ABSTRACT

Title of dissertation: A PERFORMANCE STUDY OF CONTEMPORARY CHAMBER MUSIC FOR TRUMPET AND STRINGS
Harold E. Yager, Jr., Doctor of Musical Arts, 2014

Dissertation directed by: Professor Chris Gekker
School of Music

The twentieth and twenty-first centuries have had a rekindling of the trumpet/strings chamber relationship that was once common in the baroque era. Not only is new music being composed, performers sometimes present works in a chamber environment that were originally intended for trumpet and string orchestra or works that did not originally include trumpet. This provides new life to the music, gives audiences the chance to hear something different in a trumpet recital, and allows the trumpet player firsthand experience with music he or she may have never had otherwise. Between new music and the reshaping of older works, now is an excellent time for trumpet players to expand their horizons.

First Recital: January 30, 2012
Gildenhorn Recital Hall

Gillingham: Tourbillon
Cooman: Sun Songs
Bartók: Selections from 44 Duos for Two Violins
Ewazen: Trio
Second Recital: February 20, 2012
Ulrich Recital Hall

Presser: Three Duets
Cooman: Chorale and Courante
Koetsier: Duo giocoso
Cooman: Lyric Trio

Third Recital: December 9, 2013
Gildenhorn Recital Hall

Hovhaness: Haroutian
Ewazen: Quintet
Taggart: Song at Sunset
Bartholomew: Summer Suite

This performance study has had tremendous positive effects. Most importantly, it has given me knowledge and recital suggestions that I will be able to offer my students. The ability to broaden their experiences as I have done is something I look forward to and believe to be extremely important. Students must learn to always be exploring different ways to reach their audiences, and they must be comfortable in all types of settings. Trumpet players too often do not expand their performances out of the realm of brass, robbing themselves of great experiences.
A PERFORMANCE STUDY OF CONTEMPORARY CHAMBER MUSIC
FOR TRUMPET AND STRINGS

by

Harold E. Yager, Jr.

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2014

Advisory Committee:

Professor Chris Gekker, Chair
Dr. Sheryl Ehrman, Dean’s Representative
Artist in Residence Matthew Guilford
Professor Katherine Murdock
Dr. Michael Votta
TABLE OF CONTENTS

Recital Recordings........................................................................................................ iii

Introduction................................................................................................................... 1

First Recital
  Program......................................................................................................................... 4
  Notes............................................................................................................................. 5

Second Recital
  Program......................................................................................................................... 11
  Notes............................................................................................................................. 12

Third Recital
  Program......................................................................................................................... 17
  Notes............................................................................................................................. 18

Conclusion....................................................................................................................... 23

Annotated Bibliography................................................................................................ 24

Recordings of each recital have been submitted on CD and filed with the University of Maryland’s Graduate School.
RECITAL RECORDINGS

First Recital: January 30, 2012

Track 01  Gillingham: *Tourbillon*
Track 02  Cooman: *Sun Songs*, 1. Toccata
Track 03  Cooman: *Sun Songs*, 2. Canto
Track 04  Cooman: *Sun Songs*, 3. March and Hymn
Track 05  Bartók: Selections from *44 Duos for Two Violins*, 1. New Year’s Song
Track 06  Bartók: Selections from *44 Duos for Two Violins*, 2. Slovakian Song
Track 07  Bartók: Selections from *44 Duos for Two Violins*, 3. Cradle Song
Track 08  Bartók: Selections from *44 Duos for Two Violins*, 4. Mosquito Dance
Track 09  Bartók: Selections from *44 Duos for Two Violins*, 5. Pillow Dance
Track 10  Ewazen: *Trio*, 1. Andante
Track 11  Ewazen: *Trio*, 2. Allegro molto
Track 12  Ewazen: *Trio*, 3. Adagio
Track 13  Ewazen: *Trio*, 4. Allegro molto

Second Recital: February 20, 2012

Track 01  Presser: *Three Duets*, 1. Allegro
Track 02  Presser: *Three Duets*, 2. Allegretto
Track 03  Presser: *Three Duets*, 3. Allegro
Track 04  Cooman: *Chorale and Courante*, 1. Chorale
Track 05  Cooman: *Chorale and Courante*, 2. Courante
Track 06  Koetsier: *Duo giocoso*, 1. Sostenuto; Theme and Variations
Track 07  Koetsier: *Duo giocoso*, 2. Intermezzo
Track 08  Koetsier: *Duo giocoso*, 3. Rondo
Track 09  Cooman: *Lyric Trio*, 1. Red Darkness
Track 10  Cooman: *Lyric Trio*, 2. The Thousand Candles
Track 11  Cooman: *Lyric Trio*, 3. Windswept
Track 12  Cooman: *Lyric Trio*, 4. Whispering Wings
Track 13  Cooman: *Lyric Trio*, 5. Towards Light
Track 14  Cooman: *Lyric Trio*, 6. Let Evening Come

