ABSTRACT

Title of Dissertation: 21st CENTURY AMERICAN TRUMPET SONATAS: THE PERFORMANCE PRACTICE AND PEDAGOGICAL INFLUENCES OF FOUR SONATAS

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Sonatas for trumpet and piano have played an impactful role in the development of the trumpet as a recital instrument. Thorvald Hansen's 1903 sonata for cornet and piano was the earliest sonata for our instrument, later leading to the first two sonatas for the Bb trumpet and piano in 1939 by German composer Paul Hindemith and Soviet composer Boris Asafiev. The first American sonata for trumpet and piano was written by Harold Shapero in 1940 and was dedicated to his teacher, Aaron Copland. These early sonatas led to other prominent 20th Century trumpet sonatas that were written by American composers Kent Kennan, Halsey Stevens, and Eric Ewazen. As a modern solo instrument, performance and pedagogical practices for the trumpet are strongly based on compositions of the 20th Century or earlier. As we are now almost 25 years into the 21st Century, trumpet sonatas and their composers have continued to evolve and create a lasting impact on the use of the trumpet and its pedagogy. This dissertation will discuss

the pedagogical impacts and musical developments of several 21st Century sonatas for trumpet and piano. Accompanying this dissertation are four recordings of some of the most recently published trumpet sonatas from 2015-2023, each by American composers of diverse backgrounds. The four recorded sonatas previously had very few or no professional recordings and exemplify modern developments on traits originally established by composers of early trumpet sonatas. Through this dissertation and accompanying recordings, I hope to encourage the use of modern trumpet sonatas for application in pedagogical instruction, performances, and college and university juries and entrance auditions.

21st CENTURY AMERICAN TRUMPET SONATAS: THE PERFORMANCE PRACTICE AND PEDAGOGICAL INFLUENCES OF FOUR SONATAS

by

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Dissertation Submitted to the Faculty of the Graduate School of the
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Preface

Beginning in early high school, my first experience performing solo repertoire for trumpet and piano was the Kent Kennan Sonata. The first movement of this sonata is one of the most requested movements for auditions into undergraduate music programs, and in hindsight, I find it to be one of the most influential pieces in my upbringing as a musician. Pedagogically speaking, the Kennan Sonata teaches students to play in odd meters, and more importantly how to transition between odd meters and even meters. This practice is one of the best ways to deepen the understanding of subdivision, and it was most certainly helpful to me as a young student.

As I continued into graduate school, trumpet sonatas repeatedly made their impact on me as a musician. I had performed Eric Ewazen's Sonata No. 1 on an undergraduate recital as well as in several concerts across Japan. Halsey Steven's sonata was also requested on my audition for University of Maryland's master's program. When considering what I may write about for my doctoral dissertation, I could not help but think of the impact these sonatas have made on my growth as a trumpeter. As of the time of this writing, we are almost a quarter of the way into the 21st Century– far from the time of Kent Kennan and Halsey Steven's trumpet sonatas. While still impactful, I look to more recent years as well as the future for sonatas that inspire us not only musically, but pedagogically. What helps us become better trumpet players? We have countless method books, but in what ways can we apply those methods without etudes, solos, and other repertoire for the trumpet? New music is a reflection on the past, present, and future. As new music is created, it is important for us as teachers and performers to be conscious of the repertoire we suggest to our students and perform ourselves.

Acknowledgements

I am incredibly thankful to everyone who contributed to this project. My immense gratitude goes to my professor, Chris Gekker, who has generously provided me with guidance and encouragement throughout my five years at University of Maryland. Chris's mentorship allowed me to abundantly grow as a musician and teacher, and I cannot thank him enough for his help in answering my many questions throughout graduate school. I am also very grateful for Jessica McKee, who generously accompanied me on the recordings of the four sonatas mentioned in this dissertation and is participating on my dissertation committee. I am greatly appreciative of Antonino D'Urzo, who completed the recording and editing for this project. Throughout the recording process, Jessica and Antonino's musicianship and insight truly made the process much easier, and the final recording was better than I ever could have anticipated. Thank you to the rest of my committee, Justin Drew, Mike Votta, and Alan Sussman for their wisdom, dedication, and willingness to participate in this process.

In addition to those who contributed to this project, I am also so thankful for Dr. Eric Hinton, Andy Kozar, Bill Perbetsky, Amy Schade, Ed Dobbin, Traci Aunkst, as well as the many other music educators who have positively impacted me on my musical journey through their mentorship over the years. I appreciate the support and feedback given from my peers and close friends, Luke Spence, Dylan Rye, Emerson Miller, Justin Leonard, Ben Nylander, and Shawn Khanna, who all inspire me each day. As a musician from a rural community in Central Pennsylvania, opportunities were limited, and I am very grateful for all of the educators who dedicated their time to helping me grow and become so passionate in this field. Lastly, I would like to also thank my fiancée, Alexandra, as well as my loving parents, Steve and Donna Rudy,

for their unwavering support throughout my life. Without them, I would not be where I am today, and I am forever grateful for their contributions to my growth as a musician and person.

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Introduction

When entering the DMA program at University of Maryland, my goal was to create resources that would benefit the trumpet community and music community as a whole. The purpose of this recording project in combination with the written dissertation is to serve as a pedagogical resource for all music educators, analyzing four modern American trumpet sonatas for their pedagogical purpose and placement in our instrument's repertoire. Toward the end of this dissertation, I will provide recommendations on how to incorporate these modern sonatas into our everyday use as teachers in higher education, including suggestions for use in entrance auditions and juries in music schools.

While this could have certainly been a massive project encompassing all current American trumpet sonatas of the 21st Century, it was necessary to narrow the scale of this project. It may initially seem arbitrary to the reader, but I did utilize a short list of criteria when considering pieces for this project. Firstly, I did not want to select sonatas from the early 2000s (i.e. 2001-2005, give or take), or essentially the beginning of the 21st Century, as I feel that this is a gray area and does not definitively separate from the late 20th Century aside from the label of a new century. This is not meant to unfairly exclude some of the fantastic sonatas that were published during this time period, but more so to narrow the focus of this project to more recent sonatas for the trumpet.

As a second criteria for this project, I chose sonatas specifically by American composers to extend our pedagogical focus into the 21st Century. I find so often that our standard repertoire used for benchmarks on the instrument (e.g. college auditions and juries) revolves around the major 20th Century American Sonatas. This is certainly not meant to devalue the impact or use

of those sonatas in our pedagogy. The purpose of this project is to expand our pedagogical lens into the 21st Century and bring light to new composers and music for the trumpet.

Lastly, one of the most important elements in my selection of repertoire for this project is diversity. I wholeheartedly believe that each of the sonatas in this project are exemplary in their own regard, although from a pedagogical perspective, I felt that it was important to study and record music by composers of a variety of backgrounds and paths in life. For example, you will find that two of the composers featured in this project are trumpet players themselves, and two are not. There are distinct characteristics from this as well as other topics that will be explored and discussed further in the dissertation.

Part One

Chapter 1: The History of the Trumpet Sonata

Origins and Early Development

The sonata has evolved over centuries to become a cornerstone of Western classical music. Deriving from the Italian verb sonare, "to sound", the sonata originally indicated that a composition was performed on instruments instead of the voice. Historically, the trumpet and many other instruments have been featured in soloist compositions as the primary instrument with accompaniment. This is the case for instances such as concertos or competition pieces from the Paris Conservatoire. In contrast, the sonata is truly a chamber music experience, completely balanced between the selected instruments[1]. The origin of the trumpet as soloist is linked to the Baroque era, evolving from an instrument primarily used for ceremonial fanfares and military signals to an instrument capable of melodic expression. Composers such as Arcangelo Corelli and Giuseppe Torelli were among the first composers to incorporate the trumpet into chamber music settings, and initiated the concept of the trumpet as a dramatic, expressive solo instrument.

The Classical Era

The compositional principles of the Classical era developed the primary elements of the modern sonata. Movements within most sonatas usually were fast, slow, fast, including at least one movement that incorporated the sonata-allegro or sonata form, sometimes referred to as

[1] Garrett L. Klein, "Four Contemporary Trumpet Sonatas: A Recording Project and Performer's Guide." (D.M.A. dissertation, Arizona State University, 2019), 10.

"first-movement form" due to it most frequently occurring in the first movement[2]. Second movements, while typically slower, are generally simpler in form, often with a contrasting tonal center from the first movement. Third movements of sonatas in the Classical era return to the tonic of the first movement, generally a quick tempo, and in rondo or sonata form. These structural characteristics continue through the Romantic Era, and the Romantic Era led to the creation of sonatas that explored emotional, dramatic depth and the virtuosic display of instruments. The structure and themes of the Classical and Romantic eras continue into the 20th and 21st Centuries, which will be discussed later in this dissertation. The technical advancements of valves and chromaticism expanded the capabilities of the trumpet during the Classical and Romantic eras but it is notable that these periods produced no sonatas for trumpet and piano. The Classical era has three major works for trumpet and orchestra: Johann Albrechtsberger (1771), Franz Joseph Haydn (1796), and Johann N. Hummel (1803), though there are a small number of Baroque-styled clarino concertos composed during the 1760s, by Leopold Mozart, Michael Haydn, and Franz Richter. The Romantic era possesses only one fully developed trumpet concerto, composed by German trumpeter and composer Oskar Boehme in 1899, during his long career in St. Petersburg, Russia.

Prominent Sonatas of the 20th Century

The first modern "trumpet" sonata was written in 1903 by Danish composer and trumpeter/cornetist Thorvald Hansen, for cornet and piano. Piston valves were first patented in 1815, allowing for brass instruments to function chromatically, and the cornet was the first

[2] Bernard Jacobson. "Sonata form" *Encyclopedia Britannica*, December, 20, 2023. https://www.britannica.com/art/sonata-form (accessed February 16, 2024).

recipient of this innovation. For more than a century, the *cornet a' piston* was the primary solo soprano brass instrument. Solo trumpet became of true global interest after Louis Armstrong's decision to begin using the instrument on his recording of *Hot Fives and Sevens* in 1927. Armstrong's switch from the cornet created a ripple effect, impacting soloists, orchestral musicians, military bands, and composers across the world, who increased their writing of the trumpet as a solo instrument in place of the cornet[3]. While composed in 1935 but not published until 1962, the first sonata for Bb trumpet and piano was written by Austrian composer Karl Pilss (1902-1979). This sonata was composed as a study piece for Helmut Wobisch, who was a member of the Vienna Philharmonic at the time[4]. The sonata by Pilss incorporates many stylistic elements of the Romantic era, which was a common affinity in Germany and the Soviet Union during the 1930s. In 1939, the first two sonatas to be published for the Bb trumpet were written, by German composer Paul Hindemith (1895-1963) and Soviet composer Boris Asafiev (1884-1949). Asafiev's Sonata is thoroughly composed in a neo-classic language. Hindemith's sonata is very dramatic, programmatically very tied to the looming tragic atmosphere of pre-war Germany. The sonata by Hindemith also contributed to the general standardization of the fifteen-minute trumpet sonata, which was reinforced in the 1950s by American composers Kent Kennan (1913-2003) and Halsey Stevens (1908-1989). 1940 would witness the *Sonata for C Trumpet and Piano* by Harold Shapero, dedicated to his teacher Aaron Copland, whose use of the trumpet in his concert works would exert deep influence on many composers. British composer Peter Maxwell Davies created his *Sonata for D Trumpet and Piano* in 1955, a work of modernist, complex abstraction.

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[3] Chris Gekker, *Trumpet Talk* (New York, NY: Colin Publications, 2024), 63.

[4] Robert James Suggs, "Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music" (DMA diss., University of Maryland, 1998), 12.

Kent Kennan and Halsey Stevens published two of the most influential trumpet sonatas in 1956, both maintaining standard structures while exploring the use of odd-meters and non-traditional tonality structures within tonal music. Both demonstrate strong influences from Aaron Copland, Paul Hindemith, and Bela Bartok. Kennan and Stevens benefited from the rise of music in academia post-World War II, as military veterans took advantage of the GI bill that created an expansion of college and university music programs. As American composers could receive a regular salary at colleges and universities, they were able to explore their own musical innovations instead of creating music at the request of specific patrons[5]. The rhythmic elements of Kennan and Stevens' sonatas continued throughout the 20th Century to Eric Ewazen's *Sonata No. 1 for Trumpet and Piano*, which also maintains tonality while exploring elements of odd and mixed meters to create melodic figures. ,

Commissioned by the International Trumpet Guild, premiered and recorded by Chris Gekker in 1995 (with the composer at the piano), Ewazen's *Sonata No. 1* is certainly the longest trumpet sonata of the 20th Century, averaging twenty-two minutes, and is one of the most frequently performed pieces for trumpet and piano to this day[6]. Ewazen has provided this note:

> The work is a large-scale, three-movement sonata. The first movement, in a sonata-allegro form, shows the lyrical side of the trumpet, which plays expressive and expansive melodic lines, while the piano provides a rather restless, yet resonant harmonic support. Moments of grandeur punctuate the movement, but the basic lyricism pervades. The second movement, with its Scottish Snap in the rhythm (short-long, short-long) is almost a folk-song, gentle and introspective. In an ABA form, the middle section is dark and mysterious - ultimately peaceful. It leads to a return of the folk- like A section. The third movement is a thundering rondo, with driving chaotic rhythms and gestures alternating

[5] Jennifer Lorien Dearden, "The American Trumpet Sonata in the 1950s: An Analytical and Sociohisorical Discussion of Trumpet Sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Burnet Tuthill" (DMA Diss., University of North Texas, 2007), 11.

[6] Garrett L. Klein, "Four Contemporary Trumpet Sonatas: A Recording Project and Performer's Guide." (D.M.A. dissertation, Arizona State University, 2019), 18.

with heroic, uplifting passages. The final presto section brings the work to a stunning conclusion[7].

[7] Eric Ewazen, Music for the Soloists of the American Brass Quintet and Friends by Eric Ewazen (WellTempered Productions, 1999).

Chapter 2: American Sonatas of the 21st Century

American Trumpet sonatas in the beginning of the 21st Century certainly hold similar qualities to those at the end of the 20th Century. While there were few major trumpet sonatas outside of Eric Ewazen's at the end of the 20th Century, the composition of trumpet sonatas rapidly increased at the beginning of the 21st Century. One major cause of the increase was the popularity of Ewazen's sonata, which was commissioned and premiered in 1995 at the International Trumpet Guild conference by Chris Gekker. A second major cause of the increase are major historical events, which in the 21st Century include 9/11 and the Covid-19 pandemic.

