (New York: Margun Music, 1979), <https://www.wisemusicclassical.com/work/27394/Abyss-and-Caress--Lucia-Dlugoszewski>.

<sup>282</sup> Klangforum Wein, "Abyss and Caress (For Solo Trumpet and Orchestra)," YouTube, October 19, 2023, video, 32:05, [https://www.youtube.com/watch?v=jJ0a1cQHbck&list=OLAK5uy\\_nr1B8xXrLWMZ0jTarv1jOHNoeg79\\_cHkw](https://www.youtube.com/watch?v=jJ0a1cQHbck&list=OLAK5uy_nr1B8xXrLWMZ0jTarv1jOHNoeg79_cHkw).

play the final lyrical section of Alexander Arutiunian's famed trumpet concerto instead of using a cup mute, as is customary. This is most famously done by Joe Burgstaller, formerly of Canadian Brass.<sup>283</sup>

Although the instrument's tone lends itself well to this style of playing, this practice has arguably stunted the growth of flugelhorn literature by neglecting the instrument's full capabilities of flexibility and facility. This archetype is modified in Mark-Anthony Turnage's trumpet concerto, *From the Wreckage*, which begins with the soloist playing flugelhorn.<sup>284</sup> The soloist's opening figures are wide intervals, but later settles into a slow blues section that tastefully elevates the traditional infusion of jazz with solo flugelhorn works.

This subdivision of flugelhorn solo literature also contains a concerto grosso: Helen Grime's Double Concerto for Clarinet and Trumpet/Flugelhorn written in 2015. The piece was commissioned by the Hallé Concert Society for principal clarinetist Lynsey Marsh and trumpeter Gareth Small.<sup>285</sup> Although the piece only partially calls for the flugelhorn, it is an innovative work by pairing the flugelhorn with another instrument in a concerted setting. Similarly, Anthony Plog also indicates for the two soloists of his Double Concerto for Two Trumpets to perform the second movement on flugelhorns.<sup>286</sup>

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<sup>283</sup> Joe Burgstaller, "Arutunian Trumpet Concerto - Joe Burgstaller," YouTube, September 21, 2018, video, 16:02, <https://youtu.be/re0bhG4SOds?feature=shared>.

<sup>284</sup> Mark-Anthony Turnage, *From the Wreckage* (New York: Boosey & Hawkes, 2005), 1.

<sup>285</sup> Helen Grime, "Double Concerto (2015)," Wise Music Classical, accessed May 27, 2024, <https://www.wisemusicclassical.com/work/54441/Double-Concerto--Helen-Grime>.

<sup>286</sup> "Double Concerto for Two Trumpets," Editions Bim, accessed March 26, 2025, <https://www.editions-bim.com/sheet-music/brass/trumpet/2-trumpets-with-accompaniment/anthony-plog-double-concerto-for-2-trumpets-and-wind-ensemble>.

### Other Solo Works for Flugelhorn and Ensemble

The flugelhorn is featured as a solo instrument with ensemble accompaniment in about a dozen shorter solo pieces, particularly with string orchestra accompaniment. As mentioned in Chapter Two, two of the most impactful solos for flugelhorn belong to this genre: Richard Peaslee's *Nightsongs* and David Sampson's *Serenade*. Joining these two pieces is *Elegy* by Alexander Arutiunian and *Contemplations* by Anthony Plog, two major composers of trumpet repertoire.<sup>287; 288</sup> Arutiunian, celebrated for his trumpet concerto mentioned previously in this chapter, and the accomplished performer and pedagogue Plog elected to use the flugelhorn in these introspective pieces. This was also done by Peter Meechan in *Loss Verses*, which was written in response to the COVID-19 virus in 2020.<sup>289</sup> Additionally, Finnish composer Jarmo Sermilä composed *Ajatuskulku* (*Train of Thought*) for solo flugelhorn and string orchestra plus two flutes with the flugelhorn representing a human thought before it is converted into spoken word.<sup>290</sup> This reconnects to the flugelhorn's strong connotation to the human voice, as discussed in Chapter Two.

This solo subgenre furthers the flugelhorn's connection to the human voice by being featured in choral works like *Reconciliation* by Stephen Chatman and *Silence*

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<sup>287</sup> "Alexander Arutiunian: Elegy for Trumpet and String Orchestra," Editions Bim, accessed June 7, 2024.

<sup>288</sup> Anthony Plog, "Contemplations (2007) (Flugelhorn[B♭]-Wind Ens.) - Anthony Plog," Broekmans & Van Poppel, accessed June 16, 2024, <https://www.broekmans.com/en/bladmuziek/contemplations-2007-flugelhorn-bb-wind-ens-piano-red-intermlevel-191320>.,

<sup>289</sup> Peter Meechan, "Loss Verses," Meechan Music, accessed June 16, 2024, <https://meechanmusic.com/music/loss-verses>.

<sup>290</sup> Jarmo Sermilä, "Ajatuskulku," Music Finland, accessed June 16, 2024, <https://core.musicfinland.fi/works/ajatuskulku>.

*Steals the Night* by Dale Jergensen.<sup>291</sup> Additionally, vocal themes are elicited by Ronald Royer in his *Variations on a Gregorian Chant*, which features both a solo trumpet and flugelhorn part.<sup>292</sup>

Royer's *Variations* is also an example of pieces that feature the flugelhorn and one or more additional solo voices, much like Grime's Double Concerto discussed previously in this chapter. Although not concerti, several composers have written shorter pieces for flugelhorn and other soloists. David Philip Hefti's *Final(ment)e* for two trumpet players inventively requires the performers to alternate between trumpets, flugelhorns, and piccolo trumpets while also performing from various points on the stage to create different spatial effects.<sup>293</sup> Brian Belet's *Fantasia:Nocturne* sets the flugelhorn with a violin solo with string orchestra accompaniment and, like Hefti's *Final(ment)e*, stages the soloists in different locations throughout the work.<sup>294</sup>

Although smaller in scale than concerti, these smaller solo works prove to be more inventive and thematic by exploring more of the flugelhorn's characteristics. These entries would be valuable references for composers looking for more idiomatic and compelling works for the instrument.

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<sup>291</sup> "Reconciliation," J.W. Pepper, accessed June 16, 2024, <https://www.jwpepper.com/Reconciliation/10781902.item>.

<sup>292</sup> Ronald Royer, "Tandem, New Music for Two Trumpets," Ronald Royer Composer & Conductor, accessed June 16, 2024, <https://ronaldroyer.com/tandem-new-music-for-two-trumpets>.

<sup>293</sup> David Philip Hefti, "Final(ment)e: 'Beziehungsweisen' for Two Trumpets and Orchestra," accessed June 16, 2024, <https://www.hefti.net/en/works>.

<sup>294</sup> Brian Belet, "Music Publications," Brian Belet Music, accessed June 16, 2024, <https://beletmusic.com/publications-music>.

## Sonatas

Sonatas written exclusively for flugelhorn and piano are quite rare, especially when comparing the number of sonatas written for trumpet. As with the concerto form, there are several works that require the performer to switch between trumpet and flugelhorn, commonly between the first and second movements. Also similar to concerti, most sonatas featuring the flugelhorn were written after the turn of the 21<sup>st</sup> century, although a few pieces were written before then starting with Maurice Emmanuel's Sonata for Cornet or Flugelhorn in 1937: the first sonata written for the flugelhorn.<sup>295</sup> Unfortunately, the next flugelhorn sonata was not written until Carson Cooman composed his in 2015.<sup>296</sup>

Cooman's sonata was the first sonata to be written exclusively for flugelhorn without option for cornet or trumpet. The composer stated in his notes that his intention for the piece "was to develop a work of serious content for flugelhorn that explored the range of possibilities of the instrument: not only its characteristic warm lyricism, but also its technical and virtuosic possibilities."<sup>297</sup> The piece was dedicated to Anne McNamara who recorded it on her 2019 album *A Winter's Night*. Although optionally written for trumpet, Robert Bradshaw's sonata *Appalachian Shadows* is another multi-movement sonata written for flugelhorn in 2020.<sup>298</sup> Through this project, I commissioned Raymond

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<sup>295</sup> Maurice Emmanuel, *Sonate pour Cornet ou Bugle en Si $\flat$  et Piano* (Paris: Editions Musicales Buffet-Crampon, [https://imslp.org/wiki/Cornet\\_Sonata,\\_Op.29\\_\(Emmanuel,\\_Maurice\)](https://imslp.org/wiki/Cornet_Sonata,_Op.29_(Emmanuel,_Maurice))).

<sup>296</sup> Carson Cooman, "Sonata for Flugelhorn and Piano," Carson Cooman Composer, accessed June 16, 2024, <https://carsoncooman.com/music/sonata-for-flugelhorn-and-piano>.

<sup>297</sup> Ibid.

<sup>298</sup> "Appalachian Shadows," J.W. Pepper, accessed June 16, 2024, <https://www.jwpepper.com/11511457E.item>.

Horvat to compose a multi-movement sonata for flugelhorn and piano to further develop the genre, echoing the words of Cooman. This piece is discussed in greater detail in Chapter Five of this document.

Other than the previously mentioned works, the flugelhorn sonata literature has been confined to almost exclusively to the second movement of trumpet sonatas for similar purposes discussed for trumpet concerti. This includes sonatas by Richard Peaslee, Jeff Cortazzo, Steve Rouse, Joseph Hallman, and Edward Knight. Michael Daugherty instead uses the flugelhorn in the first and third movements of his piece *The Lightning Fields* to contrast the trumpet in the second and fourth.<sup>299</sup>

It can be argued that flugelhorn sonata is the most underdeveloped flugelhorn solo genre seeing as there are only four entries entirely dedicated to the instrument, two of which could be played on a different instrument. This medium would be an excellent avenue for composers to explore due to its potential for collegiate and professional recital performances in a largely uncultivated genre.

### **Other Solo Works for Flugelhorn and Piano/Keyboard**

Works for flugelhorn and piano outside the sonata genre makes up one of the larger portions of the flugelhorn's solo literature. These shorter pieces are attractive additions to trumpet recitals as they provide an immediate contrast in timbre to the trumpet. Also, as is common with other flugelhorn works, many of these pieces evoke

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<sup>299</sup> Michael Daugherty, "The Lightning Fields," Michael Dougherty Composer, accessed June 20, 2024, <https://michaeldaugherty.net/works/small-chamber-ensemble/the-lightning-fields>.

serene and reflective in nature which can offer a refreshing change of pace from energetic trumpet works. This can be observed simply by examining the titles of the pieces in this subgenre: *Still and Quiet Places* by David Biedenbender, *Prayer of St. Ambrose* by Carson Cooman, *a song for past selves* [sic] by Eris DeJarnette, and *A Winter's Night* by Kevin McKee all depict calming and solemn surroundings in both title and music.

There are some notable exceptions to this pattern, starting first with *Devil's Dance* by Jean-François Michel which was written in 2014.<sup>300</sup> The fiery six-minute work is riddled with “rhythmical traps and perilous intervals” that the composer likened to the music of Niccolò Paganini.<sup>301</sup> This is not a typical description for flugelhorn works, but it represents a composer describing the potential for more demanding and skillful writing for the flugelhorn. A similar piece to Michel's is *Flugelhorn and Piano* by Michael Nyman, an eight-minute work that the composer explicitly stated he sought to “hear the performer fighting the instrument.”<sup>302</sup> These two pieces would fit excellently on a recital to show more capabilities of the flugelhorn beyond the commonly written introverted aesthetic.

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<sup>300</sup> “Jean-François Michel: Devil's Dance,” Editions Bim, accessed June 20, 2024, <https://editions-bim.com/sheet-music/brass/trumpet/trumpet-and-piano/jean-francois-michel-devils-dance-for-flugelhorn-and-piano>.

<sup>301</sup> Ibid.

<sup>302</sup> “Nyman: Flugelhorn and Piano,” Fick's Music, accessed June 20, 2024, <https://www.ficksmusic.com/products/nyman-flugelhorn-and-piano-chester>.

## Chamber Works Featuring Flugelhorn

Chamber music involving flugelhorn features the instrument in a variety of settings and scores it with percussion, strings, woodwinds, keyboard, and brass instruments as well as voice. This enables composers to not only score the flugelhorn in creative ways, but also to combine it with more unconventional instrumentations to discover new blends and textures.

Aside from brass quintets that require trumpet players to switch to instruments, there are surprisingly few brass chamber pieces written explicitly for flugelhorn. Carson Cooman wrote *Cones of Silence (Chorales and Diversions)* for flugelhorn, euphonium, and tuba with the three conical bore instruments as “a trio of mezzo-soprano, tenor/baritone, and bass tubas.”<sup>303</sup> This shows the composer’s intention to score for the flugelhorn within a consort of brass instruments in the same family. Although these instruments’ ancestors in the saxhorn family (contralto, baritone, and contrabass saxhorns, to be exact) are technically more closely related than their current iterations, this instrumentation emphasizes the homogeneity of timbre and can be seen as an equivalent to a string trio.

Chamber literature for flugelhorn also explores the flugelhorn’s vocal nature by combining it with spoken or sung voice. In his piece *Its Soul of Music Shed*, Douglas Hedwig scores the flugelhorn as a representation of old European posthorns and when their distant calls were “a regular and welcome feature of everyday life throughout

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<sup>303</sup> Carson Cooman, “Cones of Silence (Chorales and Diversions),” Carson Cooman Composer, accessed June 21, 2024, <https://carsoncooman.com/music/cones-of-silence-chorales-and-diversions>.

Europe.<sup>304</sup> As described in Chapter Two, the flugelhorn is occasionally used for the same purpose in Gustav Mahler's third symphony. Hedwig's piece alternates between narration and arpeggiated calls that represent the flugelhorn's bugle heritage.<sup>305</sup> Interestingly, other pieces with flugelhorn and voice are for soprano, likely to balance the depth of the flugelhorn's tone with a treble-rich voice, but there is no definitive research to corroborate this. Pieces with flugelhorn and soprano include *Thalia Fields* by Rob Deemer, *I Carry Your Heart* by Jess Langston Turner, and *Rise Up, My Love* by Carson Cooman.

As discussed extensively in the concerto and sonata genres, the practice of scoring the flugelhorn in a slower movement of a multi-movement work is also prevalent in chamber repertoire but to a lesser extent. This is observed in *Atmospheres* by Howard Buss and *Christmas Suite* by Timo-Juhani Kyllönen. Although other pieces require performers to switch to and from the flugelhorn, some composers deviate from the trend of simply switching to flugelhorn during the slower movements. Stephenson's *Vignettes* calls for flugelhorn in the third movement, titled "Chuck's March" as an homage to Chuck Mangione.<sup>306</sup> Stephenson also indicates the seventh movement to be performed on flumpet, an instrument made famous by Art Farmer as discussed in Chapter Three.<sup>307</sup> Similarly, Claude Bolling uses the flugelhorn in the fifth movement, subtitled

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<sup>304</sup> Douglas Hedwig, "Compositions: Audio," accessed June 21, 2024, <https://www.douglashedwig.com/compositions-audio>.

<sup>305</sup> Ibid.

<sup>306</sup> James Stephenson, "Vignettes," Stephenson Music, March 2005, <https://composerjim.com/works/vignettes>.

<sup>307</sup> Ibid.

“Vesperale,” of *Toot Suite* which is a psalm that features improvisatory melodies that effectively bridges both jazz and classical styles.<sup>308</sup>

The flugelhorn’s chamber literature arguably employs the fullest array of the instrument’s capabilities and timbral possibilities. Exploring the instrument’s relationships with other instruments, voice, and electronics in its chamber literature shows the versatility of the instrument and could provide composers with new avenues in which to feature the instrument.

### **Unaccompanied Works**

The unaccompanied flugelhorn solo literature is small in sample size, but it substantiates the intentional use of flugelhorn for its timbral characteristics since composers specify the instrument be used instead of opting for trumpet or cornet. Since no other instruments or electronics can alter the soundscape, the flugelhorn’s characteristics of tone and facility are allowed to be fully presented. That said, there are several multmovement works that alternate to and from flugelhorn like Turrin’s *Two Images* and Herbert Willi’s *Echo of Eirene* which both alternate between trumpet and flugelhorn, and Peter Eötvös’s *Sentimental* which changes between flugelhorn and E $\flat$  cornet.<sup>309</sup> Due to the limitations of endurance and lack of resting opportunities, most unaccompanied works are five minutes or less in duration.

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<sup>308</sup> “Crossover Music,” Claude Bolling Music, accessed June 21, 2024, <https://en.claude-bolling.com/crossover-music>.

<sup>309</sup> Peter Eötvös, “Sentimental,” Peter Eötvös Music, accessed June 23, 2024, <https://eotvospeter.com/piece/sentimental>.

The International Trumpet Guild has contributed to this subgenre through commissioning and distributing works in the ITG Journal, making these pieces available for members to study and perform. Pieces like Frederick Beck's *Vocalise* and David Sampson's *Solo* were included as supplemental materials to the journal which provided all subscribers with access to these performance pieces.<sup>310;311</sup> *Vocalise* was published in 1980, just five years after the Guild's creation, emphasizing the organization's early advocacy for representative flugelhorn literature.<sup>312</sup> *Solo* resulted from a trumpet concerto commission by ITG that the composer intended to begin with unaccompanied flugelhorn. Sampson states in his performance notes of the work that "what I discovered was that my imaginary performer did not want to relinquish the flugelhorn and before long, I was well into a [flugelhorn] concerto."<sup>313</sup> The music was subsequently repurposed as *Solo* and was published in the February 1992 edition of the ITG Journal and was recorded by Raymond Mase the following year.<sup>314</sup>

While many works feature the instrument in a more vocal and melodic fashion, Cecilia Arditto chose to feature the extended techniques of the instruments in her work *Música Invisible for Trumpet and Flugelhorn #1 "Aerial Perspective."*<sup>315</sup> The piece

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<sup>310</sup> "Music Supplements," International Trumpet Guild, accessed June 23, 2024, <https://trumpetguild.org/2-uncategorised/2048-music-supplements>.