Third Recital: December 9, 2013

Track 01  Hovhaness: *Haroutian*, 1. Aria
Track 02  Hovhaness: *Haroutian*, 2. Fugue
Track 03  Ewazen: *Quintet*, 1. Allegro moderato
Track 04  Ewazen: *Quintet*, 2. Scherzo
Track 05  Ewazen: *Quintet*, 3. Elegia
Track 06  Ewazen: *Quintet*, 4. Allegro agitato
Track 07  Taggart: *Song at Sunset*
Track 08  Bartholomew: *Summer Suite*, 1. Popsicle Rocket Sunrise
| Track 09 | Bartholomew: *Summer Suite*, 2. Still Life with Melon and Sand |
| Track 10 | Bartholomew: *Summer Suite*, 3. Red Cherry Lark |
Introduction

In 2010, I performed my pre-dissertation doctoral recital at the University of Maryland. It included Johann Baptist Georg Neruda’s *Concerto in E-flat*, performed with string quartet instead of string orchestra, and *Four Irish Folksongs* arranged for cornet and cello by Sharon Davis. Because my job with The United States Army Field Band focuses on music for concert band and brass quintet, performing these works was especially important to me. They also inspired me to perform more. Since the Army Field Band has an active Chamber Music Series, I began to search for works written for trumpet and various strings to perform in the future. I quickly realized that composers of the twentieth and twenty-first centuries have increasingly written for the instrumentation.

A rich connection between trumpet and strings began hundreds of years ago. The latter half of the seventeenth century hailed the entrance of the trumpet into art music, particularly through the solo sonata form. Composers such as Giuseppe Torelli and Giovanni Buonaventura Viviani were some of the earliest to explore the combination of trumpet and strings, and while not wholly chamber music, their use of trumpet ushered in its acceptance as a true addition to artistic expression in smaller settings. Unfortunately, the classical and romantic periods used the trumpet sparingly in chamber settings; instead, composers primarily explored its usage in larger orchestral works.

The twentieth and twenty-first centuries have had a rekindling of the trumpet/strings chamber relationship that was once common in the baroque era. Not only is new music being composed, performers sometimes present works in a chamber environment that were originally intended for trumpet and string orchestra or works that did not originally include trumpet. This provides new life to the music, gives audiences
the chance to hear something different in a trumpet recital, and allows the trumpet player firsthand experience with music he or she may have never had otherwise. Between new music and the reshaping of older works, now is an excellent time for trumpet players to expand their horizons.

I focused the first dissertation recital on the combination of trumpet and violin because it is the most popular pairing by composers. The recital featured two duos, a duo with collaborative piano, and a full trio with piano. To showcase the possibilities of re-imagining an established work, I included selections from Béla Bartók’s *44 Duos for Two Violins*. Much of Eric Ewazen’s music has become standard for brass players, and his *Trio* is a frequent addition to trumpet recitals. Carson Cooman was a new composer to me, and his writing style is an expressive, refreshing detour from what much of the trumpet’s repertoire contains.

The second recital featured a significant work or collection of works each for trumpet and viola, cello, and string bass. This recital concentrated on the lyrical qualities of the trumpet, and provided a challenge for me to move to each new ensemble timbre. Music by Cooman was selected again because of his lyrical approach. Jan Koetsier’s *Duo giocoso* was another work I had only recently discovered, and after study and performance, I believe it to be underappreciated and an excellent addition to the repertoire. Music for trumpet and string bass is not as common, but music by William Presser and Cooman were selected due to their creative approach.

