

ABSTRACT

Title of Dissertation: CONSOLIDATION, REVOLUTION AND REFLECTION:
MUSIC FOR TRUMPET FROM THREE DECADES-
1950s, 1970s AND 1990s

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This dissertation is a repertoire-driven and instrument-specific study of the stylistic trends in trumpet music in the latter half of the twentieth century. Beginning with the 1950s, works were collected in various settings and a framework was developed for each decade that would fit into a full recital. The framework consisted of one multi-movement work for trumpet and piano, one unaccompanied piece, one composition for three trumpets, one composition for trumpet within a mixed chamber ensemble and one brass quintet. Using this framework from each of the three decades, evolutionary trends, stylistic changes and similarities begin to emerge.

The Recitals:

Based on the repertoire chosen, I titled the three recitals *Consolidation*, *Revolution* and *Reflection*. In the 1950s the surviving trumpet repertoire shows a consolidation of musical ideas from the 1920s through the 1950s. Largely absent from this repertoire are the experimental threads that have long made the 1950s stand out in twentieth century music

history. Most of the pieces that have survived and have retained relevance are neoclassical in style.

The combination of social and artistic upheaval through the 1960s made the music from the 1970s unique. The pieces presented are all sonically, harmonically and formally unique, from the Stravinsky-esque, neoclassical language of the Allen Molineux's *Sonata*, to the sonic exploration of David Cope's *FMS*, to the rhythmic complexity and serial technique of Elliott Carter's *Canon a 3*. The pieces represent a cross section of the prevailing stylistic tendencies in the trumpet repertoire throughout the decade.

The 1990s were cast as a decade of *Reflection*, with pieces that seem inspired by a variety of musical ideas and genres, from minimalism to jazz to the music of Beethoven and even to pop music. The works often use traditional forms with non-traditional harmonic language, or vice versa.

The Sources:

Beyond the scores, biographical studies of the composers, and music history texts focusing on the post-World War II era, I use the composers as primary sources. Whenever possible, I contacted the composers and interviewed them about these works and working in these time periods in general.

CONSOLIDATION, REVOLUTION AND REFLECTION: MUSIC FOR TRUMPET
FROM THREE DECADES- 1950s, 1970s AND 1990s

by

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DEDICATION

I dedicate the completion of this milestone to my parents, Donald and Wanda Muller, for their constant support and encouragement.

I also dedicate this to the late Edward Nowak, who taught me how to practice, sight read, transpose and generally fit in musically, all before I got to college. His constant references to “Bill Vacchiano” finally made sense to me once I got to music school and the older I get the more I appreciate the long lineage of great pedagogy I absorbed through him which helped me become the person and musician I am today... even though I was too embarrassed to tell him I didn’t know who Vacchiano was. I do now. To the late Walter Chesnut, to Roger Murtha and Jay Lichtmann at the Hartt School; your teaching and your commitment to helping me achieve with encouragement and selfless investment of time are cherished.

And finally to Chris Gekker, a great mentor and friend. Your example and your artistry are ever-inspiring and your teaching and guidance (and patience) have been invaluable.

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Chapter 1: Consolidation: The 1950s

Intrada for Trumpet (in C) of Horn (in F) (1958)

Otto Ketting

Dutch composer Otto Ketting studied trumpet at the Royal Conservatory of Music in The Hague. From 1954 to 1961 he served as a trumpeter in the Hague Residentie-Orkest after which time he went to Munich to study composition full time (his early compositional instruction came from his father, Piet Ketting). It is from this pre-Munich era that the *Intrada for Trumpet (in C) or Horn (in F)* comes. Also publishing *3 Fanfares for Brass Sextet* (1954), a *Brass Quintet* (1955) and *Kleine Suite for Three Trumpets* (1957), Ketting's early music shows a great deal of influence of Alban Berg and Anton Webern, who were not widely known in the Netherlands at the time (the expressiveness of Berg is distinctly present in the *Intrada*). A blend of serial techniques and clear tonal points of emphasis are hallmarks of Ketting's compositions.¹

The *Intrada* is really a two-part composition. The word *intrada* refers to an instrumental piece usually played to announce or accompany an entrance or procession. The music that constitutes the first half of this piece is more fantasy-like than processional, consisting of four statements, each mixing legato lines with interjections of declamatory material that foreshadows the actual *intrada* section of the piece that follows. The highly chromatic opening theme, marked *sempre rubato* and *tranquillo*, is divided into two statements invoking a feeling of a question and an answer. The theme is used in its entirety to both open and close this composition and the first half of the theme is used just before the *intrada*

¹ Maaten Brandt, Ketting, Otto, *Grove Music Online, Oxford Music Online*, Oxford University Press, last accessed October 11th, 2016.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/14935>

section truly begins. The arrival of a heavily accented 16th note triplet in the fourth statement directly foreshadows the main thematic element of the *intrada* section. Following the fourth statement, the opening theme is intoned again (first half only) as if to restate the question. The *intrada* begins, marked *deciso*, and is characterized by the heavily accented 16th note triplet foreshadowed in the fantasy section. The *intrada* is broken into four calls, each more urgent than the one before. After the final call, the opening theme returns in its entirety, ending the *Intrada* with a sense of calm. The use of silence is a major factor in the effectiveness of this composition (as it is in most unaccompanied compositions), as each statement is separated by a double bar with a fermata over it. The length of these pauses, left to the discretion of the performer, contributes to the effectiveness of the piece.

Otto Ketting's *Intrada* is the very first modern unaccompanied piece for trumpet to be published and is an important fixture in the standard repertoire.

Sonata for Trumpet and Piano (1956)

Kent Kennan

Composer and educator Kent Wheeler Kennan was raised in Wisconsin where he studied the piano and the organ. He attended the University of Michigan and then transferred to the Eastman School of Music where he studied composition with Howard Hanson (BM 1934, MM 1936). Kennan was a highly respected pedagogue, teaching at such institutions as Kent State University, University of Texas at Austin and Ohio State University. He is probably best known for his two widely used texts, *The Technique of Orchestration* (1952)

and *Counterpoint: Based on Eighteenth Century Practice* (1959). Though Kennan lived until 2003, his last published compositions date from 1956.²