Beginning in 2001, Jim Stephenson composed his *Sonata for Trumpet and Piano*, which became highly regarded in the trumpet repertoire and led to his *Sonata No. 2 for Trumpet and Piano* in 2014. Between these two compositions, Robert Bradshaw (1970) published his *Sonata for Trumpet and Piano* in 2003, which is also scored for trumpet, strings, and percussion, and John Stevens (1951) published his *Sonata for Trumpet and Piano* in 2009. A unique aspect of trumpet sonatas into the 21st Century is the consistency of tonality. While most classical music genres have embraced some period of atonality, the vast majority of trumpet sonatas between the 20th and 21st Centuries have remained tonal. The composers of the trumpet sonatas mentioned in this dissertation stretch tonality in their own ways, although the overarching melodic material of these sonatas is tonal, which will be clear in the analysis and recordings of the music.

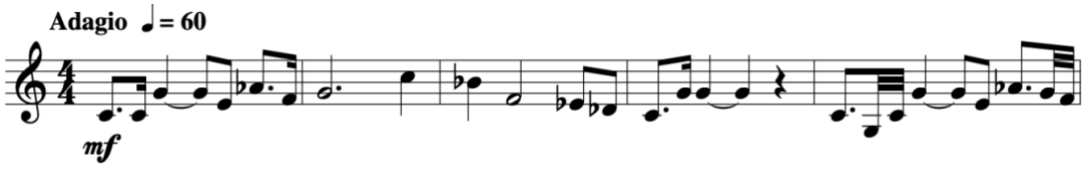
Part Two

Chapter 3: *Sonata No. 1 for Trumpet and Piano: Sonata for Heroes* by Marcus Grant

Analysis

Marcus Grant's *Sonata for Heroes* was commissioned Dr. Jason Bergman, Associate Professor of Trumpet at Indiana University, who also premiered the piece on November 11th, 2022. There was also a consortium organized to help fund the commission – UMD's Chris Gekker was one of the contributors. This sonata is one of two featured on this recording project that were written by composers who are also trumpet players. The first movement, With Bravery, is written for C trumpet. While the use of a Bb trumpet may be preferred by some, the choice of C trumpet was very intentional by Grant to create a clear, concise sound throughout the movement. As you will likely hear, there are many moments throughout the sonata that resemble film music, and the motives throughout this first movement work very well on the C trumpet. The beginning of the movement is stately with the quarter note equaling 60 beats per minute. While there is no dynamic marking in the opening phrase, it should be a clear and commanding forte. The initial motive beginning with a dotted eighth and sixteenth note rhythm presented in measure 1-2 continues throughout the entirety of this movement, although it is slightly altered in measure 5 with the sixteenth note being split into two thirty-second notes (Figure 3.1).

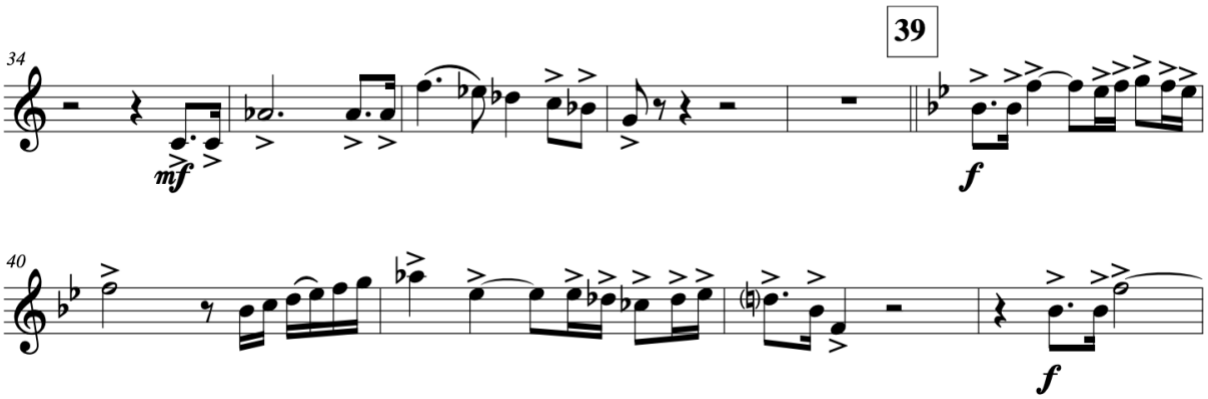
Figure 3.1. Grant, *Sonata for Heroes* – I, mm. 1-5, Introduction of Movement One[8].



[8] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

Measures 9-23 are in conversation between the trumpet and piano, with the piano echoing the dotted eighth and sixteenth note rhythm in measures 13, 15, and 16. An accelerando is marked in measure 19, although most of the accelerando will take place in the piano part through measures 21 and 21 until the official tempo change in measure 23, which doubles the original tempo. With the tempo doubling in measure 23, the primary motive also increases activity with more sixteenth notes. To this point, the trumpet has remained in the low to mid register with its highest note being an F at the top of the staff in measure 14. The trumpet returns to the top of the staff in measure 36 but does not exceed beyond the top of the staff until the key change to B flat major in measures 39-46 (Figure 3.2). This decision to remain in the lower register for an extended period of time allows for a much broader and linear range of emotion throughout the movement, unlike many other trumpet sonatas and concertos that require the trumpet to play above the staff from the early stages of the piece (e.g. Tomasi and Arutunian concertos). There are also several pedagogical reasons for this that will be discussed later in this chapter.

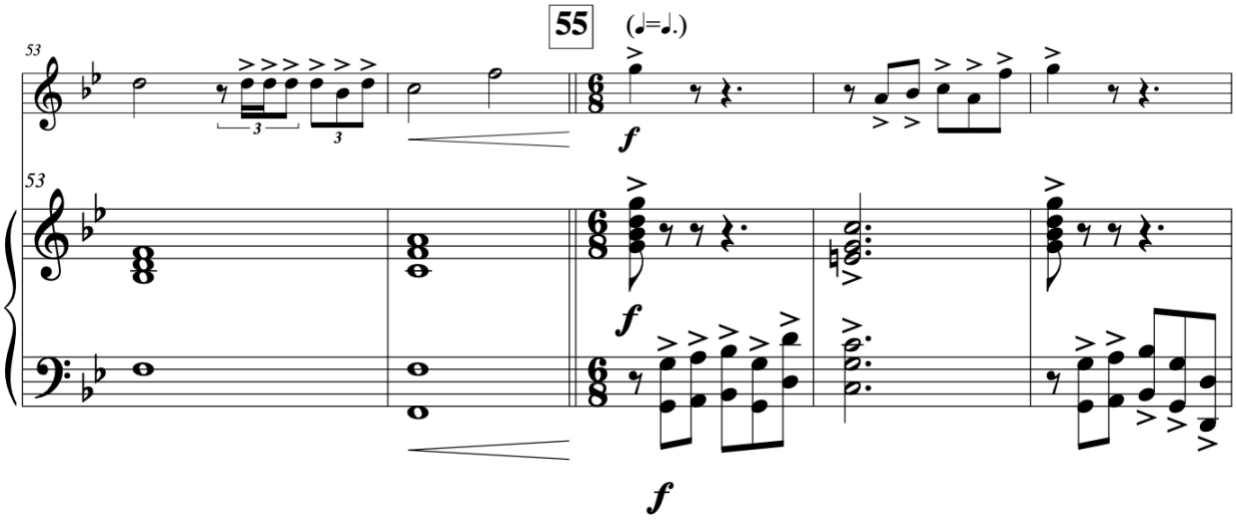
Figure 3.2. Grant, *Sonata for Heroes* – I, mm. 34-43, Key Change to B Flat Major[9].



[9] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

The development of movement one begins at measure 55 with the 6/8 meter. Grant maintains the tempo between the two meters and provides a seamless transition with the triplet figure and two half notes preceding the 6/8 meter change (Figure 3.3).

Figure 3.3. Grant, *Sonata for Heroes* – I, mm. 53-55, Transition to Development Section[10].

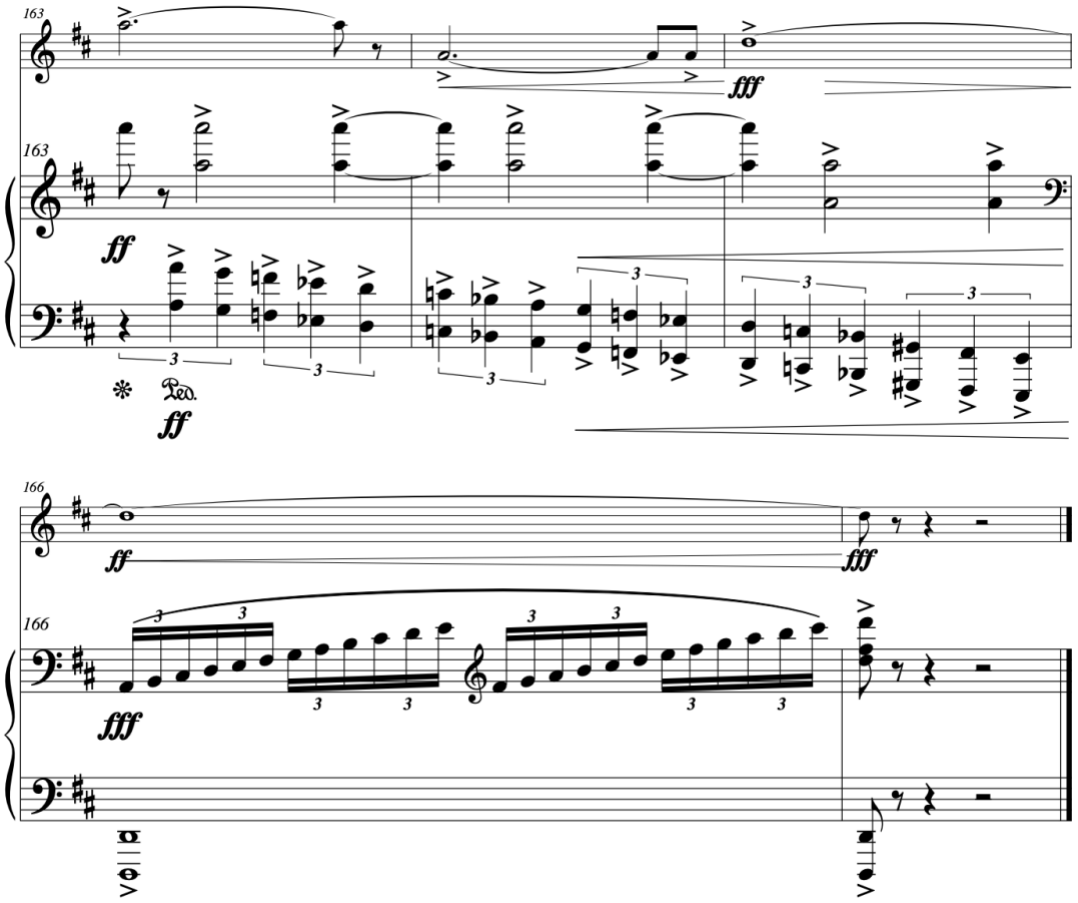


During the piano interlude of the development, the key initially explores the relative minor in measures 55 through 98, changing to G major upon the trumpet's entrance into measure 99. The key returns to g minor through the trumpet's melodic material in measure 106 and continues through the solo piano interlude and trumpet's entrance in measure 122. Various keys are explored beginning in measure 133 as the harmonic material transitions to d minor, which is fully presented through the piano in measure 141. Ab major, G major, Db major, Gb major, and C major are briefly travelled through beginning in measure 145 until a return to Bb major in measure 159. In measure 163, D major is presented in the key signature and the melody begins on the V, although the piano descends in the Phrygian mode until the final two measures, where

[10] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 5.

D major is harmonically and melodically presented through a V-I cadence to conclude the movement (Figure 3.4).

Figure 3.4. Grant, *Sonata for Heroes* I, mm. 163-end, Transition to D major[11].

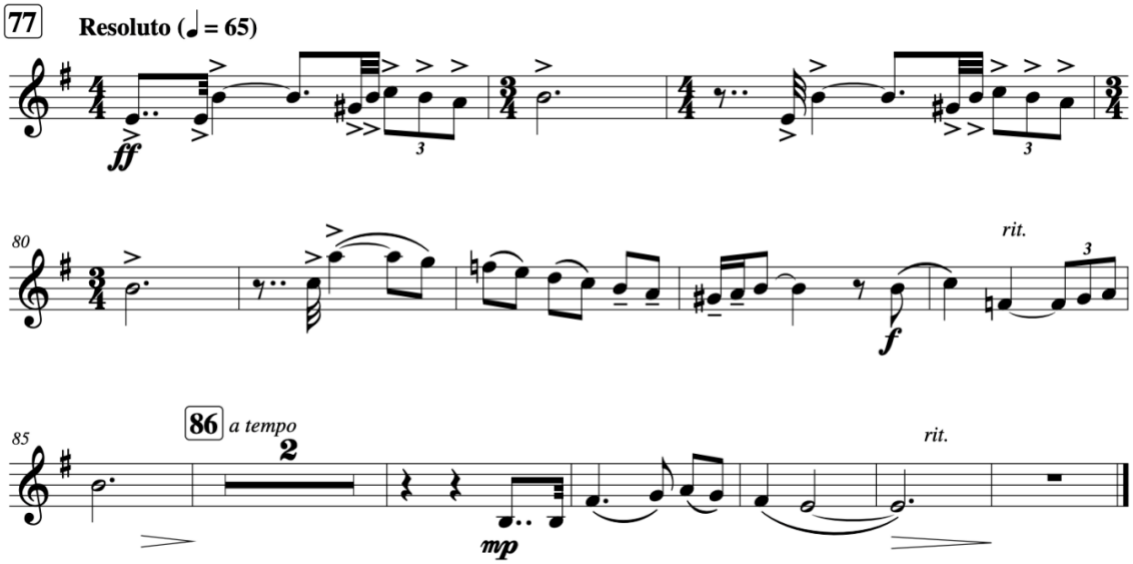


Movement two, written for Bb flugelhorn and piano, begins as a reflection on the previous movement. The piano, while still conversational with the flugelhorn, holds a more accompanimental role in this movement to allow for rubato in the flugelhorn melody. The opening motive in the solo piano echoes the primary motive of the first movement until the flugelhorn enters in measure 12. From measure 12 through 23, the flugelhorn has a cadenza-like solo that contrasts with the first movement. The piano reenters after the flugelhorn's pickup to

[11] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 10.

measure 25, providing harmonic material to the flugelhorn during its phrase that continues until measure 35. From measures 38 to 44, the piano finishes the flugelhorn's phrases with a brief echo of the double dotted eighth note rhythm, as well as the single dotted eighth note rhythm in measure 43. The flugelhorn has a solo rubato phrase from measures 44 to 49, which is immediately followed by the piano's own rubato statement in measures 50 through 52. The piano echoes the flugelhorn's double dotted eighth note motive in measures 54 and 55, followed by the flugelhorn's rubato quintuplet and triplet descending figure. The tempo increases slightly in measure 61 while maintaining a mezzo forte dynamic until the forte in measure 69, where the original tempo and primary theme from measure 25 returns. The piano slows in measure 76 to arrive at the Resoluto tempo in measure 77. While the movement had remained in d minor for the majority of the second movement, the key shifts to D major in measure 77 (figure 3.5).