<sup>311</sup> David Sampson, "Solo," *ITG Journal*, February 1992, 44-45, <https://trumpetguild.org/archives/72-itg-journals/1982-1991-1992-itg-journals>.

<sup>312</sup> "Music Supplements," International Trumpet Guild.

<sup>313</sup> David Sampson, "Solo," David Sampson Composer, accessed June 23, 2024, <http://www.davidsampsoncomposer.com/composition/solo>.

<sup>314</sup> "Raymond Mase – Trumpet in Our Time," Discogs.

<sup>315</sup> Cecilia Arditto, "Música Invisible for Trumpet and Flügelhorn," Cecilia Arditto Delsogio Composer, accessed June 23, 2024, <https://ceciliaarditto.com/musica-invisible-for-trumpet-and-flugelhorn-2004>.

requires the performer to sing, speak, and whistle through the flugelhorn as a way of imitating the static and chatter from an old radio. This gives additional dimension to the instrument that reaches beyond its characteristic tone and postures it in a way unlike all other works mentioned in this document.

The image shows a handwritten musical score for flugelhorn, consisting of six staves. The notation includes various rhythmic patterns, dynamics (mp, mf, ppp), and performance instructions. Key annotations include:
 

- Staff 1: "singing through the instrument", "1/2 valve", "sing + more valves quickly", "smooth", "sing", "sing".
- Staff 2: "come prima", "subito", "sing 1/2 valve", "subito", "sing".
- Staff 3: "molto vibrato", "2nd 1/2 valve", "more valves randomly and slowly", "sing", "more valves quickly".
- Staff 4: "no plunger: open and close ad libitum", "open and close regularly", "plunger", "niente".
- Staff 5: "1/2 valve", "subito", "subito".
- Staff 6: "whistle presto", "whistle (not using instrument) as fast as possible", "presto", "ordigno".

Example 4.2: Arditto, *Musica Invisible* #1 “Aerial Perspective,” mm. 1–20<sup>316</sup>

Overall, unaccompanied solo flugelhorn literature features the primary features of the instrument: its mellow and rich tone character that is used in a vocal manner. Cecilia Arditto opposes this concept in *Musica Invisible* which features the performer’s actual

<sup>316</sup> Cecilia Arditto, *Musica Invisible for Trumpet and Flugelhorn*, (Netherlands: Cecilia Arditto, 2005), 1. CC BY-NC-ND 4.0.

voice to portray a radio transmission. Even though these unaccompanied pieces are typically quite short, they are important entries to the instrument's repertoire as they show the flugelhorn unencumbered by other voices.

### **Works for Flugelhorn and Electronics (Solo and Chamber)**

Composers have used electronics to interact with the flugelhorn in a wide variety of ways; some pieces simply pair the flugelhorn with a tape recording, others generate large soundscapes to serve as a background, and some even amplify the instrument to modify the instrument's timbral qualities. Additionally, the scope of these works ranges from approachable recital pieces to large and immersive art installations.

Smaller electroacoustic pieces for solo flugelhorn and tape could be seen as elevated unaccompanied works as a performer essentially performs alone with a synthesized accompaniment. Jarmo Sermilä composed *Contemplation 1* for flugelhorn and prerecorded sounds in 1976, the earliest found electroacoustic work for flugelhorn, and *Sahara Moods* for the same medium almost 30 years later.<sup>317;318</sup> Chris Wind's *Paintings I* in 1991 has the flugelhorn improvise over pre-composed background electronics, giving the piece a free jazz aesthetic.<sup>319</sup> Most recently, Skye Van Duuren's *Thoughts on the Death of a Tree* was a contribution to the Kaleidoscope 2020 Call for Scores which synthesizes instruments like piano and percussion to allow a performer to

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<sup>317</sup> "Contemplation 1," Music Finland, accessed June 23, 2024, <https://core.musicfinland.fi/works/contemplation-i-f67afad0-3e9a-48f9-9a5e-a0f1de994458>.

<sup>318</sup> "Sahara Moods," Music Finland, accessed June 23, 2024, <https://core.musicfinland.fi/works/sahara-moods>.

<sup>319</sup> Chris Wind, "Paintings," Chris Wind Composer, accessed June 23, 2024, <https://www.chriswind.com/albums/paintings>.

simulate performing with a larger group of musicians.<sup>320</sup>

As discussed in Chapter Three, the electroacoustic genre was most prominently shaped by Tim Souster's *The Transistor Radio of St. Narcissus* in 1983 which combined the flugelhorn with not only a fixed tape but also live electronics. Despite the positive reception of this piece, the flugelhorn was rarely matched with live electronics until 2010. Brian Belet composed *Systems of Shadows* for C trumpet/flugelhorn and Kyma, a digital sound design language that "analyzes or 'listens to' the trumpet and flugelhorn in real time, and then generates or 'composes' the processed live instrument sounds essentially instantaneously."<sup>321</sup> The electronics are "driven" by the trumpet/flugelhorn player, but the large-scale parameters of the Kyma software is controlled by another performer, making this piece a collaborative duet between the instrumentalist and the engineer.<sup>322</sup>

Some composers have integrated electronics with flugelhorn chamber pieces. Katy Abbott's 2013 work *Midnight Songs* for flugelhorn, trombone, and guitar requires all three players to perform with loop and delay effect pedals which creates flurries of new sounds and textures unattainable without electronic assistance.<sup>323</sup> Additionally, Richard Barrett's *world-line* mixes an electric lap steel guitar, percussion, electronics, and a performer switching between piccolo trumpet and quarter-tone flugelhorn (such as that developed by Markus Stockhausen) over a thirty minute odyssey of extended

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<sup>320</sup> Skye van Duuren, "Thoughts on the Death of a Tree," eScholarship, accessed June 23, 2024, <https://escholarship.org/uc/item/2d5696h6>.

<sup>321</sup> Brian Belet and Stephen Ruppenthal, "System Of Shadows, an Interactive Performance Environment for Trumpet/Flugelhorn and Kyma," *International Computer Music Association* (2010): 35, <http://hdl.handle.net/2027/spo.bbp2372.2010.007>.

<sup>322</sup> Ibid, 40.

<sup>323</sup> Katy Abbott, "Midnight Songs," Australian Music Centre, accessed June 21, 2024, <https://www.australianmusiccentre.com.au/work/abbott-katy-midnight-songs>.

techniques and avant-garde harmonic languages to create an ethereal art piece.<sup>324</sup>

As discussed in Chapter Three, his work “Pietà” from *Dienstag aus Licht* is a massive entry to the flugelhorn literature due to the reputation of its composer and the first flugelhornist to perform it, Karlheinz Stockhausen and his son Markus. “Pietà,” lasting over twenty-five minutes, inspired several other electroacoustic works for quarter-tone flugelhorn and electronics which are similarly long in duration and large in scope. As mentioned earlier in this chapter, Barrett’s half-hour-long piece *world-line* featured the quarter-tone flugelhorn with electronics. Additionally, Joe Drew’s 2014 composition *I Blur Noel* for quarter-tone flugelhorn and tape is influenced by Stockhausen’s work, unsurprising considering that Drew is a specialist in Stockhausen’s music.<sup>325</sup>

Finally, the titanic work *Windschatten (Slipstream)* for flugelhorn, symphony orchestra, and electronics is a grand scale electroacoustic flugelhorn concerto written by Simon Stockhausen, Markus’s brother.<sup>326</sup> The piece lasts for over one hour and requires the soloist and orchestra members to play from various locations in the venue, preferably a church according to the composer.<sup>327</sup> The piece was debuted by Markus Stockhausen and the Hamburg Symphony Orchestra on May 19, 2013, and it appears that the piece has not been performed again, likely due to the immensity of preparation required to effectively perform the work, but a live recording of the premiere is accessible on

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<sup>324</sup> Agatha Yim, “world-line by Richard Barrett,” Polyphonic Pictures, July 27, 2022, <https://www.polyphonicpictures.com/blog/2022/7/29/world-line-by-richard-barrett>.

<sup>325</sup> “Joe Drew,” Analog Arts, accessed June 23, 2024, <http://analogarts.org/drew>.

<sup>326</sup> Simon Stockhausen, “Windschatten,” Simon Stockhausen Composer, accessed June 23, 2024, <https://simonstockhausen.com/werke-Dateien/windschatten.htm>.

<sup>327</sup> Ibid.

Simon's website.<sup>328</sup> This experimental piece arguably is the most ambitious solo flugelhorn work by effectively combining electronics to the flugelhorn concerto genre with additional spatial effects. While being experimental and immersive, the piece is composed in a style that is more tonal than many of his father's works.

Overall, electroacoustic flugelhorn works have the greatest breadth in size and styles. There are several works achievable by one performer with tape lasting only a few minutes, but also works for large ensembles with interactive electronics that can last for nearly an hour. As electroacoustic music continues to grow, the future of flugelhorn repertoire integrating with fixed and live media would benefit from new titles for intermediate and virtuosic performers alike.

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<sup>328</sup> Ibid.

## CHAPTER FIVE: COMMISSIONING, PREPARING, AND RECORDING

To actualize the expansion of the flugelhorn's repertoire, I have commissioned four new works for the instrument. I decided to showcase the instrument's versatility by commissioning a three-movement sonata for flugelhorn and piano, a concertino with wind band accompaniment, a mixed chamber piece that sets the flugelhorn with piano and cello, and a solo electroacoustic piece for flugelhorn and electronics. These works will highlight the capabilities of the flugelhorn as a solo and chamber voice in a variety of performance settings.

The multi-movement instrumental sonata's longevity as a musical convention has widely contributed to the solo repertoire of virtually every instrument. Danish composers Thorvald Hansen and Hilda Sehested are credited with composing the first two substantial cornet sonatas in 1903 and 1905, respectively, and the repertoire has grown exponentially since the composition of landmark sonatas by Paul Hindemith (1939), Kent Kennan (1956), and Halsey Stevens (1956).<sup>329</sup> French composer Maurice Emmanuel wrote the first significant sonata to be specified for flugelhorn in 1937, titled *Sonate pour Cornet Si, ou Bugle*. However, composers have neglected to write for the flugelhorn commensurate with the growing popularity of the trumpet sonata, likely due to the instrument being more associated with military bands and early jazz ensembles as described in Chapter Two. Additionally, research gathered for Chapter Four revealed that the only previous sonata written explicitly for flugelhorn is Carson Cooman's.

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<sup>329</sup> Edward Jakuboski, "An Examination of Style in the Development of the Sonata for Trumpet and Piano: 1903 - 2010" (doctoral dissertation, University of Maryland, College Park, 2015), 3-14.

Commissioning Raymond Horvat's Sonata for Flugelhorn contributes to the currently underdeveloped flugelhorn solo literature by paralleling the cornerstone trumpet sonatas of the 20<sup>th</sup> century.

Excepting the trumpet concerti of Haydn and Hummel, few pieces for solo trumpet and large ensemble were written from the onset of the Classical period until the 20<sup>th</sup> century. Virtuoso cornet repertoire written by J.B. Arban and Herbert L. Clarke quickly developed the solo repertoire for that instrument and composers gradually shifted from the cornet to the trumpet as the preferred solo soprano brass voice. Consequently, there is a dearth of concerted works featuring the flugelhorn in comparison to works written for cornet and trumpet. Even following the steady expansion of trumpet concerto repertoire in the past century, numerous concerti adhere to the practice of asking the soloist to alternate between trumpet and flugelhorn, which minimizes the flugelhorn's status as a solo instrument. My commissioned concertino, *The Lighthouse* by Eric Rath, displays the virtuosic capabilities of the instrument separate from the trumpet. Additionally, the piece is arranged with a piano reduction to permit its programming in recitals and solo competitions.

Electroacoustic solo pieces have risen in prominence since the second half of the 20<sup>th</sup> century. The addition of electronics to live performance has offered composers the ability to synthesize sounds previously unachievable through traditional performance and enables performers to explore an entirely new soundscape. Electronic enhancements include fixed media (frequently referred to as "tape"), interactive or "live" media that reacts in real time to the performer, and electronic amplification and modification of the

instruments. The earliest notable trumpet solo that incorporates electroacoustic elements is Dutch composer Henk Bading's *Chaconne for Trumpet and Electronic Sound* written in 1965.<sup>330</sup> Tim Souster composed *The Transistor Radio of St. Narcissus* for flugelhorn, live electronics, and tape in 1982–83, marking the first major electroacoustic work for flugelhorn.<sup>331</sup> Since then, the genre of electroacoustic music has grown quite substantially as evidenced in the developments in digital tools and integration into academia in the past quarter century.<sup>332</sup> A new work for flugelhorn and tape will seamlessly contribute to this developing genre of classical solo performance.

The flexibility of chamber music provides composers with opportunities to experiment with inventive and unconventional instrumentations. The flugelhorn's role in chamber music is largely confined to all-brass ensembles, frequently being doubled with trumpet by one performer. Integrating the flugelhorn in a mixed chamber setting with piano and cello will provide a new perspective of the "piano trio" chamber ensemble by substituting the violin with flugelhorn, pioneering an unexplored instrumentation for composers to further expand upon in the future.

I recorded these pieces, except for Enrico Chapela's electroacoustic work, from January 6–8, 2025, at Audio Refinery in Amarillo, Texas. Thomas Weaver, who composed the chamber piece, played piano and Alejandra Attebury of the Amarillo Symphony played the cello part for Weaver's piece.

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<sup>330</sup> Michael Barth, "Repertoire for Solo Trumpet and Electronics," accessed February 2, 2024, <https://michaelbarth.ca/research>.

<sup>331</sup> Tim Souster, *The Transistor Radio of St. Narcissus* (Cambridge: OdB editions, 1983).

<sup>332</sup> Adrian Moore, "The Electroacoustic Craftsperson," *Sounding Future*, May 23, 2024, <https://www.soundingfuture.com/en/article/electroacoustic-craftsperson>.

The remainder of this chapter provides pertinent biographical information for each of the composers I commissioned as well as my rationale for selecting them to collaborate on this project. I also provide a brief analysis of the pieces and how they choose to feature the flugelhorn in ways that are inventive.<sup>333</sup>

### **Sonata for Flugelhorn, by Raymond J. Horvat**

The first composer to agree to a commission for a new flugelhorn piece was Raymond Joseph “RJ” Horvat. Currently an Instructor of Music Theory at Emporia State University in Emporia, Kansas, Horvat and I were colleagues at Boston University from 2021 to 2023 while he was completing his Master of Music Theory and Composition degree. Despite never officially enrolling for applied trumpet lessons, Horvat was an active participant in the BU trumpet studio and regularly conducted and performed with the BU Concert Band.

Horvat and I first discussed a potential commission in the Spring of 2023 on a bus ride home from the university pub. While this conversation predated my dissertation topic, it served as a logical beginning point once my project proposal was approved. I was familiar with his large ensemble works that had been performed across the United States, specifically *A Winter’s Poem*, which was selected as the winner of the Boston University Composition Competition and was premiered by the Boston University Symphony Orchestra on May 1, 2023. His expanding portfolio of solo and chamber

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<sup>333</sup> Some score incipits may be from pre-published versions of these pieces and may be inconsistent with current editions of these titles; this includes articulations, dynamics, enharmonic note spellings, and other elements.

music included a *saxet* for horn and piano which was commissioned by our colleague, Jessica Young.<sup>334</sup> I officially extended a commission offer to Horvat to compose a traditional three-movement sonata for flugelhorn and piano in May of 2023. He accepted the commission and began working on the composition that summer during his time at the Boston University Tanglewood Institute in Lenox, Massachusetts while he served as the Young Artists Wind Ensemble Librarian and Assistant Manager. He completed his first draft of his flugelhorn sonata on September 23, 2023, and finalized his revisions on October 18. The piece received its premiere performance at my final DMA Solo Recital on May 7, 2024, which took place at the Brookline Public Library in Brookline, Massachusetts, with Richard Rivale on piano. The composer's note for the piece read as follows:

This piece was commissioned in May of 2023 by Dan Casso for his dissertation project to complete his doctorate at Boston University. All though [sic] this commission came at a very busy and stressful point in my life, I was so happy to accept it. Over the course of the year, I had a hard time envisioning what I wanted this piece to be. I had no time to write music during that semester as I was working on my master's dissertation, and the last time I had written music was September of 2022. I was burnt out, but I wanted to write a piece that would be interesting and would consist of a good blend of traditional sonatas features, with a splash of originality. The first movement is inspired by the music of Sofia Gubaidulina, and her use of ratios in her music. This movement is structured around the golden mean and is split as whole by that ratio. The

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<sup>334</sup> Raymond J. Horvat, "Compositions," accessed January 21, 2024, <https://www.rjhorvat.com/media>.

front section of the movement (the largest division of the mean) is further split by smaller golden ratios five times to allow this movement to develop as a Fibonacci sequence. It is further structured as a mix between a fugue and a fantasia, having a fugue theme that is interrupted by different impromptu section and many style variations.

The second movement is a more traditional romantic style with a lot of freedom allowed from the performer. It is inspired by the beautiful colors that the flugelhorn can produce. It is in a traditional ABA form with a small cadenza-esque section in the middle.

The third movement is in a traditional rondo format and is inspired by the music of Hindemith with fast moving themes, fast changes in the colors, and tonality. The differing sharp points and lyrical themes of this movement help to contrast the first two movements of the sonata. This movement allows for a fast and exciting ending to the whole sonata.<sup>335</sup>

The sonata is divided into three movements: “I. Fugal Fantasia,” “II. Slow,” and “III. Fast.” The performance notes clarify that the first movement combines a fugue subject with the flowing nature of a fantasia and should be performed with forward movement throughout. Horvat also provides alternate notation in the flugelhorn part depending on if the performer is using a three- or four-valved instrument.

The form of the first movement is structured around the Golden Ratio, a mathematical figure approximately equal to 1.618 that has been a popular figure in post-tonal music composition.<sup>336</sup> The primary division of the Golden Mean occurs in measure

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<sup>335</sup> Raymond J. Horvat, *Sonata for Flugelhorn* (Boston: Horvat Publishing, May 2023), 4.

<sup>336</sup> Stephan C. Carlson, “Golden Ratio,” *Britannica*, October 21, 2024, <https://www.britannica.com/science/golden-ratio>.

