

ABSTRACT

Title of Dissertation: **BROTHERS IN ARMS AND ART:
AN EXPLORATION OF THE HISTORICAL
RELATIONSHIP BETWEEN TRUMPET AND
PERCUSSION, FROM THE BATTLEFIELD TO THE
RECITAL HALL**

Brent Madsen, Doctor of Musical Arts, 2014

Dissertation Directed by: **Professor Chris Gekker,
University of Maryland School of Music**

My dissertation recitals focus on music written or arranged for trumpet and percussion instruments. The three programs are conceived in such a way that each recital stands on its own as a successful concert. Each program begins with a piece of early music, the oldest of which is from the 13th century. In an attempt to highlight the rich history of music for the trumpet and kettledrum, I have included fanfare works for each recital. The fanfares I have selected are written by some of the most notable composers in history, such as Richard Wagner, Claudio Monteverdi, and Carl Philipp Emanuel Bach. In contrast to these brilliant fanfares, the first half of each recital includes a song, originally written for voice and piano, arranged for muted trumpet and marimba. It is my hope that the inclusion of these songs in my programs will help expand the recital repertoire for trumpeters to include these and other such works.

The first half of each recital ends with a lengthy modern work for trumpet and percussion. My programs include two premieres, one of which is a work for trumpet and programmed drums composed by myself. The modern works featured on my programs often emphasize the wide range of tonal colors available to both percussionists and

trumpeters. Each recital will end with a jazz-oriented piece that will include improvisation.

The diversity presented in these programs is a testament to how deep and broad the relationship is that exists between trumpet and percussion. Another goal in this type of programming, in addition to creating an interesting and enjoyable set of music, is to showcase my own versatility as a performer of a wide variety of genres.

**BROTHERS IN ARMS AND ART:
AN EXPLORATION OF THE HISTORICAL RELATIONSHIP BETWEEN
TRUMPET AND PERCUSSION, FROM THE BATTLEFIELD TO THE
RECITAL HALL**

By

Brent Madsen

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
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2014

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Alfonso X	“Como poden per sas culpas”
Carl Philipp Emanuel Bach	<i>March for the Ark</i>
Guido Morini	“La Luna”
William Kraft	<i>Encounters III: Duel for Trumpet and Percussion</i>
Dave Ballou	<i>for trumpet and vibraphone</i>
Brent Madsen	<i>H.O.B. Inversion</i>
Ray Noble	“Cherokee”

PROGRAM TWO

Johann Vierdanck	Capriccio à Cornetti o Violini soli I
Richard Wagner	Fanfares No. 1 & 2
Sigismund von Neukomm	<i>Three Fanfares</i>
Claude Debussy	“Beau Soir”
James Stephenson	<i>Vignettes</i>
Edward RosenBerg III	<i>Fanfare For Your Favorite Horse</i>
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PROGRAM THREE

Claude Monteverdi	Toccata from <i>L’Orfeo</i>
David Jarvis	<i>Macbeth and Macdonwald</i>
Richard Strauss	“Die Nacht”
George Fenton	<i>Five Parts of the Dance</i>
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Thelonious Monk/Denzil Best	“Bemsha Swing”

PROGRAM FROM RECITAL #1

“Como poden per sas culpas”.....Alfonso X “el Sabio” (1221-1284)
Arr. Phil Snedecor (b. 1963)

Chris Gekker, piccolo trumpet
Robby Burns & Eric Plewinski, percussion
Davy DeArmond, Ward Yager, Anne McNamara, James Covington, trumpet

March for the Ark.....Carl Philipp Emanuel Bach (1714-1788)
Arr. Edward Tarr (b. 1936)

Chris Gekker, Ward Yager, Davy DeArmond, trumpet
Eric Plewinski, timpani

“La Luna”.....Guido Morini (b. 1959)

Robby Burns, marimba

Encounters III: Duel for Trumpet and Percussion.....William Kraft (b. 1923)
I. “Strategy”
II. “Truce of God”
III. “Tactics”

Eric Plewinski, percussion

INTERMISSION

for trumpet and vibraphone.....Dave Ballou (b. 1963)

Robby Burns, vibraphone

*H.O.B. Inversion**.....Brent Madsen (b. 1979)

“Cherokee”.....Ray Noble (1903-1978)

Robby Burns, drums

*world premiere

PROGRAM NOTES FROM RECITAL #1

Alfonso X: “Como poden per sas culpas”

One of 420 solo songs from the 13th century Cantigas de Santa Maria (Songs of St. Mary), “Como poden per sas culpas” was written during the reign of Alfonso X “El Sabio” (“Alfonso the Wise” or “Alfonso the Learned,” 1221-1284, King of Castile and León from 1252) to accompany celebrations of the miracles of the Virgin Mary. This work is often attributed to him along with the other songs from the collection. The text, originally written in Galician-Portuguese, describes a crippled man who is once again able to walk through the grace of the Virgin Mary:

Just as man for all his sins is often rendered lame, so through Holy Mary can he find health again. Now see a man who for his many sins was left crippled in both arms and legs. Five years passed, but he moved not at all; not one limb of his body could he use.

Such suffering did he endure that he vowed, if cured to take to Salas a pound of votive wax and offer it there, Instantly was he cured; no trace of pain remained.

Trumpeter and arranger Phil Snedecor describes this work as “one of the first examples of program music since this multi-meter melody was meant to simulate a crippled man walking.”¹ Throughout the song there is a constant shift between 3/4 and 6/8 meter intended to depict the man’s uneven steps.

In this dramatic arrangement by Snedecor, the melody is played by two piccolo trumpets and is accompanied by percussion and offstage trumpets. The music reaches great intensity as the percussion drives to the end.

¹ Phil Snedecor, liner notes to Washington Symphonic Brass, *Ancient Airs for Brass & Organ* (Summit DCD 250, 1999).

Carl Philipp Emanuel Bach: *March for the Ark*

Composer and church musician Carl Philipp Emanuel Bach (1714-1788) was the second surviving son of Johann Sebastian Bach. While a prolific composer in many genres, C.P.E. Bach is perhaps most well known for his keyboard works. His treatise *Versuch über die wahre Art das Clavier zu spielen* (Essay on the Correct Method of Playing the Clavier) from 1753 established him as the leading keyboardist and theorist of his day. Bach held a very high reputation in the latter half of the 18th century among other German composers and his work and teachings greatly influenced Haydn, Mozart and Beethoven. Mozart went so far as to say that “he was the father, we are the children!”² Perhaps surprising to modern day audiences, “the name ‘Bach’ was almost exclusively associated with the initials “CPE” in the late 18th century.”³

The *March for the Ark* (Wq. 188/H. 621) was originally written for three trumpets and timpani. Bach was commissioned to write a festive work for trumpets and timpani to celebrate the Peace of Hubertusburg in 1763 in the town of Halle. This original fanfare is since lost but it is thought that it may be “identical to his march H621 (W188), which bears the still unexplained epithet ‘für die Arche’ (for the ark).”⁴ The *March for the Ark* was possibly “intended as the overture for an oratorio referring to the Old Testament Ark of the Covenant of the ancient Hebrews and their entrance into the Promised Land of

² Guy Dammann, “CPE Bach: like father, like son,” *The Guardian*, February 24, 2011, accessed August 23, 2012, <http://www.theguardian.com/music/2011/feb/24/cpe-bach>.