The *Sonata for Trumpet and Piano* is influenced by the neoclassical language and techniques of Paul Hindemith and likely by the techniques of Kennan's composition teacher Howard Hanson as well, and it is also reminiscent of the populist period of American composer Aaron Copland. The first movement, *With Strength and Vigor*, begins with a strong theme in 3/4 that at first listen seems indebted to Hindemith's *Sonata for Trumpet and Piano* (1939). However, a closer look reveals a more dance-like quality to this theme, almost Baroque in nature, down to an implied *hemiola* at the end of each statement. The second theme is lyrical in quality before giving way to a faster, more aggressive climax to the section. The second movement of the sonata introduces contrasts in color. The trumpet plays the main theme with a straight mute, producing a very delicate and distant feeling. This section gives way to a very interesting compositional technique. Beginning at Rehearsal "A" the piano plays an *ostinato* figure that is firmly in 3/4. As the trumpet enters the melodic material moves from a sure 3/4 to a sense of ambiguity. The trumpet begins moving in smaller rhythmic subdivisions giving the music a perpetual forward motion until the climax of the movement 23 bars later. The first theme is then restated and Kennan adds a conclusion that uses yet another color, a Harmon mute, to the closing 12 bars. What this movement lacks in length it makes up for in beauty. The final movement of the sonata, *Moderately Fast, With Energy*, is heavily influenced by the composers Belá Bartók, Aaron Copland and Paul Hindemith. The treatment of eighth notes beamed across the bar lines and marked with

² W. Thomas Marrocco, Kennan, Kent (Wheeler), *Grove Music Online, Oxford Music Online*, Oxford University Press, last accessed October 11th, 2016.
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/14882>

accents gives a feeling of “Americana,” somewhat reminiscent of the music from what has been called the Populist period of Aaron Copland. There are also sections of chorale-like music, first appearing in just the piano (rehearsal D) and then in the trumpet (rehearsal H). From this point on there is a shadow of Paul Hindemith’s *Sonata* where both the trumpet and piano have highly virtuosic material competing in the texture.

Kennan’s *Sonata* has been more widely known and performed in its revised 1986 version, for which the composer made slight changes to the second and third movements and more drastic changes to the first. In the first movement Kennan reduced the overall length by cutting a portion of the conclusion, removing the first 14 bars of Rehearsal “P,” which consists of a lyrical restatement of the opening theme of the movement and some vital transitional material in both the trumpet and piano that sets up the last eight bars (which remained in the 1986 version). Those familiar with the original 1956 version feel that the revised ending is very abrupt. Other changes in the sonata have mostly to do with rhythm. Kennan changed sections of 4/4 and 3/4 time where eighth notes were barred across the bar lines to measures of 5/8 and 7/8, thus eliminating the need for this barring. The effect of these revisions, namely in the third movement, are not drastic. Other rhythmic changes of note occur in the second movement, where the rhythms and melodies of the opening theme were slightly changed for the 1986 version.³ It is debatable that the *Sonata* needed revision, and the process may have been initiated because the 30th year of publication was dawning- a time when music can become public domain.⁴

³ Tigai, Joan E. “Kent Kennan’s *Sonata* for Trumpet and Piano: An Analytical Study.” MM Thesis, Bowling Green State University, 1971.

⁴ Thousands of works published in the United States before 1964 fell into the public domain because the copyright was not renewed in time under the law in effect then. If a work was first published before 1964, the owner had to file a renewal with the Copyright Office during

English Composer Benjamin Britten is by far the most famous of the composers on this program. A dominant force in English 20th century music, Britten was known also as a conductor and pianist of remarkable ability. He worked hard to reestablish English Opera as a force in the art world and is known for such masterpieces as *Peter Grimes*, *Albert Herring*, *The Turn of the Screw* and *Death in Venice*. He is also known for non-opera repertoire such as the *Serenade for Tenor, Horn and Strings*, as well as countless works of chamber and choral music. In addition to being a composer of great influence in the modern era, drawing inspiration from the likes of Schoenberg, Berg, Stravinsky and Debussy, Britten also had a keen eye on the music of the past, both recent and distant. The music and compositional techniques of Gustav Mahler were an incredible source of inspiration for Britten.⁵ His affinity for Mahler was so great that he was the first conductor to revive Mahler's *Blumine* movement of the *First Symphony* since the composer himself removed it from the composition. Britten also had a great affinity for the musical styles, formal structures and techniques of the past- a great example of this being his *Serenade for Tenor, Horn and Strings*. While the harmonic language of the piece is decidedly modern, the compositional techniques owe a lot to the music of the past. Formally, there are passacaglias and fugues as well as the use of natural horn (valveless). The juxtaposition of the strings, playing modern harmonic and rhythmic material using modern technique, with a solo horn part that is limited

the 28th year after publication. No renewal meant a loss of copyright and therefore ASCAP royalties.

⁵ Humphrey Carter, *Benjamin Britten: A Biography* (New York: Charles Scribner's Sons, 1992), 74.

to specific harmonic series is a work of genius. The *Fanfare for St. Edmundsbury* shows signs of these techniques as well.

Written for three trumpets, each part is essentially a solo for natural trumpet (one each on the harmonic series of F, C and D). Each of the three soloists is distinct in character. The first to play (marked Trumpet 3 in the score) is marked *smooth* and performed at an easy *alla breve* pulse and is lyrical in character. The second trumpet part is marked in 6/8 time, the pulse being twice as fast as that established by the first statement. This solo section has the feeling of a hunting call, marked *brilliant* and carefully composed with staccatos and accents to enhance the style. The third to play (marked as Trumpet 1 in the score) is in 4/4, with the same tempo as the second statement, but is offset from the former by its strong duple feel. Marked *heroic*, Britten took time to emphasize the difference in lengths of notes, using various staccato and legato marks to stress the importance of these differences. Britten also used a figure of a sixteenth note followed by a dotted eighth and this “short-long” rhythm stands out dramatically against what the listener has already heard. After each statement is made as a solo, the three parts are performed simultaneously. The entrances are staggered (entrances are made in descending order, 3-2-1) and the musical material is altered slightly at the ends of phrases to extend and enhance moments arrival, dissonant though they may be. As in the *Serenade for Tenor, Horn and Strings*, Britten has used ancient techniques in a modern way. Each trumpet part is crafted from a specific and separate harmonic series (F, C and D). The sonorities created through the majority of the overlay process are dissonant however, at the downbeat of the seventh measure before the end of the piece, the three trumpets come to a point in their respective harmonic series’ where the sonority creates a D Major triad (with the fifth scale degree “A” in the bass). Britten’s mixture of ancient and

modern ideas and techniques combine in the Fanfare for St. Edmundsbury to create a very effective piece of chamber music that has entered into the standard repertoire.

Divertimento for Five Winds (1957)

Mel Powell

Melvin Epstein Powell (February 12, 1923 – April 24, 1998) was a musician and composer of varied influence and background. Trained as a pianist, Powell spent several years as a jazz pianist of some prominence, performing in bands with jazz greats Glenn Miller and Benny Goodman.⁶ After serving in the Army during World War II, Powell enrolled at Yale University, where he studied composition with Paul Hindemith (Powell received his BM in 1952). After graduation Powell began a series of teaching engagements that brought him to such institution as Mannes College of Music and Queens College before he returned to Yale (1957-1969). At Yale, Powell became the chair of the Composition Department and a director of the Electronic Music Studio. Upon leaving Yale in 1969 he became the founding dean of the School of Music at the California Institute of the Arts. In his years of composition Powell won countless awards, culminating in his 1990 receipt of the Pulitzer Prize for his composition *Duplicates*. Powell's music began as neoclassical and tonally-based, more than likely a product of his education and training. As his career progressed toward the late 1950s he began drifting closer to serialism. This adoption of 12-tone techniques helped him further attain the complexity in intervallic relationships and phrase structures toward which his compositions were headed.