Figure 3.5. Grant, *Sonata for Heroes* – II, mm. 77-end, Conclusion of Movement II[12].

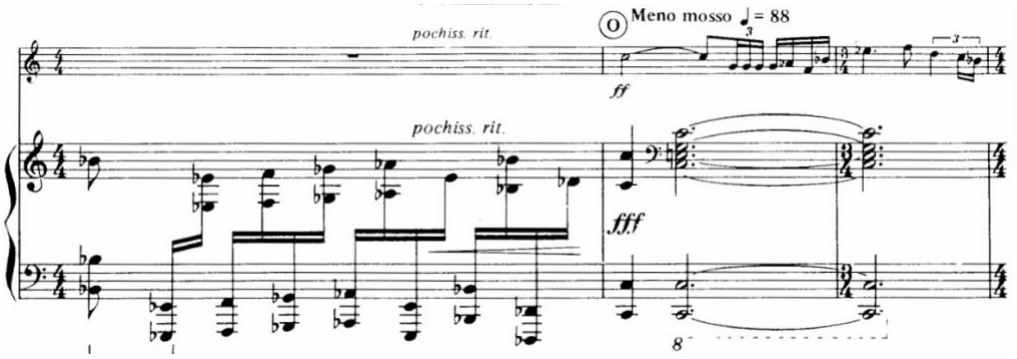


[12] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 2.

This is the loudest moment in the movement as the flugelhorn plays fortissimo accented rhythms. While the key signature does not formally change to D major at the end of the second movement, the flugelhorn and piano complete the movement in the key of D major, gradually fading into nothing.

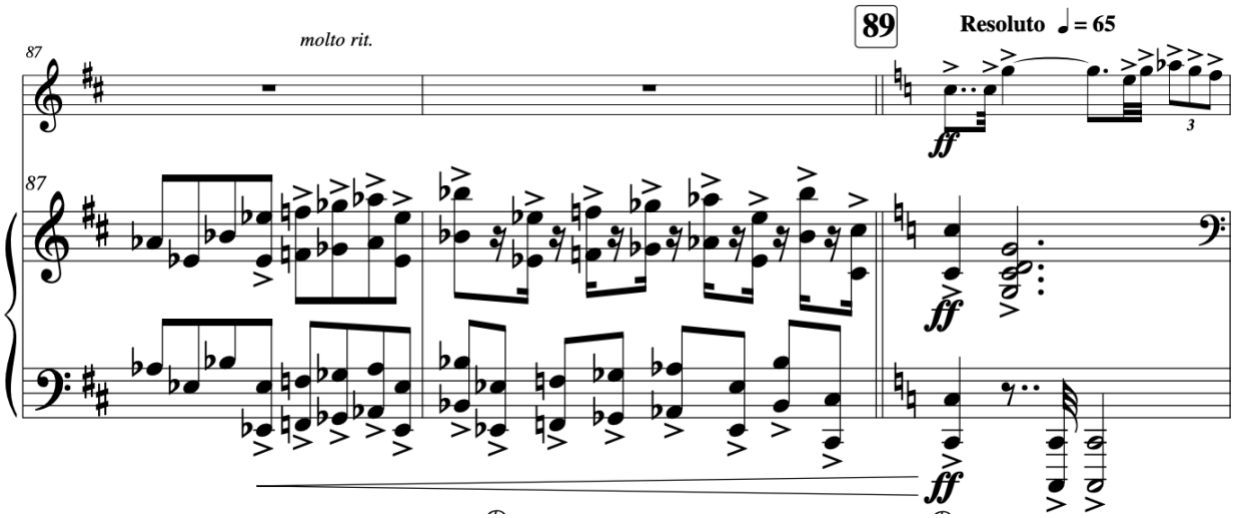
The third movement returns to the use of the C trumpet and begins with an Adagio tempo marking. The double-dotted rhythms continue into the third movement in both the piano and trumpet lines. The material in the piano gradually accelerates the tempo to Adagietto in measure 11, Andante in measure 19, Andantino in measure 24, and ultimately to Allegro in measure 27. The overarching theme of the trumpet, between the quarter note pickups and the dotted and double-dotted rhythms, presents clear influences from film music, most notably superhero soundtracks, as Grant fuses these influences with classical trumpet repertoire. Grant also takes influence in this movement from the first movement of Kent Kennan's *Sonata for Trumpet and Piano* (1956). The piano motive leading into the climax of Kennan's first movement (Figure 3.6) is quoted in the piano motive leading into the climax of Grant's third movement of *Sonata for Heroes* (Figure 3.7).

Figure 3.6. Kennan, *Sonata for Trumpet and Piano* – I, mm. 171-173, Comparison of Piano Material[13].



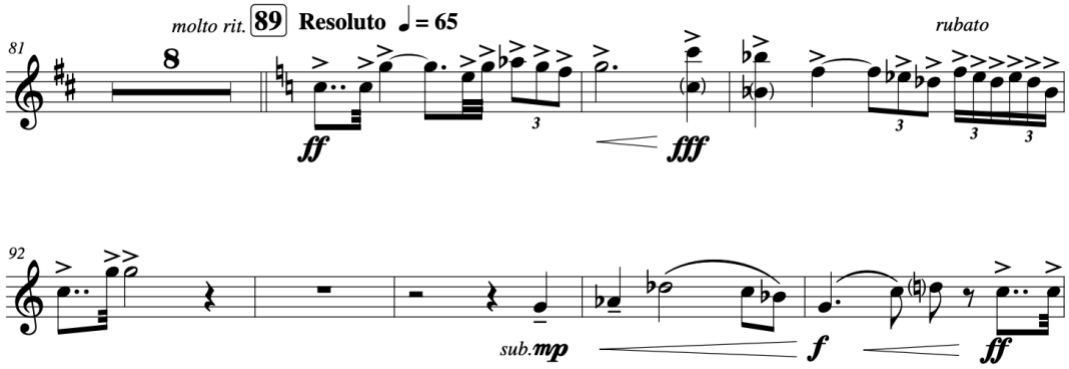
[13] Kent Kennan. Sonata for Trumpet and Piano. Miami, FL: Warner Bros. Inc., 1986.

Figure 3.7. Grant, *Sonata for Heroes* – III, mm. 87-89, Comparison of Piano Material[14].



Upon arrival at the climax of movement three (Figure 3.8), the melodic material and contour in Grant's sonata is similar to that of Georges Enesco's *Légende* (1906) (Figure 3.9).

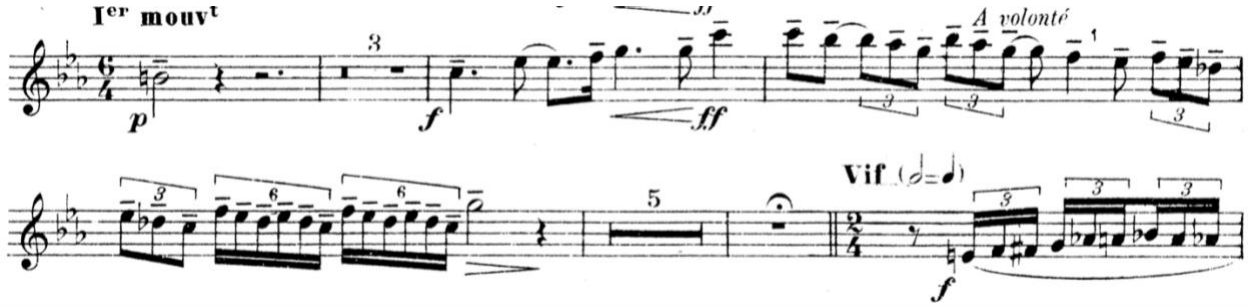
Figure 3.8. Grant, *Sonata for Heroes* – III, mm. 81-96[15].



[14] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 8.

[15] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

Figure 3.9. Enesco, *Légende*, mm. 31-44[16].



To conclude the third movement, the tempo immediately moves to Allegro Con Moto in measure 97. The quarter note is marked as 136 BPM, although the transition can be felt as cut time in the prior Resoluto tempo to complete the movement.

Performance Practice

The performance of live music is far different than recorded music from the perspective of endurance. While musicians may take as many breaks as they need during a recording, a live performance requires us to perform each piece straight through, without the breaks we would often prefer to take. This element, at least to trumpet players or any instrument where endurance is a limiting factor, is what makes live performance preparation especially important.

In Marcus Grant's *Sonata for Heroes*, the composer has the distinct benefit of being an active trumpet performer and teacher himself. One of the most noticeable elements of Grant's sonata is the incorporation of shorter statements, which not only prevents endurance issues, but also allows the listener time to fully process thematic material that is presented in each phrase. Grant also favors his piano writing as collaboration rather than accompaniment, providing the performer with more time to breathe and rest throughout each movement. These aspects are

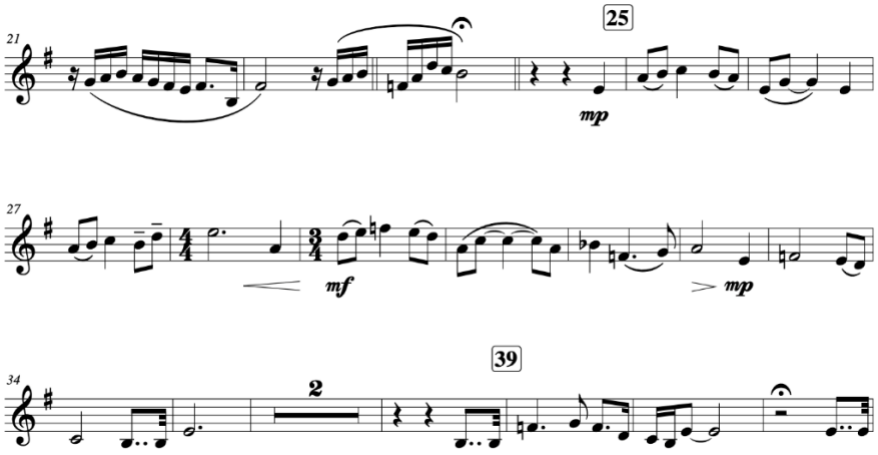
[16] Georges Enesco. *Légende.* New York, NY: International Music Company, 1959.

rather intuitive to the composer, as he can utilize his own experience as a trumpet player while writing[17]. I find that the majority of this sonata requires no special considerations when performing live due to the length of breaks for the trumpeter between phrases.

One instance in this sonata that I would consider adjusting during a live performance would be to take a breath in measure 28 of the second movement. While this break may not be necessary of everyone, I think that this may be beneficial to a younger player who cannot take in as much air before an extended phrase. As mentioned later under the chapter on recording practices, I did not want to breathe in this measure, that way I maintained the momentum of the phrase. It is a very powerful moment that could potentially lose momentum with a breath in measure 28, although if a student were to need a breath in this moment, the ideal practice would be to end the dotted half note at the beginning of beat three, and reenter on beat 4 at the same volume, continuing to crescendo into measure 29. The next opportunity for a breath is in measure 32 after the half note, which is also the ideal placement of a large breath if one is not taken in measure 28 (Figure 3.10).

[17] Marcus Grant, email message to composer, Brennan Rudy, 2024.

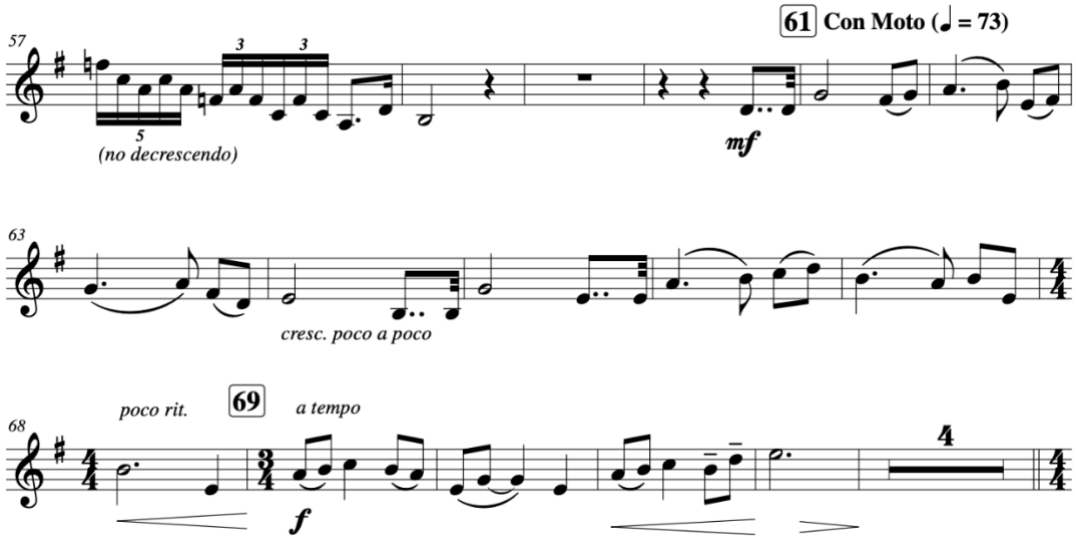
Figure 3.10. Grant, *Sonata for Heroes* – II, mm. 21-41, A Section Theme (trumpet in C)[18].



A similar consideration relating to breathing can be made in measures 61 through 72 (Figure 3.11). While recording, a breath was taken in measure 64 after the half note and maintained momentum, although I did not take a breath in measure 68, as the crescendo implies that a breath would break the phrase in this moment. If necessary under nerves, I find that it would be most natural to take a breath in measure 68 after the dotted half note, similarly ending the note at the beginning of beat three and reentering on beat four. It would be necessary to reenter at the same volume or louder on beat four. Measures 61 through 72 is a very lengthy passage that requires a lot of air given the steady crescendos throughout, although, if possible, it would be ideal to only breathe in measure 64 (Figure 3.11).

[18] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

Figure 3.11. Grant, *Sonata for Heroes* – II, mm. 57-76, Recapitulation of Theme 1[19].



Lastly, in more of a general recommendation to the performer, I do suggest performing the second movement on Bb flugelhorn. While the optional cornet will certainly provide contrast to the sound of the C trumpet, the flugelhorn offers an even warmer sound that, in my opinion, will better match the motives throughout this movement. Measures 54 through 58, as well as measures 77 through 86 may be well-suited for the cornet with the quick, accented rhythmic patterns, although switching throughout the movement would be unnecessary nor ideal for the player in a live performance.

