

## 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

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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
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- 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.<sup>1</sup>

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

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<sup>1</sup> David Gillingham, Biography, <http://gillinghammusic.com> [accessed January 12, 2014].

<sup>2</sup> Thomas Erdmann, The 2009 International Trumpet Guild Conference, Harrisburg, Pennsylvania: New Music; The Tale of Two Trios," Compiled by Gary Mortenson, *International Trumpet Guild Journal* 34, no. 1 [October 2009]: 19.

material is derived mostly from octatonic scales.<sup>3</sup>

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.<sup>4</sup>

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

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<sup>3</sup> David Gillingham, *Tourbillon* (Greensboro: C. Alan Publications, 2009), program notes.

<sup>4</sup> Carson P. Cooman, Biography, <http://www.carsoncooman.com> [accessed January 14, 2014].

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.<sup>5</sup>

The first movement creates excitement with lots of rhythmic interplay; Cooman describes it as “bubbling with energy.”<sup>6</sup> 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.

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<sup>5</sup> Ward Yager, e-mail message to composer, December 23, 2011.

<sup>6</sup> 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.

*Trio* for trumpet, violin, and piano  
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.

*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.<sup>7</sup>

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

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<sup>7</sup> Eric Ewazen, *Trio* (San Antonio: Southern Music Company, 1992), program notes.

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.<sup>8</sup>

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.

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<sup>8</sup> William Presser, Biography, <http://www.tritone-tenuto.com/presser.htm> [accessed January 23, 2014].

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.<sup>9</sup>

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*.<sup>10</sup> 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.

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<sup>9</sup> Carson P. Cooman, Biography, <http://www.carsoncooman.com> [accessed January 23, 2014].

<sup>10</sup> 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.<sup>11</sup>

*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.

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<sup>11</sup> Jan Koetsier Stiftung an der Hochschule für Musik und Theater München, Jan Koetsier Biography, [http://www.jan-koetsier.de/index\\_eng.php](http://www.jan-koetsier.de/index_eng.php) [accessed January 23, 2014].

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.

Third Recital: Program  
December 9, 2013  
Gildenhorn Recital Hall

*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.<sup>12</sup>

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

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<sup>12</sup> Marco Shirodkar, Alan Hovhaness Biographical Summary, <http://www.hovhaness.com/hovhaness-biography.html> [accessed January 17, 2014].

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.<sup>13</sup>

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

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<sup>13</sup> Eric Ewazen, *Trio* (San Antonio: Southern Music Company, 1998), program notes.

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 *Haroutiun*. 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.<sup>14</sup>

*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

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<sup>14</sup> 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.<sup>15</sup>

*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.<sup>16</sup>

*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

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<sup>15</sup> Ibid.

<sup>16</sup> Greg Bartholomew, Biography, <http://www.gregbartholomew.com> [accessed January 17, 2014].

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.<sup>17</sup>

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.<sup>18</sup>

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.

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<sup>17</sup> Ward Yager, e-mail message to composer, November 8, 2013.

<sup>18</sup> 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.

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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?

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