

ABSTRACT

Title of Dissertation: **A CENTURY OF AMERICAN SOLO TRUMPET MUSIC**

Anne Kovarik McNamara, Doctor of Musical Arts, 2014

Dissertation Directed by: **Professor Chris Gekker,
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As a perpetual student of the trumpet's history, pedagogy, and literature, I always try to find new resources and pieces to learn. Specifically, I strive to become familiar with as much of the solo trumpet repertoire as possible to effectively perform and teach at a high level. My dissertation focuses on major American works for the instrument. Through my selection of characteristic repertoire, I explore pieces that provide landmark examples of the evolution of American trumpet music. The organization of my recitals is chronological. My first recital features music from the early twentieth century (1912–1951), the second features music from the middle of the twentieth century (1956–1988), and the third features music from the late twentieth century to the present (1992–2013). My dissertation includes music other than pieces for solo trumpet and piano. While six of my pieces are for this instrumentation, one is for cornet and piano (originally for cornet and band), one is for flugelhorn and piano, five are chamber works

involving various instrument combinations including strings and percussion, one is for unaccompanied trumpet and one is for unaccompanied flugelhorn.

Performance and careful analysis of these works reveal certain trends in American trumpet music of the past century. Many of the pieces included here contain elements of jazz such as ragtime rhythms, wa wa effects, and stylistic inflections. Other pieces show a strong influence from Aaron Copland's compositional style. His penchant for quartal and quintal harmony has become synonymous with the American sound; other composers such as Halsey Stevens, Kent Kennan, Eric Ewazen, and Jim Stephenson have used similar musical material in the works I have selected.

A CENTURY OF AMERICAN SOLO TRUMPET MUSIC

By

Anne Kovarik McNamara

Dissertation submitted to the Faculty of the Graduate School of the
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RECITAL REPERTOIRE LIST

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Leonard Bernstein, *Rondo for Lifey* (1950)
Herbert L. Clarke, *The Debutante* (1912)
Aaron Copland, *Quiet City* (1940)
Harold Shapero, *Sonata* (1940)
George Antheil, *Sonata for Trumpet and Piano* (1951)
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Recital 2: Music from 1956–1988

Halsey Stevens, *Sonata for Trumpet and Piano* (1956)
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Kent Kennan, *Sonata for Trumpet and Piano* (1956)
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Carson Cooman, *Nobadeer Dreaming* (2008)
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PROGRAM FROM RECITAL 1

Rondo for Lifye.....Leonard Bernstein (1918–1990)

The Debutante.....Herbert L. Clarke (1867–1945)

Quiet City.....Aaron Copland (1900–1990)

Paul Bagley & Jamie Chimchirian, violins
Karl Mitze, viola
Geoff Manyin, cello
Shawn Alger, bass

Sonata.....Harold Shapero (1920–2013)

- I. Slow
- II. Fast

INTERMISSION

Sonata for Trumpet.....George Antheil (1900–1959)

- I. Allegretto
- II. Dolce-espressivo
- III. Vivace
- IV. Allegretto

The Unanswered Question.....Charles Ives (1874–1954)

Meghan Shanley & Danielle Wilt, flutes
Emily Tsai, oboe
Emily Robinson, clarinet
Paul Bagley & Jamie Chimchirian, violins
Karl Mitze, viola
Geoff Manyin, cello
Shawn Alger, bass

PROGRAM NOTES FROM RECITAL 1

A Century of American Solo Trumpet Music: Recital 1

American trumpet playing finds its roots in religious ceremonies, dance halls, military and concert bands, and in the parlors of amateur musicians of the nineteenth and early twentieth century. The primary soprano brass solo instrument was the cornet until Louis Armstrong popularized the trumpet through his “Hot Fives” and “Hot Sevens” recordings of the late 1920s. Previously, Louis played cornet in King Oliver’s Creole Jazz Band and the switch from the darker, more intimately toned cornet to the brilliance and projection of the trumpet was a drastic and influential change. Through my selections of characteristic repertoire, I will explore pieces that provide landmark examples of the evolution of American trumpet music. The music on my first recital features some of the earliest American solo trumpet repertoire (1912–1951).

Leonard Bernstein *Rondo for Lify* (1950)

Perhaps one of the most influential American musicians due to his success as a conductor, composer, pianist, author, and lecturer, Leonard Bernstein was equally at home in the theatre as the concert hall. Works such as *On the Town*, *Candide*, and *West Side Story* achieved wide commercial success and are still popular today thanks to his incorporation of jazz rhythms and harmonies. Bernstein once said that he believed “all of [his] works to be in some way theatrical.”¹ *Rondo for Lify* certainly reflects his flair for the theatrical.

Rondo for Lify is part of a suite entitled *Brass Music* that was commissioned by the Julliard Musical Foundation and completed by Bernstein in 1959. Each piece was dedicated to

¹ Paul R. Laird and David Schiff, Bernstein, Leonard, *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed September 17, 2013, <http://www.oxfordmusiconline.com/subscriber/article/epm/2093>.

his brother Burtie and was composed with a favorite canine friend in mind. Burtie's dog Mippy went through several tragedies as signified by three of the pieces: *Elegy for Mippy I* (horn and piano), *Elegy for Mippy II* (solo trombone), and *Waltz for Mippy III* (tuba and piano). *Fanfare for Bima* (trumpet, horn, trombone and tuba) incorporates a tune that conductor Serge Koussevitzky would whistle to call his black cocker spaniel, Bima. *Rondo for Lifye* is named after a Skye Terrier that belonged to a dear friend of Bernstein's, Judy Holliday. The opening cadenza evokes the image of a jazz performer due to its expressive nature and its use of notes from the Eb dominant seventh chord and Eb blues scale. The remainder of the piece is scherzo-like with both the trumpet and the piano trading staccato note passages in a tongue-in-cheek fashion.

Herbert L. Clarke *The Debutante* (1912)

Herbert L. Clarke was an avid supporter of American wind bands all of his life. Despite his father's wish that he study the violin and avoid the "rough" environment of the band room, Clarke felt that bands comprised "the greatest movement for the coming generation in the history of America. It keeps the boys and girls interested and loyal to their country and out of trouble."² After witnessing an inspiring cornet solo performance by Bowen R. Church with the American Band of Providence, Clarke decided that the cornet should be his instrument. Mostly self-taught, he went on to become a cornet soloist with several professional bands including those of Patrick Gilmore (in 1892) and John Philip Sousa (in 1893). In addition to his illustrious career as a bandsman, Herbert L. Clarke also performed as a member of the New York Philharmonic and the Metropolitan Opera Orchestra, and he was a well-respected conductor and cornet pedagogue. Even though he had to perform on the trumpet while playing in orchestras, Clarke strongly

² Herbert L. Clarke: quoted in James Thomas Madeja, "The Life and Work of Herbert L. Clarke (1887-1945)" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988), 4.

preferred the cornet, feeling that it was “the king of all wind instruments.” He also felt that the use of the trumpet as a solo instrument was a “passing fad.”³

A large part of the Gilmore and Sousa band tradition was the inclusion of virtuosic cornet features on each concert. Clarke claimed to have given 7,000 of these solo performances in his career. Not only did he perform these showpieces, but thanks to the encouragement of fellow bandsman Arthur Pryor, he composed them.⁴ Published in 1912, *The Debutante* was one of Clarke’s five most commonly performed solos. The piece is full of technical passages comprised of scales, arpeggios and multiple tonguing. Two lyrical themes are played freely, and call to mind polite society of the early twentieth century. The term “debutante” refers to a young aristocratic woman who has reached adulthood and is introduced to society through a formal debut. Coincidentally, female trumpet virtuoso Edna White recorded this piece as part of her first professional recording in 1920.