For the final recital, I performed music for trumpet and string ensemble, primarily quartet. The larger ensemble provided a greater range of dynamic and color than I had in the previous recitals. Each selection was quite different in character and function,
creating well-received reviews from my audience. I performed another work originally not intended for the chamber setting, *Haroutiun* by Alan Hovhaness for trumpet and string orchestra. Ewazen’s *Quintet* is a large scale work with an interesting evolution from a chamber piece to being adapted for solo trumpet and string orchestra, and Mark Alan Taggart’s *Song at Sunset* was a lesser known piece that not even the composer had heard performed in many years. *Summer Suite* by Greg Bartholomew is a new work for trumpet and strings, and it is quickly gaining popularity around the country and world.
First Recital: Program
January 30, 2012
Gildenhorn Recital Hall

Tourbillon................................................David Gillingham (b. 1947)
Shelley Mathews, violin; Jessica Stitt, piano

Sun Songs for trumpet and violin..........................Carson Cooman (b. 1982)
  Toccata
  Canto
  March and Hymn
Shelley Mathews, violin

Selections from 44 Duos for Two Violins...............Béla Bartók (1881–1945)
  New Year’s Song
  Slovakian Song
  Cradle Song
  Mosquito Dance
  Pillow Dance
Shelley Mathews, violin

- - - intermission - - -

Trio for trumpet, violin, and piano.............................Eric Ewazen (b. 1954)
  Andante
  Allegro molto
  Adagio
  Allegro molto

Hannah Eldridge, violin; Jessica Stitt, piano
First Recital: Notes

Tourbillon for trumpet, violin, and piano
David Gillingham (b. 1947)

Dr. David Gillingham’s music, particularly for concert band and percussion, has received wide acclaim. Ensembles that have recorded his music include the Prague Radio Orchestra, Cincinnati Conservatory Wind Ensemble, Indiana University Wind Ensemble, and the North Texas Wind Symphony. Dr. Gillingham earned degrees from the University of Wisconsin-Oshkosh and Michigan State University in music education, theory, and composition. He is currently Professor of Music at Central Michigan University.¹

Tourbillon was a commission by Rebecca Wilt for the 2009 International Trumpet Guild Conference. Richard Stoelzel, Minghuan Xu, and Wilt performed the premiere.²

The French word for “whirlwind,” Tourbillon depicts what Dr. Gillingham and his brother called “small tornados” when growing up on a farm in Wisconsin. These storms were often violent, erratic, and short-lived. The score further adds:

The structure of Tourbillon follows the random appearances of these whirlwinds, twisting and turning and carrying two basic motives throughout the piece, the first heard by the trumpet in measure 3 and the second in the piano at measure 16. The circling and twisting dissipates in the middle of the piece to a calm “summer breeze.” But then, the motion resumes only to again dissipate at the end of the piece.

Polychordal diminished seventh chords provide the harmonic basis for the piece along with augmented ninth chords for the secondary theme. The melodic


material is derived mostly from octatonic scales.\(^3\)

The “summer breeze” during the middle of the work is represented by an extended technique for the trumpet: simply blowing air through the instrument. Moving the valves rapidly at the same time provides a sense of stirring to the “breeze,” plus increases the volume so the audience can hear it more clearly. While not an extended technique, the violin uses harmonics effectively to create a sense of tension to the music.

I have chosen to perform *Tourbillon* on D trumpet and transpose the Bb trumpet part. The smaller, brighter D trumpet provides a better compliment to the violin’s timbre without overpowering the ensemble, and several passages are made easier with the different fingerings.

*Sun Songs* for trumpet and violin
Carson Cooman (b. 1982)

Carson Cooman is an American composer with an impressive array of works in many genres: solo music, opera, orchestra, hymn tunes, and others. He has received numerous commissions from organizations, large ensembles, chamber groups, and soloists. Cooman is also a sought-after organist whose performances focus on contemporary music, premiering over 130 compositions written for him. He holds degrees from Harvard University and Carnegie Mellon University.\(^4\)

In 2008 Cooman wrote several pieces for trumpet paired with one other instrument, including *Sun Songs*. Dedicated to Wesley and Shannon Nance, both

\(^3\) David Gillingham, *Tourbillon* (Greensboro: C. Alan Publications, 2009), program notes.

members of the Rochester Philharmonic, *Sun Songs* allows the instruments to combine
together in an effective, equal chamber discourse. Like many of his pieces with brass
instruments in mixed chamber configurations, Cooman enjoys letting the trumpet be a
part of the non-brass chamber music soundscape by focusing on the lyrical, sonorous
qualities of the instrument.\(^5\)

The first movement creates excitement with lots of rhythmic interplay; Cooman
describes it as “bubbling with energy.”\(^6\) The second movement is lyrical and meditative.
The final movement begins as a march, but eventually a hymn-like concept emerges. It
ends the work in a tranquil manner.