Recording Recommendations

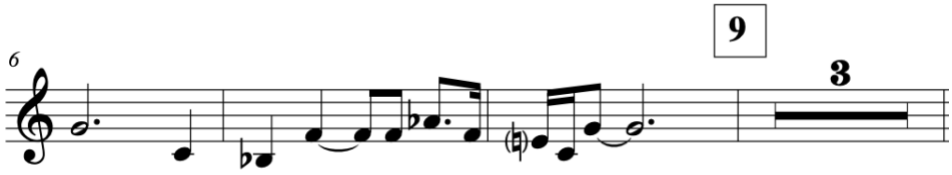
Regarding the recording session of this sonata, I strongly recommend beginning with the third movement, as the higher material will be much easier at the beginning of the session. The first movement should be recorded next, and lastly the second movement. Switching from

[19] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

trumpet to flugelhorn will be a bit easier than flugelhorn to trumpet, which should be considered when planning a recording session. Recording the movements in order would require the trumpeter to switch instruments twice, which of course is not ideal. It is also important to pace your playing time, recording in 20 measure or less sections, if possible. This will allow your embouchure to rest between takes and allow for your best possible sound. The longer you play, the sharper your intonation will get, so it is quite important to take breaks and record in short segments.

In my recording of the first movement, I intentionally did not breathe after the dotted half notes between measures 1-9, as they should be driving forward to continue the powerful opening statement. The G prior to measure 9 should also not diminuendo as the piano continues the phrase (Figure 3.12).

Figure 3.12. Grant, *Sonata for Heroes* – I, mm. 6-11, Movement One Introduction[20].



The motive in measures 12 through 16 should also be a forte with a strong crescendo into measure 17, which is clearly marked. Measures 18 through 22 is a stark dynamic contrast to the previous material. These measures will gradually accelerando, primarily through the piano in measures 21 and 22, until the official tempo change in measure 23, which doubles the original

[20] Marcus Grant, *Sonata No. 1 for Trumpet and Piano- Sonata for Heroes* (MSGrantMusic, 2022), 1.

tempo. After measure 23, I continued the previous pattern of only breathing during the quarter rest in measure 26. If you are recording the second movement on flugelhorn, it is important to remember that the flugelhorn may sound much louder than the C trumpet, so dynamics can be taken lightly. The flugelhorn is essentially a valved bugle, which was historically used as a signaling instrument in militaries, therefore the sound often travels much easier than the C trumpet.

Recital Planning

In regard to recital planning, Marcus Grant's *Sonata for Heroes* can be a part of almost any degree or solo recital. The pacing of this sonata is quite even throughout, and the length of the sonata is very standard at roughly 15 minutes. Given the inspiration from film scores like The Avengers series, The Incredibles, and Superman, this sonata may be a good option to program just before an intermission or to conclude a full recital. Ultimately it is personal performance preference when programming the sonata, but I do find that the final movement holds many of the strong and powerful qualities that trumpeters often search for in a concluding piece for their recital repertoire.

Due to the standard length of the *Sonata for Heroes*, it is certainly possible to program one or even two additional pieces on the same half of the recital. One consideration to be made is that the *Sonata for Heroes* is for C trumpet and flugelhorn/cornet, therefore one instrument switch is already necessary within the piece. It may be of best interest to the performer to program another work for C trumpet on the same half of the recital to avoid repetitive changes. An example of complimentary works to share part of a recital with *Sonata for Heroes* may be the Honegger *Intrada* or Enesco *Légende.* The latter is referenced in the third movement of *Sonata for Heroes* and may be thematically appropriate if that is of consideration for the performer. If

performing a full recital of the 21st Century American trumpet sonatas that are recorded in conjunction with this dissertation project, I would recommend the program order below. Grant's *Sonata for Heroes* could alternatively be switched with Ewazen's *Sonata No. 2*, although it ultimately depends if you would like to conclude the first or second half of the program with the slow and reflective third movement of Ewazen's sonata.

Sonata No. 1 for Trumpet and Piano- Nicole Piunno

Sonata for Heroes- Marcus Grant

Intermission

Equinox Sonata- Carson Cooman

Sonata No. 2 for Trumpet and Piano- Eric Ewazen

Pedagogical Incorporation

As mentioned previously under Performance Practice for *Sonata for Heroes*, Marcus Grant is a trumpet performer himself, which is of great benefit when we consider how to incorporate his music into our pedagogy as trumpet performers and educators. One of the primary pedagogical areas Grant emphasizes throughout his sonata is the demonstration of flexibility across the entire range of the instrument. This is why the opening statement of the sonata includes a G below the staff, and a C above the staff near the end of the third movement, which in and of itself can be difficult for many students after playing the entire sonata. Grant's sonata can be an effective tool for students who are building the command of their flexibility throughout the full range of the trumpet. Honegger's *Intrada* has a similar pedagogical function in the opening statement, beginning on an A below the staff and quickly ascending to a C above

the staff, although Grant's sonata is much more linear and builds momentum toward the range required of the performer, which may allow it to be a pedagogical steppingstone for students to a work like Honegger's *Intrada*.

The consortium leader for *Sonata for Heroes*, Dr. Jason Bergman, decided with Marcus Grant that the sonata would be written primarily for C trumpet to allow students who are proficient on Bb trumpet to familiarize themselves with the C trumpet. Regarding difficulty, Grant's goal was to create a challenging sonata that was also attainable for students, creating a precursor to works like the Jolivet or Tomasi concertos. The challenges demonstrated by the range, meter, and rhythmic requirements of this sonata certainly fills a pedagogical gap in trumpet repertoire for students entering their undergraduate programs, who may work toward performing pieces like the previously mentioned concertos, or sonatas by Halsey Stevens, Eric Ewazen, or Jim Stephenson.

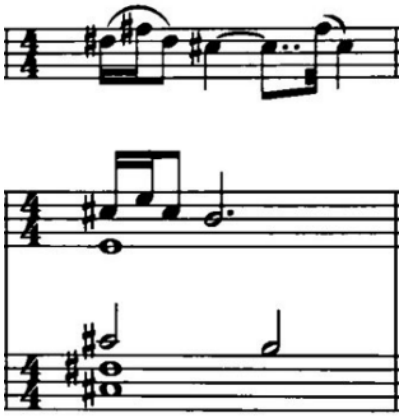
Chapter 4

Nicole Piunno's *Sonata No. 1 for Trumpet and Piano*

Nicole Piunno's *Sonata No. 1 for Trumpet and Piano* was published in 2018 and commissioned by Dr. J. Peyden Shelton and the University of Utah. This sonata is one of two featured on this recording project that were written by composers who were also trumpet players. Whether consciously or subconsciously decided, this plays a prominent role in the pedagogical influences of the piece. Written in three movements, the first movement and opening of the sonata is generally played freely and cadenza-like in nature. The first 7 measures of the movement feature the right hand on the piano only, leading to both hands playing through an accelerando and eventual ritardando in measures 8-11. In measure 12, the trumpet enters by itself, imitating the opening statement and triplet figure of the piano. This imitative statement by the trumpet can freely enter in measure 12, although it is slightly more rigid in tempo and closer to 92 beats per minute than the opening statement of the piano.

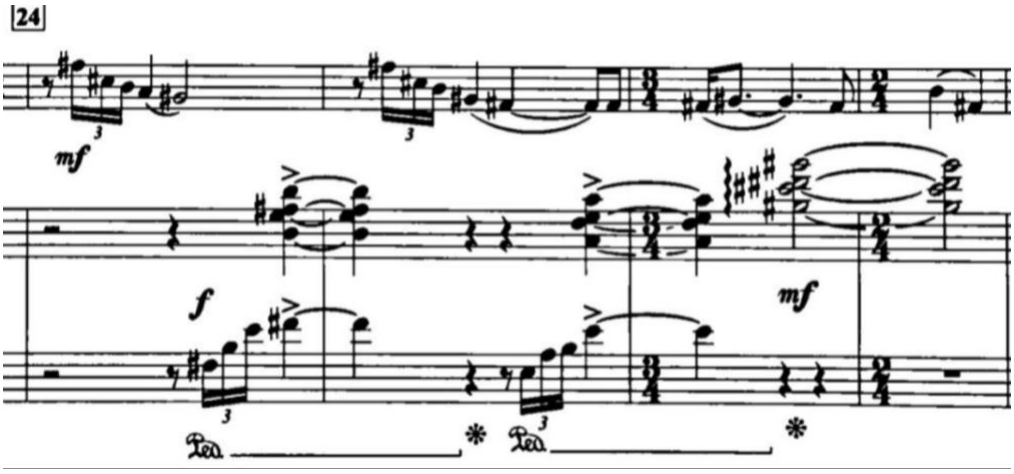
One of the most unique features of this sonata is the cadenza-like nature of the first movement, with the trumpet and piano speaking in conversation throughout. As the trumpet completes its statement in measure 15, the piano enters again for a short, two measure statement that leads to the trumpet's triplet pickup into measure 17. The trumpet and piano never truly play in unison until measure 21, where both parts have the two sixteenths and eighth note figure on beat 1 of the measure (Figure 4.1).

Figure 4.1. Piunno, *Sonata No. 1* – I, mm. 21, Trumpet and Piano in Unison[21].



In measures 24-26, the trumpet and piano take turns playing the fanfare-like triplet figure, although the trumpet descends, and the piano ascends in its response to the trumpet (Figure 4.2).

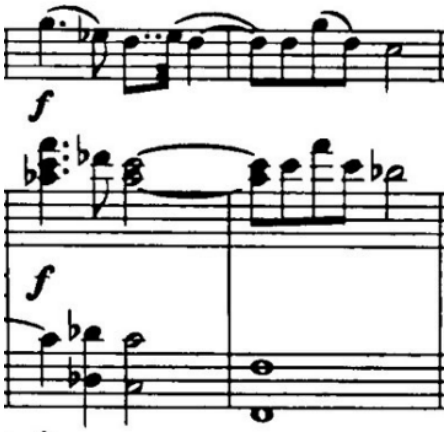
Figure 4.2. Piunno, *Sonata No. 1* – I, mm. 24-26, Ascending and Descending Motives[22].



The second moment that the piano and trumpet play in unison is in measure 36, where the right hand of the piano and the trumpet have four eighth notes and a half note (Figure 4.3).

[21] Nicole Piunno. *Sonata No. 1 for Trumpet and Piano* (Dublin, OH: Metaphor Music Works, LLC, 2018), 2.
[22] Ibid, 2.

Figure 4.3. Piunno, *Sonata No. 1* – I, mm. 36, Trumpet and Piano in Unison[23].



At measure 52, the Lyrical section begins. This section maintains the previously established tempo, although the piano is much more active with the trumpet in this section, creating a more dense harmonic structure until the trumpet's slurred passage beginning in measure 64. At measure 65, the piano begins a direct call and response motive with the trumpet through the triplet figures. While this passage is still freely played, it is a bit more structured than earlier sections of the movement due to the rhythmic unison between the piano and trumpet through measure 68. This triplet figure continues between the trumpet and piano until the trumpet's cadenza at measure 86 that incorporates the triplet figure until the piano's return in measure 94.

Movement two begins with a slightly slower tempo than the first movement and is marked "Gentle, yet bold" with the quarter note at 82 BPM. The trumpet opens with a fanfare-like motive for the first ten measures. While the fanfare motive includes triplets, these are marked as "fairly legato, yet still strong" at the beginning of the movement. The piano is fairly accompanimental during the first ten measures of the trumpet fanfare, beginning with held E flat

[23] Nicole Piunno. *Sonata No. 1 for Trumpet and Piano* (Dublin, OH: Metaphor Music Works, LLC, 2018), 3.

major chords in the left hand, followed by a quick triplet figure into the first fermata. The trumpet continues the melody from the fanfare opening until measure 19, where the piano boldly enters with its own fanfare passage with fortissimo octaves. This passage softens to mezzo piano leading into 28, beginning the Mysterious section. The right hand of the piano opens the mysterious theme with snappy, double-dotted rhythms on one line over held octaves in the left hand. The trumpet enters and continues this theme at measure 32 with a cup mute. The use of the cup mute adds to the mysterious element introduced by the piano. The piano continues the double-dotted rhythm at measure 37 while the trumpet reenters in measure 38 with a triplet motive, remaining muted. After the 5/4 measure, the trumpet and piano play the double-dotted melody in unison, with the trumpet removing the cup mute to create a stark difference in the melodic intensity. This melody becomes increasingly dense in the trumpet in measures 46 and 47, as quintuplets are incorporated. The trumpet crescendos into the piano's bold conclusion at measure 53, and the piano gradually decrescendos until the end of the movement.

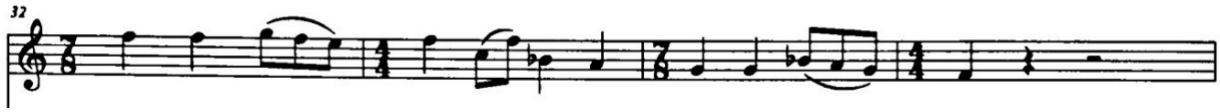
Movement three is in strong contrast to the previous movements. In a much quicker tempo, the quarter note is marked at 152 BPM throughout the entirety of this movement. Intended to be dance-like in nature, this movement integrates 7/8 meter along with 2/4, 3/4, and 4/4. The odd meter was integrated in this movement after Piunno heard a melody in this meter, although there are many pedagogical benefits to the use of odd meter that we can make use of as educators that will be discussed later in this chapter. The beginning of this movement is written in F major for the trumpet, which allows for ease of dexterity throughout the quicker passages at the marked tempo. At measure 61, the development begins in D flat major for the trumpet, continuing until the recapitulation in F major for the trumpet at measure 77.

Performance Practice

As a trumpet player herself, Nicole Piunno naturally considers the difficulties and limitations of the trumpet, particularly with time for rest between phrases, as well as length of the full sonata. While endurance limitations are well accounted for in this sonata, and the keys written sit very well for the instrument, there are a few considerations to be made as the performer. For the first movement, the primary consideration to be made is the cadenza-like nature. It would be best for the performer to perform this movement directly from the score to see how the piano fits directly with the trumpet. The trumpet line is written in B flat on the score so it will not need to be transposed by the performer. At measure 64, the upward slurs can be difficult at the written tempo, especially for the notes that are not changing valves (e.g. G to E). In measure 64, this can slow slightly for the trumpet to cleanly execute each interval. While measure 64 is rather free in the trumpet part over the piano's held F, the upward slurs in measure 66 should not slow and will need to be at tempo or closer to tempo so the piano's triplets can align with the trumpet's sixteenth notes.

In movement two, the Mysterious section can lead to a few intonation issues with the added cup mute. Instead of adjusting the tuning slide just for this section, it would be much simpler for the trumpet player to play the low E in measures 35-40 with the alternate third valve fingering. In movement three, the tempo of 152 BPM allows the sixteenth notes to be double tongued very easily, and this will allow the tempo to remain quick, unlike if the performer were to single tongue these rhythms. The second note of the upward-slur eighth notes throughout this movement should also not be cut short (Figure 4.4). A good analogy for this rhythm is to play it similarly in length to the upward-slur eighth notes at the opening of *Pictures at an Exhibition*.