Aaron Copland *Quiet City* (1940)

Aaron Copland reached his maturity at the same point that the country was seriously searching for its own cultural identity. Copland, like Robert Frost and Edward Hopper, found a way of expressing, in the most simple and direct language, deeply felt intuitions about the American experience.⁵

In this quote, composer John Adams succinctly explains why so much of Aaron Copland’s music captures the American spirit. Copland’s life story also reflects the American dream. The youngest of five children born to Russian-Jewish immigrants and raised in Brooklyn,

³ Ibid., 124–125.

⁴ James Thomas Madeja, “The Life and Work of Herbert L. Clarke (1887-1945)” (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988), 122.

⁵ John Adams: quoted in Gail Levin and Judith Tick, *Aaron Copland’s America: A Cultural Perspective* (New York: Watson-Guption Publications, 2000), 9.

New York, Copland pushed himself to “learn about music from anyone and everywhere he could.”⁶ His studies eventually brought him to Europe where he studied with Nadia Boulanger as her first full-time American pupil. Throughout his career, he composed for the theatre, radio, movies, television and concert hall. *Appalachian Spring*, *Fanfare for the Common Man*, *An Outdoor Overture*, and *Lincoln Portrait* are a few examples of his pieces that are considered quintessentially American.

In 1939 Copland was asked to score incidental music for Irwin Shaw’s experimental play *Quiet City*. In its first run, the play was only performed twice, however Copland adapted the music and formed a new arrangement for English horn, trumpet and strings in 1940. The original play portrays the “night thoughts of various city dwellers” while focusing on two primary characters.⁷ A young Jewish boy who nervously ponders the early morning stillness of the city is portrayed by the trumpet, while the English horn symbolizes a troubled homeless man for which the city provides no solace. The primary theme of this piece is an example of Copland’s characteristic use of frequent skips, leaps, and motivic repetition.

Harold Shapero *Sonata* (1940)

Although Harold Shapero may not be a household name to many, he was an important figure in American Neo-Classical music during the 1940s and 1950s. While a student at Harvard University, he studied with Walter Piston and was a member of the “Stravinsky school of American composers” (a term coined by Aaron Copland) with his friends and fellow classmates

⁶ Madeleine Goss, *Modern Music-Makers: Contemporary American Composers* (New York: E. P. Dutton, 1952), 315.

⁷ Gail Levin and Judith Tick, *Aaron Copland’s America: A Cultural Perspective* (New York: Watson-Guption Publications, 2000), 84.

Arthur Berger and Irving Fine. Later, Shapero studied with Paul Hindemith and Nadia Boulanger at Tanglewood and the Longy School, respectively. Shapero also helped shape American composition by forming the first music department at Brandeis University with Berger, Fine and Leonard Bernstein. He was also the founder and director of its electronic music studio.

Largely influenced by his teenage studies as a jazz pianist, much of Shapero's earlier works include elements of jazz harmony and rhythms. Composed in 1940 while still a student at Harvard, Shapero's trumpet sonata reflects this jazz influence. Specifically, the second movement has several motives that use ragtime rhythms, syncopation, and jazz inflections. At times, the piano and trumpet chase each other in short stretto-like statements. Interestingly, this sonata is dedicated to Aaron Copland.

George Antheil *Sonata for Trumpet* (1951)

Known as "the bad boy of music," George Antheil had a reputation for pushing the boundaries of music early in his career.⁸ It was not uncommon for audiences to riot at his performances and for one concert in Budapest, Antheil made special arrangements to ensure his audience would give him the attention he deserved. After ordering the ushers to lock the doors, he pulled out a pistol and placed it on top of his piano before he performed his composition.

Later in his life, Antheil grew tired of the experimental music scene. He said: "Instead of composing music that might please the few avant guardists, I hope to create music which gives an emotional release to millions."⁹ His 1951 composition *Sonata for Trumpet* certainly reflects twentieth century melodic and harmonic language, but does so with an audience friendly

⁸ Ibid., 334.

⁹ George Antheil: quoted in Madeleine Goss, *Modern Music-Makers: Contemporary American Composers* (New York: E. P. Dutton, 1952), 335.

conception. According to musicologist Linda Whitesitt, the trumpet sonata “presents Antheil at his best—infectious tunes over driving accompaniments tinged with acerbic dissonances and expressive, harmonically rich, cantabile melodies, both within his common statement-digression-return formula.”¹⁰ The second movement is particularly appealing due to its warm and inviting melodies, and was described as having a “Brahmsian flavor” by John Briggs, a critic present at the piece’s premiere at the 1952 Yaddo Festival.¹¹

Charles Ives *The Unanswered Question* (1930–1935)

Originally composed in 1908, *The Unanswered Question* was revised by Charles Ives between 1930-1935 and was not premiered until 1946. This was largely because Ives was an insurance salesman and composed during his free time. It was not until the 1920s that a small group of fans advocating for his music caused him to resurrect older pieces and revise them for performance. Ives’s habit of composing and revising pieces over many years has made it very difficult for musicologists to determine specific composition dates.

The Unanswered Question was initially conceived as a companion piece to *Central Park in the Dark*. Ives described the pieces as a set of contemplations: “‘A Contemplation of a Serious Matter’ or ‘The Unanswered Perennial Question’ and ‘A Contemplation of Nothing Serious’ or ‘Central Park in the Dark’ in ‘The Good Old Summer Time.’” In *The Unanswered Question*, there are three distinct ensembles: the strings, the woodwinds and the trumpet. The strings and

¹⁰ Linda Whitesitt, *The Life and Music of George Antheil: 1900-1959* (Ann Arbor: UMI Research Press, 1983), 168.

¹¹ John Briggs: quoted in Linda Whitesitt, *The Life and Music of George Antheil: 1900-1959* (Ann Arbor: UMI Research Press, 1983), 169.

trumpet remain in tempo together for the entirety of the piece, however the woodwinds gradually gain speed and intensity as the piece progresses. In his stage directions, Ives explains:

The strings represent “The Silence of the Druids—who Know, See and Hear Nothing.” The trumpet intones—“The Perennial Question of Existence,” and states it in the same tone of voice each time. [The woodwinds are] the “Fighting Answerers” who as time goes on, and after a “secret conference,” seem to realize a futility, and begin to mock “The Question”—the strife is over for the moment. After they disappear, “The Question” is asked for the last time, and the “Silences” are heard beyond in “Undisturbed Solitude.”¹²

Characteristics of Ives’s music, such as polytonality and rhythmic layering are present in this piece. The polytonality is caused by the trumpet and woodwinds performing atonal and dissonant melodies while the strings continuously play in G major. His decision to place the ensembles in separate locations and to gradually push the tempo of the woodwind ensemble helps give the piece a sense of “timelessness.” As the piece ends, we are reminded of the futility of the human quest to answer philosophical questions such as “What is the meaning of life?” Leonard Bernstein explained his take on Ives’s classic work: “And finally . . . Ives’ Unanswered Question has an answer. I’m no longer quite sure what the question is, but I do know that the answer is *Yes*.”¹³

¹² Charles Ives: quoted in Stuart Feder, *Charles Ives: My Father’s Song: A Psychoanalytic Biography*. New Haven: Yale University Press, 1992, 196.

¹³ Leonard Bernstein, *The Unanswered Question: Six Talks at Harvard* (Cambridge: Harvard University Press, 1976), 425.