³ Ibid.

⁴ Christoph Wolff, et al., “Bach,” *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed April 6, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg12>.

Israel.”⁵

Today the *March for the Ark* is a favorite among Baroque trumpet ensembles, and is often performed as a stand-alone overture with three or four trumpeters playing Baroque period instruments. Our performance features Chris Gekker, Ward Yager, Davy DeArmond, and myself on modern piston trumpets, and Eric Plewinski on timpani. The arrangement is by trumpeter and musicologist Ed Tarr.

Guido Morini: “La Luna”

Italian composer Guido Morini was born in Milan in 1959. Morini is a pianist, organist, harpsichordist and musicologist, and performs early baroque works with singer Marco Beasley in the ensemble Accordone. His song, “La Luna,” is originally from the opera *Una Odissea*, and is placed between the episodes “In Circe’s Cave” and “War.” According to Morini, it is a “nocturne scene where the focus is on the moon’s great charm.” He goes on to describe the inner-workings of the piece:

The piece originated in an improvisation session and requires the performers to improvise a lot. The tonal ambience is F and the piano explores the F natural harmonics. The melody is based on an ascending major 7th that falls down to the 5th (C) every time. During the piece the piano answers to the melody using basically the interval E-C and the accompaniment moves to the farthest harmonics until a climax. The moonlight and the reflection on the sea...then the atmosphere returns to simplicity.

The short second part is about the voice of the Sirens. The harmony is mysterious and the Sirens’ charm is revealed through a simple cantabile. The final part is just

⁵ Michael Caruso, “Baroque Orchestra concert at Hill church this Sunday,” *Note-Worthy (blog)*, October 13, 2011, accessed August 23, 2012, <http://chestnuthilllocal.com/blog/2011/10/13/baroque-orchestra-concert-at-hill-church-this-sunday/>.

like the beginning (the moonlight) and, in the last intervention, the melody resolves on the upper F while the piano reaches an F major chord.⁶

I first heard “La Luna” on oboist Bart Schneemann’s recording *It Takes Two*. While the original version is for voice and piano, Schneemann’s arrangement is for English horn and marimba. I managed to contact Morini inquiring about a score, but he informed me that he had misplaced the only copy he had of the piece. Still determined to play the piece, I decided to transcribe the performance by Schneemann and marimbist Peter Prommel from *It Takes Two*. Morini was also kind enough to send me a copy of the original recording of the complete opera *Una Odissea* by the Nederlands Blazers Ensemble & Accordone.

It is Schneeman’s arrangement for English horn and marimba that inspires our performance of *La Luna*. To capture a soft and haunting tonal color, I am using a Humes and Berg Mic-A-Mute.

William Kraft: *Encounters III: Duel for Trumpet and Percussion*

William Kraft was born in Chicago in 1923, and has had an extensive career as a composer, conductor, percussionist, and teacher. He was a member of the Los Angeles Philharmonic for thirty years, from 1955-1985. While starting off as a member of the percussion section, he spent his last 18 years with the Philharmonic as principal timpanist. From 1981-1985, Kraft served as the Los Angeles Philharmonic's Composer-In-Residence. It was during this time that Kraft spearheaded the Philharmonic New Music Group, a group dedicated to contemporary music. Kraft was also assistant

⁶ Guido Morini, e-mail message to author, August 7, 2012.

conductor of the Philharmonic for three years, and has since made frequent appearances as a guest conductor. His biography on the Theodore Presser Company website states:

During his early years in Los Angeles, Mr. Kraft organized and directed the Los Angeles Percussion Ensemble, a group which played a vital part in premieres and recordings of works by such renowned composers as Ginastera, Harrison, Krenek, Stravinsky, Varèse, and many others. As percussion soloist, he performed the American premieres of Stockhausen's *Zyklus* and Boulez's *Le Marteau sans Maître*, in addition to recording *Histoire du soldat* under Stravinsky's direction.⁷

The *Encounters* series is a group of fifteen chamber works that Kraft composed across the span of his career, from the mid-1960s to as recent as 2009. The majority of these works are composed in duo format for percussion soloist and one other instrumentalist (including tuba, trumpet, trombone, saxophone, harp and guitar). Many of these works are conceived as “battles” or “duo-confrontations.” The subtitle for *Encounters III* indeed describes the piece as a “duel for trumpet and percussion.” The composer goes on to describe the concepts and inspiration behind this work in great detail:

Encounters III is conceived of as a medieval battle; the trumpet represents the attacking force, the percussion the defending. There are three movements: I Strategy, II Truce of God, III Tactics. Under one of the classical theories of warfare, strategy is considered the process of getting the enemy to come to battle, and tactics are the ways the battle is fought. The title Truce of God refers to a medieval convention of war wherein truce, supervised by the Pope, was maintained from sundown Thursday to sunrise Monday.

I. Strategy: After the approaching force (trumpet) has established contact with the defender (percussion) the players-combatants launch into a series of twelve attacks and counterattacks. Medieval soldiers were often fixed in a position behind their shields with their spears jammed into the ground to impale horses –

⁷ "William Kraft," Theodore Presser Company Online, accessed April 7, 2014, <http://www.presser.com/Composers/info.cfm?Name=WILLIAMKRAFT>.

or men. The percussion, as the defending force, thusly is given twelve counterattacks which correspond to twelve attacks, and the percussionist must recognize the attack and give the corresponding counterattack. They may also do these in order, one through twelve.

II. Truce of God is based on the Landini cadence (7-6-8), creation of the 14th century composer Francesco Landini (1325-1397). In reference to the peaceful and holy aspects of the truce, the orchestration centers on bell sounds of many varieties – song bells, tuned gongs, vibraphone, Pyrenees cowbell and glockenspiel – while the trumpet suggests distant horns or bugles.

III. Tactics is made of real skirmishes and battles calling for great virtuosity on the part of both soloists. The middle of the movement is occupied by two cadenzas, one for the trumpet and one for the percussion. A last skirmish leads to the denouement – the defeat and withdrawal of the trumpet, and the restoration of peace.⁸

Encounters III was commissioned by Thomas Stevens, long-time principal trumpet of the Los Angeles Philharmonic, and was premiered in 1972 by Stevens and percussionist Mitchell Peters.