My instrument choice for *Sun Songs* is C trumpet. A higher pitched instrument
might not be able to play the lowest notes, nor might it have the fullness and broadness
wanted for the low register. Using C trumpet does require awareness of balance with the
violin while in the middle and upper registers, though. It can dominate the ensemble in
that tessitura.

Selections from *44 Duos for Two Violins*
Béla Bartók (1881–1945)

The Hungarian composer Béla Bartók is considered one of the most important
composers of the twentieth century. His additions to the solo, chamber, orchestra, and
opera repertoires still stand as some of the most well known and performed today.

*44 Duos for Two Violins* was written in 1931 as a pedagogical tool for young
students, but they are regularly performed and recorded by professional musicians.

\(^5\) Ward Yager, e-mail message to composer, December 23, 2011.

\(^6\) Ibid.
Commissioned by Erich Dorfein, a German violinist and teacher, each duo is written with young players in mind. The work increases in difficulty as it progresses.

*44 Duos for Two Violins* includes arrangements and original music deeply influenced by folk music. Many of the pieces have both a rhythmic and harmonic freedom, such as the third selection, “Cradle Song,” written in two separate keys.

Since not originally for trumpet, this work is an example of a recreation of established music. Jazz musicians use this idea regularly. For example, they will perform a standard tune but modify chord structure, ensemble instrumentation, and feel/style for a new approach. It is a refreshing way to present music in a new light. The same concept has been applied in this performance by replacing one violin with trumpet and using multiple mutes to change timbres and colors.

Bb and C trumpet are both options for these selections because of the mutes used. The mute lessens the instrument’s volume, and while there are mutes made to fit a D or Eb trumpet’s bell, they are readily available for Bb and C trumpet. A straight mute was chosen for “Slovakian Song” because the slight edge to the mute’s sound creates added emphasis, especially on the repeated pitches in the phrases. While the title “Cradle Song” might usually imply a sweet lullaby, Bartok’s decision to write in two different keys gives the selection an overall eerie, haunting sound. The cup mute is used to warm the trumpet sound on the melody, thereby creating an even more striking contrast between the two musical moods. Finally, “Mosquito Dance” conjures something buzzy and exotic, and the harmon mute is a perfect choice for this selection.
Eric Ewazen teaches music theory, composition, and analysis at The Julliard School, and has established himself as a leading composer over the last thirty years. His music is well known and accessible to audiences due to tuneful melodies, using a modern yet tonal harmonic language, and comfortably incorporating multi and mixed meter. His solo sonatas and works for brass quintet have become some of the most widely performed pieces in the brass repertoire.

*Trio* was commissioned by Chris Gekker in 1992. Using Johannes Brahms’ *Horn Trio in E-flat major* as a model, Ewazen composed rich sonorities, favored lyrical and expressive melodies, and alternated his melodic material between the trumpet and violin while the piano provides a resonant accompaniment. He further states:

The piece opens peacefully and elegiacally. Although intimations of dramatic tension appear, they ultimately fade away into serenity. The second movement is dynamic and intense, with agitated gestures, ostinato patterns, abrupt shifts in rhythm, sudden silences and a general feeling of excitement permeating the music. The “Adagio” is an introspective ballade. The trumpet sings a melancholy song as the violin and piano provide a background of contrasting harmonic textures. Occasionally they sing out their own intimate melodies, but the trumpet’s voice keeps coming back in variations of its own quiet soliloquy. The finale is a joyous dance, filled with lively gestures and rhythms. A brief recollection of the first movement gives way to complete exhilaration as the music spins to a rousing close.⁷

I have wanted to perform this work since first hearing it in 1996. *Trio* is a challenge from every perspective. It requires solid endurance, great facility, and a strong understanding of balance and intonation with the violinist. I have chosen to perform the

---

piece on a smaller instrument, pitched in D, to lighten my overall approach and create a more natural balance between the trumpet and violin.
Second Recital: Program
February 20, 2012
Ulrich Recital Hall

Three Duets for trumpet and string bass….................William Presser (1916–2004)
   Allegro
   Allegretto
   Allegro

Joel Ciaccio, string bass

Chorale and Courante……………………………………Carson Cooman (b. 1982)

Joel Ciaccio, string bass

Duo giocoso for trumpet and viola………………Jan Koetsier (1911–2006)
   Sostenuto; Theme and Variations
   Intermezzo
   Rondo

Karin Kilper, viola

- - - intermission - - -

Lyric Trio for trumpet, cello, and piano………………Carson Cooman (b. 1982)
   Red Darkness
   The Thousand Candles
   Windswept
   Whispering Wings
   Towards Light
   Let Evening Come

Domenica Romagni, cello; Jessica Stitt, piano
Second Recital: Notes

*Three Duets* for trumpet and string bass  
William Presser (1916–2004)

William Presser was a prominent composer and publisher of chamber music. He earned degrees in violin and music theory from Alma College, University of Michigan, and the Eastman School of Music. He was a member of the San Francisco Symphony and Rochester Philharmonic before teaching composition at the University of Southern Mississippi from 1953 to 1981. In 1961 he founded Tritone Press & Tenuto Publications, a company that distributes music by American composers.  