PROGRAM FROM RECITAL 2

Sonata for Trumpet & Piano.....Halsey Stevens (1908–1989)

- I.* Allegro moderato
- II.* Adagio tenero
- III.* Allegro

Parable XIV.....Vincent Persichetti (1915–1987)

INTERMISSION

Sonata for Trumpet & Piano.....Kent Kennan (1913–2003)

- I.* With strength & vigor
- II.* Rather slowly and with freedom
- III.* Moderately fast, with energy

Intrada.....Joseph Turrin (1947)

Three Bagatelles.....Fisher Tull (1934–1994)

- I.* Prelude
- II.* Improvisation
- III.* Caprice

PROGRAM NOTES FROM RECITAL 2

A Century of American Solo Trumpet Music: Recital 2

During World War II, many Europeans immigrated to America. Included among them were composers Paul Hindemith and Béla Bartók whose presence in the United States made a significant impact on American music. While the music of my first recital (1912–1951) featured a melodic and harmonic language that was strongly influenced by jazz and had characteristic sounds closely associated with Americana, the music for my second recital (1956–1988) provides a distinct contrast. Most American trumpet music from the mid twentieth century tends to reflect a modern and dissonant language, often projects a serious mood, and was strongly influenced by the compositional styles of Copland, Hindemith, and Bartók. In 1941, Aaron Copland claimed that he and other fellow composers, in writing contemporary and avant-garde music, were “following in the footsteps of revolutionaries like Beethoven and Wagner, who sought new expressive possibilities in music and found them.”¹⁴ Many of today’s pieces feature music comprised of perfect fourth and fifth intervals, called quartal and quintal harmony respectively. This sound symbolizes our country’s wide, open spaces, is considered to be quintessentially American and is largely attributed to Aaron Copland’s compositional style.

Halsey Stevens *Sonata for Trumpet and Piano* (1956)

Both a well-respected composer and musicologist, Halsey Stevens wrote music for orchestra, chamber groups, solo keyboard, and chorus. He held teaching positions at several universities, most notably the University of Southern California where he taught from 1946–1976, became chairman of the composition department in 1949 and was made professor emeritus

¹⁴ Aaron Copland: quoted in Richard Crawford, *America’s Musical Life* (New York: W.W. Norton & Company, Inc., 2001), 581.

from 1976 to his death in 1989. The author of *The Life and Music of Béla Bartók*, Stevens is responsible for an exhaustive amount of research on Bartók's music. Like Stevens, Bartók was a composer and a musicologist and he spent a majority of his career collecting folk music, particularly that of Hungarian, Romanian, and Slovak peasant music. As a result of his research, Stevens admitted Bartók's influence on his music: "In my case, the obvious reference is Béla Bartók, since it is common knowledge that I made an exhaustive study of his music in preparation for the book I wrote. And there are strong resemblances, I acknowledge, in such aspects as rhythm, interval structure, and attitudes toward form."¹⁵ Steven's *Sonata for Trumpet and Piano* has several characteristics that reflect Bartók's influence.

The outer movements of the sonata involve mixed meter with asymmetrical rhythms, which is typical in Bartók's folk style. These irregular rhythms are used to create forward motion and an overall dance feel. Stevens was very meticulous with his articulation markings throughout the piece. For example, the combination of staccato and tenuto markings in the primary theme of the first movement help emphasize the irregular accents. Quartal and quintal harmony are also prevalent throughout the sonata. The lyrical themes present in the first and second movements successfully use fourths, fifths, and even wider intervals while still sounding connected and fluid. In this way, Copland's influence is also evident. The middle of the second movement uses repeated note fanfares reminiscent of Copland's agitated trumpet figures in *Quiet City*.

Vincent Persichetti *Parable XIV* (1973)

Many classical composers post World War II had to supplement their living through some means other than composing and most did so by teaching at a university. Vincent Perischetti is

¹⁵ Halsey Stevens, "Reflections," Last modified 2013, Accessed on November 3, 2013, <http://www.halseystevens.com/p/the-composer-looks-at-himself.html>.

one composer who fits this description. Despite being a prolific composer, he is mostly known for his reputation as an accomplished teacher who wrote the famous textbook *Twentieth Century Harmony*. Persichetti strove to teach his students that they should use all compositional approaches and integrate them into their own individual style, never dismissing one technique as inferior to another. He was a genius when it came to improvisation and often amazed his students by demonstrating the treatment of a theme through a variety of compositional techniques in the styles of various composers such as Haydn, Tchaikovsky, and Stravinsky. According to composer Steve Reich, “[Persichetti] was a phenomenal teacher because he had enormous musicianship and he could be a complete chameleon. He could listen to you, look at your score, and he became you.”¹⁶

In 1965, Persichetti began his “Parables” project, composing twenty-five compositions for different instruments and combinations of instruments. He described them as “misstated stories, that avoid a truth in order to tell it” and often referenced material from his other works to “convey a meaning indirectly by the use of comparisons or analogies.”¹⁷ While most of the pieces are brief, unaccompanied compositions like *Parable XIV*, the ninth is for band, the tenth is for string quartet, the twentieth is an entire opera, and the twenty-third is a full-length piano trio. Even though the unaccompanied solos are known for being technically challenging for the performer and difficult for audiences to comprehend, *Parable XIV* contains a few motives that tie the piece together. In the first few measures of the piece, there are two rapidly ascending minor

¹⁶ Steve Reich: quoted in Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel* (Lanham: Scarecrow Press, 2011), 179.

¹⁷ Vincent Persichetti: quoted in Walter Simmons, *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel* (Lanham: Scarecrow Press, 2011), 278.

third-major-seventh arpeggios: Cm^{M7} and Ebm^{M7}. Not only do these arpeggios help build momentum rhythmically, but they are transposed and transformed throughout the rest of the piece. The motivic development is emphasized through repetition, acceleration of rhythms and longer durations of specific pitches: C, G, D, E-flat, B, F-sharp and B-flat.¹⁸ While there is no specific “programme” given by Persichetti, the music is written conversationally allowing one to imagine two or more people involved in a heated discussion.

Kent Kennan *Sonata for Trumpet and Piano* (1956, revised 1986)

Kent Kennan is another composer who spent a large portion of his career dedicated to teaching composition. While a professor at the University of Texas at Austin, Kennan published two textbooks: *The Technique of Orchestration* and *Counterpoint Based on Eighteenth-Century Practice* to help supplement his courses and fill what he saw as a void in those two subject areas. His compositional style was heavily influenced by his education at the Eastman School of Music. During the time he was a student at Eastman, composition students were taught to create innovative melodic and harmonic material within the confines of a conservative, traditionally triadic language rather than follow the trend of modern, atonal music.

While Kennan did not want his musical language to follow too closely to the composers he greatly admired, he did feel that he emulated the works of Paul Hindemith and his teacher Howard Hanson. The influence of Hindemith’s neoclassical style is evident in Kennan’s *Sonata for Trumpet and Piano*. Similar to Hindemith’s *Sonate fur Trompete und Klavier* (1939), the intervals of a perfect fourth and perfect fifth comprise the backbone of the primary theme of Kennan’s first movement. The overall form of both sonatas are also the same with the first

¹⁸ Britton Theurer, “A Rich but Melancholy Chord Learns How to Fly: Vincent Persichetti’s *Parable XIV* for Solo Trumpet,” *ITG Journal* (June 2010): 73.

movement being Sonata-Allegro, the second movement Three Part Song and the third movement Rondo form. Additionally, both sonatas rely upon contrapuntal writing in the first movement, incorporate the use of a chorale melody in the final movement and reference traditional trumpet calls throughout. Like the Halsey Stevens sonata, Kennan's second movement also references Copland's *Quiet City* through its use of stringendo, rubato, and complex rhythms in the primary theme.