Figure 4.4. Piunno, *Sonata No. 1* – III, mm. 32-35, Upward Slur Motive[24]



Recording Recommendations

When recording *Sonata No. 1* by Nicole Piunno, I planned for a three-hour session in order to accommodate the length of the sonata. Three hours is the standard recommendation for a sonata of fifteen minutes, although this sonata is a bit shorter at eleven minutes, so it is possible that it may take less time. I completed the full recording of the sonata with my accompanist, Jessica McKee, in just under two and a half hours. While this sonata is shorter than the other three in this dissertation, endurance is a factor that must be considered given the technical demands of the piece. I recorded each of the movements in order, as the most technically and physically demanding sections are in the first movement, particularly with the upward slurs in measure 64, as well as the cadenza that concludes the movement. If possible, it may be best to record the cadenza in a singular take to maintain one musical "idea" throughout, although cuts can certainly be made after the ritardando or the fermata.

It is best to record the sonata, particularly the first movement, while reading off the score. The trumpet and piano are in constant communication throughout the cadenza-like movement, and it is much easier to time entrances while reading from the score. As mentioned under the section on Performance Practice, the cup mute section in the second movement tends to be a bit sharp on low E with first and second valve, so it is best to play low E with third valve to keep the

[24] Nicole Piunno. *Sonata No. 1 for Trumpet and Piano* (Dublin, OH: Metaphor Music Works, LLC, 2018), 12.

pitch lower. In the third movement, the piano material is much more active with the trumpet, so it is important to articulate clearly on the sixteenth notes, especially if you are double tonguing.

Recital Planning

One of the primary considerations to be made in planning a recital is time. For most trumpet players, and instrumentalists in general, full recitals are most often associated with academia, whether that be as a student or a faculty member. A typical trumpet recital or degree recital exceeds no more than one hour of music, including intermission time. As mentioned in other chapters of this dissertation, most sonatas for the trumpet are around 15 minutes. *Sonata No. 1* by Nicole Piunno is noted as 11 minutes, which allows for a bit of flexibility in planning around other music on a full program. While Piunno's sonata is a physically strenuous piece, the length allows for the potential to plan a second full sonata on the same half of the program. If a performer is looking for a 15–20-minute piece to contrast with Piunno's *Sonata No. 1* on half of a recital, a wise option would be to choose a slow-fast-slow sonata like Ewazen's *Sonata No. 2 for Trumpet and Piano.* This sonata, averaging 18 minutes, would be a great addition to a recital program, bringing the half of the recital to 29 total minutes. The Hummel concerto, also averaging 18 minutes, may be another good, contrasting option to combine with the Piunno sonata.

Piunno's *Sonata No. 1 for Trumpet and Piano* is a colorful sonata and can be a strong opening or closing piece on a recital. With the bold, cadenza-like first movement, the sonata is a great option to open a recital, especially if the performer would like to begin with a well-paced piece to maintain endurance on a long program. Piunno is a trumpet player herself, and the integration of rests combined with the length of phrases for the trumpet allows for comfortability

regarding endurance. From another perspective, the third movement of this sonata is an energetic dance with mixed meter that builds momentum to a strong finish. This provides the performer the option to instead program this sonata as the concluding work on a recital. Performing this sonata last on a full recital may be even more ideal than as the opener for a recital, as the timing of the piece and adequate placement of rests does not place tremendous strain on the performer after having played several pieces prior. Depending on the remainder of the program, a performer could plan to program this sonata prior to an intermission, although it may be difficult to find a piece that will exceed the closing strength of this sonata.

Pedagogical Incorporation

Nicole Piunno's *Sonata No. 1 for Trumpet and Piano* was specifically requested to be written for college students to perform. While this is a great sonata that is performed by professional trumpeters as well, we can certainly analyze the piece for its pedagogical qualities toward our students. When selecting new music for students, it is important to consider what the student has performed previously. Choosing music that incorporates new requirements for the student can lead to growth as a performer and musician. One of the unique qualities of the first movement, which was mentioned previously in this chapter, is the free, cadenza-like nature of the entire movement. Many undergraduate students have never performed a piece that is somewhat unstructured, or the only unstructured element of a piece they performed may have been a cadenza from a work like the Haydn, Hummel, or Arutunian concertos. Most undergraduate students perform Otto Ketting's *Intrada*, although this is an unaccompanied work, which is a much different form of "unstructured". In the first movement of Piunno's *Sonata No. 1*, we can expect that the student performing will learn to play freely within the limits of the

piece. While it is free, the trumpet should still be in conversation with the piano. This strengthens the student's own musical decision making and collaborative skills. When recommending a piece to a student who has never performed an unstructured or even unaccompanied work, the first movement of this sonata can be a great suggestion, as it should be performed freely, with the guiderail of the tempo and conversation with the piano. The movement concludes with a full trumpet cadenza, which provides the opportunity for the student to learn unaccompanied musical decision-making skills.

The second movement of this sonata incorporates rhythms that would likely be new to a young trumpet player. From the double-dotted rhythms to the thirty-second note quintuplets, these rhythms can improve a student's ability to read rhythms and establish clear musical characters in the sonata while performing. The third movement, while dance-like in nature, fluctuates between odd and even meters throughout. Most dance music that incorporates odd meters has a specific pattern or repetition (e.g. 7/8 - 4/4 - 7/8 - 4/4), although Piunno avoids a specific pattern of meters throughout this movement while still maintaining the primary melodic material throughout. This avoidance of repetition can be of great benefit for students, as the students must truly internalize each meter and rhythm. When odd meters are presented in a repetitive pattern, it can lead to students memorizing the feeling of the meter instead of the true meter and written rhythms. A quote by my professor, Chris Gekker, who kindly wrote the Foreword of my method book, *Introductory Odd-Metered Studies for Trumpet*, describes the benefits of odd meters for our students very well:

> "Addressing the specific study of rhythm, learning about odd meters is of great value: not just gaining the ability to perform music composed this way, but more importantly learning in how to subdivide. Odd rhythmic groups do not allow us to utilize momentum – we must account for every "nook and cranny" inside all the phrases, note groupings,

long notes, and rests. This study will improve all of our rhythmic understanding, whether we are playing the simple march mentioned above or more complex repertoire."[25]

[25] Brennan Rudy, "Introductory Odd-Metered Studies for Trumpet" (unpublished manuscript, March 28, 2024).

Chapter 5: Carson Cooman's *Equinox Sonata*

Analysis

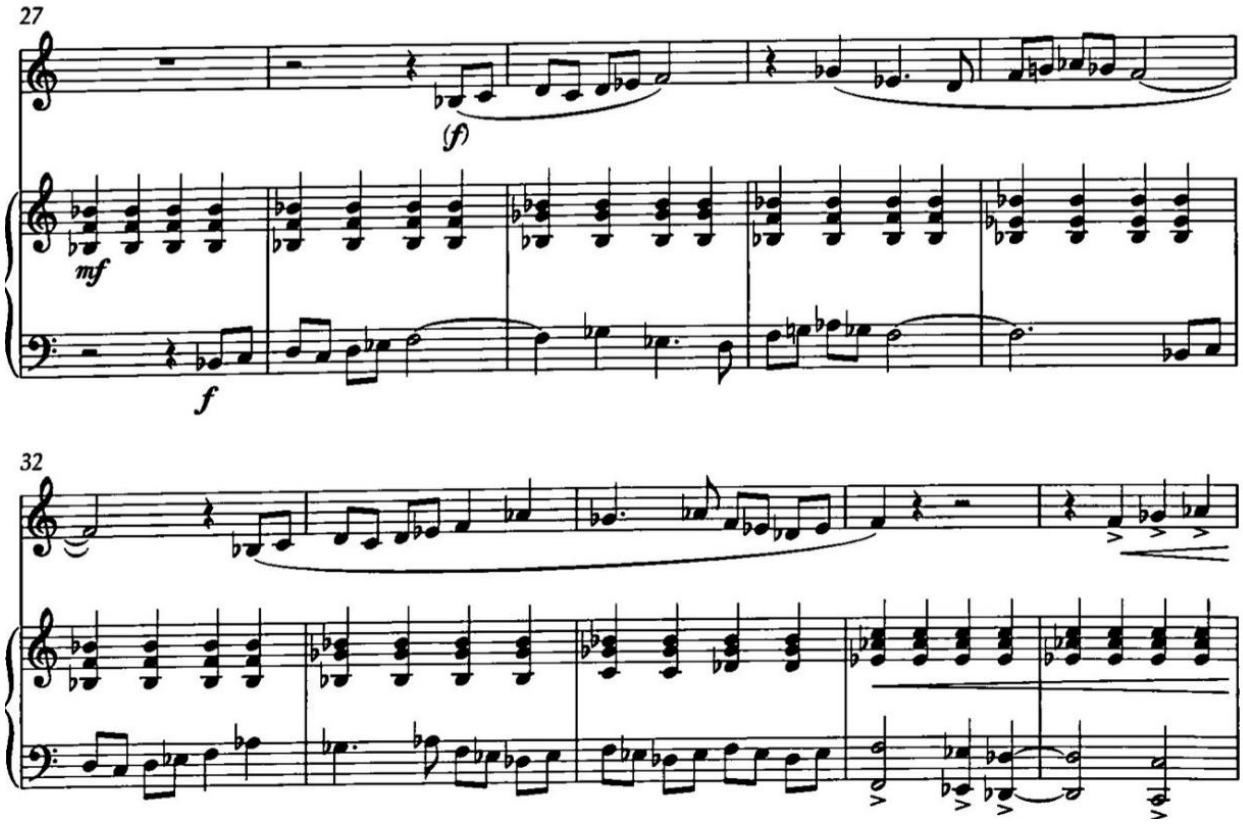
Carson Cooman's *Equinox Sonata* was commissioned by Chris Gekker and the University of Maryland in 2015 and was later recorded by Chris on his album *Ghost Dialogues* in 2017[26]. This is the third trumpet sonata by Carson Cooman, his first being *Sonata for Trumpet and Piano* (2004), and the second being his *Solstice Sonata for Trumpet and Organ* (2013). While Cooman was not explicitly influenced by other trumpet sonatas in the writing of his *Equinox Sonata*, he does mention that one influence came from how frequently first movements of the standard sonatas are performed on their own. There are logistical reasons for this like studio classes, auditions, and group recitals where the performer will only play one movement. While all composers would rather their entire piece be performed, Cooman acknowledges the frequency of first-movement performances and wanted to write the first movement with this in mind so it could be performed on its own if necessary.

Beginning at a fast and energetic tempo with the quarter note at 152 BPM, the first movement of Cooman's *Equinox Sonata* begins in B flat major with the piano setting the tempo for the trumpet's entrance in measure 4. The trumpet's opening phrase begins in the lower register of the instrument, never exceeding a written B flat on the staff for the trumpet until the 2/4 and 6/8 meters in measures 18 through 26. The repeat at measure 26 is mandatory, going back to the trumpet's initial statement at measure 4. After the full repeat of measures 4 through 26, the melody continues to develop, adding a rest between the first and second measure of the main motive. This section also begins a canon, which is started by the piano in the pickup to

[26] Chris Gekker, "Equinox Sonata," on *Ghost Dialogues*, Métier Records MSV 28572, 2017, CD.

measure 28, with the trumpet entering on the pickup to measure 29. This imitation continues until measure 35 (Figure 5.1).

Figure 5.1. Cooman, *Equinox Sonata* – I, mm. 27-35, Canon Begins[27].

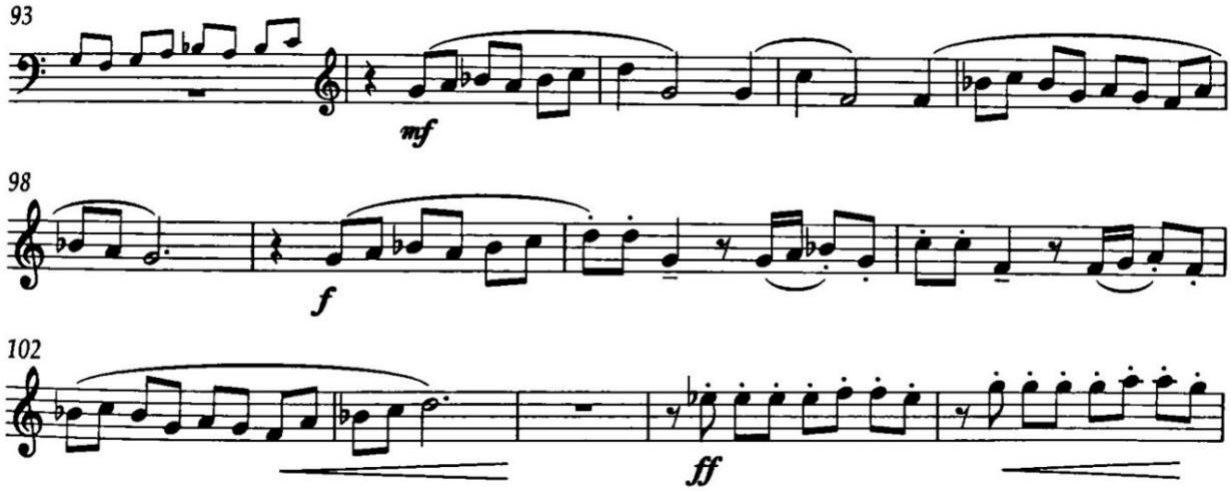


After maintaining a mezzo forte to forte dynamic through the first 36 measures, the trumpet crescendos to fortissimo in measure 37, adding staccatos to contrast with the earlier legato and slurred passages. The solo piano explores F sharp harmonic minor in measures 45 through 49, returning to B flat major in measure 54 after traveling through measures of D major and F minor. The trumpet enters with a cantabile statement in measure 56, maintaining the

[27] Carson Cooman. *Equinox Sonata* (Verona, NJ: Subito Music Corporation, 2015), 4.

slurred characteristics of earlier passages. In measure 73, the trumpet plays a strong, legato statement that is echoed in the following measure. F minor returns in the piano's left-hand melody in measure 76, which begins the development section of the movement. While much of the melodic material remains the same through the beginning of the development, the trumpet develops its own melody from measures 94 through 98 by adding staccatos and sixteenth notes to the melody in measures 99 through 101 (Figure 5.2).

Figure 5.2. Cooman, *Equinox Sonata* – I, mm. 93-106, Motive Development[28].