An advocate of presenting instruments in unfamiliar combinations, Presser’s *Three Duets* is a test of balance and timbral differences. Because of the string bass’ breadth of sound, the Bb or C trumpet compliments it well; however, the directional quality of the trumpet can cause balance issues. Various angles were explored to find what would give the trumpet a broader sound approach. Having the string bass face almost straight out and the trumpet face the edge of the stage worked best. Another solution would have been to place the trumpet farther back on the stage, lessening its presence in the ensemble. The distance between the instruments’ registers causes difficulty in making minute adjustments regarding intonation, balance, and articulation. More than any other pairing, it is important that the string bass play slightly louder and with more front to each articulation.

Each duet is short, almost as if an exercise or experiment in pairing of the instruments. The first duet uses angular lines interspersed with short lyrical passages.  

---

Syncopation plays a role in the second duet. When combined with the pizzicato sections, the entire movement has a “cool,” jazz-like feel. The final duet returns to a similar form as the first, with emphasis on dynamic shifts and rhythmic passages.

Chorale and Courante
Carson Cooman (b. 1982)

Carson Cooman is an American composer with an impressive array of works in many genres: solo music, opera, orchestra, hymn tunes, and others. He has received numerous commissions from organizations, large ensembles, chamber groups, and soloists. Cooman is also a sought-after organist whose performances focus on contemporary music, premiering over 130 compositions written for him. He holds degrees from Harvard University and Carnegie Mellon University.⁹

In 2008 Cooman wrote several pieces for trumpet paired with one other instrument. His brother, Colby, suggested a work for trumpet and string bass. For the same reasons as Presser’s Three Duets, performing on Bb or C trumpet is a good instrument choice.

Early, pre-Baroque music influenced Cooman as he composed Chorale and Courante.¹⁰ The “Chorale” is marked “unfolding” and develops slowly and lyrically. The “Courante” is energetic and implies the running, lively-style dance from Italy. There is an interjection of the opening material before the work ends with a fast coda.

---


¹⁰ Ward Yager, e-mail message to composer, February 8, 2012.
Duo giocoso for trumpet and viola
Jan Koetsier (1911–2006)

Although born in Amsterdam, Jan Koetsier spent most of his life in Germany. He was a piano prodigy, but quickly became interested in score reading, theory, and conducting during his schooling at the Hochschule für Musik Hanns Eisler Berlin. Over the course of his career, Koetsier developed a keen interest in music for brass. This was influenced greatly by his association with groups such as the Philip Jones Brass Ensemble, who commissioned several works. He also founded the International Jan Koetsier Competition for Brass Chamber Music to support young brass ensembles.\(^\text{11}\)

Duo giocoso was written in 1979 for Werner and Annemarie Binder, professional musicians in Munich. It is a lighthearted work in three movements, but a large challenge of balance and endurance. The first movement uses the theme and variations form and includes a short coda. The variations increase in technical demand and change time signatures, tempos, and characters.

“Intermezzo” begins with a strumming effect from the viola before muted trumpet plays the melody. Dynamic shaping, color changes through trumpet mutes, and viola tremolos create expression throughout the movement. The final movement is in the form of a rondo, with each new section drastically changing character. The last “A” theme consists of sweeping lines from the viola that set up the coda, which returns to the introductory music of the first movement.

I prefer to perform *Duo giocoso* on D trumpet and transpose the C trumpet part. The timbre matches better with the viola, but more importantly, intonation is less of a concern. My C trumpet’s greater issues with intonation meant more manipulation, causing quicker fatigue on an already demanding work.

*Lyric Trio* for trumpet, cello, and piano
Carson Cooman (b. 1982)

Cooman was commissioned in 2007 to write *Lyric Trio* by The Commission Project of Rochester, New York. Inspiration for the music came from Colby Cooman, Chris Gekker, and the Orenunn Trio.