Kennan's trumpet sonata was written in response to a commission by The National Association of Schools of Music (NASM) and was premiered by J. Frank Elsass, trumpet professor at the University of Texas at Austin. Kennan's working relationship with Elsass significantly impacted the composition because he made alterations, primarily dealing with pacing and rest, based on Elsass's recommendations. Kennan only composed one other work for solo brass, *Il Campo dei Fiori* for trumpet and orchestra. This lack of brass writing might have been due to Kennan's general frustrations with the range of the trumpet:

Essentially, you have maybe an octave and a half in which to work. You can go lower, but you know what happens [the trumpet doesn't project as well and gets buried by the piano] and if you get up above the g, it sounds climactic, which you don't necessarily want at certain points. So the nature of the melodic line is different.¹⁹

It is worth noting that Kennan revised his sonata in 1986. One significant change was putting several sections of music in mixed meter in order to reflect accent groupings; making it easier to perform. He also decided to shorten the length of the first movement to bring it closer to the length of the other movements and he made the first and third movement tempos slightly slower.

¹⁹ Kent Kennan: quoted in Laura Elizabeth Parsons, "Kent Wheeler Kennan: American Composer and Music Educator" (Ph.D. diss., The University of North Carolina at Greensboro, 1998), 75.

Kennan felt that his piece was a true sonata, meaning it features both the pianist and the trumpeter. During performance, trumpeters need to be cautious not to play too quickly so that the musical line can be brought out by their pianist.

Joseph Turrin *Intrada* (1988)

Joseph Turrin is a modern composer who has long-standing relationships with some of America's greatest brass musicians. Several of his pieces were either commissioned by or dedicated to members of the New York Philharmonic's brass section. One of his closest friends is New York Philharmonic's principal trumpet, Philip Smith whom he often accompanies on his solo trumpet recordings and during his live recitals. Turrin's *Intrada* was composed for Smith and the two have performed it many times. In his description of the piece, Turrin explains, "Consisting of several contrasting sections, it is a characteristically energetic statement, built around a recurrent fanfare motif which provides the material for even the most melodically expressive episodes."²⁰ The beauty of this piece is the variety it presents. It includes short fanfares, lyrical melodies, hints of jazz and cadenza-like sections. However it still maintains a sense of unity thanks to its ABA form. Unlike the other composers represented in today's program, Turrin is still actively composing for orchestra, wind ensemble, brass band, chamber groups, film, and theater.

Fisher Tull *Three Bagatelles* (1977)

Trumpet performer and composer, Fisher Tull received all three of his degrees from the University of North Texas. While working on his Ph.D., he was hired to teach applied trumpet and music theory at Sam Houston State University where he eventually became chairman of the

²⁰ Joseph Turrin, "TURRIN Joseph, *Intrada*," Last modified 2013, Accessed on November 2, 2013, <http://www.editions-bim.com/joseph-turrin-intrada-for-trumpet-and-piano.html>.

music department. Other career highlights include being named a member of the “Piper Professor” program by the Texas state government, serving as president of the Texas Association of Music Schools and being a member of the board for the Commission of Undergraduate Standards of the National Association of Schools of Music.

Forty-one of Tull’s compositions were commissions. *Three Bagatelles* was commissioned by the trumpet studio at the University of North Texas to celebrate the twenty-fifth anniversary of their teacher, and Tull’s former teacher, John Haynie. A bagatelle is a short piece that is typically light and simplistic in nature. In this instance, the work presents three short and distinct movements. The first movement pits the trumpet and piano against each other with each instrument trading declamatory statements. Providing a lovely contrast to the combative nature of the first, the second movement features a slow and contemplative melody. The final movement is a true bagatelle in that it is the lightest and most playful of the three movements. In a few instances, Tull quotes the Halsey Stevens Sonata, most likely as a reference to John Haynie’s role as a trumpet teacher.

PROGRAM FROM RECITAL 3

Trio for Trumpet, Violin & Piano.....Eric Ewazen (1954–)

- I. Andante
- II. Allegro molto
- III. Adagio
- IV. Allegro molto

Paradigms for Flugelhorn & Piano.....Anthony Plog (1947–)

INTERMISSION

The Storyteller (in memoriam: Adolph “Bud” Herseth).....Jim Stephenson (1969–)

Nobadeer Dreaming.....Carson Cooman (1982–)

Ridge-Runner: An Uninterrupted Suite.....Libby Larsen (1950–)

- I.
- II.
- III.
- IV.
- V.

PROGRAM NOTES FROM RECITAL 3

A Century of American Solo Trumpet Music: Recital 3

Analysis of the past century's American solo trumpet music provides an interesting perspective on the tendencies of the country's compositional approach towards the trumpet. The music of my first recital (1912–1951) was strongly influenced by jazz and had sounds characteristic of Americana, while my second recital (1956–1988) involved quartal and quintal harmony and the compositional influence of Paul Hindemith, Béla Bartók and Aaron Copland. Today's recital (1992–2013) demonstrates a brilliant integration of those past influences with modern ideas. Two of the composers featured on today's program, Eric Ewazen and Jim Stephenson, write beautiful melodies for the trumpet that occasionally reference Copland-esque material but mostly sound unlike anything from the past. The flugelhorn writing of Anthony Plog and Carson Cooman, however, could fit in with the likes of Persichetti's *Parable XIV* from the mid twentieth century. Libby Larsen's *Ridge Runner* combines the quintessential American folk song and jazz sounds of the early twentieth century with a modern combination of mixed percussion and trumpet.

Eric Ewazen *Trio for Trumpet, Violin and Piano* (1992)

The trumpet is a dangerous creature to bring into the china shop of chamber music, but Mr. Ewazen cannily exploits the instrument's lyric side, basing his idiom on Copland's Americana style. The trumpet's reflective, rocking melody in open intervals sets the tone, with the violin and piano moving in a more chromatic, Romantic vein.²¹

²¹ Alex Ross, "Taming a Noisy Intruder In the Quiet Chamber World New York Philharmonic Ensembles Merkin Concert Hall," *New York Times*, January 12, 1995, Accessed January 21, 2013, <http://www.nytimes.com/1995/01/12/arts/in-performance-classical-music-018595.html>.

This statement from *New York Times* reviewer Alex Ross accurately sums up the beauty and balance that Eric Ewazen skillfully employed with his composition, *Trio for Trumpet, Violin and Piano*. The trio was written for and commissioned by a close friend of Ewazen's, trumpeter Chris Gekker. Ewazen was inspired by the Brahms Horn Trio model where the string and brass instruments carry the melody with the support of the piano. He also wanted to deviate from the stereotypical heroic and bright trumpet sounds and instead focus on its capacity for lyricism "helping to display its full range of coloristic possibilities."²²

While Ewazen's use of large intervals and quartal and quintal harmonies is not as pronounced as Aaron Copland's compositional style, its influence is noticeable, particularly in the first movement accompaniment figure that begins with the violin and ends in the trumpet line. Like the second movements of the Halsey Stevens and Kent Kennan sonatas, Ewazen continues the tradition of including a slow and lyrical movement in the same vein as Copland. Throughout the third movement the trumpet plays all repeated sixteenth note figures in a pensive and hesitant manner similar to the "nervous" mood presented in Copland's *Quiet City*.

Ewazen received his bachelors degree in composition from the Eastman School of Music and his masters and doctoral degrees from the Juilliard School, where he has been a faculty member since 1980. His teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwantner, and Gunther Schuller. Many of his compositions have been recorded by several record companies and he has received commissions from many different sources including the American Brass Quintet, St. Luke's Chamber Ensemble, United States Air Force Heritage Band of America and College Band Directors National Association. In addition to

²² Eric Ewazen, *Trio for Trumpet, Violin and Piano* (San Antonio: Southern Music Company, 2000), preface.

teaching at the Juilliard School, Ewazen has been a guest at almost one hundred different conservatories and universities throughout the world.