⁶ Richard Swift and Sean Griffin, Powell, Mel [Melvyn Epstein], *Grove Music Online, Oxford Music Online*, Oxford University Press, last accessed October 11th, 2016. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/22213>

The *Divertimento for Five Winds* is one of the very last pieces in which Powell exhibits tonal centers and the neoclassical style he no doubt adopted from his mentor Paul Hindemith. The *Divertimento* exhibits a mixture of dissonance within a mostly tonal framework of music, and certainly points ahead to the future serial techniques and complex structures he would employ. There are a mixture of simple and complex melodies, phrases and harmonies throughout this work, which help make it challenging yet charming in its own right. The addition of trumpet (replacing the French horn in this otherwise traditional woodwind quintet setting) works well in this composition, adding to the ability of the chamber group to achieve a dry, crisp style of articulation, especially in the second movement and fourth movements. The first movement *Allegro Cantabile* mixes very lyrical themes, first stated at the beginning in the oboe and clarinet, with a dance-like mixed meter section. This section is characterized by a feeling of uneven footing, switching regularly between 7/8, 3/8, 5/8 and measures of 2/4, 3/4 and 4/4. This section points to the influences of Belá Bartók and other “modernists” of the 1920s and 1930s, composers with whom Powell was no doubt familiar. The *Presto* scherzo-styled piece is far and away the most neoclassical and tonal sounding movement in the four-movement work. In the middle section of the movement, Powell moves from a Scherzo feeling to a 3/2 section. Though the pulse remains consisted (the dotted half note in the 3/4 section becomes the half note in the 3/2 section, a feeling of space is created. This is a technique that has been around for centuries and was also employed by Paul Hindemith. The third movement, *Largo*, is a drastic departure from the quickness and lightness of the previous two movements. The opening seven bars of the movement slowly layer the instruments into the texture and exploit the sonorities created by the many suspensions present. The movement then unfolds as a series of soloistic passages for all five performers

accompanied by the aforementioned lush texture. The final movement, marked *Vivo*, is a marked by extremely virtuosic playing by the flute and the clarinet against a metronomic and very *secco* accompaniment in the bassoon, clarinet and trumpet. Each performer is afforded the opportunity to bring out the short solo lines Powell has crafted.

Four Movements for Five Brass (1957)

Collier Jones

Collier Jones is the least prolific composer presented on this program. During and after attending the Yale School of Music Jones enjoyed a somewhat sporadic career as a composer, eventually giving up a professional career in music to become a commercial lobster fisherman in his native New England.⁷ His *Four Movements for Five Brass* is quite significant because of when it was written, being among the first brass quintets in the standard repertoire. Prior to the 1950s the genre was not that popular but beginning in 1954 the New York Brass Quintet championed this ensemble arrangement and began performing and actively commissioning works. It is to the New York Brass Quintet that Jones dedicated this work.

Four Movements for Five Brass is a seemingly simple piece, but it does have an underlying rhythmic complexity that makes it challenging to perform. Basically tonal, Jones often adds 7ths and 9ths to chords to add richness to the sonorities and to disguise the strong cadences that occur throughout the piece. The first movement, *Introduction and March*, is basically that. The dissonance of the opening melodic lines is misleading- this movement has a true tonal center of F Major. What sets this *March* apart from standard fare is the

⁷ Charles Collier Jones Obituary :<http://www.tributes.com/show/Charles-Charlie-Collier-Jones-96156422>

constantly changing meter. Once the March actually begins leading into the 24th measure, Jones uses a rapidly changing time signature to keep the march off balance. This technique is characteristic of the entire work. The second movement, *Pretentions*, has a flair for the dramatic, passing the melodic material from voice to voice. It seems that this movement is broken into five large statements, the first, second and fifth being alike. Each player has the opportunity to take the lead. The third movement, *Waltz*, alternates between a 3/4 and a 2/4 essentially producing a slightly off-kilter waltz style. The final movement, *Finale-Allegro*, is a very fast, rhythmically complex piece. As in the first and third movements, Jones changes the meter often, which creates a distinct feeling of constant forward motion. A third of the way through the movement the meter changes to 3/2, with the quarter note pulse becoming the subdivision of each half note in the new meter. Direction is given by the quarter note material in the tuba and trombone lines, while the two trumpets and horn share in an overarching half note melodic statement, evoking a chorale-like quality. The tuba, with the same forward-moving quarter note material seamlessly guides the ensemble out of 3/2 section for the recapitulation. Of the four movements, the *Finale* is the most harmonically straightforward with far less added tones to the cadences and chord structures.

(PERFORMANCE NOTE: This performance was given with bass trombone instead of tuba as the bottom voice. This choice was made due to the availability of the performers and the stellar quality of the trombonist's musicianship).

Chapter 2: Revolution: 1970s

Canon for 3 (in memoriam Igor Stravinsky) (1971)

Elliot Carter

Elliot Carter is one of the giants of 20th Century music and to have his music in our repertoire is truly an honor. Carter was born in New York in 1908 and began his music career studying at the Horace Mann School, under the tutelage of Clifton Furness. Furness was a supporter and an acquaintance of Charles Ives and he introduced Carter to the older composer in 1924. Carter and Ives maintained a nearly 10-year long correspondence (Ives wrote him a recommendation to Harvard) at which time Carter moved to Paris to study with the famous Nadia Boulanger (composition teacher to composers Aaron Copland, Roy Harris, Virgil Thompson, Walter Piston and Philip Glass to name a few). Carter's early works show a neoclassical style reminiscent of Hindemith and Milhaud and were likely influenced by the Paris circle in which he studied. By 1948, Carter began an evolution that would cement his legacy as one of the most influential modern composers. He began to move away from tonality, experiment with techniques outside the formal clarity and organization of his earlier works and to develop new means of expression. He made some of the most important strides in his treatment of rhythm. Carter developed a technique called metric modulation in which music shifts from one tempo to another by way of a notatable rhythmic ratio (the most notable example of this technique is in his String Quartet No. 1). These types of compositional and organizational techniques continued throughout his composing career and some of the works were so complex that the techniques are not detectable by listening only (score analysis is needed to truly comprehend the techniques).