Dave Ballou: *for trumpet and vibraphone*

Dave Ballou (b. 1963) is an internationally recognized trumpeter, composer, and improviser. He has released nine CDs as a leader or co-leader. Ballou serves as Associate Professor of Music at Towson University, and is Coordinator of the Jazz/Commercial Music division. He earned a BM (magna cum laude) from the Berklee College of Music (1986) and an MA from the University of New Hampshire (1991).

Ballou has "performed or recorded with ensembles led by Michael Formanek, Denman Maroney, Maria Schneider, Andrew Hill, Dave Liebman, Oliver Lake, Joe Lovano, Sheila Jordan, Steely Dan, Rabih Abou-Kahlil, Don Preston, and an extensive

⁸ William Kraft, liner notes to Southwest Chamber Music, *William Kraft: Encounters* (Cambria Master Recordings 021475011919, 2009).

list of jazz personalities."⁹ A multi-faceted trumpeter, Ballou has also performed Bach's Brandenburg Concerto No. 2 with the Bella Musica Orchestra of New York. He has also worked extensively with Gunther Schuller, and was the featured soloist for the premiere of Schuller's *Encounters*, a composition celebrating the 100th anniversary of Jordan Hall.

Ballou has this to say about the composition:

for trumpet and vibraphone was completed in 2010 and was composed for trumpeter Jon Nelson and percussionist Tom Kolor. The piece is an exploration of the similarities of the two instruments. The basic differences are obvious, one is a wind instrument- the other a percussion instrument, etc... What is most important to this piece are the similarities in regards to timbre. The opening chords introduce this with the muted trumpet emerging as the four note structures of the vibraphone decay. The piece is intended to unfold as an improvisation with the instruments weaving around each other sharing trills and melodic material. The final ending reflects the beginning in that the chordal texture returns but in a much different context than originally stated.¹⁰

From a technical standpoint, the work requires the trumpeter to sustain a great number of long notes at the beginning followed by two rather sudden fast technical passages. This movement from long tones and sustained trills to very agile flourishes can present a challenge to the performer.

Brent Madsen: *H.O.B. Inversion*

H.O.B. Inversion is a work for trumpet and programmed drums that draws its inspiration from modern grindcore bands such as Pig Destroyer and Agoraphobic Nosebleed.

⁹ Dave Ballou, "bio," accessed April 7, 2014, <http://www.daveballou.com/bio.html>.

¹⁰ Dave Ballou, e-mail message to author, August 21, 2012.

A number of years ago, saxophonist and composer Edward Rosenberg III and I started a project that was inspired by these same grindcore bands. Grindcore is an extreme genre of heavy metal music that features heavily distorted guitars that are often tuned lower than standard tunings, blistering fast tempos, “blast beats,” and unintelligible growls and high-pitched shrieks. Our own grindcore project, called Heart of Barf, originally consisted of Rosenberg on saxophone, myself on vocals and programmed drums. We eventually found a drummer (Ed Klinger of noise rock band An Albatross) capable of playing the ridiculously fast drum parts in this music. This odd trio has recorded a number of short albums and has performed live once at Queens College in New York at a composer’s forum. Since the group’s inception I have had the idea to write similar music, but for the trumpet in place of the saxophone. This piece, *H.O.B. Inversion*, is the first work I’ve attempted in this particular setting.

In keeping with the theme of covering a wide variety of musical settings for trumpet and percussion, I wanted to write a piece that reflects the prolific usage of electronic drum beats in much of modern pop, rock and hip hop music. Agoraphobic Nosebleed also primarily uses programmed drums, much like the drums in *H.O.B. Inversion*, often creating drum parts that are not possible to be performed by a “live” human drummer.

H.O.B. Inversion utilizes a number of the characteristics found in metal and grindcore music, including rapid double-bass drum figures and the “blast beat,” which is typically characterized as a drum pattern consisting of alternating 16th notes of bass drum and snare, often at very rapid tempi. While they did not create the beat itself, it is said that the English extreme metal band Napalm Death coined the term.

Ray Noble: “Cherokee”

As a trumpeter, I first became aware of Ray Noble’s (1908-1973) classic jazz standard “Cherokee (Indian Love Song)” (1938) from listening to the Clifford Brown and Max Roach Quintet album *Study in Brown* (1955). On this particular recording, Clifford plays one of the most famous improvised trumpet solos in the history of jazz music. Played at a brisk tempo and full of rapid lines displaying remarkable technical prowess, Clifford’s solo is one that is studied by nearly every jazz trumpeter at some point in their development. Although my early associations with “Cherokee” stem from this particular recording, it was actually Charlie Parker that turned the tune into the popular jazz standard it is today.

According to Chris Tyle, “although it was a hit for the Charlie Barnet Orchestra, ‘Cherokee’ wasn’t really considered a vehicle for jazz improvisation until Charlie Parker’s arrival in New York in the early 1940’s.”¹¹ The tune has since become a “jam session war-horse,”¹² often played at breakneck speeds.

Ray Noble (1908-1978) was an English bandleader, composer and arranger. He wrote a number of hit songs including “They Very Thought of You” (1934), “The Touch of Your Lips” (1936), and “I Hadn’t Anyone Till You” (1938).

In this recital setting, Robby Burns and I performed “Cherokee” as a trumpet and drum set duo.

¹¹ Chris Tyle and K. J. McElrath, “Jazz Standard Songs and Instrumentals (Cherokee (Indian Love Song)),” accessed on August 25, 2012, <http://www.jazzstandards.com/compositions-0/cherokee.htm>.

¹² Ibid.

PROGRAM FROM RECITAL #2

Capriccio à Cornetti o Violini soli IJohann Vierdanck (1605-1646)

Chris Gekker, piccolo trumpet
Robert Bowen, percussion

Fanfare No. 1Richard Wagner (1813-1883)

Three FanfaresSigismund von Neukomm (1778-1858)

Fanfare No. 2Richard Wagner (1813-1883)

Chris Gekker, Kevin Businky, Aaron Muller, trumpet
Robert Bowen, timpani

“Beau Soir”Claude Debussy (1862-1918)

Robby Burns, marimba

VignettesJames Stephenson (b. 1969)

“Running with Lionel”

“Chasing Igor”

“Chuck’s March”

“Dinner with Andre”

“Waltz in Berlin”

“Max”

Derek Stults, percussion

INTERMISSION

*Fanfare For Your Favorite Horse**Edward Rosenberg, III (b. 1979)

Robert Bowen & Arielle Miller, percussion

“Pyramid Song”Radiohead (2001)

Edward Rosenberg, tenor saxophone; Blake Cramer, vibraphone

Robby Burns, marimba; Adam Hopkins, bass; Mike Kuhl, drums

*world premiere

PROGRAM NOTES FROM RECITAL #2

Johann Vierdanck: Capriccio à Cornetti o Violini soli I

Johann Vierdanck (1605-1646) was a German composer, organist, and instrumentalist. He was born in Dresden, where he became a student of composer and organist Heinrich Schütz, and English composer and violinist William Brade. Vierdanck adopted the new Italian instrumental styles of the time, such as the capriccio, canzona and sonata. This Italian influence no doubt stemmed from his studies with Brade, who himself was the first Englishman to compose a canzona, and also perhaps the first to write a piece for solo violin. After travels to Copenhagen and Lübeck, Vierdanck eventually worked as an organist in the northern-German coastal city of Stralsund from 1635 until his death in 1646.