Anthony Plog *Paradigms* (2012)

Anthony Plog's professional career began when he was nineteen years old performing as an extra trumpet with the Los Angeles Philharmonic. Throughout his career he has performed with many symphony orchestras including: the Utah Symphony (associate principal), the San Antonio Symphony, the Los Angeles Chamber Symphony, and Pacific Symphony (principal trumpet), and with the Malmo Symphony, Basel Symphony, Stockholm Royal Philharmonic, and Buenos Aires Symphony (solo trumpet). Plog truly made a name for himself performing as a solo trumpet and chamber music artist. He has recorded several solo albums and was a founding member of the Fine Arts and Summit Brass quintets. He has also held several teaching positions at universities throughout the world including California State at Northridge, University of Southern California, the Schola Cantorum in Basel, Malmo Music Academy, and the Academia di Santa Cecilia in Rome.

Plog has also established himself as an accomplished composer. Although he is mostly known for his brass compositions, he has written music for many mediums including opera, orchestra, brass band, wind ensemble, chorus and chamber music. In describing his compositional process, Plog feels that he is influenced by the music he encountered during his orchestral trumpet career: "There are a lot of 20th century composers whose work tends to be very rhythmic (Stravinsky, Prokofieff [*sic.*], Britten, Copland etc.) and I would think that in a

certain way all of those (and other) composers have influenced me.”²³ Rhythmic drive, metric displacement and chromatic motivic material are the defining characteristics of *Paradigms*. The piece is meant to portray “the dichotomy of man’s robotic daily life in an agitated world and the resultant omnipresent personal anguish it generates” and does so through the juxtaposition of a lamenting lyrical melody with a string of energetic fragments.²⁴ Plog’s firsthand experience as a trumpet player shows in his idiomatic writing for the flugelhorn.

James Stephenson *The Storyteller* (2013)

James Stephenson has held successful careers as both a trumpet player and a composer. He performed trumpet with the Naples Philharmonic Orchestra for seventeen years immediately following his graduation from New England Conservatory. After retiring from the trumpet, Stephenson moved to Lake Forest, Illinois where he is the Composer-In-Residence at the Lake Forest Symphony. A highly sought-after composer, Stephenson has collaborated with many famous artists and ensembles including Branford Marsalis, Nitzan Haroz, the United States President's Own Marine Band, the Minnesota Orchestra, the Boston Pops and New York Pops orchestras.

While Stephenson has written music for many different mediums, the majority of his work is comprised of brass compositions, especially those featuring the trumpet.

The Storyteller was the result of a commission by the hosts of the 2013 International Trumpet Guild Conference, Rich and Val Stoelzel. Ever since Stephenson was a young child, he idolized

²³ Anthony Plog: quoted in Alexander Robert Cannon, “Defining Characteristics of the Brass Music of Anthony Plog and their Application in Performance” (DMA diss., University of British Columbia, 2012), 4.

²⁴ Anthony Plog, “Paradigms,” Last modified 2013, Accessed January 4, 2014, <http://anthonyplog.com/?compositions=paradigms>.

the trumpet playing of Chicago Symphony musician Bud Herseth and credits him as the main influence in his choice to play the trumpet: "I was erasing all of my rock n roll tapes to record everything of Bud's I could get my hands on" and listening to them ad nauseam.²⁵ Herseth was one of the most influential trumpeters of the 20th century known for his great artistry and for his 53-year-long tenure as principal trumpet with the Chicago Symphony Orchestra. Stephenson's favorite recording of all time is Herseth's recording of Stravinsky's *Song of the Nightingale* conducted by Fritz Reiner because of his expressive trumpet solos. When Herseth passed away in April of last year, Stephenson knew what would be the basis of his commissioned work.

The Storyteller gets its name from Herseth's ability to tell a story through his emotive and powerful trumpet playing. Throughout the work there are brief quotes from Stravinsky's *Petrushka*, Brahms's *Symphony No. 2* and a clever reference of Mahler's *Symphony No. 5 Trauermarsch* which turns into a melody reminiscent of the famous bugle call *Taps*. These references are very meaningful to trumpeters because many have learned these famous excerpts by listening to recordings of Herseth's performances. The most poignant moment is reserved for the end of the piece where the audience hears a glimpse of the *Song of the Nightingale*.

This piece was premiered at the 2013 International Trumpet Guild Conference by Chris Martin, the current principal trumpet player in the Chicago Symphony with Barbara Butler, his former teacher and a former student of Bud Herseth.

Carson Cooman *Nobadeer Dreaming* (2008)

The youngest composer featured on today's recital, Carson Cooman has built a strong reputation as an excellent organist and composer. His works have been commissioned by several

²⁵ James M. Stephenson, *The Storyteller: In Memoriam: Adolph "Bud" Herseth for Trumpet, Violin and Piano* (Lake Forest: Stephenson Music, 2013), preface.

professional music associations, ensembles and solo performers including a variety of styles such as solo instrumental works, operas, orchestral works, and hymns. Cooman holds degrees from Harvard University and Carnegie Mellon University and his principal composition teachers were Bernard Rands, Judith Weir, Alan Fletcher, and James Willey.

Nobadeer Dreaming is dedicated to Cooman's younger brother, Colby Cooman and is part of a series of pieces inspired by their childhood vacation destination, Nantucket Island, Massachusetts. While each of the pieces can be performed separately, they share enough in common that they can also be performed as a cycle. This particular piece for unaccompanied flugelhorn is named after a small, remote region of Nantucket Island called Nobadeer. It was composed with "poetic imagining of the soloist outside at night [with] the music echoing off the dunes." Cooman's choice of the flugelhorn was intentional because both he and his brother love its sound, especially when it is given classical material that avoids stereotypical jazz idioms.²⁶ A unifying motive in the piece is a recurring rhythm of a sixteenth note triplet that often provides an anchor for many of the musical ideas. He also effectively uses dynamic shaping and trills in alternating tessituras to help portray the sounds bouncing off the sand dunes and fading away into the horizon. Reminiscent of the haunting ambiance in Vincent Persichetti's *Parable XIV* (1973), the overall mood of *Nobadeer Dreaming* reflects the dark, mysterious shadows of night.

Libby Larsen *Ridge Runner* (2012)

Libby Larsen is not only known as a skillful and versatile composer but also as a trailblazer. She was the first woman to serve as a Composer-in-Residence with a major orchestra,

²⁶ Carson Cooman, email message to author, January 23, 2014.

the Minnesota Orchestra, and she co-founded the American Composers Forum, which promotes composers during this “transitional time for American arts.”²⁷ Through residencies at various institutions such as the California Institute of the Arts, the Arnold Schoenberg Institute, the Philadelphia School of the Arts and the Cincinnati Conservatory, she has been a strong proponent of music education and women in music. Larsen has also been the Composer-in-Residence with the Charlotte and Colorado symphonies, served on the music panel of the National Education Association, the managing board of the League of American Orchestras and acted as the vice president of the American Music Center. Throughout her career she has received many accolades such as the 2003-2004 Harissios Papamarkou Chair in Education at the Library of Congress, she has received MIT’s Eugene McDermott Award in the Arts and a Lifetime Achievement Award from the American Academy of Arts and Letters. Her music portfolio contains over four hundred works including music from every genre.

Ridge Runner was commissioned by the International Women’s Brass Conference and was premiered at their 2012 conference by trumpeter, Karin Bliznik. Larsen deftly defines the title and explains her inspiration behind the piece:

The term “ridge-runner” is American slang referring loosely to a number of characters—the southern farmer, the mountaineer, the moonshiner—people of wit, perseverance, and self-reliance, people who don’t mind dealing with the elements. It struck me that solo trumpet performers are akin to ridge-runners in their spirit, energy and daring. So I set about composing this piece by basing its personality in abstract vernacular music—banjo picking, ballad, jazz, harmonica—and treating it as a serious concert piece. My aim is to bring the experience of ridge-running into the concert hall.²⁸

²⁷ Libby Larsen, “About,” Last modified 2013, Accessed September 24, 2013, <http://libbylarsen.com/index.php?contentID=216>.