The Canon for 3 is a remarkably simple and sophisticated piece. Written in memory of Igor Stravinsky, who died in 1971, the Canon is a very short piece for 3 equal voices and though it has been performed by a variety of instruments it has become a staple of the trumpet repertoire. Simple in structure, the piece consists of four statements of the 12-tone row, first stated by the first trumpet. The second trumpet enters with the same tone row in inversion at the tritone (where the initial line goes up a minor third the second goes down a minor third, where the first goes up a half step, the second goes down a half step, and so on). The third player enters as the second player completes this inversion and plays the row in its original form. Once all three voices have stated the original subject the continuing canonic motion of the three voices unify to produce the first inversion at the tritone. Carter blends the Renaissance technique of canon with twentieth century compositional technique of 12-tone construction. This blend of old and new techniques could not be more fitting a tribute to Igor Stravinsky, a composer who broke so much ground doing exactly this type of work.

12-tone Matrix for *Canon for 3*

	I ₀	I ₁₀	I ₉	I ₇	I ₂	I ₁	I ₆	I ₃	I ₁₁	I ₅	I ₄	I ₈	
P ₀	a	g	f+	e	b	b-	e-	C	a-	d	d-	f	R ₀
P ₂	b	a	a-	f+	d-	C	f	d	b-	e	e-	g	R ₂
P ₃	C	b-	a	g	d	d-	f+	e-	b	f	e	a-	R ₃
P ₅	d	C	b	a	e	e-	a-	f	d-	g	f+	b-	R ₅
P ₁₀	g	f	e	d	a	a-	d-	b-	f+	C	b	e-	R ₁₀
P ₁₁	a-	f+	f	e-	b-	a	d	b	g	d-	C	e	R ₁₁
P ₆	e-	d-	C	b-	f	e	a	f+	d	a-	g	b	R ₆
P ₉	f+	e	e-	d-	a-	g	C	a	f	b	b-	d	R ₉
P ₁	b-	a-	g	f	C	b	e	d-	a	e-	d	f+	R ₁
P ₇	e	d	d-	b	f+	f	b-	g	e-	a	a-	C	R ₇
P ₈	f	e-	d	C	g	f+	b	a-	e	b-	a	d-	R ₈
P ₄	d-	b	b-	a-	e-	d	g	e	C	f+	f	a	R ₄
	RI ₀	RI ₁₀	RI ₉	RI ₇	RI ₂	RI ₁	RI ₆	RI ₃	RI ₁₁	RI ₅	RI ₄	RI ₈	

Written and premiered in 1972, the *Sonata in Two Movements* is a composition characterized by great rhythmic drive. Composer Allen Molineux had this to say about the composition: “The first movement was directly influenced by my infatuation with the music of Peter Mennin...His ability to create great dramatic drive with sharply-defined, syncopated rhythms spoke directly to me.”⁸ In the first movement Molineux create an exciting texture between the piano and trumpet using primarily rhythmic ideas. There is a real economy of melodic material in both movements of the Sonata. The opening of the second movement was an experiment with tone clusters and quarter-tones. Molineux notated these notes and clusters in homage to Charles Ives, marking the score in the way he was used to seeing during the Ives explosion of the mid 1960s and early 1970s.⁹ The fast section of the second movement is characterized again by fierce rhythmic drive, this time calling to mind a feeling reminiscent of Aaron Copland and Roy Harris.

On writing in the 1970s Molineux said, “I can’t think of a more exciting time to be a young composer/open-minded performer than the late 1960s and early 1970s. People talk about today’s pluralism in music, and although much variety is occurring across the globe today, it doesn’t hold a candle to the extremes I witnessed then. The term *avant garde* was most appropriate for those composers who kept trying to be as innovative as possible. Personally to this day, if I am writing a piece that warrants a little something special, I hark back to those days and try my own hand with a new “special technique” that was the rule of the modern music land then. Quite frankly, the pieces that were extraordinarily outrageous in its premise and execution delighted me endlessly. Ironically, I was always conservative

⁸ Allen Mollineux, e-mail message to author, May 14th 2007.

⁹ Allen Mollineux, e-mail message to author, June 15th, 2007.

enough that I never yielded to the temptation of being an *avant gardist* myself, but I always applauded their efforts. Pieces like “Fur Music” where different textured and colored fur pieces were to be rubbed while imagining musical sounds in your head; or “Elevator Music” where there were groups of musicians performing whatever they wanted on each floor right outside the elevator door and the audience would experience it all by pushing various floor buttons to go up & down the “performance hall.” I’d also like to say that all of my teachers then, Donald H. White, Warren Benson and Joseph Schwantner encouraged us to be open-minded; to let our ears and imaginations consider anything and everything. I recall one time sitting in Schwantner’s office (I did my master’s thesis with him....a trumpet concerto that’s never been played and has many “special techniques”) and he just had received a tape from his friend William Albright, a new piece for 4 bass drums with the only appropriate title it could have been given “Take That!!” Both of us reveled and squealed with delight (with his stereo system at full volume) by the audacity of its aural assault and that...just about sums up for me what the early 70’s were all about.”¹⁰

FMS (for Marice Stith) (1976)

David Cope

David Cope is currently Professor Emeritus at the University of California at Santa Cruz, and is well known in the world of computers and computer music. His text “New Directions in Music” now appears in its seventh edition and his “New Music Composition, New Music Notation” and “Techniques of the Contemporary Composer” continue to be used as standard reference tools. In 1981, he created the computer program called “Experiments in

¹⁰ Ibid.

Musical Intelligence,” in response to composers’ block. He felt that if he could create a program that could algorithimically analyze his musical style, he could ask it for suggestions for a next note, a next measure or the next ten measures. As a result of this experiment, he has been able to write pieces in the styles of great composers in history, such as Bach, Mahler and Mozart.

In 1976, he composed a work for solo trumpet entitled *FMS (For Marice Stith)*. A former faculty member at Syracuse University in the 1950’s, Prof. Stith became director of bands at Cornell University where he directed the symphonic band, wind ensemble, marching band and pep band in 1966. He earned a national reputation as a champion of new music, and premiered over two hundred compositions, many of which were written expressly for him. Prof. Stith also began recording music professionally in the early 1960s, at first as a reaction to the inability of others to properly record his band performances. Later, the interest turned into a talent and professional venture, as he became a pioneer in recording technology and design. According to David Cope, Marice Stith was eager to try and perform anything, and *FMS* is pretty tame in comparison to some of the other works he premiered.¹¹ *FMS* is an unaccompanied piece that involves quite a bit of extended technique for the trumpeter and also calls for a unique use the piano. For the duration of the performance a stage weight is put on the piano’s sustain pedal so that all the sounds the trumpet makes reverberate in the piano strings, causing fundamental and sympathetic vibrations to occur. The extension of the trumpet technique includes the use and manipulation of four mutes, a spare mouthpiece, lip glissandi, slide glissandi, wild improvisations based on shapes in the score and multiphonics (a technique in which the performer simultaneously plays a pitch and sings a pitch, either the

¹¹ David Cope, e-mail message to author, April 2nd, 2016.

same or different). Cope stated that he “wanted to write a piece using the extended techniques I had heard and experimented with on the instrument.”¹² At the end of the piece the trumpeter is to alternate plucking strings inside the piano and playing. The choreography involved in playing this piece is substantial, as at any given time the performer must play the trumpet, manipulate and switch mutes, play inside the piano and sing. Compositionally speaking, FMS is based on a motive that consists of a minor third and a half step. This interval set appears frequently throughout the piece in either ascending (minor third up, half step down) or descending (minor third down, half step up). Mixing all of these compositional elements together Cope created a piece that is firmly rooted in the 1970’s *avant garde*, simultaneously mixing sonic exploration with a bit of performance art.