Capriccio No. 1 is from a collection of works by Vierdanck, published in 1641 during his tenure in Stralsund, entitled *Ander Theil darinnen begriffen etliche Capricci, Canzoni vnd Sonaten mit 2. 3. 4. und 5. Instrumenten ohne und mit dem Basso Continuo*. The first 14 works of this collection are composed for duo without continuo. Many of these works were conceived for violin or cornetto, both instruments that Vierdanck studied. This collection also contains works for cornetti and sackbuts.

Capricci are typically free in form and lively in character, often quick, intense and sometimes virtuosic. Jean-Jacques Rousseau, in his 1768 dictionary of music, defined the capriccio as “a kind of free music, in which the composer, without subjecting himself to

any theme, gives loose rein to his genius, and submits himself to the fire of composition.”¹³ Vierdanck’s Capriccio No. 1 in D minor is no exception.

Chris Gekker and I performed this work on modern piccolo trumpets, while Robert Bowen improvised rhythms on a low drum, reinforcing the dance-like nature of the piece.

Richard Wagner: Fanfares Nos. 1 & 2

One of the most formidable musicians of all time, German composer Richard Wagner (1813-1883) was a dominating force in the world of opera throughout much of the 19th century. His innovative approach to harmony greatly influenced nearly all composers who followed in his wake. His opera *Tristan und Isolde*, which premiered in Munich in 1865, helped lay the foundation for the classical music of the 20th century. In his 1849 essay, *Das Kunstwerk der Zukunft* (The Artwork of the Future), Wagner detailed his concept of *Gesamtkunstwerk* (total work of art). According to music critic John Warrack, “the essence of [Wagner’s] idea was that the ‘three purely human arts’ (music, poetry, and dance) should be united with ‘the ancillary aids of drama’ (architecture, sculpture, and painting), not merely in association but in a single expressive aim.”¹⁴ The culmination of these concepts resulted in Wagner’s titanic four-opera cycle *Der Ring des Nibelungen*.

¹³ Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: Chez la veuve Duchesne, 1768).

¹⁴ John Warrack, "Gesamtkunstwerk," *The Oxford Companion to Music*, Oxford Music Online, Oxford University Press, accessed April 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e2845>.

The first complete performance of the Ring Cycle was held in 1876 in a hall specifically designed for Wagner's operatic works, the Bayreuth Festspielhaus (Bayreuth Festival Theatre). To announce the beginning of opera performances and the individual acts thereof, trumpet fanfares were sounded from a balcony above the theatre's main entrance. This is a tradition that continues today in Bayreuth. According to musicologist and trumpeter Edward Tarr, "monophonic fanfares in the master's hand survive to the first three Ring operas (*Rheingold*, *Walkyries*, and *Siegfried*), as well as a chordally realized one to the fourth one (*Twilight of the Gods*). A special ensemble of fanfare players performed and performs these services."¹⁵

The two Wagner fanfares selected for this performance are both found in his opera *Lohengrin* (Act III, Scene 3). I first encountered these fanfares on a recording by the Seattle Trumpet Consort, a group dedicated to authentic performance practice on the natural trumpet. The group's album, *After Baroque: Music for the Natural Trumpet* on the Origin Classical label, features fanfares for natural trumpets that were composed years after the instrument's Baroque period heyday.

Chris Gekker, Kevin Businsky, Aaron Muller, and I performed these fanfares on modern piston trumpets, with reinforcement from Robert Bowen on modern timpani.

Sigismund von Neukomm: *Three Fanfares*

Sigismund von Neukomm (1778-1858) was an Austrian composer, pianist and scholar. Growing up in Salzburg, he studied with Michael Haydn, with whom his mother

¹⁵ Sigismund Neukomm, Richard Wagner, Antonín Dvořák, *Processional Fanfares by Sigismund Neukomm, Richard Wagner & Antonín Dvořák*, ed. Tarr (Cologne: Wolfgang G. Hass-Musikverlag Köln, 1998), preface.

was distantly related. At the age of 19, Neukomm moved to Vienna, where he studied with Joseph Haydn for nine years. He maintained a close relationship with Haydn until the latter's death in 1809. Neukomm then relocated to Paris, which would remain his primary residency until his death. Neukomm was well-traveled, having taken extended trips to places such as Rio de Janeiro, North Africa, Russia, and England.

The three fanfares selected for this program were composed during one of these journeys. According to Edward Tarr, the inscription on the score, "Marseille 29 Décembre 1833," suggests these fanfares were created while on a ship between Genoa and Marseilles.¹⁶ Tarr also includes the following details about these fanfares in the preface to the score:

The original title is *3 Fanfares, par le Chevalier / Sigismund von Neukomm*, and the trumpet parts are designated vertically in the left margin as "Trompettes en Mi^b," that is, it is a matter of the French military trumpet still known today. No timpani part exists; the present one was written by the editor [Tarr]. In our edition the order of the 2nd and 3rd fanfares have been exchanged; originally the Allegro came before the Moderato.¹⁷

Like the Wagner fanfares, our performance of the Neukomm fanfares features modern piston trumpets with timpani.

Claude Debussy: "Beau Soir"

French composer Claude Debussy (1862-1918) was one of the leading composers of what is generally referred to as Impressionist music. Ironically, Debussy vehemently

¹⁶ Ibid.