²⁸ Libby Larsen, “Ridge Runner,” Last modified 2013, Accessed September 24, 2013, <http://www.libbylarsen.com/index.php?contentID=242&profileID=1637&startRange>.

Through her combination of Americana-inspired melodies and the unique orchestration of mixed percussion and trumpet, Larsen presents a dichotomy between music of the past and present. Very similar to the jazz rhythms and inflections found in a work featured on my first recital, Harold Shapero's *Sonata* (1940), Larsen uses ragtime idioms throughout the work such as straight sixteenth note rhythms with ties and accents. The first and last movements carry the bulk of this language featuring wa-wa effects and catchy motives reminiscent of a big band shout chorus. The middle movements, however, provide a distinct contrast because they are understated and atmospheric. Throughout the work, the percussion parts contribute more to the mood and timbre of the piece rather than fulfill the traditional expectation of providing a constant rhythmic pulse.

ANNOTATED BIBLIOGRAPHY

All Music. "Aaron Copland: *Quiet City for English Horn, Trumpet & Strings (from the incidental music)*." Last modified 2013. Accessed on September 17, 2013.
<http://www.allmusic.com/composition/quiet-city-for-english-horn-trumpet-strings-from-the-incidental-music-mc0002363623>.

This website provides information about Irwin Shaw's play *Quiet City* including when it was written and a summary of the plot.

Bartmann, John William. "A Structural Analysis of Two Works for Trumpet and Piano: *Sonate* by Paul Hindemith and *Sonata* by Kent Kennan." MM thesis, Northern Illinois University, 1965.

Bartmann's thesis analyzes the trumpet sonatas of Paul Hindemith and Kent Kennan and draws comparisons between the two pieces. He discusses their neoclassical style, their prevalent use of counterpoint, the inclusion of a chorale-based melody in the third movements, their similarities in form, and the use of trumpet calls throughout each work. He also shows the importance of quartal and quintal harmony in both of their works by discussing the intervalic relationships in the primary themes.

Bergreen, Laurence. *Louis Armstrong: An Extravagant Life*. New York: Broadway Books, 1997.

Bergreen's biography of Louis Armstrong provides information on Armstrong's life and career. It explains Armstrong's influence on all brass playing, not just jazz, through the popularity of his recordings. One highly influential moment was Louis Armstrong's transition from a cornet player to a trumpet player as recorded on the Hot Fives and Hot Sevens recordings. It also puts this change into historical context by discussing who he was performing and recording with during that change.

Bernstein, Leonard. *The Unanswered Question: Six Talks at Harvard*. Cambridge: Harvard University Press, 1976.

This source is a transcript of the six talks Leonard Bernstein gave at Harvard during the 1970s. It includes a quote about Charles Ives's *The Unanswered Question*. This source is an example from Bernstein's career as a music lecturer and shows the philosophical impact of Ives's piece.

Bierley, Paul Edmund. *The Incredible Band of John Philip Sousa*. Urbana and Chicago: University of Illinois Press, 2006.

Bierley's book discusses John Philip Sousa's reign as one of the most important figures in American band music, his reputation as a band leader and conductor, and his great compositional output. The book also discusses Herbert L. Clarke's successful tenure as a cornet soloist with John Philip Sousa's band. It provides dates when his piece, *The Debutante*, was written by and performed by Clarke.

Briscoe, James R., ed. *Contemporary Anthology of Music by Women*. Bloomington: Indiana University Press, 1997.

This anthology discusses Libby Larsen's career, her compositional characteristics, and her influences. It also includes the transcript from a radio interview she conducted with Cynthia Green in Billings, Montana in 1991. In the interview, Larsen explains her appreciation of the live concert experience, her desire to create music that audiences can relate to, and her appreciation of how the physical acoustics of a performance space influences the sound of a musical work.

Burkholder, J. Peter. *Charles Ives and His World*. Princeton: Princeton University Press, 1996.

Burkholder's book, *Charles Ives and His World* includes biographical information on Ives's life and career. It also includes analysis and historical information on many compositions by Charles Ives. Burkholder explains that *The Unanswered Question* was a successful experiment in combining tonal and atonal music because it was revolutionary while remaining accessible to audiences.

Burkholder, J. Peter et al. Ives, Charles. *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed September 24, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/14000>.

This article from *Grove Music Online* provides dates and biographical information on the composer Charles Ives. It explains how Ives's primary job as an insurance salesman often interfered with his compositional output. As a result, Ives had a reputation as an amateur composer during his lifetime. At times there would be a long stretch of time in between pieces or he would spend years revising a piece which also leads to confusion in the chronology of his works. For example, it is not exactly clear what date his piece *The Unanswered Question* was completed, thus it is given a range 1930-1935.

Byrd, Richard William. "A Stylistic Analysis of the Solo and Chamber Music of Fisher A. Tull." Ph.D. diss., University of Kentucky, 1992.

Byrd's Ph.D. dissertation on the solo and chamber music of Fisher Tull provides biographical information on Fisher Tull. Byrd provides details on Tull's successful career at Sam Houston State in many different roles: theory professor, composer, and trumpet performer. This dissertation also includes analysis of several of Tull's works such as *Three Bagatelles*.

Cannon, Alexander Robert. "Defining Characteristics of the Brass Music of Anthony Plog and their Application in Performance." DMA diss., University of British Columbia, 2012.

Cannon's DMA dissertation on the compositional characteristics in Anthony Plog's brass music analyzes many of Plog's compositions. From this analysis, he identifies several key characteristics to Plog's writing such as the prevalent use of chromaticism. Cannon's source material includes interviews with Anthony Plog. In one of these interviews, Plog identified that his main compositional influence was his time spent performing the works of Stravinsky, Prokofiev, Britten and Copland.

Clarke, Herbert. *How I Became a Cornetist: The Autobiography of a Cornet-playing Pilgrim's Progress*. St. Louis: J.L. Huber, 1934.

Herbert L. Clarke's autobiography tells Clarke's story of growing up and his journey to becoming a cornet soloist. It also includes details about the various bands he performed with and his preference for the cornet over the trumpet.

Cohen, Aaron I. *International Encyclopedia of Women Composers Second Edition Revised and Enlarged Volume I*. New York: Books & Music (USA) Inc., 1987.

This encyclopedia article on Libby Larsen summarizes Larsen's education, jobs, awards received and recognition as a composer.

Cooman, Carson. "Home." Last modified January 16, 2014. Accessed on January 21, 2014. <http://www.carsoncooman.com/>.

Carson Cooman's website includes his bio, catalogue of compositions, and list of recordings. Cooman's compositions are recorded on labels including Naxos, Albany, Artek, Gothic, Divine Art, Metier, Altarus, MSR Classics, Raven, and Zimbel. The piece *Nobadeer Dreaming* is included on the Naxos album *Carson Cooman: Nantucket Dreaming*.

Crawford, Richard. *America's Musical Life*. New York: W.W. Norton, 2001.

Crawford's history of American music covers a broad span of topics from the earliest American music (traditional Native American music) through the music of the twentieth century. One chapter discusses the role of the composer after World War II and the fact that many composers had to find other means, such as teaching, to supplement their livelihood. Another chapter gives biographical and performance information on the American band movement and two of its primary band leaders, John Philip Sousa and Patrick Gilmore.

Dearden, Jennifer Lorien. "The American Trumpet Sonata in the 1950s: An Analytical and Socialhistorical Discussion of Trumpet Sonatas by George Antheil, Kent Kennan, Halsey Stevens and Burnet Tuthill." Ph.D. diss., University of North Texas, 2007.