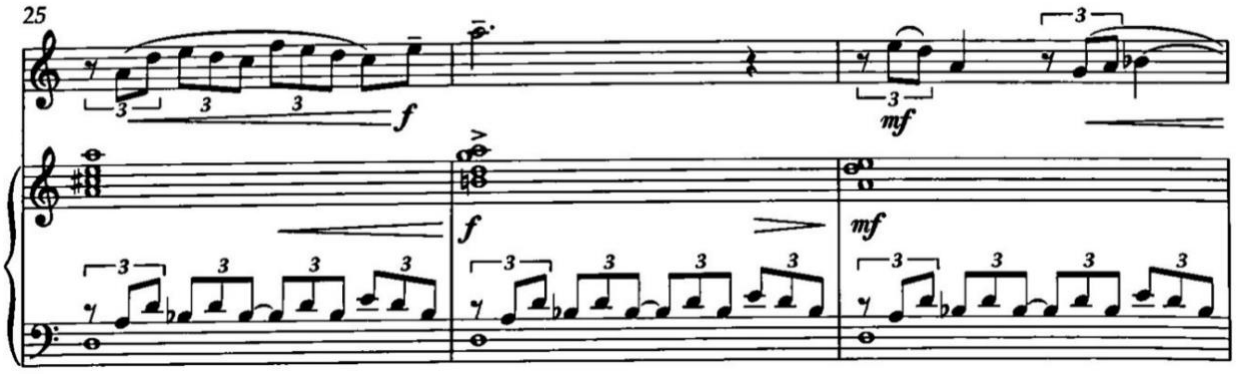
The climax of the first movement occurs in measure 107 at the B flat trumpet's written C above the staff. This is the highest moment, as well as the loudest moment in the entire movement. The trumpet repeats this motive in the lower octave, then begins the transition back to B flat major in measures 113 through 117 for the recapitulation beginning in measure 127. The dotted phrase markings in measures 113 through 123 acts as an indicator that these phrases should be legato, not slurred. The recapitulation leads to the conclusion of the movement with

[28] Carson Cooman. *Equinox Sonata* (Verona, NJ: Subito Music Corporation, 2015), 7.

fortissimo and mezzo piano sixteenth note figures, with the movement ending as the piano and trumpet are together on a strong B flat major in beats 3 and 4.

Movement two, “Dream Walking” is dedicated in memory of Brian Fennelly (1937-2015), who was a friend of Chris Gekker[29]. This movement is marked doloroso, with the quarter note at 56 BPM. The first thirteen measures, alternating 3/4 and 4/4, are marked with sforzandos in the right hand of the piano with the left hand holding for the full measure. The trumpet enters on beat one of measure 5 with a mezzo piano phrase, gradually crescendoing through the triplets into beat one of measure 6. The triplet figures, while slow, are reminiscent of the Scottish Snap rhythm. This slow triplet pattern begins for the piano in measure 16, establishing a steady triplet tempo for the trumpet to reenter at the end of measure 17. The trumpet’s off-the-beat entrances create the floating feeling overtop the piano’s steady, walking tempo truly imitating the “Dream Walking” theme of the movement (Figure 5.3).

Figure 5.3. Cooman, *Equinox Sonata* – II, mm. 25-27, Dream Walking Theme[30]



[29] Carson Cooman. *Equinox Sonata.* Verona, NJ: Subito Music Corporation, 2015.
[30] Ibid, 13.

The first moment that the steady tempo is altered in this movement is in measures 39 through 41. These three measures are marked with breaths between each, indicating for the trumpet and piano to reenter together after each breath. The trumpet maintains rather soft or slurred articulations until measure 52, when strong accents are added. These accents in the trumpet are preceded by the accents in the left hand of the piano beginning in beat four of measure 48. The dynamics and accents increase until the strongest moment of the movement, which is the fortississimo in measure 58. After the poco allargando and fermata, the trumpet transitions to the recapitulation of the opening material at the "a tempo" marked in measure 72. The piano concludes the second movement with a pianississimo chord in the left hand.

The final movement, Moon Mysteries, is marked Vigorous, with the quarter note at 96 BPM. While this movement is not marked as fast as the first movement, it is the most musically dense of the three movements. Marked "delicate, like a distant music box" and "very rhythmic" at the beginning of the movement, the piano opens with a lightly staccato sixteenth note figure with the trumpet entering in measure 3. The trumpet's entrance is marked pianissimo, gradually crescendoing through the opening of the movement. The triplet figure from movement two is incorporated into this movement, creating hemiola figures over the sixteenth note motive in the piano. This triplet figure alternates to the right hand of the piano in measure 27. In measure 31, the trumpet begins a solo section with a sixteenth note phrase that ends on a quintuplet. This phrase repeats twice, each time ending with the quintuplet motive.

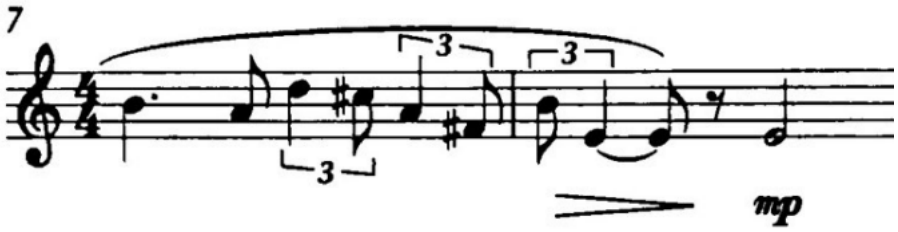
Measure 54 begins the recapitulation of the opening material. While the trumpet repeats the exact material from the opening, the piano plays the music box theme an octave lower, gradually fading to nothing at the fermata in measure 70. At measure 71, the trumpet and piano enter at fortississimo, concluding the movement with a strong D major chord in the piano.

Performance Practice

Carson Cooman's *Equinox Sonata* generally remains in the middle register of the trumpet for the majority of the sonata, although there are several moments in the piece that require the B flat trumpet to play a written C above the staff in the first and third movements. For the optional muted sections in the first movement, this can be performed on a number of mutes (e.g. straight, lyric, cup, etc.), or of course, no mute at all. On the recording associated with this dissertation, I chose to not use a mute, as I wanted to maintain the same color as the prior material in the movement. Chris Gekker also did not use a mute in this section on his album *Ghost Dialogues*[31].

For the Scottish Snap rhythm in movement two, it is important to not play the eighth note triplet too long, as it should be slightly quicker than the written triplet to imitate the Scottish Snap (Figure 5.4).

Figure 5.4. Cooman, *Equinox Sonata* – II, mm. 7-8, Scottish Snap Rhythm[32].



In movement three, one of the most technically challenging moments of the sonata begins in measure 31 with the sixteenth note phrases. These phrases can be very difficult to maintain clean fingerings, especially in measures that require the use of the second and third valve for G

[31] Chris Gekker, "Equinox Sonata," on *Ghost Dialogues*, Métier Records MSV 28572, 2017, CD.
[32] Carson Cooman. *Equinox Sonata* (Verona, NJ: Subito Music Corporation, 2015), 13.

sharp, which is typically a weak fingering when alternating to first and second valve for E. The beginning of the phrase in measure 40 can also pose issues slurring between F and D at the top of the staff. This phrase concludes with a quintuplet that slurs from G to E at the top of the staff, which can be made easier by playing the E with an alternate fingering of first and second valve (Figure 5.5).

Figure 5.5. Cooman, *Equinox Sonata* – III, mm. 41, Alternate Fingering Suggestion[33].

Lastly, it may also be beneficial to the performer to use alternate fingerings for E at the end of the third movement during measure 74, as well as the sextuplet in measure 75 to avoid the C to E slurs on the open fingering.

Recording Recommendations

When recording the *Equinox Sonata*, one of the most important considerations to make is the articulation of phrases beginning in the lower register of the instrument. It is quite easy to enter too soft in the low register, as it does not speak as clearly as notes in the upper register of the trumpet. This consideration goes for live performances as well, although a strong articulation at the beginning of phrases, especially in the first movement of this sonata, will certainly lead to clearer entrances in the recording. In my recording of this sonata, I recorded each movement in

[33] Carson Cooman. *Equinox Sonata* (Verona, NJ: Subito Music Corporation, 2015), 23.

order. Recording in this order will prevent fatigue, although the passage from measures 31 to 42 in movement three may be recorded earlier in the session if desired. This section requires a lot of flexibility in the trumpeter's embouchure, which may be less flexible after recording the previous two movements.

Recital Planning

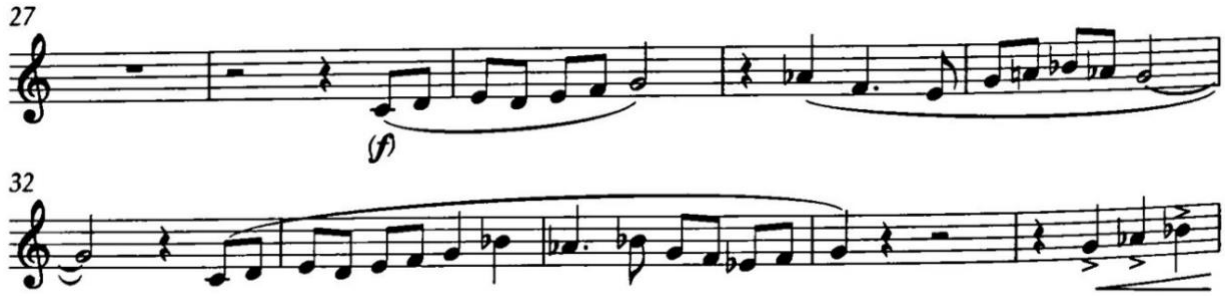
As mentioned previously in this chapter, Carson Cooman's *Equinox Sonata* was written with the consideration of students performing the first movement on joint recitals or juries. When planning a full solo recital, whether that be in an academic or professional setting, the entire sonata would likely be programmed. Cooman's *Equinox Sonata* averages fifteen minutes in length, which is the standard length for a trumpet sonata. This allows for flexibility in the planning. With the strength of the first movement in mind, it would be ideal to program the *Equinox Sonata* at the beginning of a recital or directly after the intermission. Ultimately, this is completely subjective and up to the performer to decide, although I believe that the first movement allows for a strong beginning to the first or second half of a recital. When considering the range of the sonata, the beginning of the first movement allows for the performer to gradually ease into the performance, slowly extending into the upper register of the instrument. Many sonatas and concertos for the trumpet require the performer to begin in a high register, which may be discomforting to the performer when beginning a recital or returning from an intermission.

Pedagogical Incorporation

Cooman's *Equinox Sonata* was written to be used for performers within a wide range of abilities. The overall range of the sonata never exceeds a written C for B flat trumpet above the

staff, and this only occurs in the first and third movements. Cooman was also conscious of incorporating rests throughout the sonata. This is a very clear characteristic that can be seen throughout the entirety of the sonata, as Cooman adds significant rest for the trumpet between all phrases, and occasionally within a phrase (Figure 5.6).

Figure 5.6. Cooman, *Equinox Sonata* – I, mm. 27-36, Rests Within Phrases[34].



The *Equinox Sonata*, while engaging enough to be performed by professionals, is also within reach of a young undergraduate student or strong high school student. The rhythmic elements, aided by frequent meter changes, can challenge a young player to subdivide on a deeper level. The Scottish Snap rhythms in movement two provide an opportunity for educators to teach the student elements of music history, as well as folk music. Given the strength, rhythmic difficulty, and range of movement one, this movement can prove to be a useful request for an entrance audition to an undergraduate program of a music school.

[34] Carson Cooman. *Equinox Sonata* (Verona, NJ: Subito Music Corporation, 2015), 4.

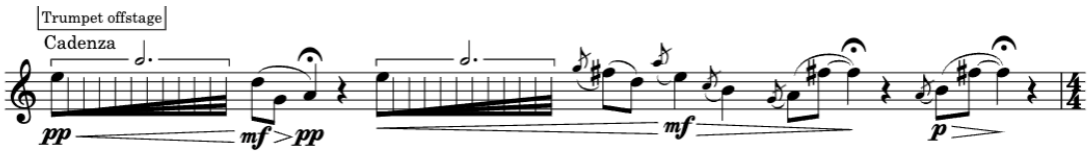
Chapter 6: Eric Ewazen's *Sonata No. 2 for Trumpet and Piano*

Analysis

Eric Ewazen's *Sonata No. 2 for Trumpet and Piano* was commissioned by Chris Gekker in 2013 and composed over the course of a decade, being premiered by Chris Gekker in New York City in November of 2022, and published by Theodore Presser Company in early 2023. One of the unique elements of Ewazen's music, and for many American trumpet sonatas throughout the 20th and 21st Centuries, is that the music is tonal, yet the tonal center shifts throughout the piece to various keys. Ewazen's second sonata differs greatly from his first and is considered by himself to be a "Musical Reflection and Commentary of the times". With the writing of this piece coinciding with the Covid-19 Pandemic, the three movements are programmatic. One immediately apparent difference between these two sonatas is the slow-fast-slow movement structure, which is the opposite of the standard sonata structure of fast-slow-fast, which was used in Ewazen's *Sonata No. 1*. Ewazen's second sonata is also eighteen minutes; somewhat shorter than his first sonata at twenty-two minutes. The second sonata begins with an offstage misterioso trumpet solo, with the starting pitch, E, freely accelerating with an undetermined number of notes (Figure 6.1). This offstage solo symbolizes the suddenness and uncertainty of the pandemic. As the harmonies become fuller and in a minor key, the feeling of tragedy is heard[35].

[35] Eric Ewazen, email message to composer, Brennan Rudy, 2024.

Figure 6.1. Ewazen, *Sonata* – I, m. 1, Off-stage Trumpet Cadenza[36].



The piano introduction begins at marked measure 2, allowing the trumpeter time to walk onto stage and into concert position in front of the piano. This introduction was originally written for only the right hand of the piano and was premiered as such, although Ewazen later added the left hand and harmonies prior to publication. The trumpet reenters at measure 11 with the same rhythm as the offstage solo, but beginning on D. The piano has rolled chords under the trumpet's A followed by the fermata on G. This pattern repeats in measure 12, leading to the grace notes in measure 13, which are played together between the trumpet and piano. The trumpet has a cadenza-like passage in measures 14 and 15, leading directly into the primary theme in measure 16.

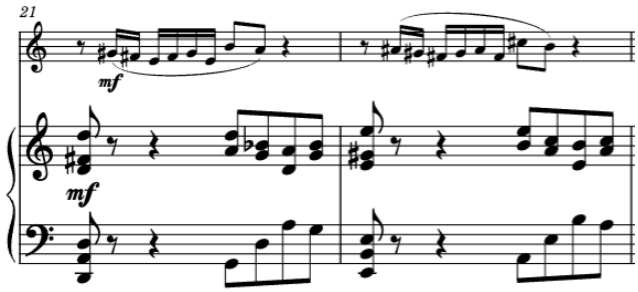
The lento e lacrimoso section is very stately with the quarter note around 50 BPM, yet this does not have a dragging feeling with the sextuplets in the right hand of the piano. The trumpet melody soars above the activity of the piano in this section. At 24, the trumpet begins a section of much more fragmented material to provide rest, although the phrases are still generally long, and the trumpet material is often connected by the phrasing of the piano. The piano begins a more active accompaning passage at 36 where the trumpet enters with the triplet pickup notes. This passage, while completely different from that at measure 16, brings the similar feeling of

[36] Ewazen, Eric. *Sonata No. 2 for Trumpet and Piano* (Malvern, PA: Theodore Presser Company, 2023), 3.

the trumpet soaring above the piano accompaniment followed with fragmented motives in the trumpet from 48-53. The movement concludes in measures 68 to the end with a recapitulation of material from 24 to 34, followed by three tapered notes in the trumpet and a final measure of pianissimo octaves on F and A in the piano.