43 of the movement, indicated by fortissimo markings in the piano and flugelhorn, the latter of which rises to a high concert B $\flat$ , the highest note Horvat wrote for the instrument in the piece. Additional subdivisions occur at measures 28, 17, 10, 6, and 4 of the movement. Example 5.1 shows the fugue subject at the beginning of the movement and the first Golden Mean division on beat three of m. 6.<sup>337</sup>

The image shows a musical score for a piece titled "Fugue Like" with a tempo of quarter note = 60. The score is written in 4/4 time and consists of six measures. The top staff is a single melodic line in the treble clef, starting with a mezzo-forte (mf) dynamic. The bottom two staves form a grand staff for piano accompaniment. The fugue subject is introduced in measure 1. Measure 6 features a Golden Mean division on beat three, marked with a mezzo-piano (mp) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings (mf, mp, f).

**Example 5.1: Horvat, Sonata for Flugelhorn Mvt. I, mm. 1–6**

<sup>337</sup> All incipits of Horvat's score are in concert pitch.

The next division of the Golden Mean occurs on the final beat of m. 10, signified by the staccato pickup notes that lead into a pointillistic descending motif in m. 11 as shown in Example 5.2.

The image shows a musical score for Example 5.2, consisting of two systems of staves. The first system includes a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The second system continues the piano accompaniment with a prominent triplet pattern in the bass clef. Dynamics include *mp*, *mf*, *f*, and *pp sub.*. There are also markings for *6* and *3* (triplets).

**Example 5.2: Horvat, Sonata for Flugelhorn Mvt. I, mm. 9–12**

Example 5.3 displays the next indicator of the Golden Mean with the feathered concert Cs and quintuplet on beat three of m. 17:

The image shows a musical score for Example 5.3, consisting of two systems of staves. The first system includes a treble clef staff with a melodic line and a grand staff with a piano accompaniment. The second system continues the piano accompaniment with a quintuplet in the treble clef and feathered notes in the bass clef. Dynamics include *f* and *p*. There are also markings for *3* and *5* (quintuplet).

**Example 5.3: Horvat, Sonata for Flugelhorn Mvt. I, mm. 17–18**

Horvat parallels the sudden shift to pointillism in m. 11 in the third beat of m. 27 but remains in that style for longer as shown in Example 5.4:

Example 5.4: Horvat, Sonata for Flugelhorn Mvt. I, mm. 27–30

**Example 5.4: Horvat, Sonata for Flugelhorn Mvt. I, mm. 27–30**

Finally, the primary division of the Golden Mean occurs in m. 43 on beat two as shown in Example 5.5:

Example 5.5: Horvat, Sonata for Flugelhorn Mvt. I, mm. 43–46

**Example 5.5: Horvat, Sonata for Flugelhorn Mvt. I, mm. 43–46**

The second movement permits a rather free interpretation by both performers; The pianist is permitted to be liberal with the pedal and the flugelhornist may take temporal liberties with the glissando at m. 40 and aleatoric section at mm. 55–56.<sup>338</sup> Horvat stated that the music of Paul Hindemith was a primary inspiration for this piece, and the stark and eerie opening measures of this movement closely resemble the beginning of the third movement of Hindemith’s Trumpet Sonata:



Example 5.6: Horvat, Sonata for Flugelhorn Mvt. II, mm. 1–4



Example 5.7: Hindemith, Sonata for Trumpet and Piano Mvt. III, mm. 1–3<sup>339</sup>

<sup>338</sup> Ibid.

<sup>339</sup> Paul Hindemith, *Sonata for Trumpet and Piano* (New York: Schott, 1939), 17.

The middle section of the movement introduces aleatoric elements within the flugelhorn part. Feathered concert Fs in mm. 55 and 60 bookend an aleatoric box from mm. 57–59 while the pianist reprises the opening figure shown in Example 5.6. After that, the flugelhorn is marked “freely” and is intentionally void of articulation, dynamic, and tempi in mm. 61–72 to allow the flugelhornist to interpret that section as a cadenza. These elements are displayed in Example 5.8:

The image displays a musical score for Example 5.8, consisting of three systems of staves. The first system (measures 53-56) features a Flugelhorn part with a melodic line and a piano accompaniment of chords. The second system (measures 57-60) shows the Flugelhorn part with a more complex, aleatoric texture and a piano accompaniment with moving lines. The third system (measures 61-68) is marked 'Freely' and shows the Flugelhorn part with a long, unarticulated melodic line, while the piano accompaniment is mostly silent, with some chords in the bass line.

**Example 5.8: Horvat, Sonata for Flugelhorn Mvt. II, mm. 53–68**

The final movement, “Fast,” should not be played “too fast” according to the program note.<sup>340</sup> The movement is structured as a five-part rondo. The refrain occurs from mm. 1–30, 66–92, and 144–163 according to the performance notes.<sup>341</sup> The first statement of the rondo is provided in Example 5.9:

Fast ♩ = 120

10

<sup>340</sup> Ibid.

<sup>341</sup> Ibid.

The image displays a musical score for Example 5.9, consisting of measures 20 through 31. The score is written for a piano and a melody line. The key signature has one flat, and the time signature is 4/4. The piano part features a syncopated groove with various dynamics such as *f*, *mf*, *p*, and *pp*. The melody line includes rests and notes with dynamics like *p* and *mf*. Measure numbers 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31 are clearly marked at the beginning of their respective systems.

**Example 5.9: Horvat, Sonata for Flugelhorn Mvt. III, mm. 1–32**

The B section of the movement introduces a syncopated motive that creates a groove in both instruments. The groove motive is interrupted by fragments of the refrain and scales as shown in Example 5.10:

31

The musical score consists of two systems. The first system (measures 31-36) features a flute part with dynamics *mf*, *mp*, and *p*, and a piano accompaniment with dynamics *pp*, *mf*, *mp*, and *p*. The second system (measures 37-44) features a flute part with dynamics *mf* and *mp*, and a piano accompaniment with dynamics *mf*, *mp*, *f*, *mp*, *p*, and *f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 5.10: Horvat, Sonata for Flugelhorn Mvt. III, mm. 31–44

The C section starts in m. 92 after the second refrain. Like the B section, is also driven by a syncopated rhythm in the flugelhorn but instead shifts to a 4:3 hemiola, first occurring in m. 103:

The image shows a musical score for Example 5.11, which is a section from Horvat's Sonata for Flugelhorn, Movement III, measures 99-106. The score is written for a flugelhorn and piano. It consists of two systems of staves. The first system has a flugelhorn staff and a piano staff. The second system also has a flugelhorn staff and a piano staff. The music is in 3/4 time and features a 4:3 hemiola in measure 103. Dynamics include p, pp, mf, and f. The key signature has two flats. A box labeled '100' is above the first staff.

**Example 5.11: Horvat, Sonata for Flugelhorn Mvt. III, mm. 99–106**

Horvat combines fragments of all sections as the movement draws to an energetic finish. The duration of the piece is approximately 16 minutes.

### ***The Lighthouse, by Eric Rath***

Eric Rath is an active educator, performer, and composer based out of Canyon, Texas. While he is primarily the Director of Bands at Canyon High School, he is also a member of the Amarillo Symphony Orchestra percussion section and regularly performs

with the Amarillo Opera.<sup>342</sup> His growing list of original compositions and arrangements are published by Alfred Music, FJH Music, TapSPACE Productions, and TRN Music.<sup>343</sup> His works have been performed at the Midwest Clinic, the Texas Music Educators' Association Convention, and the International Double Reed Society Convention and have been selected for the Texas University Interscholastic League Prescribed Music List (PML).<sup>344;345</sup> Rath's connection to the Texas Panhandle and reputation as a creative and efficient composer were key factors in my decision to commission him for this project.

I contacted Rath about a commission for a flugelhorn concertino on October 11, 2024. Although the composition timeline was considerably shorter than originally anticipated due to a scheduling conflict with a different composer, Rath was enthusiastic about being involved and agreed to the concertino commission. I met with Rath on November 5, 2024, to discuss more specifics about the instrument, this dissertation, and my aspirations for the concertino. We agreed to a concertino for flugelhorn with wind band accompaniment suitable for consideration to the state's PML and concerto competitions. The difficulty of the accompaniment, once orchestrated for band, would be accessible skill-wise for advanced high school and university ensembles.

Rath completed the piano reduction version of his flugelhorn concertino, *The Lighthouse*, on January 5, 2025. I received the piece while waiting in the cell phone lot of

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<sup>342</sup> "Eric Rath," FJH Music, accessed November 17, 2024, <https://www.fjhmusic.com/authors/display.php?id=200>.

<sup>343</sup> "Eric Rath," TapSPACE Productions, accessed November 17, 2024, <https://www.tapSPACE.com/eric-rath>.

<sup>344</sup> Ibid.

<sup>345</sup> "2024-2025 Prescribed Music List," University Interscholastic League, accessed November 17, 2024, <https://www.uiltexas.org/pml>.

Amarillo’s Rick Husband International Airport to pick up Weaver who was flying in from Philadelphia. We recorded the piece three days later.

*The Lighthouse* is a reference to the Lighthouse Rock in Palo Duro Canyon State Park. Palo Duro is the second-largest canyon in the United States and is located 12 miles west of the town of Canyon, Texas.<sup>346</sup> Rath, the Director of Bands at Canyon High School, attributed the title as an homage to the Texas Panhandle landmark after the piece was completed.



**Plate 5.1: Thomas Shahan, *The Lighthouse Rock* in Palo Duro Canyon<sup>347</sup>**

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<sup>346</sup> “Palo Duro Canyon State Park,” Texas Parks & Wildlife, accessed January 28, 2025, <https://tpwd.texas.gov/state-parks/palo-duro-canyon>.

<sup>347</sup> Thomas Shahan, “File:Lighthouse - Palo Duro Canyon, Texas - Flickr - Thomas Shahan 3.jpg,” September 8, 2018, [https://commons.wikimedia.org/wiki/File:Lighthouse\\_-\\_Palo\\_Duro\\_Canyon,\\_Texas\\_-\\_Flickr\\_-\\_Thomas\\_Shahan\\_3.jpg](https://commons.wikimedia.org/wiki/File:Lighthouse_-_Palo_Duro_Canyon,_Texas_-_Flickr_-_Thomas_Shahan_3.jpg).

The concertino is divided into two major sections indicated by the style markings “Serene” and “Persistent.”<sup>348</sup> The accompaniment fills the first 23 measures of the piece to establish the serenity of the Canyon as shown in Example 5.12:

The musical score for Example 5.12 is presented in three systems. The first system (measures 1-8) features a Flugelhorn part with a whole rest and a Piano accompaniment starting with a piano (*p*) dynamic. The second system (measures 9-12) shows the Flute (Fl.) part with a mezzo-piano (*mp*) dynamic and the Piano accompaniment with markings for Right Hand (R.H.) and Left Hand (L.H.). The third system (measures 13-16) continues the Flute and Piano parts, with the Flute part marked *simile*. The score is in 2/2 time and B-flat major.

**Example 5.12: Rath, *The Lighthouse*, mm. 1–16**

<sup>348</sup> Eric Rath, *The Lighthouse* (Canyon, TX: Eric Rath, 2025), 1.

The flugelhorn solo enters with the first theme of the piece at m. 24 in a soaring and peaceful melody.

**Example 5.13: Rath, *The Lighthouse*, mm. 24–35**

Example 5.14 shows how the accompaniment introduces a rising eighth note ostinato that foreshadows a cadenza in m. 64.

The image displays a musical score for Example 5.14, consisting of four systems of music. Each system includes a Flute (Fl.) part and a Piano (Pno.) part. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4.

- System 1 (Measures 54-58):** The Flute part is mostly silent. The Piano part features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. A dynamic marking of *mp* is present at measure 56.
- System 2 (Measures 59-63):** The Flute part remains silent. The Piano part continues with similar textures, including a *rit.* (ritardando) marking at measure 62.
- System 3 (Measures 64-68):** The Flute part begins with a melodic line starting at measure 64, marked with a *p* (piano) dynamic. The tempo is marked *molto accel.* (molto accelerando). The Piano part provides accompaniment with sustained chords.
- System 4 (Measures 69-72):** The Flute part features a virtuosic passage with triplets and sixteenth-note runs, marked with a *f* (forte) dynamic at measure 72. The Piano part continues with sustained accompaniment.

**Example 5.14: Rath, *The Lighthouse*, mm. 51–72**

The cadenza ends with a sequence of pedal tones accessible by both three- and four-valve flugelhorns as seen in Example 5.15. The virtuosic demand of accuracy and

maintaining tone and stability while transitioning between the pedal and functional range of the instrument is a virtuosic challenge exclusive to the flugelhorn from the trumpet.

Musical score for Example 5.15, showing Fl. and Pno. staves from measures 78 to 83. The Fl. staff includes markings for 'Freely rit.', 'p', and 'pp'. The Pno. staff is mostly empty, with a few notes in measure 83 marked 'p'.

**Example 5.15: Rath, *The Lighthouse*, mm. 78–83**

The piece continues to use long, soaring melodies after the cadenza until m. 115 where the piano begins a rising accelerando to m. 123. The “Persistent” section is marked by syncopated rhythms that contrast the sweeping melodies earlier in the piece.

Musical score for Example 5.16, showing Fl. and Pno. staves from measures 123 to 130. The Fl. staff is marked 'Persistent' and 'f'. The Pno. staff shows complex rhythmic patterns. Measures 123-126 are grouped together, and measures 127-130 are grouped together.

**Example 5.16: Rath, *The Lighthouse*, mm. 78–83**

The piece maintains a driving feel in this section through use of triplets until the soloist slows the piece to a halt at a caesura in m. 178.

The image displays a musical score for Example 5.17, consisting of three systems of music. Each system includes a Flute (Fl.) part and a Piano (Pno.) accompaniment. The first system covers measures 167 to 170. The second system covers measures 171 to 174, with a 'poco rit.' marking above measure 174. The third system covers measures 175 to 178, ending with a double bar line. The score features numerous triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'mf' and 'mp'. The key signature is E-flat major (two flats).

**Example 5.17: Rath, *The Lighthouse*, mm. 167–178**

An interlude by the accompaniment crescendos to a descending triplet passage in the solo, a technique similar to the flugelhorn and trumpet compositions of Joseph Turrin. The flugelhorn plays a written E $\flat$  major scale that leads to an expanded reprise of mm. 52–56 in the accompaniment. A comparison of this section of *The Lighthouse* with Turrin’s *Two Portraits* is displayed in Examples 5.17 and 5.18:

187 188 189 190

Fl.

Pno.

191 192 193 194 195 196

Fl.

Pno.

197 Maestoso, in 2 198 molto rall. 199 200

Fl.

Pno.

Example 5.18: Rath, *The Lighthouse*, mm. 187–200

The image displays six staves of musical notation in treble clef. The first staff begins at measure 225 and includes the instruction "poco a poco cresc.". The second staff starts at measure 231. The third staff starts at measure 236. The fourth staff starts at measure 241 and includes the dynamic marking "f". The fifth staff starts at measure 246. The sixth staff starts at measure 251. The notation consists of eighth and sixteenth notes, often grouped in triplets or pairs, with various phrasing slurs and breath marks.

**Example 5.19: Turrin, *Two Portraits*, mm. 225–255<sup>349</sup>**

The concertino ends with a transformed triplet fragment of the melody from m. 123 that progressively increases the intensity of the coda. The flugelhorn expands the triplets into rising sixteenth note patterns that launches the piece into the final triumphant bars of the piece.

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<sup>349</sup> Turrin, *Two Portraits*.

12

201 **Vivace!** 202 203 204 205 206

Fl. *mf*

Pno. *sfz p* *simile* *mf*

207 208 209 210

Fl. *f*

Pno. *f*

211 212 213 214

Fl. *f*

Pno. *f*

215 216 217 218 219

Fl. *ff* *fff*

Pno. *fp* *fff* (R.H. - non tremolo)

Example 5.20: Rath, *The Lighthouse*, mm. 201–219

Rath's concertino is approximately seven and a half minutes in duration. The piece's premiere has not taken place at the time of this document's publication but will be announced and archived on my personal website in due course.

### ***Occultations*, by Thomas Weaver**

American theorist, pianist, and composer Thomas Weaver has served as a member of the Music Studies faculty at the Curtis Institute of Music since 2015 and is also on faculty at the Boston University Tanglewood Institute.<sup>350</sup> He has performed across the world in solo and chamber settings and is featured on the albums *David Amram: "So In America"* and *Astor Piazzolla: Genius of Tango*, released by Affetto Records.

His stature as a composer equals his prowess as a performer. His compositions have been performed throughout the United States, Europe, Asia, and Australia and have won multiple awards including the Boston University Composition Competition and the Bohuslav Martinů Award. He has received commissions by musicians and organizations such as The New York Chamber Music Festival, Elmira Darvarova, Dr. Brittany Lasch, Pharos Quartet, Kenneth Radnofsky, Dr. Joshua Blumenthal, Thomas Weston, and the Daraja Ensemble. His compositions for horn have been analyzed in Dr. Joshua Blumenthal's dissertation, *A Performer's Approach to the Horn Solo and Chamber Music of Thomas E. Weaver*.<sup>351</sup>

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<sup>350</sup> Thomas Weaver, "Bio," accessed January 26, 2024, <https://www.thomaseweaver.com/bio>.

<sup>351</sup> Joshua Blumenthal, "A Performer's Approach to the Horn Solo and Chamber Works of Thomas E. Weaver" (doctoral dissertation, University of Maryland, 2021).

Weaver and I first met at the 2022 BUTI event when I served as Boston University faculty Terry Everson’s assistant for the Two-Week Trumpet Workshop. We performed Respighi’s *Pines of Rome* with conductor Paul Haas and the Young Artists Orchestra; Weaver played the piano part as well as the nightingale recording while I (along with Raymond Horvat) performed in the offstage buccine ensemble. I returned the following summer to perform Gustav Mahler’s Sixth Symphony with Haas and the YAO, and Weaver and I shared housing accommodations in Lenox. I shared my dissertation plans with him over cheap whiskey, and he expressed his interest in the project.