Dearden's Ph.D. dissertation provides an in-depth analysis of the Antheil, Kennan, Stevens, and Tuthill trumpet sonatas. Through her analysis, similarities between the sonatas are identified and the influence of the time period in which they were composed (1950s) is discussed. Specifically she explains that the 1950s represented an era of optimism and simplicity, as reflected by the heroic themes present in these sonatas. All four sonatas have hints of darkness or seriousness to them which reflects the effects of war and the fear of communism present in America.

Ewazen, Eric. "About the Composer." Last modified 2014. Accessed on January 21, 2014. <http://www.ericewazen.com/about.php>.

Eric Ewazen's website includes his bio, catalogue of compositions, and list of recordings. His bio highlights his working relationship with some of the greatest American brass performers of the twentieth century such as the American Brass Quintet, the Summit Brass ensemble, and the brass sections of the New York Philharmonic, Boston Symphony, and Chicago Symphony.

Feder, Stuart. *Charles Ives: My Father's Song: A Psychoanalytic Biography*. New Haven: Yale University Press, 1992.

Feder's book about Charles Ives provides historical background on many of Ives's compositions including his set of two contemplations: *Central Park in the Dark* and *The Unanswered Question*. It includes the stage directions for the placement of musicians performing *The Unanswered Question*. It also explained the role of each of the three instrumental groups: the strings, the woodwinds and the solo trumpet.

Fleet, Susan. *Women Who Dared: Trailblazing 20th Century Musicians, Volume I: Maud Powell and Edna White*. Music and Mayhem Press, 2011.

Susan Fleet's biography discusses the life and career of the first American female trumpet virtuoso, Edna White. White's first professional recording was of Clarke's *The Debutante* in 1920.

Gillies, Malcolm. Bartók, Béla. *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Web. Accessed on November 3, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40686>.

This entry in *Grove Music Online* provides a biography of composer Béla Bartók. It discusses his career, his works, and his compositional characteristics. Bartók's style included a strong influence from Hungarian folk music and emphasized rhythmic drive and mixed meter.

Goss, Madeleine. *Modern Music-Makers: Contemporary American Composers*. New York: E. P. Dutton, 1952.

Goss's book discusses American composers who had successful careers during the early to mid twentieth century. It includes biographical information on composer Harold Shapero. It provides details about Shapero's study with Paul Hindemith, Walter Piston and Nadia Boulanger. Goss also discusses Shapero's early jazz piano study and its influence in some of his early works.

Laird, Paul R. and David Schiff. Bernstein, Leonard. *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed September 17, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2223796>.

This entry in *Grove Music Online* provides biographical information and compositional characteristics of Leonard Bernstein. It explains his composition of many different genres such as theatrical music (*On the Town*, *West Side Story*) to more serious works such as his Symphony No. 3 (*Kaddish*). Bernstein felt that all of his pieces contained influences from the theatre.

Larsen, Libby. "About." Last modified 2013. Accessed September 24, 2013.
<http://libbylarsen.com/index.php?contentID=216>.

Libby Larsen's website includes her bio, catalogue of compositions, and list of recordings. Larsen has been an advocate for music, music education and modern composers through her work in the Minnesota Composers Forum, and other professional organizations.

Larsen, Libby. "Ridge Runner." Last modified 2013. Accessed September 24, 2013.
<http://www.libbylarsen.com/index.php?contentID=242&profileID=1637&startRange>.

Larsen's website also includes a description of the inspiration behind her piece *Ridge Runner*. She explains that the term "ridge runner" is American slang for a group of southerners such as farmers, mountaineers and moonshiners. Her piece uses musical idioms from banjo picking, folk ballads, jazz, and harmonica playing to represent these characters.

Lerner, Neil. "Copland's Music of Wide Open Spaces: Surveying the Pastoral Trope in Hollywood." *The Musical Quarterly*, 85, (Autumn, 2001), 477-515.

Lerner's article explains the influence of Aaron Copland's writing on American music and how American themes such as western expansion are portrayed in film soundtracks. Copland's characteristic use of quartal and quintal harmony has come to musically symbolize the wide open spaces of the western part of the United States.

Levin, Gail and Judith Tick. *Aaron Copland's America: A Cultural Perspective*. New York: Watson-Guption Publications, 2000.

This book describes how Aaron Copland's music helped shape the cultural identity of Americans. It discusses many of his compositions from a historical perspective. For example, it explains that *Quiet City* was based on incidental music Copland wrote for Irwin Shaw's experimental play.

Madeja, James Thomas. "The Life and Work of Herbert L. Clarke (1887-1945)." Ed.D. diss., University of Illinois at Urbana-Champaign, 1988.

Madeja's dissertation is an extensive resource on the life and work of cornet soloist, Herbert L. Clarke. In addition to biographical information, it includes charts containing detailed information on when and where many of his solo pieces, such as *The Debutante*, were performed. It also gives background information on the origins of the American band movement.

Mason, Eric. "Quiet City." Global Music Network, Inc. Classical Plus. Last modified 1999–2001. Accessed on September 17, 2013.
<http://classicalplus.gmn.com/classical/work.asp?id=437¬es=true&webcast=true>.

This website provides short descriptions of famous classical music pieces. Eric Mason's summary of Aaron Copland's *Quiet City* includes a description of the original instrumentation and the date of its premiere.

Parsons, Laura Elizabeth. "Kent Wheeler Kennan: American Composer and Music Educator." Ph.D. diss., The University of North Carolina at Greensboro, 1998.

Parsons's Ph.D. dissertation provides a detailed biography of composer Kent Kennan. It includes details about the commission and composition of his 1956 *Sonata for Trumpet and Piano*. Parsons also provides quotes from Kennan about his compositional process and the influence of Hindemith on his trumpet sonata. Kennan worked closely with fellow University of Texas at Austin colleague, J. Frank Elsass, the professor of trumpet. Elsass was able to guide Kennan in terms of endurance and performance concerns for the trumpet.

Plog, Anthony. "Biography." Last modified 2013. Accessed January 4, 2014.
<http://anthonyplog.com/about-me/biography/>.

Anthony Plog's website includes his bio, catalogue of compositions, and list of recordings. It includes his extensive trumpet performance experience with several symphonies and as a soloist. This experience greatly influences Plog's compositional style, especially when it comes to writing for trumpet or flugelhorn.

Plog, Anthony. "Paradigms." Last modified 2013. Accessed January 4, 2014.
<http://anthonyplog.com/?compositions=paradigms>.

Anthony Plog's website also includes descriptions of some of his pieces. This portion of his website describes the symbolism behind the two motives of his piece *Paradigms*. The opening lyrical theme is a lament about the hassles of day-to-day life such as work and the daily commute. This theme is contrasted by the second theme which represents the frenetic energy of those daily aggravations.

Pollack, Howard. Copland, Aaron. *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed September 24, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06422>.

This entry in *Grove Music Online* provides biographical information and compositional characteristics of Aaron Copland. It discusses Copland's style and aesthetic as synonymous with the American serious music genre. It also mentions the enduring success of Copland's *Quiet City* composed in 1940.

Pollack, Howard. Shapero, Harold. *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed September 20, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/25586>.

This entry in *Grove Music Online* provides biographical information and compositional characteristics of Harold Shapero. It explains Shapero's close working relationship with Arthur Berger, Irving Fine and Leonard Bernstein. All four of these composers were students of Walter Piston. Berger referred to Fine, Shapero, and himself as part of the "Stravinsky school" of American composers.

Proksch, Bryan. "Performing the Classical-Era Gestures in Kent Kennan's *Sonata for Trumpet and Piano*." *ITG Journal*, (October, 2007), 35-38.