The rich sound combination of cello and piano provides many options regarding instrument choice for the trumpet. Since the previous work on the recital uses D trumpet, I chose to continue on it. The most important concerns are a lyrical approach and a seating arrangement that avoids the directional quality of the trumpet. I have chosen to have the cello facing the audience with the trumpet seated next to the piano, pointed mostly across the stage.

The six-movement work depicts the colors and rhythms from sounds and landscapes across America; however, Cooman did not mean to refer to specific places. The spirit of the work captures scenes that are found in many areas: the wind sweeping across the plains, a barn dance, and the sun rising and spreading light across the land. Singing lyricism is the predominant tone of the work, with melodies ranging from long and continuous to shorter, fragmented ones.

The final movement, “Let Evening Come,” shares its title with a poem by the American poet Jane Kenyon. Cooman used it as inspiration to bring the work to a contemplative, yet affirmative close.
Let the light of late afternoon
shine through chinks in the barn, moving
up the bales as the sun moves down.

Let the cricket take up chafing
as a woman takes up her needles
and her yarn. Let evening come.

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.
Haroutiun……………………………………………………Alan Hovhaness (1911–2000)
  Aria
  Fugue

  Sonya Chung and Shelley Mathews, violins
  Heidi Remick, viola; Diana Flesner, cello; Joel Ciaccio, string bass

Quintet for trumpet and strings……………………………………..Eric Ewazen (b. 1954)
  Allegro moderato
  Scherzo
  Elegia
  Allegro agitato

  Sonya Chung and Shelley Mathews, violins
  Heidi Remick, viola; Diana Flesner, cello

- - - intermission - - -

Song at Sunset……………………………………………………..Mark Alan Taggart (b. 1956)

  Sonya Chung and Shelley Mathews, violins
  Heidi Remick, viola; Diana Flesner, cello

Summer Suite……………………………………………………..Greg Bartholomew (b. 1957)
  Popsicle Rocket Sunrise
  Still Life with Melon and Sand
  Red Cherry Lark

  Sonya Chung and Shelley Mathews, violins
  Heidi Remick, viola; Diana Flesner, cello; Jessica McKee, piano
Third Recital: Notes

Haroutiun
Alan Hovhaness (1911–2000)

*Haroutiun*, the Armenian word for resurrection, was written in 1948 when Alan Hovhaness was influenced greatly by the sounds and culture of his ancestry. It was also the name of Hovhaness’ father, but it is not known whether or not this is coincidence. The work is officially dedicated to Harry Tinkham, a musician in Arlington, Massachusetts who most likely conducted the first performance.¹²

While the work is not based on liturgy, the trumpet’s modal melodies elicit a sacred quality. Imagery of religion and mysticism play an important role in Hovhaness’ music, even his titles are evocative: *Mysterious Mountain* (Symphony no. 2 for orchestra), *Requiem and Resurrection* (brass ensemble), and *Lady of Light* (soprano and baritone soloists, orchestra, and full chorus).

*Haroutiun* is originally for trumpet and string orchestra but perfectly acceptable when performed by trumpet and string quintet. There is a heightened intimacy in the chamber setting, and the “Fugue” becomes more soloistic for the strings and collaborative with the trumpet than in the original instrumentation. The chamber setting also makes the work more performance accessible. When combined with Hovhaness’ other solo work for trumpet, *Prayer of St. Gregory*, the pairing creates a wonderful set for a student recital.

*Haroutiun* is appropriate for Bb, C, or D trumpet. I chose D trumpet for its warmth and less breadth of sound than a larger instrument. If performed with string

orchestra or perhaps an arrangement with organ, the projection and power of the Bb or C trumpet might make a better option.

*Quintet* for trumpet and strings  
Eric Ewazen (b. 1954)

Eric Ewazen teaches music theory, composition, and analysis at The Julliard School, and has established himself as a leading composer over the last thirty years. His music is well known and accessible to audiences due to tuneful melodies, using a modern yet tonal harmonic language, and comfortably incorporating multi and mixed meter. His solo sonatas and works for brass quintet have become some of the most widely performed pieces in the brass repertoire.