Weaver was considered for this project due to his theoretical expertise, compositional and musical mastery, and his familiarity with composing for brass instruments in solo and chamber settings. I contacted Weaver on December 6, 2023, about pursuing a commission, and we confirmed on December 18 that he would compose a small chamber piece for flugelhorn, piano, and cello. In that conversation Weaver also offered to record the piano parts of each of the new works for this project.

Weaver delivered the first draft of the *Occultations* for Flugelhorn, Cello, and Piano on September 30, 2024. An updated score with minor revisions was submitted on November 12 of the same year after I communicated my initial impressions of the piece. The piece is dedicated “to Dan Casso and the Suns.” The “Suns” refer to the Pittsfield Suns, an inactive Futures Collegiate Baseball League team based in Pittsfield, Massachusetts. Pittsfield borders Lenox, the location of the Boston University Tanglewood Institute, to the north.<sup>352</sup> During the summer of 2023, I spectated several

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<sup>352</sup> Tom Weaver, *Occultations* (Philadelphia: Thomas Weaver, 2024), 2.

Suns games with Weaver following our BUTI obligations, and our shared enthusiasm of the team eventually grew into the inspiration for this chamber work: *Occultations*.

Weaver's program note states:

*Occultations* for flugelhorn, cello, and piano was composed in the summer of 2024. An occultation is an astronomical phenomenon where one body blocks a second body from view. This can be commonly observed when the moon occults a star [e.g., the Sun], as would be the case with a solar eclipse [sic].

The exploration of occlusion became the genesis of this trio. Throughout the piece, ideas are presented, though they are consistently obscured by textures surrounding them. The flugelhorn may come through with a melody only to have the texture of the piano wrap itself around and shroud the melody. Likewise[,] a melody may appear in the cello that is at odds with the rest of the ensemble. This is most apparent through the use of the piano's resonance, where held pedals seek to create a blanket of sound that disguises the counterpoint between the other voices.<sup>353</sup>

While baseball is only insinuated by the dedication, the primary astronomical theme is reflected by the Suns team name. Additionally, the piece was written a few months after the solar eclipse of April 8, 2024, a major occultation.

The first movement, marked *moderato*, is in compound meter. It is primarily in  $\frac{6}{8}$  but all players periodically shift to a  $\frac{3}{4}$  feel independently throughout the movement which temporarily obscures the meter of the movement. Weaver also obscures time with

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<sup>353</sup> Ibid.

dotted eighth notes that create hemiola patterns. This reflects the theme of occultation that pervades the piece and is demonstrated in the first section of the movement. Weaver employs these contrasting divisions in measures 21 and 22 of the movement when the cello and right-hand piano form a 4:3 hemiola to contrast the eighth note motion in the flugelhorn and sixteenth notes in the piano's left hand that “shrouds” the melody as Weaver states in his program note. Example 5.21 shows the movement's primary theme and obscuring rhythmic patterns:

Moderato ♩ = 60

Flugelhorn

Violoncello

Piano

*mp*

*mp*

*fp*

*sempre legato*

4

*mf*

*mp*

\* *sim.*

The musical score consists of three staves: Flugelhorn, Violoncello, and Piano. The tempo is Moderato with a quarter note equal to 60 beats per minute. The key signature has two flats. The Flugelhorn part has a rest in measure 21 and a dotted eighth note in measure 22. The Violoncello part has a rest in measure 21 and a dotted eighth note in measure 22. The Piano part features a complex rhythmic pattern of sixteenth notes in both hands, with a dynamic of *fp* and the instruction *sempre legato*. The score continues to measure 24, where the Flugelhorn has a dynamic of *mf*, the Violoncello has a dynamic of *mp*, and the Piano has a dynamic of *mp* and the instruction *\* sim.*

8

*p*  
*mp*

2

12

*mp*  
*mf*

16

*mf*  
*f*  
*mf*

19

*piu f*

22

*f*

26

*pp*

Example 5.21: Weaver, *Occultations* Mvt. I, mm. 1–27<sup>354</sup>

<sup>354</sup> Ibid.

The movement continues to juxtapose the rhythmic division of the three instruments throughout until the flugelhorn and cello play their final notes together before the piano concludes the movement. The temporal and harmonic tension climaxes in m. 147 with all three instruments loudly playing tritones in contrasting rhythms before the cello and flugelhorn finally align before being usurped by the continuation of the piano:

146

150

**Example 5.22: Weaver, *Occultations* Mvt. I, mm. 146–153**

The second movement begins with the flugelhorn stating a perfect fifth that becomes a recurring motive throughout remainder of this movement as well as the third.

The opening six-note motive historically reflects the flugelhorn's lineage to the valveless bugle. Weaver contrasts the openness and stability of that interval by also emphasizing the minor second near the climax of the movement before the flugelhorn returns to the perfect fifth motive in m. 35 as shown in Example 5.23:

The musical score for Example 5.23 is presented in four systems. The first system (measures 40-43) shows the flute and bassoon parts. The flute part begins with a six-note motive (A4, B4, C5, B4, A4, G4) and continues with a perfect fifth motive (G4, D5). The bassoon part provides a harmonic accompaniment. The second system (measures 44-47) shows the piano accompaniment. The piano part features chords and arpeggiated figures, with dynamics ranging from *f* to *mf*. The third system (measures 48-51) shows the flute and bassoon parts. The flute part features a six-note motive and a perfect fifth motive, with dynamics ranging from *f* to *ff*. The bassoon part provides a harmonic accompaniment. The fourth system (measures 52-55) shows the piano accompaniment. The piano part features chords and arpeggiated figures, with dynamics ranging from *mf* to *f*.

**Example 5.23: Weaver, *Occultations* Mvt. II, mm. 40–57**

The interaction of the two intervals is transformed in the closing bars of the movement. The flugelhorn utters its final minor second as a long  $G_b$  (written pitch) to F in mm. 73 and 74 before repeating the final F. The cello plays a tremolo fifth of C and G in mm. 74 and 75, but the low C rises a minor second to  $D_b$  in m. 76 and returns to C two

measures later. The piano juxtaposes octave E $\flat$ s and octave Ds with an A between them to obscure the intervals to listeners by playing them simultaneously:

Example 5.24: Weaver, *Occultations* Mvt. II, mm. 73–82

The third movement of *Occultations* is a vibrant rondo that weaves between  $\frac{6}{8}$  and  $\frac{3}{4}$  meters. Weaver transitions between the two meters through a two-measure link consisting of a measure of  $\frac{2}{4}$  and a measure of  $\frac{3}{8}$  as shown in in Example 5.24:

The musical score for Example 5.25 is presented in three systems. The first system (measures 5-9) is in 6/8 time, featuring a violin part with *fp* dynamics and *arco* playing, and a piano accompaniment with *p* dynamics. The second system (measures 10-13) is in 2/4 time, with *mp* dynamics. The third system (measures 14-16) is in 3/4 time, with *mf* and *p* dynamics. The score includes a two-measure link between 2/4 and 3/8 meters.

Example 5.25: Weaver, *Occultations* Mvt. III, mm. 5–16

The middle of the movement reprises the relationship of the minor second and perfect fifth from the previous movement:

72 *p espressivo*

80 *pp* *p* *p espressivo*

88 *pp*

Example 5.26: Weaver, *Occultations* Mvt. III mm. 72–95

The piece ends as the coda insists upon the minor ninth in the flugelhorn, an expansion of the minor second motive heard throughout the piece. This is also presented enharmonically in the cello as an augmented octave before playing a fully diminished

seventh arpeggio to lead all three players to a unison concert B (or the enharmonic concert C<sub>b</sub> in the flugelhorn) to conclude the piece:

The image displays a musical score for three instruments: trumpet, bass, and piano. The score is divided into three systems, each starting with a measure number (170, 175, and 181). The key signature is B-flat major (two flats). The time signature is 2/4. The first system (mm. 170-174) features a trumpet line with dynamics *mp* and *f*, a bass line with *mp* and *f*, and a piano accompaniment with a triplet in the right hand and chords in the left hand. The second system (mm. 175-180) shows the trumpet with *mp*, *f*, and *ff* dynamics, the bass with *ff*, and the piano with *f* and *ff* dynamics. The third system (mm. 181-186) concludes the piece with a unison concert B in the trumpet and a corresponding chord in the piano.

Example 5.27: Weaver, *Occultations* Mvt. III, mm. 170–186

## Enrico Chapela

Enrico Chapela Barba is a Mexico City-based composer who has received commissions from the Los Angeles Philharmonic, Carnegie Hall, Cincinnati Symphony Orchestra, Seattle Symphony, Dresdner Sinfoniker, BBC Scottish Symphony, Sinfónica Carlos Chavez, and many more.<sup>355</sup> I had not met Chapela prior to inquiring about a commission, but I came across a YouTube video of his piece *Magnetar, Concerto for Electric Cello and Orchestra* performed by the Brevard Concert Orchestra with Johannes Moser as the soloist and Keith Lockhart conducting.<sup>356</sup> I was inspired by his unique blend of classical, jazz, and metal aesthetics in this piece, and I wanted to commission him to write a similar piece for solo flugelhorn.

I contacted Chapela by email on September 17, 2023, to inquire about a flugelhorn composition. We met via Zoom ten days later to discuss additional details about a commission. I mentioned *Magnetar* to him as the impetus of my consideration for our collaboration, and that resulted in our agreement for an electroacoustic work for flugelhorn and tape. Chapela expressed that he was taking a break from composing for full orchestra, so a small-scale piece aligned well with his availability.

Chapela and I met via Zoom on December 6, 2024, to discuss his progress on the electroacoustic piece. Even though the piece was not yet titled or completed at the time, he explained to me his compositional process for the work. Chapela explained to me that

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<sup>355</sup> “Enrico Chapela,” Boosey & Hawkes, accessed January 28, 2024, [https://www.boosey.com/pages/cr/composer/composer\\_main?composerid=18656&ttype=BIOGRAPHY](https://www.boosey.com/pages/cr/composer/composer_main?composerid=18656&ttype=BIOGRAPHY).

<sup>356</sup> “CHAPELA: Magnetar, Concerto for Electric Cello and Orchestra,” Brevard Music Center, February 12, 2018, YouTube video, 23:42, <https://www.youtube.com/watch?v=KGoj6RjhYW8>.

his process of integrating principles of the binary code with systems of logic to demonstrate every possible combination and permutation of rhythm and intervallic relationships within specified units, a principle that parallels the mathematic concept of “combinatorics.”<sup>357</sup> He further explained how he used the mathematical principal of “orbits” to expand on Allen Forte’s pitch class set theory, a system he described as being outdated and incomplete. Chapela used the example of a major and minor triad, although contrasting in musical character, being represented identically in Forte’s system regardless of their inherent differences.

To visualize this concept, Chapela showed me a graph of orbits to visualize how he obtained both the notes and rhythms of the piece. His self-imposed regulations for composing the piece were to: use all possible orbits of 1, 2, 3, and 4 notes and other elements (e.g., rhythms), avoid using the same interval successively, prioritize using all twelve notes within each phrase, feature his own preferred intervals and circular permutations, restrict repeated notes, and allow transpositions to allow for the greatest range of variety within the piece.

Due to extenuating circumstances, Chapela’s commission was not completed prior to the submission of this document. His piece will be recorded upon delivery and released with the other works. All released media is available through my personal website.

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<sup>357</sup> “Combinatorics,” BYJU’s, accessed December 10, 2024, <https://byjus.com/maths/combinatorics/>.

## Feedback from Composers

Collaborating with composers for the commissions also revealed some valuable insights from the perspective of the people creating works for the instrument. Based on the feedback I received upon commissioning the new works, I was surprised to discover that each of the composers, except for RJ Horvat, seemed to be unfamiliar with the capabilities of the instrument and had not previously written for it. Each of them asked about the instrument's range, characteristics, and capabilities including extended techniques and other divergences from the properties of the trumpet. The resulting works are both ergonomically and idiomatically appropriate for the instrument, explore its full range of capabilities, and emphasize its characteristic tonal properties.

With the composers' permission, I asked them each some targeted questions regarding the flugelhorn and how their respective commissions impacted how they viewed the instrument.<sup>358</sup> The questions and responses are as follows:

**What was your knowledge and opinion of the flugelhorn before this project? How has that changed after this commission?**

**Horvat:** My undergraduate degree is in music education, and I did my recital on trumpet and took trumpet lessons for those four years. I had decent knowledge and opinion of the flugelhorn. I had played the flugelhorn before both as a solo instrument and in different ensembles. I always loved the rich tones of the instrument and the intimate emotions it is able to convey. I also knew flugelhorn as a mostly jazz instrument and my goal for this

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<sup>358</sup> Enrico Chapela declined to respond to these questions until he completed his piece.

piece was to write a classical solo for this instrument. After this commission I have grown in my understanding of the capabilities of the instrument and how it can be used across genres. Its capabilities beyond that of just jazz has opened up to me.

**Weaver:** Before working on this project, I had been most familiar with the flugelhorn through a number of arrangements that I had performed with Fred Sienkiewicz. In those performances most of the works that we performed were art songs and I was immediately drawn to the lyrical quality of the flugelhorn and the beautiful colors that were achievable. I had hoped to explore this lyrical nature in the piece, but also explore other elements that I had been drawn to through listening to the flugelhorn in other idioms.

**Rath:** My knowledge of the flugelhorn was that it is often used in jazz, or as a darker, warmer solo instrument option over the trumpet. My perception has changed through conversations with you and the playlist you made for me. I have been able to see the flugelhorn as an instrument with much greater depth and range of musical expression than I originally perceived.

**How did you differentiate composing for the flugelhorn versus the trumpet?**

**Horvat:** Low notes and middle register. The trumpet has a clear high register that can pierce and soar. As [the flugelhorn] gets higher, can start to sound almost strained... This was the biggest differentiation. I use a lot of low notes and some pedal tones as the flugelhorn can produce a rich deep sound in that register. When I am writing for trumpet,

I think of brassy lines that can have a lot of sharp points and turns. I think of [the flugelhorn] as almost horn-like. Lush, flowing melodies that build in intensity and emotion. While a trumpet can do that, it seems more natural on the flugelhorn.

**Weaver:** I find the difference in color between the two instruments to be very large and I found this difference to be the primary driver in distinguishing my trumpet writing from my flugelhorn writing. I hoped to find a blend between the three instruments that maximized the warm and mellow tone that could be achieved. This helped impact compositional choices, especially within the realms of texture and register. With the trumpet, I would have likely felt more locked into a brighter sound world, which does not appear in this work.

**Rath:** To help preserve the uniqueness of the flugelhorn timbre and voice, I have often thought more about how I might write for solo horn or euphonium. My thinking is that if the tone quality in my head is more "conical," this might help the content I compose for the solo to be more at home or idiomatic of the flugelhorn.

**What other musical influences or pieces for flugelhorn did you discover while writing this piece?**

**Horvat:** I purposefully didn't listen to flugelhorn music when writing this piece. I wanted to create a piece for flugelhorn that was more akin to other styles of sonata than what someone would think of as a flugelhorn piece. My main inspirations were Hindemith and

Sofia Gubaidulina. Hindemith in the chords and style he uses and Gubaidulina in how the piece is divided up by ratios and how to decide when important things happen.

**Weaver:** I had been aware of its use, but I found myself listening a little bit more to jazz flugelhorn playing. Through this I was attracted to more possibilities in articulation and texture, especially more so than in the song repertoire with which I had been familiar. This variety of articulation and flexibility was something that I became excited about with the instrument.

**Rath:** Compositionally, I listened to a lot of David Gillingham's pieces for solo instrument and band or orchestra. Specifically, I listened to the *Concertino for Four Percussion and Wind Ensemble*, the *Interplay for Two Pianos and Orchestra* and his euphonium show piece with wind ensemble, *Vintage*. This was more about getting the "feel" of a concertino in my ear so that I didn't write something that overshadowed the flugelhorn or under-utilized the accompaniment.

**How do you envision composing for the flugelhorn in your future works?**

**Horvat:** I intend to keep writing for flugelhorn in the future. I think flugelhorn and electronics would be my next venture, while also including flugelhorn into other traditional ensembles that I write, including brass quintet and any future wind ensemble pieces that I write.

**Weaver:** I hope that I'll be able to include flugelhorn in future works. I've found that its role in a chamber ensemble is very attractive. Its mellow nature seems to work very well with strings and reminds me of the role that the horn can play within a chamber ensemble. I hope that I might be able to explore that interaction with string instruments more in the future.

**Rath:** That has honestly not been something I have considered. There is always a great opportunity to reflect after a piece is complete and I'm sure I will have a greater respect for the flugelhorn's unique voice and how it can be utilized in future works.

**If your piece has a theme or program, how did you decide on it? How does the flugelhorn reflect that theme or program?**

**Horvat:** I decided not to be programmatic for this piece because I wanted it to be in the style of a more traditional sonata. Most sonatas are not programmatic so there was no true programmatic theme to the piece.

**Weaver:** While *Occultations* does not have a strict program, its theme was certainly impacted by my approach to the flugelhorn. In thinking of this mellow sound, I wanted to see how I could create different textures that the flugelhorn and cello would intertwine about and appear from. By imagining these different textures, the piece itself was developed. Without the impetus of the flugelhorn's sound, I'm not sure that I would have arrived at the same place.

**Rath:** This piece is not particularly thematic or programmatic, so I have not considered that in the writing or pre-writing process. My usage of the flugelhorn has been a little bit more pragmatic due to the length, difficulty, scope of the piece, and the short time frame that I had to complete the project in.

## CHAPTER SIX: REFLECTION AND ASPIRATIONS

### Reflection

Researching this topic has revealed to me not only a number of pieces for the flugelhorn with which I was unfamiliar, but also significant historical information that is largely misunderstood by composers and performers alike. Perhaps the most egregious misconception about the flugelhorn is its incorrect categorization as a member of the cylindrical trumpet family instead of the conical bugle family. Although similar in appearance, the two families could be seen as “cousins” instead of “siblings” of the brasswind family tree. Despite this, it is important to reiterate that flugelhorn and trumpet performance and pedagogy are intertwined due to the nearly identical compass of the two instruments.