Ritual (for Bb Trumpet, Bb Clarinet and Percussion) (1976)

David Heinick

David Heinick is currently on the faculty of the State University of New York at Potsdam. As a young composer he was asked to join the faculty of the Tidewater Music Festival at St. Mary’s College in Maryland. He shortly thereafter joined the faculty of St. Mary’s fulltime. Heinick wrote that as a composer in the early and mid 1970s he was particularly interested in “composing with limited set material, or... synthetic scales. For me and many of my contemporaries, the most directly influential composer was George Crumb, and although I rarely delved into the really adventurous extended techniques, I did like to play with colors.”¹³

¹² David Cope, e-mail message to author, April 6th, 2016..

¹³ David Heinick, e-mail message to author, May 1st, 2007.

Ritual was written in 1976 at the request of trumpeter and new-music enthusiast Robert Levy. At that time, Mr. Levy was on the faculty of St. Mary's College in Maryland and the director of the Tidewater Music Festival, also at St. Mary's. He requested of David Heinick a piece for trumpet, clarinet and percussion that did not involve a large number of percussion instruments so that it could easily be taken on the road for recruiting purposes. Percussionist Gordon Stout had just recently procured a nipple gong pitched in E and at his request this instrument was included in the piece (the pitch of the gong matches the lowest pitch possible on the Bb trumpet using conventional technique). Heinick said that there was no specific imagery involved in the creation of this piece, but the dramatic visual effect of the percussionist's performance on the tambourine was a focal point.¹⁴ There is a note in the score that this piece can be performed with two dancers, but there were not a lot of instances where this actually did occur. *Ritual* was premiered on December 7th, 1976 by Bob Levy, Gordon Stout and John Laughton (clarinet).

The first movement of *Ritual* is slow and deliberate, beginning with the nipple gong, and features the clarinet playing a melody over a percussion line comprised of tenor drum, triangle and suspended cymbal. The melodic material is built on a synthetic scale that spans a minor 9th (instead of an octave). Once the clarinet has weaved its melody up and down this "synthetic scale" the mood is interrupted by the trumpet, playing ascending and descending perfect fifths in an agitated manner (these pitches are the same members of the pitch set). The middle section of this movement features the trumpet joining the clarinet in an imitative contrapuntal manner, using the same melodic material. The second movement, *Dance-Offering*, is quite complex in its design. The opening section has the clarinet and trumpet

¹⁴ Ibid.

playing in 5/4 time (also notated as 10/8) over a percussion texture written in 15/8 time. This creates a macro-beat texture of 5 beats per measure, but the similarities end there. The percussionist plays the temple blocks in a triple feel (three eighth notes per beat) while the trumpet and clarinet play in a duple feel (two eighth notes per beat). As the measures pass the percussion part begins to syncopate again itself, grouping material in alternating duple and triple sets. These duple and triple groupings are still in 15/8, so the subdivisions still do not coincide with the melodic material in the winds. This creates a texture in which tension between all the subdivisions increases to a point of chaos and then subsides back to some level of organization. The second section of the *Dance-Offering* features the percussionist playing the tambourine in a fast compound meter section. The trumpet and clarinet take a wild, dissonant ride over this rhythmic foundation. At the end of this movement there is an ensemble cadenza in which the clarinet, trumpet and percussionist trade entrances of very free solo material, all of which comes from various places in both movements. The trumpet is last to speak, finishing with a low F#, intoned in the tempo of the first movement and in the exact manner that the nipple gong begins the piece. The music from the first movement returns and the trumpeter goes off stage to play the final statements... the return of the open fifth from the first movement.

Laudes (1971)

Jan Bach

Jan Bach has made several contributions to the brass repertoire and his two brass quintets (*Laudes* 1971 and *Rounds and Dances* 1980) essentially bookend the decade of the 1970's. Born in Forrest, Illinois in 1937, Bach studied composition with Roberto Gerhard,

Robert Kelly and Aaron Copland. He was a professor at Northern Illinois University from 1966 until his retirement in 2002.

Laudes was completed on December 31st, 1971 and was dedicated to the Chicago Brass Quintet, who then premiered it on January 21st, 1972. The title *Laudes* has many meanings according to the composer. The piece is a tribute to the brass tower music of the Italian Renaissance. Also “Lauds” is the Latin name of the sunrise service in the Roman Catholic Church (the music of the first movement, *Reveille*, vividly depicts a sunrise). Finally, there is a musical pun involved in the name *Laudes* as each movement contains loud concert A’s at some point. The four movements of *Laudes* each have distinct characteristics. The first movement, *Reveille*, depicts a sunrise in the opening section as the musical textures and colors move from dark to bright sounds. The quick tempo sections contrast with a slower section, which returns in the fourth movement as a Coda section. The second movement, *Scherzo*, is in a three-part form with the outer portions exploiting the brass instruments “open” tones, or tones produced in one valve or slide position (these open tones are essentially the harmonic series produced when a tube of any length is overblown. Each tone is a partial or a different position on the harmonic series. This concept has been the physical cornerstone of brass instrument design for centuries). The middle section of this movement is highly chromatic, using segmented chromatic runs as both primary and supportive melodic material. The third movement, *Cantilena*, begins abruptly with the loud Concert A and then gives way to a very lyrical movement in which each member of the ensemble has the opportunity to play extended soloistic material. The term “cantilena,” meaning lullaby in Italian, is normally used to describe a particularly sustained or lyrical vocal line, usually for solo voice. The *Cantilena* moves abruptly into the *Volta*, a movement characterized by

instability and dynamic contrast. As the movement begins, cascading eighth note and syncopated entrances spread throughout the ensemble. After gradually building to a false climax, the ensemble starts to add triplets to the duple mix, further adding to the feeling of disorientation. When the climax of the piece does occur it is centered around the pitch B \flat , not the “loud A” to be expected. From this moment of respite the music builds in intensity and complexity again until the ensemble devolves into chaos and finally comes to rest. Bach then adds a coda in which the slow material from the first movement returns. The ensemble gradually accelerates to the climax, the long awaited arrival of the final “loud A.”