*Quintet* was a commission in 1990 by Chris Gekker. In 1998 Kevin Finamore and Ewazen premiered an arrangement for trumpet and piano. Another arrangement for trumpet and string orchestra, suggested by trumpet player Jeffrey Work and the Pro Arte Chamber Orchestra of Boston, was premiered the same year. Besides adding string bass to the score, Ewazen edited the trumpet part with the help of Work. At the request of the composer, both of these arrangements use the title *Concerto for Trumpet*, but the title *Quintet* is retained when performed in the original instrumentation.¹³

A work in four movements similar to a symphony, *Quintet* is a challenge for all performers. The first movement follows a sonata form, with a development section that contrasts the main thematic ideas by incorporating angular writing and rhythmic accents. The second movement is a scherzo with sweeping eighth-note lines and quick dynamic changes, giving the music momentum and shape. The middle section adds rhythmic

interest through hemiolas and a more punctuated thematic idea before returning to the original musical content.

Appropriately titled “Elegia,” the third movement is a lament full of sorrow and heaviness. The trumpet acts more in response to the strings, adding urgency at the climactic moment with a slight fanfare motif over the strings’ melodic idea. Finally, the fourth movement creates excitement through multi meter and melodic ideas that are angular, fragmented, and syncopated. There is a quasi cadenza for the trumpet before the coda returns to themes from the second and fourth movement to end the work.

The score includes trumpet parts in both C and Bb, but I have chosen to use D trumpet and transpose. This decision requires playing a few low F’s in the last movement, but I am more comfortable staying on D trumpet after playing Haroutium. The instrument’s lighter approach also provides better endurance than I would have on Bb or C trumpet. The larger instruments would require more volume control, possibly causing greater fatigue issues.

Song at Sunset
Mark Alan Taggart (b. 1956)

Dr. Mark Alan Taggart currently teaches theory and composition at East Carolina University in Greenville, North Carolina. An avid saxophonist, he has written numerous works for his instrument, as well as for orchestra and band. According to Dr. Taggart, much of his music explores the depths of human emotions.\(^\text{14}\)

Song at Sunset was written as a memorial to Leon Rapier, former principal trumpet of the Louisville Orchestra and professor at the University of Louisville, who passed away in 1988. While attending the University of Louisville, Dr. Taggart and other

\(\text{14 Ward Yager, e-mail message to composer, October 31, 2013.}\)
students spent large amounts of time with Rapier as he told stories and offered advice on musical careers during his teaching breaks. These “classes” had great impact on Dr. Taggart, and he remembers them fondly.\textsuperscript{15}

*Song at Sunset* expresses the emptiness left behind by Rapier’s death. The overall mood is of grief and sorrow. The melody is solemn with—befittingly—a hint of a trumpet fanfare. The use of cup mute for trumpet also creates a darker, haunted sound. Samuel Barber’s *Adagio for Strings* is a possible influence due to the use of upper register in the strings for dramatic effect and the overall arch form of the work.

While any choice in trumpet usage would be acceptable, the character of the music portrays solemnness, grief, and inner turmoil; therefore, I am using D trumpet to retain a smaller sound that does not easily project over the ensemble. The work should have an introspective sound.

*Summer Suite*

Greg Bartholomew (b. 1957)

Greg Bartholomew studied piano, trombone, and violin from a young age, and sang with the Seattle Pro Musica for fifteen years. He earned degrees from the College of William & Mary and the University of Washington, and was recently Composer in Residence for the Cascadian Chorale’s 2012–13 season.\textsuperscript{16}

*Summer Suite* has received wide acclaim and won prizes at several composition competitions throughout the country. A commission by several professional trumpet players, they and Bartholomew decided on a work that would be multi-movement and

\textsuperscript{15} Ibid.

showcase the lyrical qualities of the instrument. This inspiration came from their belief that much of the trumpet repertoire is showy and technical but not particularly musical or audience-accessible.17

Bartholomew’s music uses imagery to capture moods. Each movement of this work is suggestive of fun childhood experiences he remembers. “Popsicle Rocket Sunrise” is meant to suggest the energy and freedom of being out and about when the ice cream man came to the neighborhood. “Still Life with Melon and Sand” evokes the quiet stillness of a hot beach, only to be interrupted briefly by a chase scene of frantic children running after each other. “Red Cherry Lark” does not refer to a bird; instead, the word “lark” is meant in the sense of a fun adventure. Red cherry is simply a bright, summery color to sharpen the image.18

The overall character of this work is joyful and fun, which invites many different options for trumpet usage. The score contains parts for either Bb or C trumpet, and either is appropriate for this piece. I chose Bb trumpet because of fewer intonation problems, easier fingering in the technical passages, and its combination of brilliance and warmth.