Similarly, the developments applied to the flugelhorn by Adolphe Sax are also misunderstood. Sax did not invent the flugelhorn, and the modern instrument cannot accurately be ascribed as a saxhorn. It is more correct to claim that Sax’s advancements to the valved bugle and development of a full family of homogenous valved brass instruments eventually became the model for what we view as the current flugelhorn.

Reflecting how Sax’s role in the flugelhorn’s history may be overstated, it’s arguable that Arban’s impact on the instrument is dramatically understated when discussing his impact on modern trumpet playing and pedagogy.<sup>359</sup> Despite originally titling his cornerstone method book as the *Grande Méthode Complète de Cornet à Pistons et de Saxhorn*, his connection to the flugelhorn is seemingly never emphasized

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<sup>359</sup> Dudgeon, *Keyed Bugle*, 26.

when discussing his overall impact on trumpet pedagogy. Arban was also the first teacher to be a dedicated instructor of alto saxhorn, a predecessor of the modern flugelhorn, at *Le Gymnase Musique Militaire*. This essentially makes him the first noteworthy professor of flugelhorn.

Another major takeaway from studying this topic was the thematic application of the flugelhorn in classical music performance. Aside from jazz and blues connotation, the flugelhorn's portrayal of specific themes was more focused than I originally anticipated. Nighttime was not particularly surprising due to the instrument's dark timbre, but themes of death and military were more prevalent than I initially expected, although the lineage to the bugle makes this theme rather appropriate after researching the instrument. The flugelhorn's dark and mellow tone quality makes it quite appropriate for pieces with elegiac themes that frequently usually contain slow tempi, longer notes, and more stoic ambiance. The prevalence of vocal themes also lends itself to the instrument due to its timbre, as evidenced in the writing of composers like Percy Grainger.

### **Aspirations for Future Works**

My hope for future solo and chamber flugelhorn works is to see the instrument continue to be written for in versatile and virtuosic ways. I hope to see composers utilize the flugelhorn's tone and technical facility in ways that mirrors solo and chamber pieces written for trumpet and to see flugelhorn literature elevate the instrument beyond "bluesy" sections of trumpet solos. To be clear, this is not a claim asking for the literature to completely abandon jazz elements. The flugelhorn's deep connection to jazz is

undeniable but can still be used in a balanced and effective manner in classical pieces, as brilliantly displayed by Reinhard Summerer in his flugelhorn concerto.

The flugelhorn literature would greatly benefit from additional solo pieces that are demanding, yet flattering, like the major concerti written for flugelhorn and brass band accompaniment. I personally believe that Darrol Barry's flugelhorn concerto best represents the fullest breadth of the instrument's virtuosic capabilities while also featuring its characteristic tone. The piece requires virtuosic-grade flexibility, articulation, and finger dexterity but also gives the soloist ample opportunity to showcase the flugelhorn's sonorous beauty in a way that is balanced and impressive to the audience.

Additionally, I believe that an elevation of the flugelhorn's solo and chamber literature would lead to an increase in the instrument's involvement in large ensemble compositions, specifically wind band and symphony orchestra. Currently, the instrument's presence in wind band pieces is somewhat uncommon but has strong historical roots that trace back to military wind bands. Thus, a resurgence in wind band works involving the instrument would be logical if the instrument's oeuvre of solo and chamber works expanded. Contrastingly, the flugelhorn's involvement in symphonic literature is certainly scarcer, but its few appearances are deliberate and impactful in thematic and timbral ways. While my personal opinions might be dismissed as naivety or bias perhaps the most compelling argument in favor of the Orchestral Flugelhorn is that it was featured unabashedly by influential composers like Igor Stravinsky and Ralph Vaughan Williams in their major orchestral works.

Commissioning and recording the four new works for this project aimed to urge more composers to write more solo and chamber pieces for the flugelhorn and to explore new opportunities for the instrument to be highlighted in innovative ways. This was accomplished in Horvat's sonata with the extended techniques such as the glissandi and parenthesized notes for four-valve flugelhorns.<sup>360</sup> This portion of the project seeks to actualize the change I desired in the flugelhorn literature by generating the creation of original works that displayed unique properties of the flugelhorn that have not yet become standard practice in the current repertoire.

Additionally, I hope that the completed recordings may acquire sufficient distribution to expand the overall outreach of these new pieces to reach the largest possible audience including performers eager to find new works to perform for recitals, competitions, and other public performances. Furthermore, I intend to enter these pieces for consideration on state high school Solo and Ensemble competition lists such as the Texas University Interscholastic League Prescribed Music List, eventually changing the "Cornet/Trumpet Solo" division to "Cornet/Trumpet/Flugelhorn Solo." This gives the pieces additional visibility and credibility to public school educators, private lesson instructors, and advanced students in search of new works to submit for competition. Eventually, flugelhorn works would integrate themselves as standard entrants for solo, concerto, and chamber competitions, further legitimizing the flugelhorn as a virtuosic instrument worthy of dedicated study.

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<sup>360</sup> Horvat, *Sonata for Flugelhorn*.

## APPENDICES

### Appendix 1: Flugelhorn Solo and Chamber Literature

#### Appendix 1.1: Concerto/Concerto Grosso for Flugelhorn (No Trumpet)

##### Luc Baiwir: Concerto for Bugle (Flugelhorn) and String Orchestra, Op. 10 (2004)

- I. Equivoque
  - II. Blues-Spleen
  - III. Sarcasmes
- Performed and recorded by Antoine Acquisto, flugelhorn; Ensemble Orchestral Mosan, Jean-Pierre Haeck, conductor on album *Equivoque*.<sup>361</sup>

##### Darrol Barry: Flugel Horn Concerto (2005)

- Three untitled movements.
- Recorded on album *Sunburst: The Music of Darrol Barry* by Foden's Richardson Band in 2005 with Helen Fox (Williams).<sup>362</sup>

##### John Golland: Concerto for Flugelhorn and [Brass] Band, Op. 87 (1991)

- Recorded on the album *Friends* by the Thoresby Colliery (Joy Mining) Band in 2008 with Stan Lippeatt as the soloist.<sup>363</sup>

##### Daron Hagen: Concerto for Flugelhorn (1994)<sup>364</sup>

- I. Precise Funk
  - II. Slow Swing
  - III. Driving Bop
- Is available for String Orchestra or Wind Ensemble accompaniment

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<sup>361</sup> "Filmography, Discography, and Awards," Luc Baiwir, accessed May 24, 2024, [https://www.brassband.co.uk/sheet-music/search/cornet\\_concerto](https://www.brassband.co.uk/sheet-music/search/cornet_concerto).

<sup>362</sup> "Foden's Richardson Band – Sunburst - The Music of Darrol Barry," Discogs, accessed May 24, 2024, <https://www.discogs.com/release/12242913-Fodens-Richardson-Band-Sunburst-The-Music-Of-Darrol-Barry>

<sup>363</sup> "Thoresby Colliery (Joy Mining) Band–Friends," Discogs, accessed May 24, 2024, <https://www.discogs.com/release/12463243-Thoresby-Colliery-Joy-Mining-Band-Friends>.

<sup>364</sup> Daron Hagen, "Concerto for Flügelhorn," Daron Hagen, accessed May 24, 2024, <https://www.daronhagen.com/flugelhorn-concerto>.

William Himes: Concertino for Flugelhorn and Brass Band (1997)<sup>365</sup>

- I. Rondo Burlesca
  - II. Ballad
  - III. Tarantella
- Commissioned by River City Brass Band; recorded by the JBB Sports Leyland Band on their 1997 album *Light as Air* with Gary Lord as the soloist.<sup>366</sup>

Simon Holt: *Centauromachy*: Double Concerto for Clarinet in A and Flugelhorn (2009)

- I. Two natures
  - II. Chiron's dream
  - III. A centaur glimpsed through the trees
  - IV. Pitched battle
  - V. Elegia
- Premiered on November 12, 2010, by Robert Plane (clarinet), Phillippe Schartz (flugelhorn), and the BBC National Orchestra of Wales (François-Xavier Roth, conductor).<sup>367</sup>

Ted Huggens: *Concerto for Pleasure* for Flugelhorn and Wind Band (1993)

- I. Allegro moderato
  - II. Blues
  - III. Rondo
- Recorded in 1993 by The Band of the Royal Netherlands Air Force with Louis van den Waarsenburg playing as the soloist and the composer conducting.<sup>368</sup>

Willem Jeths: *Flugelhorn Concerto: al fondo per l' oscuro* (2002)

- Commissioned by the Royal Concertgebouw Orchestra and dedicated to the orchestra and Peter Maseurs.<sup>369</sup>

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<sup>365</sup> William Himes, *Concertino for Flugel Horn and Brass Band* (London: Studio Music Company, 1998).

<sup>366</sup> "Light as Air-CD," World of Brass, accessed May 24, 2024, <https://www.worldofbrass.com/RSSMQPRL084D>.

<sup>367</sup> Simon Holt, "Centauromachy - Double Concerto for Clarinet and Flugelhorn," Wise Music Channel, accessed May 24, 2024, <https://www.wisemusicclassical.com/work/43937/Centauromachy---Double-Concerto-for-Clarinet-and-Flugelhorn--Simon-Holt>.

<sup>368</sup> "Chess: New Compositions for Concert Band; Vol.10," Muzeikweb, accessed May 26, 2024, <https://www.muzeikweb.nl/Link/HLX0948/Chess-New-compositions-for-concertband-vol-10>.

<sup>369</sup> Willem Jeths, *Flugelhorn Concerto 'al fondo per l' oscuro' for Flugelhorn and Orchestra*

Jukka Linkola: Flugelhorn Concerto (2023)<sup>370</sup>

- I. Foggy Mornings
- II. Butterfly Square Dance
- III. Deer Gallop
- IV. Anemone Valley
- V. Geese Playground

Roberto Milano: Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim) (1999)

- I. Theme and Four Variations
- II. Nocturne – The Good Shepherd
- III. Fantasy on a Psalm-Tune
  - Written for Luis A Bermudez, 2<sup>nd</sup> trumpet in the Puerto Rico Symphony Orchestra.<sup>371</sup>

Alan Ridout: Concertino for Flugelhorn and Strings (1988)<sup>372</sup>

- I. Andante semplice
- II. Energico
- III. Adagio Tranquillo

Allan Stephenson: Concerto for Flugelhorn and Strings (1991)<sup>373</sup>

- I. In a relaxed jazz style
- II. Gently moving
- III. Fast and driving
  - Premiered by Celia Collins in Bad Weissee on June 30, 1996, and published until 2004.<sup>374</sup>

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(Amsterdam: MuziekGroup Nederland, 2002),  
<https://webshop.donemus.com/action/front/sheetmusic/10583>.

<sup>370</sup> “Flugelhorn Concerto,” Jukka Linkola, accessed May 25, 2024,  
<https://core.musicfinland.fi/works/flugelhorn-concerto>.

<sup>371</sup> Nitali Pons-Pérez, “Re-Discovering the Trumpet Music of Roberto Milano: A Study of his Dúo para Trompeta y Piano, Sinfonietta No. 2 for Flugelhorn and String Orchestra (A Desert Pilgrim), and Idylls of the King for Three Trumpets” (doctoral dissertation, University of Kansas, 2015), 12–22.

<sup>372</sup> “Concertino for Flugelhorn,” June Emerson Wind Music, accessed May 25, 2024,  
[https://www.juneemersonwindmusic.com/CONCERTINO-for-Flugelhorn.html?srsId=AfmBOooIggOKIKBq4WdTGszt7P2OOfnZJjANl\\_ze2-4nnYvOWbXBHZKm](https://www.juneemersonwindmusic.com/CONCERTINO-for-Flugelhorn.html?srsId=AfmBOooIggOKIKBq4WdTGszt7P2OOfnZJjANl_ze2-4nnYvOWbXBHZKm).

<sup>373</sup> “Concerto for Flugelhorn and String Orchestra,” Stretta Music, accessed May 25, 2024,  
<https://www.stretta-music.uk/stephenson-concerto-nr-1556102.html>.

<sup>374</sup> “Konzert für Flügelhorn und Streicher (Studienpartitur),” Accolade Musikverlag, accessed May 25, 2024, [https://www.accolade.de/index.php?action=showdetail&page=1&id=\\*150414557](https://www.accolade.de/index.php?action=showdetail&page=1&id=*150414557).

Reinhard Summerer: Concerto for Flugelhorn and Wind Band, Op. 27 (2008)

- I. Allegro moderato
  - II. “*In Memory Of...*” Adagio con espressione
  - III. Allegro con brio
- Recorded by the Sinfonisches Blasorchester Pongau (Johann Mösenbichler, conductor) with Hans Gansch, soloist in 2009.<sup>375</sup>

Louisa Trewartha: Concerto for Flugelhorn with Orchestra (2014)<sup>376</sup>

- Three Untitled Movements
- Premiered by Trewartha and Amir Farid in 2014; recorded on *Colours Vibrant* in 2019.<sup>377</sup>

**Appendix 1.2: Concerto (Flugelhorn and Trumpet and/or Cornet)**

Warren Barker: Concerto for Cornet, Flugelhorn, and Trumpet and Band (1979)

- I. Allegro con brio (Cornet)
- II. Andante (Flugelhorn)
- III. Allegro vivace (Trumpet)

Lucia Dlugoszewski: *Abyss and Caress* for Solo Trumpet and Orchestra (1975)

- Recorded by Klangforum Wein with soloist Peter Evans in 2023.<sup>378</sup>

Peter Fischer: Concerto for Cornet/Flugelhorn/Trumpet and Wind Band (2017)

- I. Vivace (Cornet)
  - II. Troubadour; Adagio (Flugelhorn)
  - III. Mambo (Trumpet)
- Dedicated to Jens Lindemann, Reed Thomas, the Middle Tennessee State University Wind Ensemble, and for Carol Pollard.<sup>379</sup>

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<sup>375</sup> “Grande Austria,” Sinfonische Blasorchester Pongau, accessed May 25, 2024, <http://www.sbo-pongau.at/cds.php>.

<sup>376</sup> Louisa Trewartha, “Buy Trewartha Flugelhorn & Trumpet Concerto,” Louisa Trewartha, November 10, 2016, <https://louisatrewartha.com.au/buy-trewartha-flugelhorn-concerto>.

<sup>377</sup> Louisa Trewartha, “Colours Vibrant,” Bandcamp, February 7, 2019, <https://louisatrewartha.bandcamp.com/album/colours-vibrant>.

<sup>378</sup> Klangforum Wein, “Abyss and Caress (For Solo Trumpet and Orchestra),” YouTube, October 19, 2023, video, 32:05, [https://www.youtube.com/watch?v=jJ0a1cQHbck&list=OLAK5uy\\_nr1B8xXrLWMZ0jTarv1jOHNoeg79\\_cHkw](https://www.youtube.com/watch?v=jJ0a1cQHbck&list=OLAK5uy_nr1B8xXrLWMZ0jTarv1jOHNoeg79_cHkw).

<sup>379</sup> “Additional Scores,” Peter Fischer, accessed May 26, 2024, <http://www.peterfischermusic.com/additional-scores-1.html>.

David Gillingham: *When speaks the signal-trumpet tone* (1999)

- I. When stride the warriors of the storm (Trumpet)
  - II. By angel hands to valor given (Flugelhorn)
  - III. Shall thy proud stars resplendent shine (Piccolo Trumpet)
- Title of piece and movements derive from Joseph Rodman Drake’s 1819 poem “The American Flag;” commissioned by Dwight Satterwhite and the University of Georgia Bands for soloist W. Fred Mills, who premiered the piece on May 30, 1999, at UGA.<sup>380</sup>

Helen Grime: *Double Concerto for Clarinet and Trumpet/Flugelhorn* (2015)

- Commissioned by the Hallé Concert Society for principal clarinet, Lynsey Marsh, and trumpet, Gareth Small; premiered by the Hallé Orchestra on May 7, 2015.<sup>381</sup>

Anthony Plog: *Double Concerto for Two Trumpets: An Homage to Antonio Vivaldi* (2001)

- I. Moderato (C Trumpets)
  - II. Lento (Flugelhorns)
  - III. Allegro Vivace (C Trumpets)
- Commissioned by Peter Margulies Nick Norton for the Utah Symphony Orchestra<sup>382</sup>

Alfred Reed: *Concerto for Trumpet and Wind Band* (1995)

- I. Sonata (Trumpet)
  - II. Slow Blues (Flugelhorn)
  - III. Jazz Waltz (Cornet)
  - IV. Song (Trumpet)
  - V. Samba (Trumpet)
- Commissioned by the Council for Cultural Planning and Development, Executive Yuan, Taiwan, R.O.C. and dedicated to Yeh Shu-Han.<sup>383</sup>

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<sup>380</sup> David Gillingham, “When Speaks the Signal-Trumpet Tone,” C. Alan Publications, accessed May 26, 2024, <https://c-alanpublications.com/when-speaks-the-signal-trumpet-tone>.

<sup>381</sup> Helen Grime, “Double Concerto (2015),” Wise Music Classical, accessed May 27, 2024, <https://www.wisemusicclassical.com/work/54441/Double-Concerto--Helen-Grime>.

<sup>382</sup> “Double Concerto,” Editions Bim.

<sup>383</sup> “Alfred Reed Concerto for Trumpet, Part 1,” Molenaar Edition Music Publisher, accessed May 27, 2024, <https://www.molenaar.com/details/1/7368/en>.