¹⁷ Ibid.

disapproved of the term “impressionism,” going so far as to call the critics that labeled his music as such “imbéciles.”¹⁸ In describing his music, musicologist François Lesure asserts that Debussy “made a decisive move away from Wagnerism in his only complete opera *Pelléas et Mélisande*, and in his works for piano and for orchestra he created new genres and revealed a range of timbre and colour which indicated a highly original musical aesthetic.”¹⁹

While perhaps best known for his unique contributions to piano and orchestral music, Debussy also wrote a large number of vocal works throughout his career. Music critic Oscar Thompson writes: “If Debussy had been almost exclusively a composer of songs, like Hugo Wolf, ...he still would have been one of the most distinctive and individual figures in music. The essence of Debussy’s musical personality is in the songs, and they exhibit virtually every facet of his art.”²⁰ One of his earliest works, “Beau Soir” (Beautiful Evening) was most likely composed circa 1878. This was during a period when Debussy, who was only 16 at the time, was studying at the Paris Conservatoire. The lyrics are by French novelist and critic Paul Bourget (1852-1935). Below is Bourget’s poem, in original French, followed by a translation in English:

¹⁸ Daniel T. Politoske, and Martin Werner, *Music*, fourth edition (Englewood Cliffs: Prentice Hall, 1988), 419.

¹⁹ François Lesure, "Debussy, Claude," *Grove Music Online*, Oxford Music Online, Oxford University Press, accessed April 2, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/07353>.

²⁰ Oscar Thompson, *Debussy: Man and Artist* (New York: Dover Publications, 1967), 276.

*Lorsque au soleil couchant les rivières sont roses
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le coeur troublé.*

*Un conseil de goûter le charme d'être au monde
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons, comme s'en va cette onde:
Elle à la mer, nous au tombeau.*

*When streams turn pink in the setting sun,
And a slight shudder rushes through the wheat fields,
A plea for happiness seems to rise out of all things
And it climbs up towards the troubled heart.*

*A plea to relish the charm of life
While there is youth and the evening is fair,
For we pass away, as the wave passes:
The wave to the sea, we to the grave.²¹*

“Beau Soir” is one of three songs, originally written for voice and piano, that I have adapted for trumpet and marimba. My first dissertation recital featured “La Luna” by Italian composer Guido Morini, while my third dissertation recital included Richard Strauss’s “Die Nacht.” Like Debussy’s “Beau Soir,” “Die Nacht” was also written quite early in the composer’s career, when Strauss was only eighteen years old.

To allow for a tone with a softer-edge and to achieve a better blend with the marimba, I will be using a Crown Royal felt bag placed over the bell of my trumpet. After much experimentation with various mutes I found the felt bag to work best for this particular song.

²¹ Paul Bourget. “Beau Soir.” In *Claude Debussy: Songs, 1880-1904*. New York: Dover Publications, 1981.

James Stephenson: *Vignettes*

James Stephenson's compositions and arrangements have been performed, recorded, and broadcast by “virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops, and more.”²² Before becoming a successful composer, Stephenson had a long career as a professional trumpet player. He studied trumpet at the New England Conservatory and played in the Naples Philharmonic for 17 years. Given his trumpet playing experience, it is no surprise that his compositions have sparked a particular interest among brass players. Stephenson's website states that “his music incorporates a fresh and energizing soundscape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects.” Stephenson currently resides in Lake Forest, IL, working as a full-time composer and conductor.

Each movement of *Vignettes* focuses on one particular trumpet and one particular percussion instrument, with the exception of the third and fifth movements, which both feature a small assortment of instruments (snare, woodblock, triangle, marimba and/or vibraphone). The first movement, entitled “Running with Lionel,” is written for cup-muted trumpet and vibraphone – an obvious tribute to jazz vibraphonist Lionel Hampton. The second movement, “Chasing Igor,” written for trumpet and snare drum, clearly invokes Stravinsky. The third movement, “Chuck’s March,” is played on flugelhorn, suggesting flugelhorn soloist Chuck Mangione. The fourth movement, “Dinner with Andre,” for piccolo trumpet and tambourine, references trumpet virtuoso Maurice André.

²² James Stephenson, “biography,” accessed April 7, 2014, <http://stephensonmusic.com/jimbio.htm>.

Stephenson includes some performance notes about the piece in the preface to the score: “The pieces are arranged only by the order in which they were composed; I leave the decision up to the performer to arrange them according to their preference. I also would imagine that several mini-“suites” could be derived from this set, depending again on the performer’s wishes.”²³

Vignettes was written for trumpeter Eric Berlin and percussionist Eduardo Leandro. Berlin and Leandro premiered the work at the 2005 International Trumpet Guild Conference held in Bangkok, Thailand. Stephenson was asked to write a work for trumpet and percussion with two requests: 1) consider the traveling needs of Leandro, who would have access to a marimba and vibraphone in Bangkok, but would only be able to travel with a minimal amount of gear beyond that, and 2) write for several different kinds of trumpets, including Berlin’s Monette “flumpet” (a sort of cross between a trumpet and flugelhorn made by David Monette).

Edward RosenBerg, III: *Fanfare For Your Favorite Horse*

Edward RosenBerg III is a composer/performer currently residing in New York City. He attended the Eastman School of Music in Rochester, New York, where he earned his BM in jazz and contemporary media. He earned his MM in composition at Queens College in Flushing, New York. RosenBerg performs regularly as a saxophonist, clarinetist, and beat-boxer with a variety of jazz, rock, and new-music groups. He is a founding member of the instrumental prog-jazz-metal group, Jerseyband. The group has released seven recordings since 1999 and has toured throughout the United States and

²³ James Stephenson, *Vignettes* (Lake Forest: Stephenson Music, 2005), preface.

Europe. RosenBerg also enjoys making grindcore music with Heart of Barf, and meditative drone-based prog-rock with Glue Gun Optimism. He is also the founder of SONGBABY, a company that creates personalized songs for children.

RosenBerg's works have been performed by the Second Instrumental Unit, the International Contemporary Ensemble, the Cadillac Moon Ensemble, Anti-Social Music, and the Tokyo Brass Arts Orchestra. RosenBerg teaches privately in New York City, and in 2005, he co-authored a method book with saxophonist Walt Weiskopf, entitled *Beyond The Horn*, published by Jamey Aebersold Jazz.

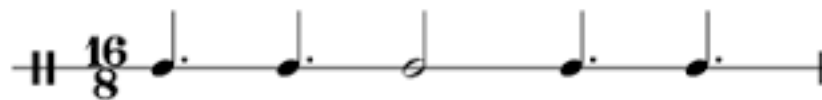
I first met Ed RosenBerg in 1997 at the Eastman School of Music, where we were both majoring in jazz. During our time at Eastman we started the aforementioned group Jerseyband. I have played countless compositions by Ed over the years, and when I decided to do music for trumpet and percussion for my dissertation recitals, I knew I wanted to commission a new work from him. Much of *Fanfare For Your Favorite Horse* reveals our mutual interest in various "metal" genres. One of the most obvious examples of this is the end of the piece. The score asks the trumpeter to scream the title of the work out loud. This is then followed by an intense, slow and odd-metered groove section that is clearly inspired by the kind of detuned guitar riffs heard in metal music. The piece also asks the percussionist to make various vocalizations throughout the work, including guttural "huh!" sounds.