This composition is complex but maintains a center of tonal organization, unlike some of the other brass quintet literature of the 1970s. What sets this piece apart is how complex the music can become without using a tremendous amount of extended technique, difficult, obscure or highly mathematical rhythmic devices or pure serial or atonal compositional techniques. Bach has managed to sound fresh, exciting and modern while still maintaining more “traditional” techniques.

Chapter 4: 1990s

Fanfare for Three Trumpets in C- from a chorale tune

Roger Neill

Roger Neill is a Los Angeles based composer who works primarily scoring for film and television, and he is an active arranger and conductor as well. He received his PhD in Composition from Harvard University and has scored for films such as Sophia Copolla's *Marie-Antoinette*, the documentary *The Killer Within* (score performed by the Kronos Quartet) and has written arrangements for the pop-rock acts Air and Stereolab. Neill's music runs the gamut from very accessible, pop-influenced material to more complex, angular and dissonant music. While not terribly dissonant, Neill's early work *Fanfare for Three Trumpets in C- from a chorale tune*, is somewhat complex while being based on the most simple of subjects.

Neill takes the chorale tune and states it in all three trumpets at once but, because of the rhythmic device he uses, the effect is not a unison statement. All three voices are scored in 12/8 time but each voice is treated differently. Neill states that his work was the result of "an assignment to write a composition in 24 hours, somehow using a chorale tune they provided. Around the time I was developing a serial-writing method I called 'retro-reflexive canons.' I put their tune through my basic algorithm and, voila, I created the first movement... I do not know what the original source tune is. I suspect it came from Bach but I probably mangled it so much that it is unrecognizable in its original form."¹⁵ The principal voice begins by stating the theme in eighth and 16th notes, phrased in a duple feel. This setting clashes rhythmically with the second voice, where the first statement of the theme is given in dotted quarter notes.

¹⁵ Roger Neill, e-mail message to the author, July 17th, 2016.

This makes the statement of the theme three times as long. The third voice states the theme in quarter notes, again in a duple feel. The three rhythmic settings are passed from voice to voice over the 5 phrases presented. There is a strong sense of reflection on the techniques of the minimalists and the post-minimalist composers used throughout the 1970s and the 1980s, but there is also a gaze cast further back with the use of a chorale tune as inspirational material.

Winter

David Snow

David Snow has written some very successful pieces for brass in his career. His *Dance Movements* for Brass Quintet has become a staple of the repertoire and his composition *A Baker's Tale* has enjoyed many performances both in its original form (for narrator, clarinet, trumpet, violin, bassoon and piano) and in its 2006 arrangement for trumpet and piano.

Snow graduated from the Eastman School of Music where he studied with Joseph Schwantner, Samuel Adler and Warren Benson. While at Eastman he won the prestigious Sernoffsky prize in composition (shared with David Heinick whose piece *Ritual* was featured on the recital of music from the 1970s) and the Howard Hanson prize (shared with Eric Ewazen, who is featured on this same program). After Eastman, Snow attended Yale for his Master's degree, where he studied with Jacob Druckman. After Yale, Mr. Snow spent some time at Brandeis University working in the electronic music studio.

Snow's music is an interesting mix of genres, styles and techniques, reflective of his life and educational experiences. His compositional output included music in very traditional settings, such as piano trios, brass quintets and works for solo piano, but he has also written music for non-traditional instruments and combinations. These pieces include *Heilbaddame aus Hoelle*

for soprano and boombox, *A Night in Jakarta* for electric 5-string violin and recorded sound, *Orbits of the Henon Map* for Klavier Nonette, (an installation of nine MIDI-controlled toy pianos designed by sound-sculptor/ composer/ inventor Trimpin), and *Concertino Marcel Duchamp*, for solo piano and digital audio tape.

Written for Chris Gekker in 1999, David Snow dedicated *Winter* in memory of Wendy Maraniss, a close friend of his who was killed in an automobile accident in 1997. Snow writes “I made a conscious effort to write something tonal, tuneful and appropriately elegiac. I had never before composed a work resembling a traditional sonata, and this seemed to be an appropriate opportunity to do so; at the age of 45, I no longer felt compelled to reinforce my avant-garde credentials. Like many composers of my aging generation, I grew up a devotee of popular music in the 1960’s (before radio programming devolved into balkanized niche-marketing) and I think the effect of listening to a variety of musical styles broadcast back-to-back nurtured my instinct for eclecticism. The stylistic blending in *Winter* is understated and genteel, not at all radically postmodern, but I think it still derives from a distaste for stylistic boundaries and compositional dogma.”¹⁶ Written for the very traditional setting of trumpet and piano, the two musical voices are truly equal partners. Opening with a long and beautifully composed section for solo piano, *Winter* has a very contemplative feel throughout and Snow utilizes a number of styles that come and go, from processional to chorale-like motives to jazz and blues. These different styles are expertly woven together and lend much to the character of the piece.

¹⁶ David Snow, e-mail message to the author, August 20th, 2007.

Dana Wilson is a composer, jazz pianist and professor of music at Ithaca College in New York. Born in 1946, Wilson holds degrees from Bowdoin College, the University of Connecticut and the Eastman School of Music. After studying with Samuel Adler, Wilson graduated from Eastman in 1982 with his PhD in Composition. A prolific composer to say the least, he has written an extensive amount of music for saxophone, a large amount of music for chamber groups of woodwind, brass and strings, as well as orchestra, band and large choral works. Wilson has written two trumpet concertos, both premiered by trumpeter Rex Richardson and *Masks*, a piece for trumpet and piano premiered by Ithaca College professor Frank Campos. Much of his music shows an adherence to classical forms, a propensity for dissonant harmony and angular melody and a real cross-pollination with jazz.

Written in 1997 and published by the International Trumpet Guild, *I Remember* was premiered by trumpeter Frank Campos and it won first prize winner in the ITG Composition Contest in 1998. Dana Wilson says, “*I Remember* is a fantasy – weaving in and out of various solos in a meditative or dreamlike manner.” Written as an homage to four giants of American trumpet playing in the jazz idiom- Louis Armstrong, Clifford Brown, Miles Davis and Dizzy Gillespie, the spirit of this piece is quite reflective in nature. For a classical player, the stylistic demands of *I Remember* are considerable, but not outside the expected norms of modern performance, as jazz is a language with which all American trumpeters should certainly be acquainted. Wilson has taken an inventive step into this idiom to influence his unique composition for unaccompanied trumpet. He has chosen 4 of the most singularly-voiced trumpeters of the 20th century as inspiration, using some of their signature “licks” as

material for the composition. Emulating these masters is a daunting task- one that some would say is nearly impossible to do in one sitting- but doing so helps a performer gain insight into the jazz idiom and the history of the instrument.