Ronald Royer: Concerto for Trumpets and Chamber Orchestra (2011)<sup>384</sup>

- I. Overture (piccolo trumpet)
- II. Nocturne (flugelhorn)
- III. Divertissement (trumpet)
- Reorded by Burnette Dillon in 2013 with the Los Angeles Studio Orchestra and conductors Jorge Mester and Bill Reichenbach on *The Time of My Life*.<sup>385</sup>

Tristan Schultze: Concerto for Flugelhorn/Trumpet and Orchestra (2023)

- I. Dorisch im Spiegel
- II. Ludwig aus Ausflug
- III. Blues
- IV. Choral
- V. Weise aus dem Alpenland
- VI. Finale
- Piece was premiered in 2023, by Thomas Gansch and the Wiener Konzertvereinigung.<sup>386</sup>

James Stephenson: Concerto #3 for Trumpet: *Concerto for Hope* (2016)

- I. Moderato
- II. Adagio
- III. Speranza (Hope)
- Written to represent the life of Ryan Anthony and his battle with Multiple Myeloma.<sup>387</sup>

Mark-Anthony Turnage: *From the Wreckage* (2005)

- Written for Håkan Hardenberger, Helsinki Philharmonic, and Gothenberg Symphony.<sup>388</sup>
- Premiered by Hardenberger, the Helsinki Philharmonic, and Esa-Pekka Salonen.<sup>389</sup>

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<sup>384</sup> Ronald Royer, "Concerto for Trumpets (1 Player) and Chamber Orchestra," Ronald Royer, accessed May 28, 2024, <https://ronaldroyer.com/concerto-for-trumpets-1-player-and-chamber-orchestra/>.

<sup>385</sup> "The Time of My Life," Ronald Royer, accessed May 28, 2024, <https://ronaldroyer.com/the-time-of-my-life>.

<sup>386</sup> Tristan Schultze, "Concerto for Flugelhorn/Trumpet and Orchestra by Tristan Schulze, Thomas Gansch, WKV," YouTube, April 8, 2023, video, 24:01, <https://www.youtube.com/watch?v=eqrKRgflkX0>.

<sup>387</sup> James Stephenson, "Concerto #3 for Trumpet – Concerto for Hope," January 2016, <https://composerjim.com/product/concerto-3-for-trumpet-concerto-for-hope>.

<sup>388</sup> Mark-Anthony Turnage, *From the Wreckage* (New York: Boosey & Hawkes, 2005), 1.

<sup>389</sup> "From the Wreckage," Boosey & Hawkes, accessed June 3, 2024, <https://www.boosey.com/cr/music/Mark-Anthony-Turnage-From-the-Wreckage/45377>.

Persis Vehar: *Infinite Dance* for Trumpet/Flugelhorn/Piccolo Trumpet & Wind Ensemble (2020)<sup>390</sup>

- Commissioned by the Northeastern State University of Oklahoma; Benjamin Hay, soloist, and NSU Wind Ensemble; Bryan Raya, conductor.<sup>391</sup>

### **Appendix 1.3: Other Solo Works for Flugelhorn and Ensemble**

Alexander Arutiunian: *Elegy* for Trumpet (or Flugelhorn) and String Orchestra (2000)<sup>392</sup>

- Dedicated “To the Californians, Doc Severinsen and Thomas Stevens.”

Brian Belet: *Fantasia: Nocturne* for Flugelhorn, Violin, and String Orchestra (2020)

- Recorded by the Janáček Philharmonic Ostrava, Jan Kučera, conductor, with violinist Jakub Černohorsky and flugelhornist Roman Buchal.<sup>393</sup>

Stephen Chatman: *Reconciliation* for TTBB Chorus and Flugelhorn (1997)

- Commissioned by the Chor Leoni Men’s Choir; Diane Loomer, director.<sup>394</sup>

David Philip Hefti: *Final(ment)e: Beziehungsweisen* for Two Trumpets and Orchestra (2021)

- Commissioned by the Basel Symphony Orchestra and dedicated to trumpet players Immanuel Richter and Huw Morgan.<sup>395</sup>

Dale Jergensen: *Silence Steals the Night* for Flugelhorn and SATB Chorus (1995)

- Composer’s Note: Silence steals the night/causing fragments of light/to enter consciousness;/I listen with heavy lids/blinking away dark clouds/with furtive glances/at wisps of kaleidoscopic memories... Begins with a slow flugelhorn solo, joined by a deep, rich and sonorous homophonic choral sound. Middle section is a faster 7/8 and piece ends [slowly], sonorously, as at the beginning.<sup>396</sup>

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<sup>390</sup> Persis Vehar, “Works,” Persis Vehar, accessed June 4, 2024, <https://persisvehar.com/works.html>.

<sup>391</sup> Persis Vehar, “News & Reviews,” Persis Vehar, accessed June 5, 2024, <https://www.persisvehar.com/news.html>.

<sup>392</sup> “Alexander Arutiunian: *Elegy* for Trumpet and String Orchestra,” Editions Bim, accessed June 7, 2024.

<sup>393</sup> Brian Belet, “Music Publications,” Brian Belet Music, accessed June 16, 2024, <https://beletmusic.com/publications-music>.

<sup>394</sup> Stephen Chatman, “Works,” accessed June 16, 2024, <https://www.drstephenchatman.com/works.html>.

<sup>395</sup> David Philip Hefti, “*Final(ment)e: 'Beziehungsweisen'* for Two Trumpets and Orchestra,” accessed June 16, 2024, <https://www.hefti.net/en/works>.

<sup>396</sup> Dale Jergensen, “*Silence Becomes the Night*,” SheetMusicPlus, accessed June 16, 2024, <https://www.sheetmusicplus.com/en/product/silence-steals-the-night-choral-score-19790132.html>.

Peter Meechan: *Loss Verses* for Flugelhorn and Wind Orchestra (2020)

- Commission consortium was fronted by Josh Ganger; dedicated “in memory of a friend.”<sup>397</sup>

Richard Peaslee: *Nightsongs* for Flugelhorn (and/or Trumpet), String Orchestra, and Harp (1973)

- Written for freelance trumpet player Harold Leiberman who debuted the piece at Carnegie Hall.<sup>398</sup>

Anthony Plog: *Contemplations* for Flugelhorn and Wind Ensemble (2007)

- Program Note: Commissioned in 2007 by the alumni of trumpet professor Richard Steffen and the Austin Peay State University Wind Ensemble in celebration of Richard's 25 years of commitment to students of music.<sup>399</sup>

Ronald Royer: *Fantasy Variations on a Gregorian Chant* for Trumpet, Flugelhorn, and Chamber Orchestra (2012)

Theme

Variation 1: Largo

Variation 2 (Echoes): Andante

Variation 3 (Hocket): Allegretto

Variation 4 (Romanza): Moderato

Variation 5 (Turkish): Allegro

Variation 6 (Danza): Allegro giusto

Variation 7 (Epilogue): Meno Mosso–Majestic

- Commissioned and recorded at the request of Barton Woomert and his son, Stephen (both from the Toronto Symphony Orchestra) for their album *Tandem, New Music for Two Trumpets* (2016) with pianist Rachel Kerr.<sup>400</sup>

David Sampson: *Serenade* for Flugelhorn and String Orchestra (1997)

- Dedicated to Sampson’s wife, Christine Hutchinson Terhune.<sup>401</sup>

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<sup>397</sup> Peter Meechan, “Loss Verses,” Meechan Music, accessed June 16, 2024, <https://meechanmusic.com/music/loss-verses>.

<sup>398</sup> Richard Peaslee, *Nightsongs*.

<sup>399</sup> Anthony Plog, “Contemplations (2007) (Flugelhorn[B♭]-Wind Ens.) - Anthony Plog,” Broekmans & Van Poppel, accessed June 16, 2024, <https://www.broekmans.com/en/bladmuziek/contemplations-2007-flugelhorn-bb-wind-ens-piano-red-intermlevel-191320>.

<sup>400</sup> Ronald Royer, “Tandem, New Music for Two Trumpets,” Ronald Royer Composer & Conductor, accessed June 16, 2024, <https://ronaldroyer.com/tandem-new-music-for-two-trumpets>.

<sup>401</sup> David Sampson, “Serenade for Flugelhorn and String Orchestra,” Editions Bim, accessed June 16,

Jarmo Sermilä: *Ajatuskulku (Train of Thought)* for Flugelhorn, 2 Flutes, and Orchestra (1999)

- Commissioned by the Hämeenlinna City Orchestra.<sup>402</sup>

#### Appendix 1.4: Sonatas

Laurie Altman: *On American Ground* for Trumpet or Flugelhorn and Piano (2016)<sup>403</sup>

- I. Shenandoah
- II. Come Ye Thankful People
- III. Walls of Zion
- IV. Crossings

Robert Bradshaw: *Appalachian Shadows* for Flugelhorn (or Trumpet) and Piano (2020)<sup>404</sup>

- Four Untitled Movements.
- Commissioned by Adam Hayes who recorded the work with pianist Steven Wooddell.<sup>405</sup>

David Campo: *Adiel's Story* (2024)

- I. Before (Trumpet)
  - II. Desolation (Flugelhorn)
  - III. Rejuvenation (Flugelhorn)
  - IV. After (Trumpet)
- Portrays the experiences of trumpeter and dear friend Adiel Nájera before, during, and after suffering multiple strokes that nearly took his life in April of 2022.<sup>406</sup>
  - Inner movements performed on flugelhorn, which utilizes the darker tone of the instrument to represent the ideas of “desolation” and “rejuvenation.”<sup>407</sup>

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2024, <https://www.editions-bim.com/sheet-music/brass/trumpet/trumpet-and-strings/david-sampson-serenade-for-flugelhorn-and-string-orchestra>.

<sup>402</sup> Jarmo Sermilä, “Ajatuskulku,” Music Finland, accessed June 16, 2024, <https://core.musicfinland.fi/works/ajatuskulku>.

<sup>403</sup> “On American Grounds,” Editions Bim, accessed June 7, 2024, <https://www.editions-bim.com/sheet-music/brass/trumpet/trumpet-and-piano/laurie-altman-on-american-ground-for-trumpet-flugelhorn-and-piano>.

<sup>404</sup> “Appalachian Shadows,” J.W. Pepper, accessed June 16, 2024, <https://www.jwpepper.com/11511457E.item>.

<sup>405</sup> Adam Hayes, “Appalachian Shadows,” YouTube, June 30, 2020, video, 19:57, [https://www.youtube.com/watch?v=kA\\_1loPBm9w](https://www.youtube.com/watch?v=kA_1loPBm9w).

<sup>406</sup> David Campo, “Adiel’s Story,” Alias Press, accessed February 23, 2025, <https://aliaspress.com/works/campo-adielsstory-trumpet>.

<sup>407</sup> Ibid.

Carson Cooman: Sonata for Flugelhorn and Piano (2015)

- I. Cantus
- II. Ludus
- Commissioned by and dedicated to Anne McNamara who fronted the consortium and recorded on her 2019 album *A Winter's Night* with pianist Jessica McKee.<sup>408</sup>

Jeff Cortazzo: *The Death Angel Collects its Last Harvest* (2012)<sup>409</sup>

- I. The Arrival of the Death Angel
- II. The Harvesting of Souls (Flugelhorn)
- III. The Flight to Eternity
- Commissioned by and written for Chris Gekker.<sup>410</sup>

Michael Daugherty: *The Lightning Fields* for Trumpet/Flugelhorn and Piano (2015)

- I. Griffith Observatory, Los Angeles, California (Flugelhorn)
- II. The Lightning Field, Catron County, New Mexico (Trumpet)
- III. Marfa Lights, U.S. Route 67, Marfa, Texas (Flugelhorn)
- IV. Times Square, New York City (Trumpet)
- Commissioned by the International Trumpet Guild and premiered at the 2016 ITG Conference by Craig Morris, trumpet/flugelhorn, and Asiya Korepanova, piano.<sup>411</sup>
- Recorded by Jason Bergman, flugelhorn/trumpet, and Steven Harlos, piano, on *The Lightning Fields: New Music for Trumpet and Piano* in 2016.<sup>412</sup>

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<sup>408</sup> Carson Cooman, "Sonata for Flugelhorn and Piano," Carson Cooman Composer, accessed June 16, 2024, <https://carsoncooman.com/music/sonata-for-flugelhorn-and-piano>.

<sup>409</sup> Jeff Cortazzo, "The Death Angel Gathers its Last Harvest," BRS Music, accessed June 16, 2024, [https://brsmusic.3dcartstores.com/The-Death-Angel-Gathers-its-Last-Harvest\\_p\\_2875.html](https://brsmusic.3dcartstores.com/The-Death-Angel-Gathers-its-Last-Harvest_p_2875.html).

<sup>410</sup> Jeff Cortazzo, "The Death Angel Gathers its Last Harvest," SheetMusicPlus, accessed June 16, 2024, <https://www.sheetmusicplus.com/en/product/the-death-angel-gathers-its-last-harvest-19891847.html>.

<sup>411</sup> Michael Daugherty, "The Lightning Fields," Michael Dougherty Composer, accessed June 20, 2024, <https://michaeldaugherty.net/works/small-chamber-ensemble/the-lightning-fields>.

<sup>412</sup> "Jason Bergman, Steven Harlos – The Lightning Fields: New Music For Trumpet And Piano," Discogs, accessed June 20, 2024, <https://www.discogs.com/release/10559533-Jason-Bergman-Steven-Harlos-The-Lightning-Fields-New-Music-For-Trumpet-And-Piano>.

Maurice Emmanuel: Sonate pour Cornet ou Bugle (1937)

- I. Sarabande
  - II. Allemande
  - III. Aria
  - IV. Gigue
- Dedicated to Emmanuel's "colleague and friend Eugène Foveau."<sup>413</sup>

Joseph Hallman: Sonata for Trumpet (and Flugelhorn) and Piano (2014)

- I. Allegro (C Trumpet)
  - II. Hypnotic (Flugelhorn)
  - III. Frenetic and Frenzied (C Trumpet)
- Written for Mary Elizabeth Bowden; on *Radiance* with pianist Alexandra Carlson.<sup>414</sup>

Edward Knight: Sonata Through Salt-Rimmed Glasses (2006)

- I. Tequila Sunrise
- II. Once Upon a Time (Flugelhorn)
- III. The Worm at the Bottom of the Bottle

Stephen Lias: The Timberline Sonata (2011)

- I. Arrival (Trumpet)
  - II. Trail Ridge Road (Trumpet)
  - III. Lakes (Flugelhorn)
  - IV. The Ascent (Trumpet)
- Written for Gary Wurtz in collaboration with Rocky Mountain National Park.<sup>415</sup>

Richard Peaslee: Catalonia (2003)

- I. With fire (Trumpet)
  - II. Slow, with warmth (Flugelhorn/Trumpet)
  - III. Wired, excited (Trumpet)
- Written for Philip Smith.<sup>416</sup>

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<sup>413</sup> Maurice Emmanuel, *Sonate pour Cornet ou Bugle en Si $\flat$  et Piano* (Paris: Editions Musicales Buffet-Crampon, [https://imslp.org/wiki/Cornet\\_Sonata,\\_Op.29\\_\(Emmanuel,\\_Maurice\)](https://imslp.org/wiki/Cornet_Sonata,_Op.29_(Emmanuel,_Maurice))).

<sup>414</sup> Mary Elizabeth Bowden, "Mary Elizabeth Bowden, Joseph Hallman's Sonata for Trumpet (flugelhorn) and piano, Mvt. II," YouTube, December 2, 2015, video, 6:06, <https://www.youtube.com/watch?v=ZgdAPkdsJdM>.

<sup>415</sup> Stephen Lias, *The Timberline Sonata* (Nacogdoches, TX: Alias Press, 2011).

<sup>416</sup> Richard Peaslee, "Catalonia (2003)," Wise Music Classical, accessed June 20, 2024, <https://www.wisemusicclassical.com/work/35638/Catalonia--Richard-Peaslee>.

Steve Rouse: *The Avatar* (1991)<sup>417</sup>

- I. Nativity (Piccolo Trumpet)
- II. Enigma-Release (Flugelhorn)
- III. Rebirth (B $\flat$  Trumpet)
  - Second movement can be interpreted as the search for enlightenment, the crucifixion of Jesus Christ, or archetypal “blissful ignorance–fall from grace” common to myths.<sup>418</sup>
  - Was recorded by Mase and pianist David Pearl on *Trumpet in Our Time*.<sup>419</sup>

Persis Vehar: *Sound-Piece* for Trumpet, Flugelhorn, and Piccolo Trumpet & Piano

- Recorded by Benjamin Hay in 2022.<sup>420</sup>

### **Appendix 1.5: Other Solo Works for Flugelhorn and Piano/Keyboard**

David Biedenbender: *Still and Quiet Places* (2018)<sup>421</sup>

- Commissioned by Matthew Vangiel, formerly of Louisiana State University.<sup>422</sup>

Robert Bradshaw: *A Sunday Excursion* for Flugelhorn (or Trumpet) and Piano<sup>423</sup>

- Recorded by James Ackley, flugelhorn, and Elena Kassmann, piano, on *Recital Music for Trumpet* in 2006.<sup>424</sup>

Allen Cohen: *Wings of Desire* for Flugelhorn and Piano (c. 1995)

- Subtitled “Nocturne for Flugelhorn and Piano.”<sup>425</sup>
- Was recorded by Rodger Lee who teaches at Adelphi University

Cooman: *Big Blue House*, Op. 798 (2008)

- Live recording on website with Carol Hall, flugelhorn, and Fenton Groden, piano.<sup>426</sup>

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<sup>417</sup> Steve Rouse, “The Avatar,” Steve Rouse Composer, accessed June 20, 2024, <https://www.steverouse.com/the-avatar>

<sup>418</sup> Ibid.

<sup>419</sup> “Raymond Mase – Trumpet in our Time,” Discogs, accessed June 20, 2024, <https://www.discogs.com/release/15796572-Raymond-Mase-Trumpet-In-Our-Time>.

<sup>420</sup> Galens, “Alumni Updates.”

<sup>421</sup> David Biedenbender, “Still and Quiet Places,” David Biedenbender Music, accessed June 17, 2024, <https://davidbiedenbender.com/work/still-and-quiet-places>.

<sup>422</sup> Ibid.

<sup>423</sup> “A Sunday Excursion,” J.W. Pepper, accessed June 16, 2024, <https://www.jwpepper.com/11501406.item#.Y-LIAOzMIqs>.

<sup>424</sup> James Ackley, trumpet, and Elena Kassmann, piano, “Bradshaw – A Sunday Excursion,” by Robert Bradshaw, recorded 2006, track 8 on *Recital Music for Trumpet*, Clarondale Records, Spotify.

<sup>425</sup> Allen Cohen, “Listen,” AllenCohen.com, accessed June 17, 2024, <https://allencohen.com/listen>.