When asked for any comments he may have about the piece, RosenBerg states: "*Fanfare For Your Favorite Horse* is meant to accompany a slow motion video of a horse galloping in space... no helmet."

Radiohead: “Pyramid Song”

Radiohead is a Grammy-award winning English rock band that formed in 1985. Rolling Stone calls them “one of the most innovative and provocative bands of the 1990s and 2000s” and “the biggest art-rock act since Pink Floyd.”²⁴ After achieving a hit with the song “Creep” on their 1993 debut album *Pablo Honey*, Radiohead defied critics who assumed they would be another one-hit wonder by releasing one successful album after another; *The Bends* (1995), *OK Computer* (1997), *Kid A* (2000), *Amnesiac* (2001), *Hail to the Thief* (2003), *In Rainbows* (2007), and *The King of Limbs* (2011).

The second song on *Amnesiac*, “Pyramid Song” is a unique contribution to the world of popular music. Upon listening to the song for the first time, the chordal rhythm in the piano can be quite baffling. While it can be difficult to follow, the basic rhythmic pattern is quite simple:



The above pattern continues throughout the entire song, and when combined with the uneven pattern of chords, the effect is remarkably hypnotic. Below are the first four measures of “Pyramid Song,” and while there are some slight changes to the chords later in the form, this particular segment makes up the core of the song.

²⁴ Daniel Kreps, “Radiohead” (biography), *Rolling Stone*, accessed April 02, 2014, <http://www.rollingstone.com/music/artists/radiohead/biography>.

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The lyrics to “Pyramid Song” are as follows:

*I jumped in the river and what did I see?
 Black-eyed angels swam with me
 A moon full of stars and astral cars
 All the things I used to see
 All my lovers were there with me
 All my past and futures
 And we all went to heaven in a little row boat
 There was nothing to fear and nothing to doubt*

*I jumped into the river
 Black-eyed angels swam with me
 A moon full of stars and astral cars
 And all the things I used to see
 All my lovers were there with me
 All my past and futures
 And we all went to heaven in a little row boat
 There was nothing to fear and nothing to doubt*

*There was nothing to fear and nothing to doubt
 There was nothing to fear and nothing to doubt²⁶*

²⁵ Radiohead, “Pyramid Song” excerpt (London: Warner/Chappell Music Ltd, 2001).

²⁶ Thom Yorke, liner notes to Radiohead, *Amnesiac* (Parlophone CDFHEIT 45101, 2001).

This recital performance features an instrumental version of “Pyramid Song,” arranged for trumpet, tenor saxophone, marimba, vibraphone, bass, and drums. The performance begins with an improvised solo by bassist Adam Hopkins. The chordal ostinato, originally played on piano, is instead played on marimba by Robby Burns. The verse section of the tune provides the vehicle for our improvised solos.

PROGRAM FROM RECITAL #3

Toccata from *L'Orfeo*.....Claudio Monteverdi (1567-1643)

Chris Gekker, piccolo trumpet; Davy DeArmond, trumpet
Michael Selover, trombone; Zachary Hollister, bass trombone
Eric Plewinski, timpani

Macbeth and Macdonwald.....David Jarvis (b. 1954)

Robert Schroyer, percussion

“Die Nacht”.....Richard Strauss (1864-1949)

Robby Burns, marimba

Five Parts of the Dance.....George Fenton (b. 1950)

Introduction

I.

II.

III.

IV.

V.

Eric Plewinski, marimba
Alexei Ulitin, piano

INTERMISSION

Kaléidoscope: pour Trompette et Percussion.....Jean Balissat (1936-2007)

Robert Schroyer, percussion

“Bemsha Swing”.....Thelonious Monk (1917-1982)
Denzil Best (1917-1965)

Blake Cramer, vibraphone
Eric Seay, bass
Mike Kuhl, drums

PROGRAM NOTES FROM RECITAL #3

Claudio Monteverdi: Toccata from *L'Orfeo*

One of the earliest operas ever written, Monteverdi's *L'Orfeo* was premiered in 1607 in Mantua, Italy. It was performed as part of the annual carnival of Mantua twice in February of that year, first at the Accademia degli'Invaghiti, and then at the Court Theatre. *L'Orfeo* was later published in Venice in 1609, and is the earliest surviving opera still being performed today. The text, by Alessandro Striggio, is based on the Greek myth of musician and poet Orpheus, who attempts to rescue his deceased lover, Eurydice, from the underworld.

The opening Toccata fanfare functions as an instrumental introduction to the opera, and is one of the earliest examples of the trumpet being used in art music. The music is written for five instruments, each labeled with Renaissance names determined by the register in which they play: Clarino, Quinta, Alto e basso, Vulgano, and Basso. The three highest pitched instruments play a set of fanfare flourishes while the lowest two parts are assigned a drone. Monteverdi instructs that the Toccata "is played three times with all the instruments before the curtain rises, and if one wishes to use muted trumpets, this piece should be played a tone higher."²⁷ Monteverdi's innovative use of mutes in *L'Orfeo* was likely an attempt to tame the loud nature of the trumpet, an instrument rarely heard indoors at this time. Using the mutes of this period would raise the pitch of the instrument a whole step, thus explaining the composer's instructions to play the piece a tone higher when using mutes.

²⁷ Claudio Monteverdi, *L'Orfeo, Tutte le opere di Claudio Monteverdi*, vol.11, ed. Gian Francesco Malipiero (Vienna: Universal Edition, 1930).

Fanfare flourishes like the Toccata were played in honor of the Duke of Mantua, Vincenzo Gonzaga. Trumpeter Stanley Curtis suggests that the Toccata from *L'Orfeo* “was the politically-identifying fanfare for the ducal crown of Mantua.”²⁸ In his *Vespers of 1610*, also written for the court of Gonzaga, Monteverdi again uses a remarkably similar fanfare to the Toccata at the beginning of *Domine ad adiuvandum*.

Claudio Monteverdi (1567-1643) is widely considered the most important Italian musician of the late 16th and early 17th centuries. A prolific composer in nearly all genres that existed in his time, Monteverdi was an innovator whose compositions bridged the musical transition from the Renaissance to the Baroque.

David Jarvis: *Macbeth and Macdonwald*

Davis Jarvis (b. 1954) serves as Professor of Music and Coordinator of Percussion Studies at Washington State University. For over 20 years, Jarvis was principal timpanist with the Washington-Idaho Symphony, and is currently principal timpanist with the Oregon Coast Music Festival Orchestra. In addition to his vast orchestral experience, Jarvis has also performed internationally as a jazz player, and is a member of Jazz Northwest. This WSU faculty jazz ensemble tours around the country giving clinics in jazz performance. Along with trumpeter David Turnbull, Jarvis formed the trumpet/percussion duo Cameradschaft. Jarvis is a member of the Percussive Arts Society, MENC, ASCAP, and is an official Yamaha artist/clinician.