Wilson uses transcribed portions of existing recorded solos to represent the spirit of each of these players. For instance, for Louis Armstrong he uses the famous call from “West End Blues,” intoned right at the beginning of the piece and then alluded to several times thereafter, and for Miles Davis, “My Funny Valentine” makes an appearance. Wilson also synthesizes material from each of the solos to create parts of the fantasy-like interludes. For instance, parts of a Clifford Brown solo show up as agitated interjections in the otherwise understated sound of Miles Davis’ “My Funny Valentine.” Wilson also composes original material to weave everything together. This material is composed with an ear toward jazz harmony but is to be interpreted in a “straight” rhythmic manner.

Dialogues for Trumpet, Piano and Percussion

Richard Halligan

Where David Snow describes being influenced by the radio programming of the 1960s, Richard Halligan lives that life. A conservatory-trained composer, Halligan was also a founding member/composer/arranger/trombonist/flutist/keyboardist of Blood, Sweat and Tears, an award-winning jazz/rock ensemble, performing with them from 1967 until 1971.

Commissioned by trumpeter Roy Poper in 1996, *Dialogues* is a composition that exhibits the many styles with which Halligan is familiar. Poper writes “if played as marked [*Dialogues*] ushers the classical player into the “fusion” style. Because fusion music is essentially constructed on straight sixteenth notes, this piece is very accessible to trumpeters,

pianists and percussionists who are primarily ‘classical’ players...”¹⁷ Beginning with a very simple melody intoned by the trumpet, the opening of the first movement has a minimalist sound to it, with cascading eighth notes in the piano. After this introduction the same melodic interval set is used in all three instruments through this opening section and serves as the subject of the next section. This section has a feeling of agitation and persistence- an echo of which returns in the final movement of the piece. The music then abruptly switches gears to a dreamy section in 5/4 time, with the piano and vibraphone laying down an off-kilter chord progression over which the melody weaves. The syncopated melody feels very unsettled as it leads into a restatement of the agitated theme. This gives way to a section in 6/4 that has a pop-music ballad style feel. This section is followed by a dance-like episode in which the piano and marimba “comp”¹⁸ as the trumpet, now with a harmon mute, plays very disjointed melodic material, reminiscent of “horn hits” in mid-tempo R&B tunes one would hear on the radio in the 1970s. As this section heads to a close, the xylophone heads into a loose recapitulation of the initial thematic material, this time appearing as a cross between the opening feel and the more agitated second statement. The movement ends quietly with unison melodic material and a tom-tom statement. The second movement is very sparse, consisting of two basic melodic ideas very simple stated. The piano accompanies the glockenspiel for the first statement of the theme. The piano then plays the second theme alone, followed immediately by the trumpet. The final statement has the trumpet playing the first theme with vibraphone and piano accompaniment. The vibraphone and piano musically foreshadow the third movement in the final three bars. The final movement of *Dialogues* is

¹⁷ Roy Poper, e-mail message to the author, July 17th, 2016.

¹⁸ “Comp” is a vernacular term used in jazz and popular music used in the place of accompany or compliment, usually with a succession of irregularly spaced chords used to punctuate the rhythm and outline the harmony.

complex for all of the musicians. There are virtuosic piano and mallet percussion parts in the beginning, each seeming to interrupt the other before the movement enters a forward moving section of 12/8 time where the marimba remains in 4/4 time, effectively playing duple rhythms under the piano. The piano is executing a complex rhythmic figure that repeats every three beats (in a four beat structure) which the trumpet phrases in both triple AND duple in a regular four beat phrase structure. The effect of this is disorienting, to say the least. This is a compositional device used by both the minimalists and post-minimalist composers. This section unfolds into a recapitulation of the agitated theme of the first movement. This time there are interjections of 7/16 meter to throw the melody into a slightly more agitated state (some measures are a 16th note shy of being “square”), with piano and bass drum providing thunderous hits on and off the beats. The effect is very striking and brings this piece to an exciting close.

Frost Fire

Eric Ewazen

Eric Ewazen is a prolific composer and, since the mid-1980s has been an important one in the brass world. Born in Ohio in 1954, Ewazen played piano from early childhood and began composing in high school. He attended the Eastman School of Music (where he was once a roommate of composer David Snow, also featured on this program) and studied there with Joseph Schwantner, Samuel Adler and Eugene Kurtz. Upon graduating in 1976, Ewazen moved to New York City, where he attended the Julliard School for his Masters degree and Doctorate in composition. His principal teacher at Julliard was Milton Babbitt and he also has the opportunity to study with Gunther Schuller (in the summer of 1980). In 1985, he

accepted a faculty position at Julliard teaching composition and music literature in both the pre-college and college divisions. It was around this time that Ewazen began writing music for brass during his professional career. Trumpeter Chris Gekker, a former Eastman classmate of Ewazen's, asked the composer to write a piece for the American Brass Quintet and the result was the highly acclaimed *Colchester Fantasy*. This began a long relationship between composer and performer that last to this day. Ewazen has written many works for trumpet, both solo and chamber, and Chris Gekker has premiered many of them.

Frost Fire was commissioned by the American Brass Quintet to mark their 30th anniversary. As in most of Ewazen's music, the form of *Frost Fire* is very strict and straightforward. The first movement is a textbook treatment of *sonata allegro* form, with a first theme group, a second theme group, a development, a recapitulation and a coda. There is a true sense of an "American" feeling in this movement, reminiscent of Aaron Copland's music in his populist period. The music is by no means simple, but the overall feeling is one of warmth and optimism. The complexity of the rhythm in the first movement, bounding from duple and triple groupings to mixed-meter and back again, conceals the structural simplicity. Great demands are put on all five voices in this movement, with fleeting groups of 16th notes passed around the group. The second movement is in ABA form, with the B section containing a dramatic fugue built on 4 notes. Ewazen builds this fugue simply with a counter subject that seems nervous and unsettled when compared to the strong and square-sounding subject. The final movement is marked tense and dramatic, employing a strong, motoristic movement in all voices. From the opening statement it is clear that the inevitable return to the first theme of the first movement is coming. The third movement has some of

the most dissonant harmonies and angular melodies of the whole piece, with long portions using the octatonic scale and with many melodies exploiting the interval of a tritone. It is clear in this movement that, while Ewazen often sticks to classical forms and he can be unabashedly lyrical, he is also a modernist. The final movement ends with the return of the opening theme of the entire work, completing the sonata allegro form but also completing the macro-structural symmetry of the entire work.