<sup>426</sup> Carson Cooman, “Big Blue House,” Carson Cooman Composer, accessed June 20, 2024, <https://carsoncooman.com/music/big-blue-house>.

Cooman: *Prayer of St. Ambrose* for Flugelhorn and Organ, Op. 495 (2003)

- Dedicated to the composer's son, Colby.<sup>427</sup>
- A string orchestra accompaniment was created in 2023 for Richard "Rich" Kelley and the Chamber Orchestra of Boston.<sup>428</sup>

Daron Hagen: *Vocalise* for Flugelhorn: Homage a Bud Powell (1991)

- Program Note: Composed at the Virginia Center for the Creative Arts during summer 1991 and first performed by Donna Hagen a few months later in Madison, Wisconsin, this four minute [sic] piece is subtitled Homage à Bud Powell and ploughs a warm, lubricious jazz groove. The piece was folded into the Concerto for Flugelhorn the next year.<sup>429</sup>

Eris DeJarnette: *a song for past selves* for flugelhorn and piano (2022)

- Commissioned by Carrie Blosser.<sup>430</sup>
- Title in lowercase at composer's explicit request.<sup>431</sup>

Stanley Friedman: *Skidroco* for Flugelhorn and Piano (2012)<sup>432</sup>

- Was recorded by Michael Tunnell (on corno da caccia instead of flugelhorn) and his wife Meme Tunnell on the album *Nevolution* in 2015.<sup>433</sup>

Ted Hansen: *Cavatina* for Flugelhorn and Piano (1975)

- Published by Seesaw Music.<sup>434</sup>

Kevin McKee: *A Winter's Night* for Flugelhorn (or Trumpet) and Piano (2016)

- Originally written for trombone but was adapted for flugelhorn at the request of Anne McNamara; is the title track of McNamara's 2019 album.<sup>435</sup>

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<sup>427</sup> Carson Cooman, "Prayer of St. Ambrose," Carson Cooman Composer, accessed June 20, 2024, <https://carsoncooman.com/music/prayer-of-st-ambrose-2>.

<sup>428</sup> Ibid.

<sup>429</sup> Daron Hagen, "Vocalise for Flügelhorn: Homage à Bud Powell," Daron Hagen, accessed May 24, 2024, <https://www.daronhagen.com/vocalise-for-flugelhorn>.

<sup>430</sup> Eris DeJarnette, "a song for past selves," Eris DeJarnette Interdisciplinary Narrative Artist, accessed June 20, 2024, <https://erisdejarnett.com/product/past-selves-2022>.

<sup>431</sup> Ibid.

<sup>432</sup> "Friedman: Skidroco (pnp score+part) for Flugelhorn & Piano," SheetMusicPlus, accessed June 20, 2024, <https://www.subitomusic.com/product/friedman-skidroco-pnp-scorepart-for-flugelhorn-piano>.

<sup>433</sup> "Nevolution," AllMusic.com, accessed June 20, 2024, <https://www.allmusic.com/album/release/nevolution-mr0004394207#trackListing>.

<sup>434</sup> "Hansen: Cavatina for Flugelhorn and Piano," Subito Music, accessed February 16, 2025, <https://www.subitomusic.com/product/hansen-cavatina-for-flugelhorn-and-piano>.

<sup>435</sup> Kevin McKee, "A Winter's Night for Flugelhorn (or Trumpet) and Piano," Kevin McKee Music, accessed June 20, 2024, <https://www.kevinmckeemusic.com/awintersnight-flugel>.

Jean-François Michel: *Devil's Dance* for Flugelhorn and Piano (2014)

- Publisher's Note: The inspiration for Jean-François Michel's creation of this highly virtuosic work – peppered with rhythmical traps and perilous intervals – was the diabolic, bewitching, and dazzling effects such music 'à la Paganini' can have on an audience.<sup>436</sup>

Michael Nyman: *Flugelhorn and Piano* (1991)<sup>437</sup>

- Commissioned in 1991 by Graham Ashton for his album *The Contemporary Trumpet*.<sup>438</sup>

Anthony Plog: *For Cam* for Flugelhorn and Organ (2016)

- Composer's Note: *For Cam* was written to honor the memory of Cameron Jack Benjamin, who lost his valiant battle against Juvenile Myelomonocytic Leukemia on November 15, 2010, shortly after his 7th birthday. Cam's sweetness, humor, and love of music touched everybody that followed his journey.<sup>439</sup>

Plog: *Paradigms* (2012)

- Composer's Note: *Paradigms* (elements of different forms) for flugelhorn and piano are written expressly within the confines of his personal musical style and they address the dichotomy of man's robotic daily life in an agitated world and the resultant omnipresent personal anguish it generates.<sup>440</sup>

Joseph Turrin: *Four Miniatures* (2000)

- I. Fanfare (Trumpet)
  - II. Intermezzo (Trumpet)
  - III. Canto (Flugelhorn)
  - IV. Tarantella (Trumpet)
- Commissioned by former NY Phil Associate Principal Trumpet Robert Sullivan who recorded it on his 2002 album *Kaleidoscope* with pianist James Rensink.<sup>441</sup>

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<sup>436</sup> "Jean-François Michel: Devil's Dance," Editions Bim, accessed June 20, 2024, <https://editions-bim.com/sheet-music/brass/trumpet/trumpet-and-piano/jean-francois-michel-devils-dance-for-flugelhorn-and-piano>.

<sup>437</sup> "Nyman: Flugelhorn and Piano," Fick's Music, accessed June 20, 2024, <https://www.ficksmusic.com/products/nyman-flugelhorn-and-piano-chester>.

<sup>438</sup> Michael Nyman, *Flugelhorn and Piano* (London: Chester Music, 1996), 1.

<sup>439</sup> Anthony Plog, "For Cam for Flugelhorn and Organ," Anthony Plog Composer, Conductor, & Teacher, accessed June 20, 2024, <https://anthonyplog.com/works/compositions/for-cam>.

<sup>440</sup> Anthony Plog, "Paradigms for Flugelhorn and Piano Anthony Plog Composer, Conductor, & Teacher, accessed June 20, 2024, <https://anthonyplog.com/works/compositions/paradigms>.

<sup>441</sup> Joseph Turrin, "Compositions," Joseph Turrin Composer, accessed June 20, 2024, <https://www.josephturnin.com/compositions>.

Turrin: *In Memoriam* (2010)

- Composer’s Note: *In Memoriam* was composed in 2010 in memory of Gwen Smith, mother of Philip Smith (principal trumpet of the New York Philharmonic) and wife of Derek Smith. As an inspiration for this composition[,] I was moved by the words from an old hymn by Karl Spitta (1801–1859) “We Are the Lord’s.”<sup>442</sup>

Turrin: *Two Portraits* (1995)<sup>443</sup>

- I. Psalm (Flugelhorn)
  - II. Incantation (Trumpet and Flugelhorn)
- Commissioned by the ITG to commemorate their 20<sup>th</sup> anniversary.<sup>444</sup>
  - Was recorded by Philip Smith and Turrin in 1996 as a part of the New York Philharmonic’s “New York Legends” recording series.<sup>445</sup>

Patricia Van Ness: *Air for Flugelhorn and Organ* (1998)

- Composer’s Note: Commissioned and Premiered at First Church in Cambridge, Congregational by Robinson Pyle and Peter Sykes for the installation of Rev. David Grishaw-Jones.<sup>446</sup>

### **Appendix 1.6: Chamber Works Featuring Flugelhorn**

Claude Bolling: *Toot Suite* for Trumpet and Jazz Piano Trio (1980)

- I. Allègre (C Trumpet)
  - II. Mystique (E $\flat$  Trumpet)
  - III. Rag-Polka (Cornet)
  - IV. Marche (B $\flat$  Piccolo Trumpet)
  - V. Vesperale (Flugelhorn)
  - VI. Spirituelle (B $\flat$  Piccolo Trumpet)
- One of Bolling’s series of classical-jazz crossover suites for solo instruments and jazz

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<sup>442</sup> Joseph Turrin, “Joseph Turrin: *In Memoriam*,” Musicroom, accessed June 20, 2024, <https://www.musicroom.com/joseph-turrin-in-memoriam-trumpet-and-accomp-bimtp242>.

<sup>443</sup> Ibid.

<sup>444</sup> Joseph Turrin, “Two Portraits,” Joseph Turrin Composer, accessed June 20, 2024, <https://www.joseph-turrin.com/compositions/program/twoportraits.html>.

<sup>445</sup> Ibid.

<sup>446</sup> Patricia Van Ness, “Instrumental Music,” Patricia Van Ness Composer, accessed June 20, 2024, <https://www.patriciavanness.com/genre/im>.

piano trios including his suites for flute, guitar, cello, and violin.<sup>447</sup>

- Recorded with the Bolling on piano, virtuoso trumpeter Maurice André, bassist Guy Pedersen, and Daniel Humair on drums.<sup>448</sup>

Howard Buss: *Atmospheres* for Trumpet/Flugelhorn and Percussion (2005)

I. The Wakening (Trumpet)

II. One Sunday, Long Ago (Flugelhorn)

III. On-the-Edge (Trumpet)

- Commissioned by the Double Take Duo who recorded it on the album *Atmospheres*; also recorded on *Spanish Memoirs* by Diego Arias and Yu-Jung Chung.<sup>449</sup>

Carson Cooman: *Cones of Silence (Chorales and Diversions)* for Flugelhorn, Euphonium, and Tuba, Op. 1136 (2016)

I. Chorale I

II. Diversion I

III. Chorale II

IV. Diversion II

V. Chorale III

- Commissioned by and dedicated to Chris Gekker and the Eastern Music Festival.<sup>450</sup>

Carson Cooman: *Quidnet Shadows* for Flugelhorn and Harp (2009)

- Dedicated to Chris Gekker who recorded it on the *Rising at Dawn: Chamber Music with Brass by Carson Cooman* with harpist Rebecca Anstine-Smith.<sup>451</sup>

Cooman: *Rise Up, My Love* for Soprano, Flugelhorn (Trumpet), and Organ (2009)

- Dedicated to “Greg and Lisa, and the Cleary family.”
- Commissioned by the St. Theresa Parish Choir; Richard Bunbury, organist/director.<sup>452</sup>

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<sup>447</sup> “Crossover Music,” Claude Bolling Music, accessed June 21, 2024, <https://en.claude-bolling.com/crossover-music>.

<sup>448</sup> Maurice André, trumpet, “V. Vesperale,” by Claude Bolling, January 1981, track 5 on *Toot Suite*, Sony Classical, Naxos Music Library, digital playback.

<sup>449</sup> “Atmospheres,” Cimarron Music, accessed June 21, 2024, <https://www.cimarronmusic.com/atmospheres>.

<sup>450</sup> Carson Cooman, “Cones of Silence (Chorales and Diversions),” Carson Cooman Composer, accessed June 21, 2024, <https://carsoncooman.com/music/cones-of-silence-chorales-and-diversions>.

<sup>451</sup> Carson Cooman, “Quidnet Shadows,” Carson Cooman Composer, accessed June 21, 2024, <https://carsoncooman.com/music/quidnet-shadows>.

<sup>452</sup> Carson Cooman, “Rise Up, My Love,” Carson Cooman Composer, accessed June 21, 2024, <https://carsoncooman.com/music/rise-up-my-love>.

Cooman: *Un regard éloigné* for Flugelhorn and Cello (2008)

- Dedicated “pour Claude Lévi-Strauss en célébration de son centième anniversaire.”<sup>453</sup>
- Commissioned by “Musik Fabrik in honor of Claude Lévi-Strauss’s 100<sup>th</sup> birthday.”<sup>454</sup>

Rob Deemer: *Thalia Fields* for Flugelhorn and Soprano (2017)

- Dedicated to Corrine Byrne and Andy Kozar of the Byrne:Kozar:Duo.<sup>455</sup>
- Text by Brian Turner from the poem “AB Negative (The Surgeon’s Poem).”<sup>456</sup>

Daniel Dorff: *Ballade* for Alto Flute, Flugelhorn (or Bass Flute), and Piano (2019)

- Commissioned by Therese “Terri” Wacker and flugelhornist Kevin Eisensmith.<sup>457</sup>

Douglas Hedwig: *Its Soul of Music Shed* for Flugelhorn and Narrator (2005, rev. 2016)

- Composer’s Note: Premiered at the 2005 International Trumpet Guild Conference, Bangkok, Thailand; performed by the composer. Originally composed in 2005, it was significantly revised in 2016. This composition is inspired by two poems: “The Old Mail Horn” (1875), by Birch Reynardson, and “Kurze Fahrt” (‘Brief Journey’), by Joseph Karl Benedikt von Eichendorff (1788–1857). Both poems describe an earlier time when the sound of the posthorn, coach horn and postal-trumpet was a regular and welcome feature of everyday life throughout Europe.
- Recorded by Eric Sierevel, flugelhorn, and Matthew James, narrator, in February 2020.<sup>458</sup>

Chikage Imai: *Interweave* for C Trumpet, Flugelhorn, and Horn (2015)<sup>459</sup>

- Composed for SaVaSa Trio and its members Sava Stoianov, Valentin Garvie, and Saar Berger; recorded on the trio’s 2017 album *Calls, Studies & Games*.<sup>460</sup>

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<sup>453</sup> Carson Cooman, “Un regard éloigné,” Carson Cooman Composer, accessed June 21, 2024, <https://carsoncooman.com/music/un-regard-eloigne>.

<sup>454</sup> Ibid.

<sup>455</sup> Corinne Byrne and Andy Kozar, “Program Notes,” Byrne:Kozar:Duo, accessed June 21, 2024, [https://www.byrnekozarduo.com/uploads/3/1/4/4/31446411/bkd\\_program\\_notes.pdf](https://www.byrnekozarduo.com/uploads/3/1/4/4/31446411/bkd_program_notes.pdf).

<sup>456</sup> Helen Lowe, “AB Negative (The Surgeon’s Poem),” Helen Lowe Author & Poet, accessed June 21, 2024, <http://helenlowe.info/blog/2012/01/24/tuesday-poem-ab-negative-the-surgeons-poem-by-brian-turner>.

<sup>457</sup> Daniel Dorff, “Program Notes by the Composer: ‘Ballade’ for Alto Flute, Flugelhorn (or Bass Flute), and Piano,” Music by Daniel Dorff, February 9, 2023, <https://www.danieldorf.com/pn-ballade.htm>.

<sup>458</sup> Douglas Hedwig, “Compositions: Audio,” accessed June 21, 2024, <https://www.douglashedwig.com/compositions-audio>.

<sup>459</sup> “Discography,” Ensemble Modern, accessed June 21, 2024, <https://www.ensemble-modern.com/de/ueber-uns/diskografie/calls-studies-und-games-savasa-trio/133>.

<sup>460</sup> “SaVaSa Trio – Calls, Studies & Games,” Discogs, accessed June 21, 2024, <https://www.discogs.com/release/27074568-SaVaSa-Trio-Calls-Studies-Games>

Timo-Juhani Kyllönen: *Christmas Suite* for Soprano, Flugelhorn and Organ, Op. 56 (1999)<sup>461</sup>

- I. Preludio Festivo
- II. Hymn
- III. Postludium

Nicole Piunno: *Speech of Morning* for Percussion, Spoken Word, and Offstage Trumpet/  
Flugelhorn (2013)

- Text of piece derives from Psalm 19:1–5.<sup>462</sup>

Anthony Plog: *Trio for Brass* for Flugelhorn, Horn, and Trombone (1996)

Part 1:

- I. Allegro vivace
- II. Andante
- III. Allegro moderato

Part 2:

- IV. Adagio
- V. Allegro vivace

- Commissioned by the University of Southern Illinois at Carbondale Faculty Brass Trio.<sup>463</sup>

Corrado Maria Saglietti: *Notte Serena* for Flugelhorn and String Quintet (2003)<sup>464</sup>

- The premiere date is not disclosed on the publisher’s website, but it mentions a performance at the Festival Artists Concert at the 2019 Colorado College Summer Music Festival with Kevin Cobb of the American Brass Quintet playing the solo flugelhorn.<sup>465</sup>

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<sup>461</sup> “Christmas Suite,” Schott Music, accessed June 21, 2024, <https://www.schott-music.com/fr/christmas-suite-no557864.html>.

<sup>462</sup> Nicole Piunno, “Speech of Morning,” Metaphor Music Works, accessed June 22, 2024, <https://www.nicolepiunno.com/speech-of-morning?rq=flugelhorn>.

<sup>463</sup> Anthony Plog, “Trio for Brass,” Editions Bim, accessed June 22, 2024, <https://www.editions-bim.com/sheet-music/brass/brass-ensembles/brass-trio/anthony-plog-trio-for-brass-for-trumpet-horn-and-trombone>.

<sup>464</sup> Corrado Maria Saglietti, “Notte Serena for Flugelhorn and String Quintet,” Editions Bim, accessed June 16, 2024, <https://www.editions-bim.com/sheet-music/brass/trumpet/trumpet-and-strings/corrado-maria-saglietti-notte-serena-for-flugelhorn-and-string-quintetsa>.

<sup>465</sup> Colorado College Music Festival, “Saglietti - Notte Serena | Kevin Cobb | Colorado College Summer Music Festival,” YouTube, June 12, 2019, video, 5:12, <https://www.youtube.com/watch?v=HiT36ndvR98>.