²⁸ Stanley Curtis, “Monteverdi’s Symbolic Use of the Cornett,” (DM diss., Indiana Univ., 2005.), accessed March 21, 2014, <http://www.trumpetjourney.com/?p=983>.

Macbeth and Macdonwald, scored for Bb trumpet and percussion (bass drum, low and high tenor drums, snare drum and bongos), is a musical portrayal of the battle described in Act 1 Scene II of *Macbeth* by William Shakespeare. In this scene, a wounded captain reports to King Duncan of the grisly clash between Macbeth and the villainous Macdonwald:

Doubtful it stood,
As two spent swimmers that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that
The multiplying villanies of nature
Do swarm upon him—from the Western Isles
Of kerns and gallowglasses is supplied,
And fortune, on his damnèd quarrel smiling,
Showed like a rebel's whore. But all's too weak,
For brave Macbeth—well he deserves that name—
Disdaining fortune, with his brandished steel,
Which smoked with bloody execution,
Like valor's minion carved out his passage
Till he faced the slave;
Which ne'er shook hands, nor bade farewell to him,
Till he unseamed him from the nave to th' chops,
And fixed his head upon our battlements.²⁹

The piece begins with an introduction marked “Slow/Majestic,” while the remainder of the piece is played at a quick tempo of a quarter note = 152. *Macbeth and Macdonwald* features a great deal of loud, rapid and aggressive interplay between the trumpet and percussion, painting a musical picture of the ferocious battle between these two characters. Composer Jarvis explains in detail his process for creating the melodic content found in the trumpet line:

²⁹ William Shakespeare, *Macbeth* (New York: The Penguin Group, 1987), 38-39.

An intervallic analysis of the trumpet line reveals “golden mean” symmetry by the application of the “Fibonacci series.” This compositional device has been used by many 20th-century composers – probably one of the most famous uses can be found in Bartok’s *Music for Strings, Percussion and Celeste*. The Fibonacci series is an arithmetic series in which each number is the sum of the previous two numbers, resulting in the following: [0,1,1,2,3,5, 8,13...]. Using intervals which correspond to Fibonacci series numbers of half steps yields the following melodic language upon which the entire trumpet line is based:

1 = minor 2 nd	5 = perfect 4 th
2 = major 2 nd	8 = minor 6 th
3 = minor 3 rd	13 = minor 9 th

At times the numerical series is also reflected in the percussion part through various rhythmic figures.³⁰

Macbeth and Macdonwald was premiered on February 14th, 1995 in Kimbrough Concert Hall at Washington State University, Pullman, WA. This performance featured composer David Jarvis on percussion and David Turnbull on trumpet. According to trumpeter Stephen Dunn, in his 2001 dissertation entitled “Trumpet and Percussion Chamber Music for Two or Three Players,” *Macbeth and Macdonwald* was one of only two works for trumpet and percussion that received a “significant number of performances each year”³¹ between its premier in 1995 and 2001. The other work receiving a significant number of performances in this six-year period was *Encounters III: Duel for Trumpet and Percussion* by William Kraft, which I performed on the first of my three dissertation recitals.

³⁰ David Jarvis, *Macbeth and Macdonwald* (San Antonio: Southern Music Company, 1997), preface.

³¹ Stephen Dunn, “Trumpet and Percussion Chamber Music For Two or Three Players: An Annotated Bibliography” (DMA diss., Arizona State University, 2001), 4.

Richard Strauss: “Die Nacht”

Although best known for his gargantuan tone poems and operas, Richard Strauss (1864-1949) was a remarkably prolific composer who tackled nearly every musical genre throughout his long career.

Strauss composed “Die Nacht,” the third song in a series of eight Lieder included in his Opus 10, in 1882 at the age of eighteen. He chose to set the text of Austrian poet Hermann von Gilm zu Rosenegg (1812-1864) for his first collection of songs. Below is Gilm zu Rosenegg’s poem, in both original German and an English translation:

*Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.*

*Alle Lichter dieser Welt,
Alle Blumen, alle Farben
Löschst sie aus und stiehlt die Garben
Weg vom Feld.*

*Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stroms,
Nimmt vom Kupferdach des Doms
Weg das Gold.*

*Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.*

*From the thicket steps the night,
From the trees it steals so softly,
Spreads itself in widened circle,
Now, take care.*

*All the brightness of the world
All the flowers and the colours,
Quenched are they as sheaves are stolen
From the field.*

*All is taken that is dear,
Like the silver from the stream
And the copper roof from church
With the gold.*

*Also plundered is the bush
Ever closer, come beloved;
For the night I fear may also
Steal you too.³²*

In this poem the author fears the night, as it steals away the light and colors of the world, may also steal away his beloved. Even at the young age of eighteen, Strauss manages to masterfully portray Gilm zu Rosenegg’s meditation on the frailty of love in his musical setting of “Die Nacht.” His use of texture throughout the song helps to depict

³² Hermann von Gilm zu Rosenegg, “Die Nacht” in *Song Classics*, translation by Dr. Theodore Baker (New York: G. Schirmer, 1902).

the steady, relentless approach of the dark of night. He begins with a single repeated note that slowly gathers weight until it swells thick into full chords.

“Die Nacht” is the third of three songs, originally written for voice and piano, that I have adapted for trumpet and marimba. My first dissertation recital featured “La Luna” by Italian composer Guido Morini, while my second dissertation recital included Claude Debussy’s “Beau Soir.” Like Strauss’s “Die Nacht,” “Beau Soir” was also written quite early in the composer’s career, when Debussy was only fifteen or sixteen years old.

George Fenton: *Five Parts of the Dance*

Better known for his work in film and television than in the concert hall, British composer George Fenton (b. 1950) is one of the United Kingdom’s most successful composers. He has composed scores for over 100 films, and has received Oscar nominations (Best Musical Score) for the movies *Gandhi*, *Dangerous Liaisons*, *Cry Freedom*, and *The Fisher King*. Fenton has also composed the score for a great number of highly acclaimed wildlife documentaries produced by the BBC, including *The Trials of Life*, *The Blue Planet*, *Planet Earth*, and *Frozen Planet*.