The second movement is a much quicker tempo, marked Allegro energico with the quarter note at 128 BPM. This movement is programmed to be energetic, as everyone fought the worldwide pandemic. This movement is generally in three large sections, similar to the first movement in sonata form, with the movement remaining in a mostly minor tonality to maintain the feeling of tragedy. The piano opens the second movement with three measures of syncopated material, with the trumpet entering on beat two of measure 4 with a strong forte phrase in G minor. The trumpet's phrases in the opening section of this movement are long, which is a distinctive quality of Ewazen's trumpet music and is similar in some ways to the first movement of his *Sonata No. 1 for Trumpet and Piano.* Crescendos and decrescendos naturally follow the ascending and descending lines of the melody, which contributes to the melody having energy and momentum throughout this movement. Conversation between the trumpet and piano begins after measure 21, as the two instruments start and end each other's statements (Figure 6.2). This separation between trumpet and piano not only creates the conversational element, but it also allows the trumpeter time for musical expression in the sixteenth notes, which can be tricky for many players.

Figure 6.2. Ewazen, *Sonata* – II, mm. 21-22, Conversation between Trumpet and Piano



The piano has a cantabile statement from 34 to 37, which is echoed by the trumpet beginning in 38. A new conversational character is established in measures 50 and 51 by the piano, and it is immediately responded to with a lyrical passage between the two instruments. This repeats from measure 54 to 59. Measures 86 to 102 is the longest phrase in the trumpet for the entire movement, totaling 16 measures. While this can be broken into multiple sections, particularly for breathing, there is no true moment of rest for the trumpeter in this section, which will be discussed further under the Performance Practice section.

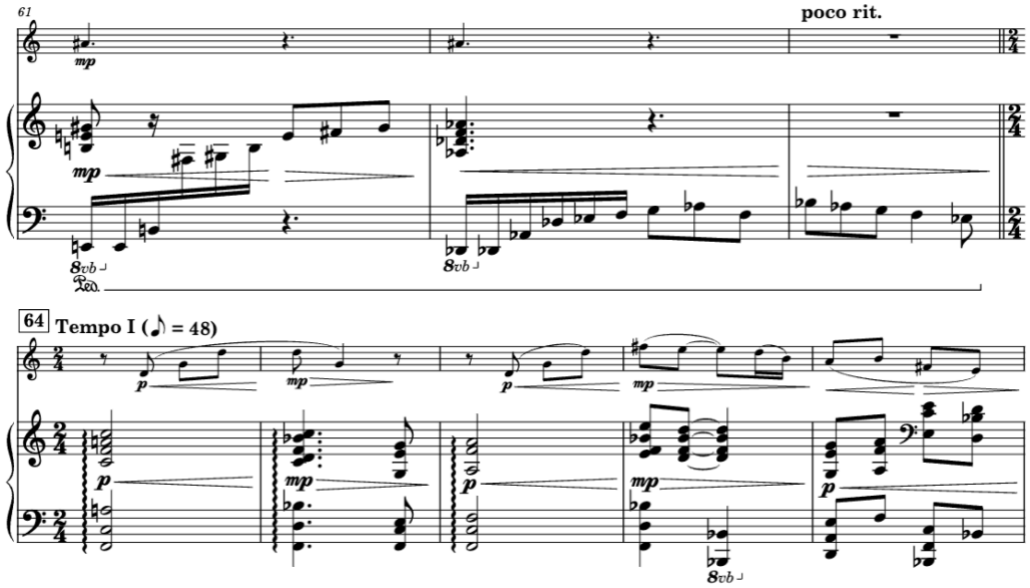
The development of this movement begins at measure 122 and continues until 137. This section demonstrates a feeling of urgency, particularly with the thirty-second notes after measure 132. In measures 126 and 128, the piano accents open octaves in each hand, which can be perceived as the time ticking to find a solution for the ongoing pandemic. The urgency in measures 132 to 136 can be clearly felt with the piano's constant sixteenth notes in the right hand combined with the trumpet's driving thirty-second notes. The recapitulation of the opening section begins at 137 and the movement concludes in Ab major, creating the feeling of concrete resolution to the ongoing pandemic.

The third movement, while a much slower Andante teneramente, provides hope and resolution after the earlier movements of shock and tragedy. A deliberate tempo of the eighth

note at 48 BPM with flowing rhythms bring comfort to the concluding movement. Beginning in Db major, the piano opens with steady sixteenth notes, establishing the stability prior to the trumpet entering in measure 5. The trumpet enters with a soft melody that continues to be paced by the steady sixteenth notes by the piano. In measure 16, the Più mosso pushes the tempo to double time with the quarter note equaling 48 BPM. The piano accompanies the trumpet's melodic material from measures 18 to 30 with steady triplet figures, switching roles with the trumpet in measure 31. At this point, the trumpet maintains the melody but takes the triplet motive from the previous piano material, while the piano accompanies with flowing thirty-second notes until measure 40. The triplet motive is played by both instruments until the change to the 6/8 meter in measure 48, where the piano continues the triplet accompaniment in the new compound meter. This accompaniment pattern, combined with the trumpet's sixteenth note melody, creates a hemiola-like rhythmic passage until the trumpet reconnects with the piano's compound figure in measure 52.

The recapitulation of section A begins in measure 64 with the return of the slow 2/4 meter. The shift to the original tempo is more gradual than the shift to double time in measure 16, as the tempo slows in the piano from measure 63 into 64 (Figure 6.3). To conclude the piece, the trumpet and piano have hairpin dynamics on their final two measures, taking a breath in between each of the last four measures. In the final measure, the trumpet and piano have a fermata, eventually fading to nothing.

Figure 6.3. Ewazen, *Sonata* – III, mm. 61-68, Transition to Recapitulation in Movement Three[37].



Performance Practice

In performance, Ewazen's *Sonata No. 2* has several factors, both musical and logistical, that need to be considered. For the offstage solo at the beginning of movement 1, a few options can be considered. Depending on the performance location, it may be best to perform backstage, behind a closed door. If this is not possible for the location, performing from the back of the hall may be another option, although timing of the return to stage must be strongly considered. In my own performance of this sonata in December of 2022, I performed the offstage solo backstage, behind a closed door. I had planned for a staff member to open the door for me to walk directly to concert position. Shoe choice is something to also consider for this opening as you do not want loud banging to sound as you walk onto the stage during the piano's introduction. Lastly, as

[37] Ewazen, Eric. *Sonata No. 2 for Trumpet and Piano* (Malvern, PA: Theodore Presser Company, 2023), 23.

you are walking onto the stage, it is ideal to walk directly to concert position, not behind the piano, which may be distracting to the audience.

After the trumpet's return to concert position, there should be no breath taken between measures 14 and 15, as well as 15 and 16. This cadenza-like figure should be played continuously, with only the push and pull of the accelerando and ritardando. I recommend the two eighth notes at the end of measure 15 to be played in the tempo of measure 16 in order to provide a concrete tempo for the piano to enter with the sextuplet rhythms. Playing the quarter note around 50 BPM is recommended, although this should not feel dragged and can be slightly quicker if needed. In measures 32 and 33, I recommend playing the last note of measure 32 a bit longer in order to maintain embouchure setup for the F sharp in measure 33. The eighth rest in measure 33 should still be observed, although extending the length of the B in measure 32 will greatly help with the F sharp and will maintain the connectedness of the phrase. This occurs again at the end of the movement in measures 76 and 77.

In movement two, it is important not to begin too fast or rush in the performance. Several of the sixteenth note passages are very tricky and may not be very clear if performed much quicker than the marked tempo of 128 BPM (e.g. mm. 22-23, 167-169), especially under nerves. As mentioned in the analysis section, this movement is to be perceived as the fight against the worldwide pandemic – there should be a boldness while still maintaining a deliberate tempo. In measure 185, it may be helpful to elongate the last eighth note of the measure in preparation for the B flat in measure 186. Similar to measures 76 and 77 in movement one, the eighth rest should still be observed between the notes, although holding the final eighth note in measure 185 until the beginning of measure 186 may be of benefit.

One of the primary considerations to be made in movement three is tempo. While the beginning is marked for the eighth note to be 48 BPM, it is important not to drag or play heavily, especially as the theme of this movement is hope and resolution. If a slightly quicker, yet deliberate tempo is necessary in performance to maintain the theme, then the slightly quicker tempo should be taken. In measure 15, it is important not to take a breath prior to the Più mosso in measure 16, as this should connect and seamlessly transition between tempos. A breath can instead be taken at the end of the previous phrase in measure 13, allowing for the tempo transition to be completed without a breath in between. In the development section from measures 48 to 64, while faster rhythms are written, the tempo should remain steady and not rushed. A great example of the steadiness and deliberation of tempo required in this section can be found on Chris Gekker's 2024 CD release, *Timequake*[38]. The recapitulation from measure 64 to the end should return to the original tempo, refraining from slowing in the last four measures. The final note, while fading to nothing, should be counted as six full beats during the fermata.

Recording Recommendations

Sonata No. 2 for Trumpet and Piano is roughly eighteen minutes of music, which is shorter than his original trumpet sonata at twenty-two minutes, although it is by no means a short sonata. In my own recording session, I planned for a three-hour session, which allowed me just enough time to complete the sonata. A standard recommendation for the recording time needed for a trumpet sonata is three hours for every fifteen minutes of music, so it would be wise to consider a longer recording session, potentially up to four hours.

[38] Chris Gekker, "Sonata No. 2 for Trumpet and Piano," on *Timequake*, Tonsehen TSN-016, 2024, CD.

I began recording the sonata with the first movement, testing various locations on stage and off stage for the written off-stage solo. Every hall is different, and it may be feasible to record this section from the back of the audience seating, although I decided on recording the off-stage solo from behind the stage. Because there was a door between myself and the stage for the recording, we tried various options, beginning with the door completely closed. While this option may work in some situations, I found for my particular location that the sound became too muffled by the time it made it on stage to the microphones. The second option we tried was with the door open but facing away from the door. This option was less muffled, but still did not allow for a clear enough sound on the fanfare-like articulations. The third option was to face the opening of the door and play directly onto the stage, which was much clearer, but too loud to sound off stage in the recording. The final option, which was ultimately used for the recording, was to angle the bell of the trumpet toward the door while it was open. This allowed the sound to reflect off the door prior to it entering the hall, slightly deadening the sound, and creating the "off stage" effect for the recording.

To maintain stamina throughout the recording session, I completed the rest of the first movement, followed by the third movement. Both movements are rather slow in tempo, which can lead to endurance issues while playing over an extended period of time in a recording session. I recommend recording in this order to avoid concluding with a slow and physically strenuous movement after a long recording session. When concluding with the second movement, one consideration to make is the flexibility required at the end of the movement, especially in measures 185 and 186 leading to the B flat that slurs downward harmonically. At the end of a three- or four-hour session, this can be a rather difficult passage that could be recorded prior to the remainder of the second movement if necessary.

Recital Planning

When planning a recital as a trumpet player, it is important to consider the physical strenuousness of our instrument in addition to the general themes of the repertoire. It is also somewhat untraditional for trumpeters to perform full, hour-long solo recitals in North America outside of degree recitals for colleges and universities. Ewazen's *Sonata No. 2 for Trumpet and Piano* is not a particularly strenuous sonata regarding range like many other works like Halsey Steven's sonata or Henri Tomasi's concerto, although it is still a lengthy sonata at eighteen minutes. Given that Ewazen's *Sonata No. 2* is not as long as his *Sonata No. 1*, it is not necessary to be performed on its own in the first or second half of a recital – it can certainly be accompanied by another work.

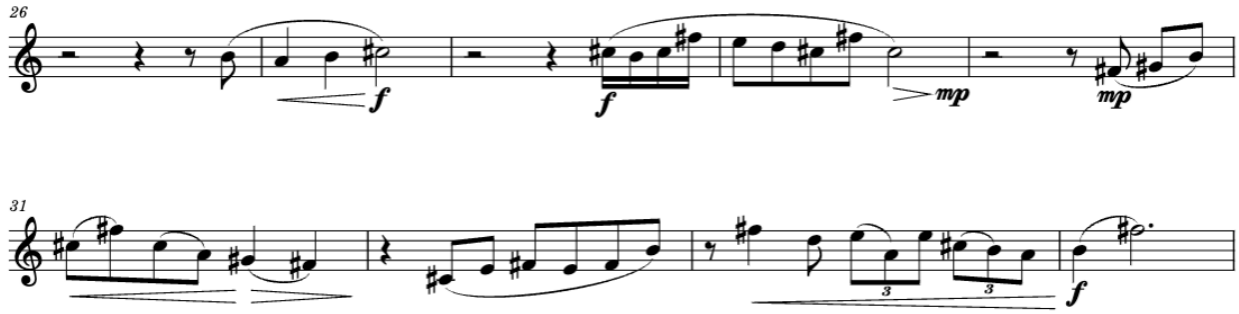
With the general theme of the sonata revolving around the Covid-19 Pandemic, I would suggest performing it as the final work in the first half or second half of a recital. The feeling of hope and resolution at the conclusion of the sonata would work very well to conclude a full recital, although this is ultimately a personal decision that should be made by the performer. From an educator's perspective, Ewazen's *Sonata No. 2* has many opportunities for rest throughout the movements, despite it being longer than many other sonatas. The range also never exceeds a high concert Bb above the staff. High concert A occurs several times, but not held out for more than one beat, allowing the performer to save endurance for the slower passages in movements one and three. Considering these factors, I would recommend concluding either half of a recital with this sonata.

Pedagogical Incorporation

Integrating new sonatas to our pedagogy is an exciting opportunity as educators. More often than not, our repertoire for the trumpet is written to be intentionally difficult, challenging the performer to showcase the technical abilities of the trumpet. This derives from the development of the valve in the late 19th Century, leading to the writing of music that would highlight the capabilities of the modern innovation at the time. Much of our solo repertoire also comes from the Paris Conservatory, which was composed as exam music for the students of the conservatory. While this music teaches our students to be technically advanced, and much of it is very musical, it is also important to have repertoire that requires less technical skill and incorporates more musical decision making. With younger or less advanced students, it is often one or the other. They can play difficult music at the expense of expressiveness, or they can play less difficult music and maintain their expressiveness. This is similar in other elements of pedagogy for young trumpet students as well. When teaching odd meters, or any kind of subdivision skills, students will often learn new rhythms very quickly if the notes are in the middle register. Once we ask them to play these rhythms in the high register, the subdivision is lost, and the focus becomes entirely on playing high notes.