PROGRAMS:

CONSOLIDATION: THE 1950s

[1] Intrada for Trumpet (in C) of Horn (in F) (1958)

Otto Ketting
(b. 1935)

Sonata for Trumpet and Piano (1956)

Kent Kennan
(1913-2003)

- IV. With strength and Vigor [2]
- V. Rather slowly with Freedom [3]
- VI. Moderately fast, with energy [4]

[5] Fanfare for St. Edmundsbury (1959)

Benjamin Britten
(1913-1976)

Divertimento for Five Winds (1957)

Mel Powell
(1923-1998)

- V. Allegro Cantabile [5]
- VI. Presto [6]
- VII. Largo [7]
- VIII. Vivo [8]

Four Movements for Five Brass (1957)

Collier Jones
(1928-2013)

- I. Introduction and March [9]
- II. Pretensions [10]
- III. Waltz [11]
- IV. Finale-allegro [12]

REVOLUTION: THE 1970s

[1] **Canon for 3 (in Memoriam Igor Stravinsky) (1971)**

Elliott Carter
(1908-2012)

Sonata in Two Movements (1972)

- I. Allegro Vivo [2]
- II. Adagio-Allegro [3]

Allen Molineux
(b. 1950)

[4] **FMS (for Marice Stith) (1976)**

David Cope
(b. 1941)

Ritual (for Bb Trumpet, Bb Clarinet and Percussion) (1972)

- IV. Processional [5]
- V. Dance-Offering [6]

David Heinick
(b. 1954)

Laudes (1971)

- I. Reveille [7]
- II. Scherzo [8]
- III. Cantilena [9]
- IV. Volta [10]

Jan Bach
(b. 1937)

REFLECTION: THE 1990s

[1] **Trio for Three Trumpets in C (1991)**

Roger Neill
(b. 1963)

[2-4] **Winter (1999)**

Three movements without pause

David Snow
(b. 1954)

[5] **I Remember (Louis and Clifford and Miles and Dizzy) (1996)**

Dana Wilson
(b. 1946)

Dialogues (for Trumpet Piano and Percussion) (1996)

Richard Halligan
(b. 1943)

I. ♩ = 126 [6]

II. ♩ = 84 sustained and legato [7]

III. ♩ = 112, 126 [8]

Frost Fire (1990)

Eric Ewazen
(b. 1954)

I. Bright and fast [9]

II. Gentle and mysterious [10]

III. Tense and dramatic [11]

Annotated Bibliography

David Cope, e-mail message to author, April 2nd and April 6th, 2016.

These e-mail discussions focused on the composition of the piece, as well as the background and style of the performer who premiered the work, Marice Stith. Cope touched on composing in the 70's and the inspiring things about the trumpet that helped in this piece.

David Snow, e-mail message to the author, August 20th, 2007.

David Snow gave the most complete description of what it was like to grow up and go to school for composition in the 1970, and to compose in the 1990's. His descriptions of the variety of music that was on the radio and how it influenced the way he heard music and subsequently composed were extremely helpful.

Peter Evans. *The Music of Benjamin Britten*. Minneapolis: University of Minnesota Press, 1979.

Evan's work is one heavy on biographical material on the composer, alongside some lighter analysis. It gives a glimpse into Britten's composition, career and life around the time he composed the *Fanfare for St. Edmundsbury*.

Kyle Gann. *American Music in the Twentieth Century* New York: Schirmer Books, 1997.

Focusing on American music exclusively, this text was helpful in describing the musical landscape in which each of the represented composers were raised, educated and the climates in which they produced the works included in this dissertation.

David Heinick, e-mail message to author, May 1st, 2007.

Heinick's email correspondence was the major source of information on this piece, both in compositional style and inception. He described in detail that this piece was written specifically for a group of musicians that would go on recruitment tours for the College, as well as one specific instrument that was included.

Alexander McGrattan and John Wallace. *The Trumpet*. New Haven: Yale University Press, 2011.

This source is a comprehensive history of the trumpet and was especially helpful in providing information on the natural trumpet as well as the modern piston instrument. The section dealing with repertoire, technique and performance idioms since 1900 informed a lot of the preparation of the pieces that contained extended technique.

Allen Mollineux, e-mail message to author, June 15th, 2007.

This e-mail discussion focused on the work in question, as well as the general circumstances surrounding its composition. Mollineux gave some insight into composing in the 1970s.

Robert P. Morgan, ed. *Modern Times (Music and Society)*. New Jersey: Prentice Hall, 1994.

This is a collection of articles about music in Western Europe and the Americas between World War I and the mid 1970's. The section on the Americas between 1945-1970 is helpful in describing the trends in music during the time the composers of the 1950's were training and the composers of the 1970s were being raised and educated.

Roger Neill, e-mail message to the author, July 17th, 2016.

Roger Neill's correspondence was very helpful in gaining insight into this piece, specifically how it was composed and why.

Christopher Palmer. *The Britten Companion*. London: Cambridge University Press, 1984.

This volume contains biographical information about Britten as well as analysis of some of his major works, in the form of collected articles and papers given both while Britten was alive and the years just after his death in 1976. It also contains a very thorough chronological list of works alongside major events in the the life and career of the composer.

Howard Pollack. *Aaron Copland- the Life and Works of an Uncommon Man*. New York: Henry Holt and Company, 1999.

Pollack's book gives invaluable insight into Copland's compositional style, the aesthetic and the circumstances surrounding his "populist" style exhibited in works such as "Billy the Kid" and "Appalachian Spring,"

Roy Poper, e-mail message to the author, July 17th, 2016.

Roy Poper premiered Richard Halligan's work and knows the composer quite well. Since Halligan is based in a very remote part of Italy now and therefore extremely difficult to reach, Poper offered valuable insight into the music and what Halligan was looking for in the performance of this work.

Alex Ross. *The Rest is Noise*. New York: Picador, Farrar, Straus and Giroux, 2007.

This book delves deeply into classical music in the 20th century, with an extremely valuable section on music of the Cold War era and through to the 1990s. The sections on the 1970s and the 1990s both give great insight into the artistic climate in which composers were

working, but the whole of the text shed light on the aesthetic during the times in which these composers were raised as well.

David Schiff. *The Music of Elliott Carter*. London: Eulenburg Books, 1983.

Schiff's text is a very thorough catalog of Elliott Carter's music, from his early student compositions through to 1979. It has biographical information, information about the circumstances surrounding the compositions of the works, in-depth analysis and also includes a selective bibliography of Carter's writings and a chronological catalog of his works with date of composition as well as date and location of the premiere.

Bryan R. Simms. *Music of the Twentieth Century- Style and Structure*. New York: Schirmer Books, 1996.

Simms' text gives a broad and informative overview of music in the 20th Century, especially the text focusing on the period leading up to and through the 1950's.