Five Parts of the Dance is the result of a discussion between Fenton and his friend and colleague, trumpeter Graham Ashton. Ashton asked Fenton “if he could imagine a piece for trumpet with the same ‘African feel’ as his score for [David] Attenborough’s *Cry Freedom*.”³³ Over the course of the next few weeks they discussed many possible ideas for a piece, including “African music, jazz influences, Louis Armstrong, Miles Davis, classical trumpet playing, Telemann, Haydn, Jolivet, Britten, Maxwell Davies,

³³ Graham Ashton, liner notes to *The Contemporary Trumpet* (Virgin Classics Ltd CDC 5 45003 2, 1993).

tonality versus atonality, high and low pitches trumpets, flugel, mutes and a whole range of other issues.”³⁴ London music critic and author Annette Morreau has this to say about *Five Parts of the Dance*, in the liner notes to Graham Ashton’s CD entitled *The Contemporary Trumpet*:

Like Jolivet in his *Heptade*, Fenton has chosen percussion instruments as a foil to the trumpet. But whereas Jolivet uses untuned drums, blocks and tam-tams, Fenton takes the sonically teasing combination of piano and marimba, producing a rich mix of harmony and texture. A short, languorous introduction for the solo trumpet – performed from a distance – prefaces the five movements. In Movement II the (optional) addition of a mute, the “bluesy” harmonies and improvisatory feel cast a deliberate nod in the direction of Miles Davis. Sound colour as a whole is important; Movement IV with its intermingling of muted trumpet and marimba is particularly striking, as is the final movement where the sound colours, syncopations and cross-rhythms combine to create an African “feel.”³⁵

My personal experience with this piece has revealed to me that while *Five Parts of the Dance* is quite enjoyable to listen to, it is also quite a challenge to perform! There is a great deal of rhythmic complexity at work between the three parts that demands a high level of concentration and sensitivity from the players.

Jean Balissat: *Kaléidoscope: pour Trompette et Percussion*

Composer Jean Balissat was born in Lausanne, Switzerland in 1936. He would later attend the Lausanne Conservatoire, where he studied harmony, counterpoint, orchestration, piano, horn, percussion, and conducting. During his lifetime, Balissat was an active part of the music scene in Switzerland. He taught composition and orchestration

³⁴ Ibid.

³⁵ Ibid.

at a number of Swiss conservatories, including Fribourg, Lausanne, and Geneva, and worked as a conductor for various wind ensembles and orchestras throughout Switzerland. Balissat also served as the chairman of the Swiss Composers' Union from 1986-1990, and was awarded the composition prize of the Lausanne Festival in 1982.

According to Swiss pianist Patrick Müller, Balissat's "own work as a composer is deeply rooted in the tradition of western Switzerland: central to his output is the type of wind and brass music very popular in the Waadtland area."³⁶ Müller describes Balissat as "fundamentally opposed to experimentation and avant-garde trends,"³⁷ and goes on to explain that Balissat's orchestral and chamber music utilizes various traditional stylistic elements, arranged side by side or in confrontation with one another. The result is a clearly perceived, often polytonal musical structure.

Balissat composed *Kaléidoscope: pour Trompette et Percussion* in 1996 for The Trumpet Competition of the 52nd International Competition for Music Performers, held in Geneva, Switzerland. The work was premiered at the competition by French trumpeter André Henry, who would win 1st prize that year.³⁸

In the score, Balissat instructs that the piece may be played by trumpet in Bb or C, and includes parts for both the trumpet and percussion in either key. The percussion part calls for four tom-toms, tam-tam, four bongos, woodblock, temple blocks, and

³⁶ Patrick Müller, "Balissat, Jean," *Grove Music Online, Oxford Music Online*, Oxford University Press, accessed March 22, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/01871>.

³⁷ Ibid.

³⁸ Stephen L. Glover, "The Trumpet Competition...in Geneva," *ITG Journal* (December, 1996), 59.

vibraphone.

In terms of form, *Kaléidoscope* is divided into three main sections, the middle of which consists of three smaller sections. After a slow and dramatic cadenza-like introduction, the piece abruptly jumps into a quick 5/16 section featuring some rhythmic interplay and call and response between the trumpet and percussion. This is followed by a soft, fluttering passage. Balissat captures a hushed yet agitated texture via terse, quick muted trumpet statements accompanied by swishing brush strokes played on the bongos, woodblock, and temple block. This builds into loud and rhythmically strict march-like music. *Kaléidoscope* ends with a long atmospheric passage. The combination of bowed vibraphone and harmon-muted trumpet provides an eerie and ethereal ending to this work.

Thelonious Monk / Denzil Best: “Bemsha Swing”

Thelonious Sphere Monk (1917-1982) is one of the greatest musicians in the history of jazz. Along with Charlie Parker, Dizzy Gillespie, and others, he helped create bebop and modern jazz. As a composer and pianist he has had a profound influence on every genre of music.³⁹

Monk is the namesake for one of the most prestigious jazz education programs in the world. This organization, The Thelonious Monk Jazz Institute, states the following on their website:

Monk was born on October 10, 1917 in Rocky Mount, North Carolina, but his parents, Barbara Batts and Thelonious Monk, soon moved the family to New

³⁹ “About Us – Thelonious Monk,” accessed on April 7, 2014, <http://www.monkinstitute.org/aboutus/theloniousmonk.php>.

York City. Monk began piano lessons as a young child and by the age of 13 he had won the weekly amateur contest at the Apollo Theater so many times that he was barred from entering. At the age of 19, Monk joined the house band at Minton's Playhouse in Harlem, where along with Charlie Parker, Dizzy Gillespie, and a handful of other players, he developed the style of jazz that came to be known as bebop. Monk's compositions, among them "Round Midnight," were the canvasses upon which these legendary soloists expressed their musical ideas.⁴⁰

Bebop drummer and composer Denzil Best was born in New York City on April 27th, 1917. He worked as a sideman with a number of jazz's finest stars, including Ben Webster, Coleman Hawkins, Illinois Jacquet, Lennie Tristano and Lee Konitz. Best was a founding member of pianist George Shearing's quintet. Highly respected among his peers, his drumming differed when compared to other bebop drummers in that he eschewed a busy, accented, off beat style in favor of a more straightforward, understated approach. Best was particularly admired for his work with brushes. In addition to the drums, Best also played trumpet, piano, and the vibraphone.

As a composer, Best is responsible for a handful of well-known bebop tunes, including "Move," which is featured on Miles Davis' album *The Birth of the Cool*. Though "Bemsha Swing" is usually thought of and referred to as a "Monk tune," there are some that suggest the song was perhaps completely written by Best and later falsely attributed to Thelonious Monk. Best, whose career was tragically cut short, died at the age of 48 after falling down a staircase in a New York City subway station.

"Bemsha Swing" (also known as "Bimsha Swing") is a 16-bar tune in AABA form. While in a meter of 4/4 it is often played with a two-feel. The melody of the A section is based around the C Spanish phrygian scale, though the harmonic structure

⁴⁰ Ibid.

seems to suggest a C major tonality. The bridge section is merely the same melodic and harmonic material as the A section but transposed up a perfect fourth.

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