Summer Suite can be performed in a variety of instrumentations, allowing an incredible diversity of soundscapes. The original setting is for trumpet and string quartet, but Bartholomew quickly expanded to trumpet/saxophone quartet, trumpet/piano, and trumpet/string quartet/piano. He has recently been commissioned to orchestrate the work for string orchestra, full orchestra, and band.

17 Ward Yager, e-mail message to composer, November 8, 2013.
18 Ibid.
Conclusion

This performance study has had tremendous positive effects. I have learned greatly from working with string players, particularly how they approach articulation and phrasing. I have connected with composers who were unfamiliar to me and are writing wonderful music. I have experienced how effective adapting music for the trumpet/string instrumentation can be; it adds another level of interest to a recital, both for the performers and audience members. Most importantly, it has given me knowledge and recital suggestions that I will be able to offer my students. The ability to broaden their experiences as I have done is something I look forward to and believe to be extremely important. Students must learn to always be exploring different ways to reach their audiences, and they must be comfortable in all types of settings. Trumpet players too often do not expand their performances out of the realm of brass, robbing themselves of great experiences.

A description of Ewazen’s music for trumpet split into categories: trumpet solo, trumpet in a chamber setting, and trumpet ensemble. Includes a selected discography.

Altman, Timothy Meyer. "An Analysis for Performance of Two Chamber Works with Trumpet by Eric Ewazen: ‘...to Cast a Shadow again’ (a song cycle for voice, trumpet, and piano) and ‘Trio’ for trumpet, violin, and piano." DMA diss., University of Kentucky, 2005.

This is a performance analysis of two chamber works involving trumpet by Eric Ewazen: *...to cast a shadow again* (a song cycle for voice, trumpet, and piano) and *Trio* for trumpet, violin, and piano. This study illuminates some of the characteristics of this music and summarizes the technical and performance demands, according to firsthand performing experience.


*BBC Music Library: Chamber Music Catalog*. Borough Green, Kent: Novello and Co., Ltd., 1967. [list of various chamber works including trumpet]


The dissertation discusses the history and objectives of the *Mikrokosmos* and the *44 Duos for Two Violins*. Analyses and performance commentaries concerning the transcribed pieces are presented.


This document presents a biography of William Presser with an account of his life, education, and professional career, exploring the major influences related to his work. It
also summarizes the stylistic characteristics that are representative of William Presser's musical language.


Decker comprised a list of brass trios in many configurations: unaccompanied, with piano or organ, and in ensembles with up to six additional players including strings.


This dissertation provides a brief historical summary, an annotated bibliography of selected works, and a comprehensive list of repertoire for mixed chamber music including the trumpet written during the twentieth century.

This paper consists of program notes on the works mentioned above. The interpretation and pedagogical value of the works are discussed in detail. Primary sources used in this study are found in the letters of Béla Bartók and those written to him. Other primary sources include the account of Agatha Fassett and the recollections of other influential people who knew Bartók.


Jan Koetsier Stiftung an der Hochschule für Musik und Theater München. “Jan Koetsier.” Composer foundation’s website. [contains biographical information, discography, and a repertoire list]

Mortenson, Gary C. “Ten Selected Duets Featuring Trumpet and Various Instruments.” *International Trumpet Guild Journal* 18, no. 4 (May 1994): 37–43. [listing and information on ten works for trumpet with other instruments, including strings]


Shirodkar, Marco. “Alan Hovhaness Biographical Summary.” The Alan Hovhaness Web Site. [contains biographical information, discography, and a repertoire list]

Smith, Thomas Rodgers. "The use of the Trumpet in Selected Chamber Works of Eric Ewazen." DMA diss., The University of Texas at Austin, 2001. The dissertation explores the composer's style of composition and the factors influencing his work, provides a discussion of five representative works for brass by Eric Ewazen and his use of the trumpet in those works, and offers practical observations and recommendations for the performance of the selected works. It provides a greater understanding of the composer's music and assist performers in the preparation, interpretation, and performance of Ewazen's compositions.

Wiederwohl, Karl Aubrey. "Effect of Music on the Soul: Intent Or Indifference in the Composition of Ewazen, Fetter, Hidas, Hovhaness, Pederson, and Wilder." DMA diss., University of Maryland, College Park, 2009. The dissertation serves to inform and enrich the experience of both performers and listeners of six composers. This is achieved through the document's treatment of the following four questions for each composer: How did each come to be a composer? How did each come to compose in his particular style? Does the composer intend his music to
serve a purpose? Does the composer intend his music to serve a purpose, and, if so, does this purpose involve reaching and/or affecting the listener at the deepest level?