David Sampson: *Passage* for Flugelhorn and Viola (1979)<sup>466</sup>

- Dedicated “to Jim” and Premiered by the composer at the *Écoles d’Art Américaines*, Fontainebleau, France in 1979.<sup>467</sup>
- Recorded by Alan Siebert, flugelhorn, and Philip Tietze, viola, on *Stargazer* (2007).<sup>468</sup>

James Stephenson: *Vignettes* (2005)<sup>469</sup>

- #1: Running with Lionel: Cup Mute and Vibes
- #2: Chasing Igor: Trumpet with Snare Drum
- #3: Chuck’s March: Flugel and Percussion
- #4: Dinner with Andre: Piccolo Trumpet and Tambourine
- #5: Waltz in Berlin: Trumpet and Percussion
- #6: Leandro Perpetuo: Solo Marimba
- #7: Max: Flumpet and Marimba
- #8: Encore: White on White (ENCORE): Trumpet and Cymbals

Jess Langston Turner: *I Carry Your Heart* for Flugelhorn, Soprano, and Piano (2005)

- Piece appears on the composer’s website, but no further information is provided.<sup>470</sup>

Persis Vehar: *Lux Aeterna-Roman Amphitheatre in Pula* (flugelhorn/trumpet, cello & piano)

- Recorded by Benjamin Hay in 2022.<sup>471</sup>

### **Appendix 1.7: Unaccompanied Works**

Cecilia Arditto: *Música Invisible #1* for Flugelhorn “Aerial Perspective” (2004)

- Piece was recorded by Amy Horvey on her 2009 album *Interview*.<sup>472</sup>

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<sup>466</sup> David Sampson, “Passage,” Editions Bim, accessed June 22, 2024, <https://www.editions-bim.com/sheet-music/mixed-chamber-music/mixed-duet/david-sampson-passage-for-trumpet-and-viola>.

<sup>467</sup> David Sampson, “Passage,” David Sampson Composer, accessed June 22, 2024, <http://www.davidsampsoncomposer.com/composition/passage-2>.

<sup>468</sup> Alan Siebert, “Stargazer,” recorded May and August 2007 by Alan Seibert, Soundset, liner notes, [https://www.soundset.com/album\\_files/EQ83/stargazer\\_book.pdf](https://www.soundset.com/album_files/EQ83/stargazer_book.pdf).

<sup>469</sup> James Stephenson, “Vignettes,” Stephenson Music, March 2005, <https://composerjim.com/works/vignettes>.

<sup>470</sup> Jess Langston Turner, “Chamber/Solo,” Jess Langston Turner Composer, accessed June 22, 2024, <https://www.jesslturnermusic.co/chamber-solo>.

<sup>471</sup> Galens, “Alumni Updates.”

<sup>472</sup> “Amy Horvey – Interview,” Discogs, accessed June 23, 2024, <https://www.discogs.com/release/12162353-Amy-Horvey-Interview>.

Frederick Beck: *Vocalise* for Unaccompanied Flugelhorn (1977)

- Published as a supplement to the October 1980 International Trumpet Guild Journal.<sup>473</sup>
- Recorded by Clint Linkmeyer in 2020.<sup>474</sup>

Carson Cooman: *Nobadeer Dreaming* for Flugelhorn, Op. 784 (2008)

- Written for Colby Cooman, the composer's son.<sup>475</sup>
- Was recorded by Chris Gekker on the 2010 album *Nantucket Dreaming*.<sup>476</sup>

Peter Eötvös: *Sentimental* for Cornet in E<sub>b</sub> and Flugelhorn in B<sub>b</sub> (for One Player) (2017)

- Commissioned by the European Concert Hall Organization for the ECHO Rising Stars.<sup>477</sup>
- Premiered on October 4, 2017, by Tamás Pálfalvi at the Concertgebouw in Amsterdam.<sup>478</sup>

David Sampson: *Solo* for Flugelhorn (1991)<sup>479</sup>

- First releases in the February 1992 issue of the International Trumpet Guild Journal.<sup>480</sup>

Gilson Santos: *Five Pieces for Flugelhorn Solo* (2018)

- I. In Fluência
- II. Vivência
- III. De Repente
- IV. Fluir
- V. Gota Serena

- Individual works were written for different people but sold together as a collection.<sup>481</sup>
- Recorded by Marco Pierobon on his 2020 album, *Kidami*.<sup>482</sup>

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<sup>473</sup> “Music Supplements,” International Trumpet Guild, accessed June 23, 2024, <https://trumpetguild.org/2-uncategorised/2048-music-supplements>.

<sup>474</sup> Clint Linkmeyer, “Vocalise for Unaccompanied Flugelhorn - Frederick A. Beck (Clint Linkmeyer, Flugelhorn),” YouTube, April 10, 2020, video, 3:42, <https://www.youtube.com/watch?v=IACDu-hZun0>.

<sup>475</sup> Carson Cooman, “Nobadeer Dreaming,” accessed June 23, 2024, <https://carsoncooman.com/music/nobadeer-dreaming>.

<sup>476</sup> Ibid.

<sup>477</sup> Peter Eötvös, “Sentimental,” Peter Eötvös Music, accessed June 23, 2024, <https://eotvospeter.com/piece/sentimental>.

<sup>478</sup> Ibid.

<sup>479</sup> David Sampson, “Solo,” David Sampson Composer, accessed June 23, 2024, <http://www.davidsampsoncomposer.com/composition/solo>.

<sup>480</sup> David Sampson, “Solo,” *ITG Journal*, February 1992, 44-45, <https://trumpetguild.org/archives/72-itg-journals/1982-1991-1992-itg-journals>.

<sup>481</sup> Gilson Santos, “Compositions for Solo Trumpet,” Brazilian Music for Brass, accessed June 23, 2024, <https://www.brazilianmusicforbrass.com/composicoes-para-trompete-solo>.

<sup>482</sup> Marco Pierobon, “Kidami,” Marco Pierobon Trumpet, accessed June 23, 2024, <https://marcopierobon.com/album/2208413/kidami>.

Betsy Schramm: *Suite* for Solo Flugelhorn (2009)

I. Prisms

II. Reflections

III. Mirrors

IV. Dance

- Recorded by Mark Ponzo for the 2015 album *Arrays of Light*.<sup>483</sup>

Joseph Turrin: *Two Images* (2004)

I. Animato (Flugelhorn)

II. Moderato (Trumpet)

- Commissioned by Brian Shaw.<sup>484</sup>

Jason Dovel: *Et Planetarum* for Trumpet and Flugelhorn (2020)<sup>485</sup>

I. Mercury (Piccolo Trumpet in A)

II. Venus (Trumpet in B $\flat$ )

III. Earth (Flugelhorn)

IV. Mars (Trumpet in B $\flat$ )

V. Jupiter (Trumpet in B $\flat$ )

VI. Saturn (Flugelhorn)

VII. Uranus (Trumpet in B $\flat$ )

VIII. Neptune (Trumpet in B $\flat$ )

IX. Pluto (Piccolo Trumpet in A)

- Recorded by Dovel on the album *New Unaccompanied Works for Trumpet and Flugelhorn* in 2020.<sup>486</sup>

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<sup>483</sup> Mark Ponzo, "Suite for Flugelhorn," by Betsy Schramm, recorded January 2015, tracks 17–20 on *Arrays of Light*, Mark Records, Naxos Music Library, digital playback.

<sup>484</sup> Turrin, "Compositions."

<sup>485</sup> Jason Dovel, *Et Planetarum* (Lexington, KY: Presstissimo Press, 2020), <https://www.jasondoveltrumpet.com/new-unaccompanied-trumpet-music.html>.

<sup>486</sup> Ibid.

Herbert Willi: *Echo of Eirene* for Trumpet in C and B<sub>♭</sub> (doubling Flugelhorn) (2011)<sup>487</sup>

- I. (Flugelhorn)
  - II. (Trumpet in C)
  - III. (Trumpet in B<sub>♭</sub> or C depending on the response of the mute)
  - IV. (Trumpet in C)
- Premiered by Reinhold Friedrich July 6, 2014, in Darmstadt, Germany.<sup>488</sup>

Marissa Youngs: *Eclipse* for Flugelhorn (2020)<sup>489</sup>

- Recorded by Jason Dovel on *New Unaccompanied Works for Trumpet and Flugelhorn*.<sup>490</sup>

### **Appendix 1.8: Works for Flugelhorn and Electronics (Solo and Chamber)**

Katy Abbott: *Midnight Songs* for Flugelhorn, Trombone, Guitar, Loop Pedals, and Delay (2013)<sup>491</sup>

- I. Lullaby
  - II. Midnight Song
  - III. Variations
  - IV. Lullaby Reprise
- Dedicated to the group Ensemble Three: Joel Brennan, Don Immel, and Ken Murray.<sup>492</sup>

Richard Barrett: *world-line* for Electric Lap Steel Guitar, Piccolo Trumpet/Quarter-Tone Flugelhorn, Percussion, and Electronics (2014)

- Massive 30-minute work is split into fifteen distinct sections.
- premiered by ELISION Ensemble, including piccolo trumpet player/flugelhornist Tristram Williams.<sup>493</sup>

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<sup>487</sup> “Echo of Eirene,” Schott Music Group, accessed June 23, 2024, <https://www.schott-music.com/de/echo-of-eirene-noc304906.html>.

<sup>488</sup> Ibid.

<sup>489</sup> Marissa Youngs, *Eclipse* (Lexington, KY: Prestissimo Press, 2020), <https://www.jasondoveltrumpet.com/new-unaccompanied-trumpet-music.html>.

<sup>490</sup> Ibid.

<sup>491</sup> Ibid.

<sup>492</sup> Katy Abbott, “Midnight Songs,” Australian Music Centre, accessed June 21, 2024, <https://www.australianmusiccentre.com.au/work/abbott-katy-midnight-songs>.

<sup>493</sup> Agatha Yim, “world-line by Richard Barrett,” Polyphonic Pictures, July 27, 2022, <https://www.polyphonicpictures.com/blog/2022/7/29/world-line-by-richard-barrett>.

Brian Belet: *System of Shadows* for Trumpet/Flugelhorn, and Electronics (2010)

- I. Aurora Borealis (C Trumpet)
  - II. Andromeda's Dream (Flugelhorn)
  - III. Zephyr Apparition (C Trumpet)
- Recorded by Stephen Ruppenthal (Trumpet and Flugelhorn) and the composer (Kyma).<sup>494</sup>

James Drew: *I Blur Noel* for Quartertone Flugelhorn and Tape (2014)

- Founding director of Analog Arts, a non-profit organization supporting the creation of contemporary music.<sup>495</sup>
- Heavily influenced by the compositional style of Karlheinz Stockhausen.
- No commercial recording or published score, but a recording of the work can be found at the Analog Arts website.<sup>496</sup>

Jarmo Sermilä: *Contemplation I* (1976)

- Premiered by the composer in Hämeenlinna on November 28, 1976.<sup>497</sup>
- Recorded by flugelhornist Mario Mariotti and the composer on electronic media for the 2018 album *Dialogo del Soffio e del Metallo*.<sup>498</sup>

Sermilä: *Sahara Moods* for Flugelhorn and and Pre-Recorded Sounds (2005)

- Premiered on October 11, 2005, at the Sibelius Academy in Helsinki.<sup>499</sup>
- No studio recording, but Enrique Carot published a live performance to YouTube.<sup>500</sup>

Tim Souster: *The Transistor Radio of St. Narcissus* for Flugelhorn, Live Electronics, and Tape (1983)

- Commissioned and premiered by John Wallace in London on February 27, 1983.<sup>501</sup>

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<sup>494</sup> Stephen Ruppenthal, "Aurora Borealis," by Brian Belet, recorded January 2017, track 5 on *Flamethrower*, Ravello Records, Naxos Music Library, digital playback.

<sup>495</sup> "Joe Drew," Analog Arts, accessed June 23, 2024, <http://analogarts.org/drew>.

<sup>496</sup> Ibid.

<sup>497</sup> "Contemplation 1," Music Finland, accessed June 23, 2024, <https://core.musicfinland.fi/works/contemplation-i-f67afad0-3e9a-48f9-9a5e-a0f1de994458>.

<sup>498</sup> Mario Mariotti, "Contemplation 1," by Jarmo Sermilä, recorded July 2018, track 6 on *Dialogo del Soffio e del Metallo*, Stradivarius, Naxos Music Library, digital playback.

<sup>499</sup> "Sahara Moods," Music Finland, accessed June 23, 2024, <https://core.musicfinland.fi/works/sahara-moods>.

<sup>500</sup> Enrique Carot, "Enrique Carot - Sahara Moods (Jarmo Sermilä)," YouTube, April 26, 2016, video, 8:11, <https://www.youtube.com/watch?v=oiZxq53F0UI>.

<sup>501</sup> "The Transistor Radio of St. Narcissus," Composers Edition, accessed June 23, 2024, <https://composersedition.com/tim-souster-the-transistor-radio-of-st-narcissus>.

- Concept derived from Thomas Pynchon’s book *The Crying of Lot 49*.<sup>502</sup>

Werner Steinmetz: *Colours* for Trumpet, Flugelhorn, Piano, Synthesizer, and Laptop (2013)

- Recorded the 2016 album *Chamber Music* by the group Quart@art.<sup>503</sup>

Karlheinz Stockhausen: “Pietà” for Soprano, Microtonal Flugelhorn, and Electronics, Op. 61½ (1991)

- An extensive scene from Stockhausen’s opera *Dienstag aus Licht*.

Simon Stockhausen: *Windschatten* for Flugelhorn, Symphony Orchestra, and Electronics (2013)

- Written for and premiered by his brother, Markus, and the Hamburg Symphony Orchestra at the St. Nikolai Church of the Pentecost on May 19, 2013.<sup>504</sup>

Skye Van Duuren: *Thoughts on the Death of a Tree* for Flugelhorn and Electronics (2020)

- Submitted to the Kaleidoscope 2020 Call for Scores in collaboration with the UCLA Music Library; dedicated to Alex Lapnis.<sup>505</sup>

Chris Wind: *Paintings One* (1991)

- Recorded by Stephen Crowe on Wind’s 1991 album *Paintings*.<sup>506</sup>

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<sup>502</sup> Ibid.

<sup>503</sup> Quart@art, “Colours,” by Werner Steinmetz, recorded January 2016, track 7 on *Chamber Music*, Composers Concordance Records, Naxos Music Library, digital playback.

<sup>504</sup> Simon Stockhausen, “Windschatten,” Simon Stockhausen Composer, accessed June 23, 2024, <https://simonstockhausen.com/werke-Dateien/windschatten.htm>.

<sup>505</sup> Skye van Duuren, “Thoughts on the Death of a Tree,” eScholarship, accessed June 23, 2024, <https://escholarship.org/uc/item/2d5696h6>.

<sup>506</sup> Chris Wind, “Paintings,” Chris Wind Composer, accessed June 23, 2024, <https://www.chriswind.com/albums/paintings>.

## Appendix 2: Pop Songs with Flugelhorn

### “Uncle Albert/Admiral Halsey” by Paul McCartney and Linda McCartney, *Ram* (1971)

- Was the only single from the album; reached #1 on Billboard’s Top 100 on September 4, 1971, McCartney’s first following the breakup of The Beatles.
- Won the 1971 Grammy Award for Best Arrangement Accompanying Vocalists.<sup>507</sup>

### “Zanzibar” by Billy Joel, *52<sup>nd</sup> Street* (1978)

- Freddie Hubbard, flugelhorn.
- First solo (approximately three minutes in) performed on flugelhorn.

### “Harmonium” by Harmonium, *Harmonium* (1974)

- Alan Penfold, flugelhorn.<sup>508</sup>

### “Longer” by Dan Fogelberg, *Phoenix* (1979)

- Jerry Hey, flugelhorn.<sup>509</sup>

### “Babylon Sisters” and “My Rival” by Steely Dan, *Gaucho* (1980)

- Randy Brecker, flugelhorn (and trumpet).<sup>510</sup>

### “If Leaving Me is Easy” by Phil Collins, *Face Value* (1981)

- Michael Harris and Rahmlee Michael Davis, flugelhorns.<sup>511</sup>

### “Wanna Be Startin’ Somethin’,” “Baby Be Mine,” and “Thriller” by Michael Jackson, *Thriller* (1982)

- Gary Grant and Jerry Hey.<sup>512</sup>

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<sup>507</sup> “1971 Grammy Awards,” InfoPlease, September 9, 2022,

<https://www.infoplease.com/awards/music/1971-grammy-awards>.

<sup>508</sup> “Harmonium – Harmonium,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/11121646-Harmonium-Harmonium>.

<sup>509</sup> “Dan Fogelberg – Phoenix,” Discogs, accessed August 12, 2024, <https://www.discogs.com/release/27619338-Dan-Fogelberg-Phoenix>.

<sup>510</sup> “Steely Dan – Gaucho,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/844094-Steely-Dan-Gaucho>.

<sup>511</sup> “Phil Collins – Face Value,” Discogs, accessed August 12, 2024, <https://www.discogs.com/release/1014007-Phil-Collins-Face-Value>.

<sup>512</sup> “Michael Jackson – Thriller,” Discogs, accessed August 12, 2024, <https://www.discogs.com/release/152946-Michael-Jackson-Thriller>.

“Slush” by Hot Chip, *One Life Stand* (2010)

- Al Doyle, flugelhorn, began learning flugelhorn in 2010 to play on Hot Chip songs.<sup>513</sup>

“If I Believe You” by The 1975, *I Like It When You Sleep, for You Are So Beautiful yet So Unaware of It* (2016)

- Roy Hargrove, flugelhorn.<sup>514</sup>

Multiple tracks on *Break Me Open* by S. Carey (2022)

- Sean Carey of the band Bon Iver.
- C.J. Camerieri and John Raymond, flugelhorn<sup>515</sup>

“Soul Wandering” by Paul Weller, *66* (2024)

- Dave Boratson and Steve Trigg, flugelhorn<sup>516</sup>

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<sup>513</sup> LimeWireMusicBlog, “1 Doyle From Hot Chip's 2009 Recap,” YouTube, December 7, 2009, video, 1:40, <https://www.youtube.com/watch?v=LMZ4apmS4JM>.

<sup>514</sup> “The 1975 – I Like It When You Sleep, For You Are So Beautiful Yet So Unaware Of It,” Discogs, accessed August 10, 2024, <https://www.discogs.com/release/8173416-The-1975-I-Like-It-When-You-Sleep-For-You-Are-So-Beautiful-Yet-So-Unaware-Of-It>.

<sup>515</sup> “S. Carey – Break Me Open,” Discogs, accessed August 11, 2024, <https://www.discogs.com/release/22964981-S-Carey-Break-Me-Open>.

<sup>516</sup> “Paul Weller – 66,” Discogs, accessed August 11, 2024, <https://www.discogs.com/release/30778872-Paul-Weller-66>.

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