Proksch's article provides analysis of the Kent Kennan *Sonata for Trumpet and Piano*. He summarizes the melodic and harmonic material and the overall structure of the composition. He highlights Kennan's neoclassical style by discussing his use of classical era gestures such as imitation, delay of tonic, and classical forms. Proksch also explains Kennan's use of quartal harmony and metric displacement.

Reetz, Brian. "UNL Faculty Presents Leonard Bernstein's Music for Brass." University of Nebraska-Lincoln Glenn Korff School of Music. Last modified September 10, 2013. Accessed September 16, 2013.
<http://music.unl.edu/unl-faculty-presents-leonard-bernsteins-music-brass>.

Brian Reetz is the Marketing and Public Relations Coordinator for the University of Nebraska-Lincoln Glenn Korff School of Music. This website advertised a fall 2013 faculty brass concert on campus. During this concert, the brass professors: Scott Quackenbush, Dr. Alan Mattingly, Dr. Scott Anderson and Craig Fuller were to perform the complete *Brass Music* suite by Leonard Bernstein. Reetz's description of each piece provided background information on this suite.

Ross, Alex. "Taming a Noisy Intruder In the Quiet Chamber World New York Philharmonic Ensembles Merkin Concert Hall." *New York Times*, January 12, 1995. Accessed January 21, 2013.
<http://www.nytimes.com/1995/01/12/arts/in-performance-classical-music-018595.html>.

Ross's review of the 1995 New York Philharmonic Ensembles concert describes Ewazen's *Trio for Trumpet, Violin and Piano* as performed by Phil Smith, Sharon Yamada and Jonathan Feldman. The review accurately describes the difficulty of scoring for trumpet in a chamber setting. The success of this performance is both the result of Ewazen's skillful writing and Smith's skill as a performer. Ross also compares Ewazen's style to Copland's Americana style.

Secrest, Meryle. *Leonard Bernstein*. New York: Alfred A. Knopf, 1994.

Secrest's biography on Leonard Bernstein contains a detailed look at Bernstein's personal life, education, compositional influences and success as a composer, conductor, performer, teacher, author, and lecturer. While it goes into depth in many of his pieces, it does not contain any detailed information on his *Brass Music* suite or *Rondo for Lifey*.

Simmons, Walter. *The Music of William Schuman, Vincent Persichetti, and Peter Mennin: Voices of Stone and Steel*. Lanham: Scarecrow Press, 2011.

Simmons's book provides biographical information on three composers, including Vincent Persichetti. It discusses his early life and his career both as a composer (150 works) and as a professor at the Julliard school (over forty years). Simmons also focuses on Persichetti's ability to imitate and improvise in the style of virtually any major composer. This ability influenced Persichetti's teaching because he encouraged his students to use any compositional device or style that they wanted without qualifying certain styles as better than others.

Stephenson, James M. "Biography." Last modified 2011. Accessed January 4, 2014.
<http://stephensonmusic.com/>.

Jim Stephenson's website includes his bio, catalogue of compositions, and list of recordings. His bio includes his seventeen year long tenure as a trumpeter with the Naples Philharmonic. This performance experience has greatly influenced his compositional style as evidenced by the large number of works he's written for brass instruments, especially solo trumpet.

Stevens, Halsey. "Bio and Reflections." Last modified 2013. Accessed on November 3, 2013.
<http://halseystevens.blogspot.com/>.

Halsey Stevens's website includes his bio, catalogue of compositions, and many writings by Halsey Stevens about his music. Under the portion of the website entitled "Reflections," there is an essay by Stevens written in 1976. In this essay, he explains how his careful study of Béla Bartók's music came to influence his own compositional style.

Tarr, Edward H. Clarke, Herbert. *Grove Music Online. Oxford Music Online.* Oxford University Press. Accessed September 25, 2013.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/05871>.

Edward Tarr gives a brief summary of Herbert L. Clarke's career in this *Grove Music Online* entry. Tarr describes Clarke as the best-known cornet soloist of the early twentieth century. He also includes Clarke's tenure with the New York Philharmonic and the Metropolitan Opera, his involvement in the development of the Clarke model cornet by Holton, his time as a bandleader, and his impact in trumpet pedagogy.

Theurer, Britton. "A Rich but Melancholy Chord Learns How to Fly: Vincent Persichetti's *Parable XIV* for Solo Trumpet." *ITG Journal* (June 2010): 73-76.

Theurer's article gives an analysis of Vincent Persichetti's *Parable XIV* for solo trumpet. He asserts that an understanding of the melodic themes and motivic development in the piece leads to a better and more successful performance of the work. The main melodic material of the piece are two rapidly ascending minor-major seventh arpeggios: Cm^{M7} and Ebm^{M7} which are developed through transposition, repetition, acceleration of rhythms and longer durations of those specific pitches.

Tigai, Joan E. "Kent Kennan's *Sonata for Trumpet and Piano*: An Analytical Study." MM thesis, Bowling Green State University, 1971.

Tigai's thesis presents an analysis of Kent Kennan's *Sonata for Trumpet and Piano*. In her analysis, she explains the significance of Kennan's 1986 revision. By placing several sections of the music into mixed meter, it became much easier to read and perform. Her thesis also includes specific performance suggestions such as the use of a cup mute and the removal of the stem of the harmon mute in the second movement.

Tull, Tim. "Fisher Tull." Bio. Last modified 2013. Accessed on November 4, 2013.
<http://www.fishertull.com/index.html>.

This website is dedicated to the composer and teacher, Fisher Tull and is maintained by his son, Tim Tull. It includes biographical information, a catalog of his works, a list of recordings, articles by Fisher Tull, and program notes on several of his pieces.

Turrin, Joseph. "About Joseph Turrin." Bio. Last modified 2004. Accessed on November 2, 2013. <http://www.josephurrin.com/bio.html>.

Joseph Turrin's website includes his bio, catalogue of compositions, and list of recordings. His bio highlights his working relationship with members of the New York Philharmonic and his close working relationship with the principal trumpet player, Phil Smith.

Turrin, Joseph. "TURRIN Joseph, Intrada." Last modified 2013. Accessed on November 2, 2013. <http://www.editions-bim.com/joseph-turrin-intrada-for-trumpet-and-piano.html>.

Turrin's description of his piece *Intrada* was written in November 2010. He describes how the piece incorporates several different styles such as jazz, trumpet fanfares, showy cadenzas, and lyrical melodies. The piece was written for trumpeter Phil Smith.

Wallace, John. "The Emancipation of the Trumpet: Louis Armstrong, and the Influence of Jazz on 20th Century Trumpet Performance and Composition." *Scottish Music Review* 1, No. 1, (2007): 68–82. Accessed September 24, 2013. <http://www.scottishmusicreview.org/index.php/SMR/article/viewFile/12/9>.

Wallace's article explains that the trumpet playing of Louis Armstrong influenced a renewed interest in solo trumpet writing in the twentieth century. Specifically, Wallace discusses how the popularity of Armstrong's recordings both on cornet and trumpet demonstrated the soloistic capabilities of both instruments to the entire world. With each passing decade in the twentieth century, solo trumpet literature continued to grow as did the performance demands on trumpet players in terms of range, technique and endurance. The article also discusses how Armstrong became a household name and was one of the most recognizable Americans throughout the world.

Whitesitt, Linda. *The Life and Music of George Antheil: 1900–1959*. Ann Arbor: UMI Research Press, 1983.

Whitesitt's book provides biographical details on the life and career of composer George Antheil. It also discusses the success of his *Sonata for Trumpet and Piano* in contrast to the reception of some of his other works. Antheil had a reputation for pushing the boundaries of music, however, Whitesitt explains that his trumpet sonata was successful due to its memorable and expressive melodies.

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