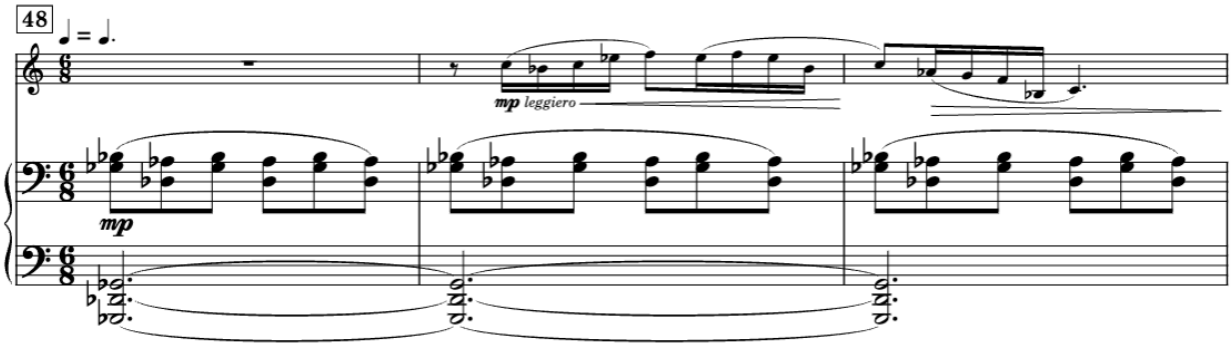
Ewazen's *Sonata No. 2* finds a balance between technical requirements and musicality, which makes it a great piece to add to our pedagogy, especially for our undergraduate students or advanced high-school age students. The range of this piece is not so overwhelming that the student will become overly fatigued during a performance, and the collaborative requirements are a great opportunity for a student who may not have significant experience performing with a pianist. Rhythmically, this sonata teaches our students to seamlessly transition between common subdivisions like eighth notes, sixteenth notes, and triplets (Figure 6.4).

Figure 6.4. Ewazen, *Sonata* – I, mm. 26-34, Rhythmic Variation in Movement One[39].



The development section of movement two, from measure 132 through 136, requires students to subdivide thirty-second notes within the piano's sixteenth notes, which is something many high school and early undergraduate-age students will benefit from. In measures 48 through 52 of movement three, the hemiola-like passage will certainly challenge younger students to play a duple subdivision over the compound meter in the piano (Figure 6.5). The contrast that this sonata brings to our repertoire with the slow-fast-slow form, in addition to the off-stage solo, allows us to diversify our recitals and repertoire for juries in colleges and universities.

Figure 6.5. Ewazen, *Sonata* – III, mm. 48-50, Hemiola Passage in Movement Three[40].



[39] Ewazen, Eric. *Sonata No. 2 for Trumpet and Piano* (Malvern, PA: Theodore Presser Company, 2023), 5.
[40] Ibid, 22.

Part Three

Chapter 7: Recommendations for 21st Century Sonatas in Academia

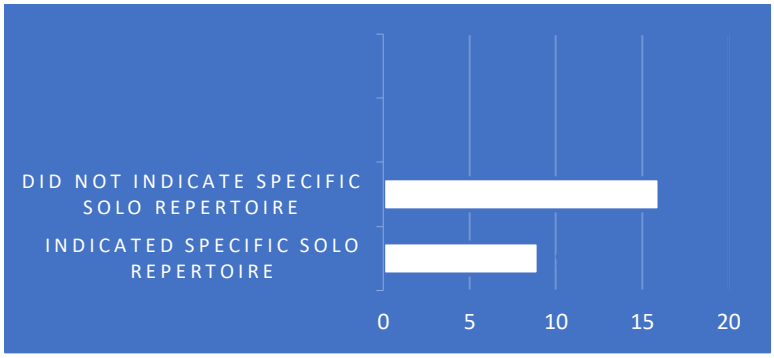
Within the sphere of music schools and conservatories, it is common to find that the fundamental benchmarks for trumpet students are primarily based on music from the 18th Century through the mid-20th Century, with a heavy emphasis on 20th Century music due to the development of the modern trumpet. Entrance auditions for undergraduate and graduate programs frequently list standard trumpet music from composers like Kent Kennan, Halsey Stevens, Arthur Honegger, and Henri Tomasi, to name a few. While these composers and their pieces are great selections for auditions and juries in music schools, it is also imperative to begin requesting music by currently living composers. An effort has been made to be more inclusive by many institutions by creating vague audition lists, or simply listing "or similar" after the suggested repertoire, but what does "or similar" mean to an auditioning student? To the student who may be living in a rural community without access to private instruction, "or similar" may not be helpful, as it does not specify other potential options to them. If no piece is listed at all, students without access to adequate instruction may also struggle to find an appropriate piece for the audition. The use of the phrase "or similar" is also vague in the sense that if the first option is the Tomasi Trumpet Concerto, "or similar" could be perceived as just another concerto, such as the Haydn Trumpet Concerto, which in many ways is much different than the Tomasi Trumpet Concerto. The implication of these vague lists is that the audition panel would like to hear the first composition and not the "similar" option.

Another new, yet common occurrence in current university audition repertoire is the blanket phrase "applicant's choice", which is equally as vague as "or similar". Again, many

students auditioning for an undergraduate program who have limited access to private instruction are at a sincere disadvantage in this regard. In this chapter, I look to analyze current college and university audition repertoire for trumpet in 2024, finding commonalities and ways to include modern repertoire like the four sonatas in this project, as well as creating equal opportunities for auditioning students.

In my research of current solo repertoire requested on college entrance auditions for trumpet, I established a few guidelines to better understand the current state of audition repertoire in 2024. Firstly, I narrowed my search to only US institutions that offer both undergraduate and graduate programs in trumpet performance. This allowed me to center my focus on major music programs in the US, all with at least 100 music majors enrolled, bringing the final number of programs surveyed to 25. I also limited my review to only solo repertoire, as this dissertation's primary focus is the integration of 21st Century trumpet sonatas in our repertoire and pedagogy. No requested orchestral excerpts or etudes were considered in this review. My first observation of these programs was whether specific solo repertoire was indicated on the audition repertoire list. In the figure below, you will find that 16 out of the 25 undergraduate institutions surveyed did not mention specific solo repertoire in any regard. This is nearly twice as many as those who did indicate specific solo repertoire (Figure 7.1).

Figure 7.1. Undergraduate Program Indication of Specific Solo Repertoire for Entrance Audition



Of those who indicated specific solo repertoire, I made note of every piece that was listed, both undergraduate and graduate, making note of the number of pieces by living composers listed. As shown in the figure below, for undergraduate programs, the most frequently requested piece was *Légende* by Georges Enesco. Tied for second was the Kent Kennan sonata, and the Haydn, Hummel, and Arutunian concertos (Figure 7.2). Of the 11 different solos requested for undergraduates by 9 institutions, only 3 were by currently living composers. For the graduate programs, the most requested audition solo was the Haydn trumpet concerto, followed by the Honegger *Intrada* (Figure 7.3). Of the 10 requested solos for graduate applicants, only 2 were composed by currently living composers.

Figure 7.2. Requested Solo Audition Repertoire of 25 U.S. Undergraduate Trumpet Performance Programs

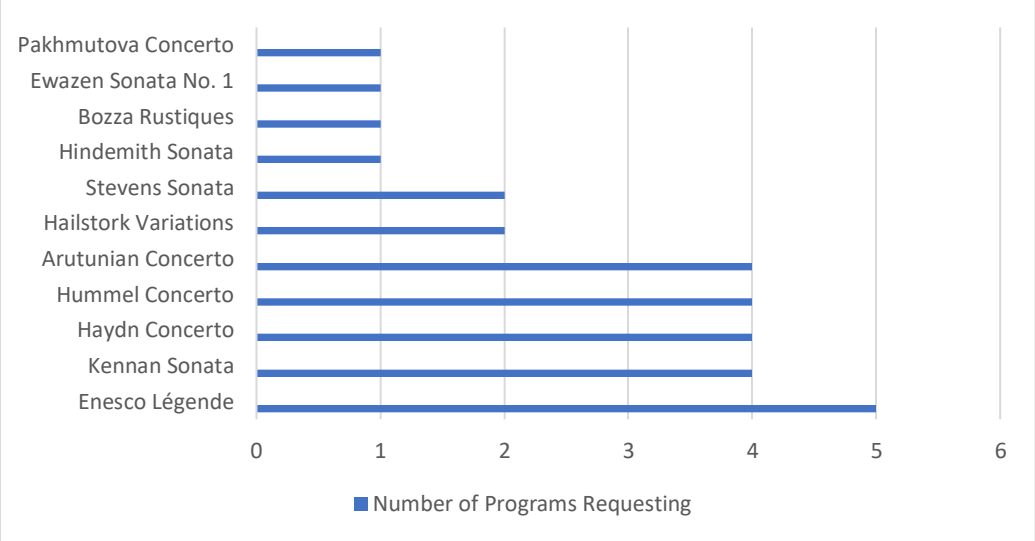
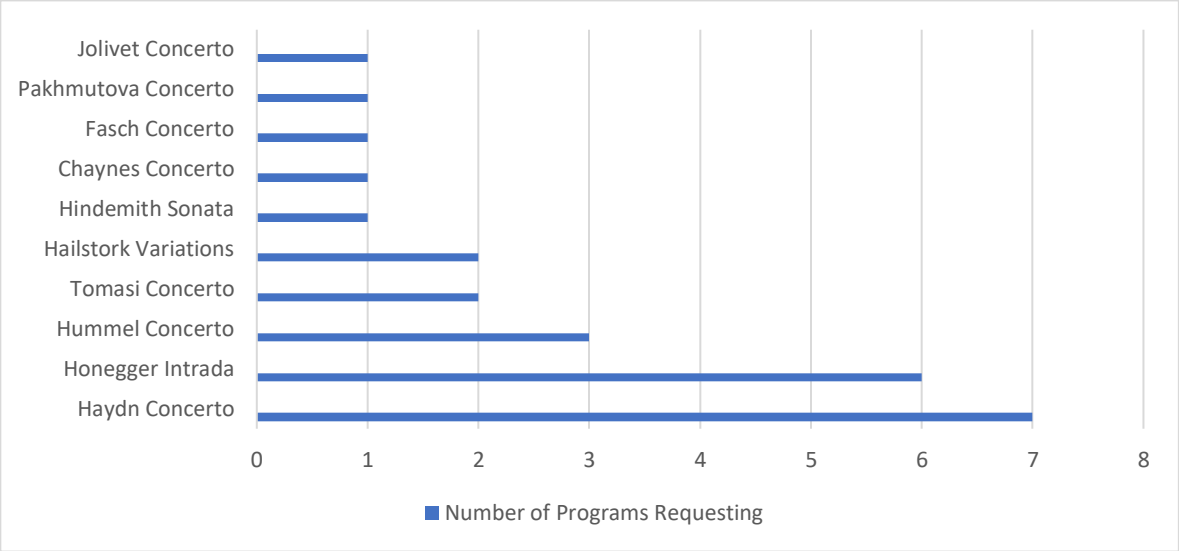


Figure 7.3. Requested Solo Audition Repertoire of 25 U.S. Graduate Trumpet Performance Programs



Of the programs that did not indicate specific repertoire, guidelines were typically given to the applicant to prevent confusion. In the figures below, you will find the number of programs that did not list specific solo repertoire but mentioned "from the major concerto and sonata repertoire", as well as the general length of prepared music, and the blanket statement "contrasting" (Figure 7.4) (Figure 7.5).

Figure 7.4. Verbiage Used on Audition Requests by Undergraduate Programs not indicating Specific Solo Repertoire

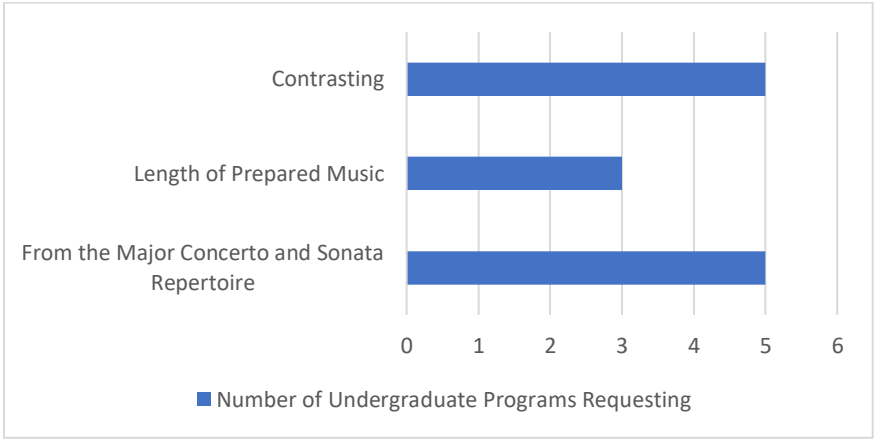
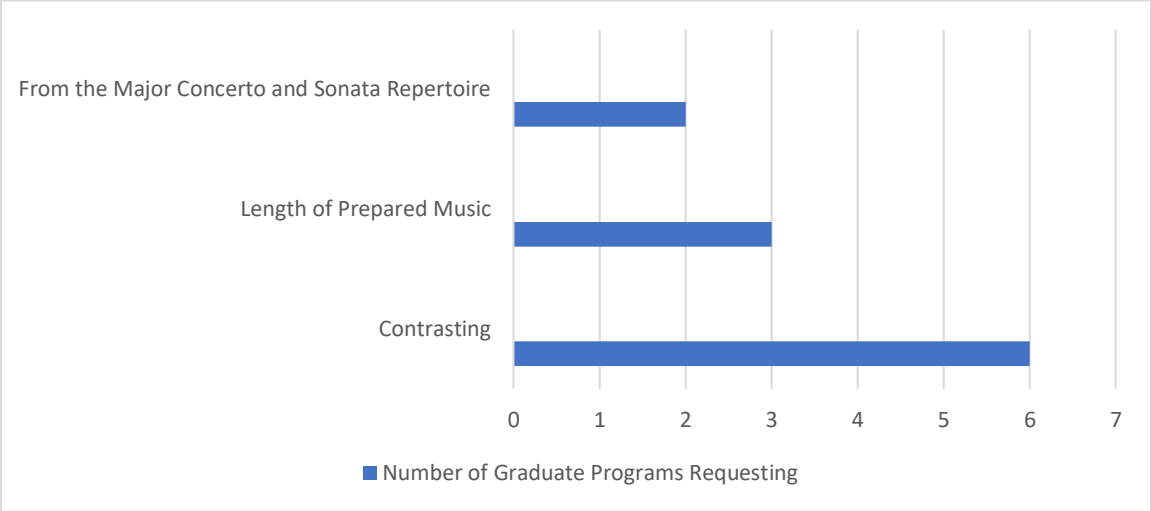


Figure 7.5. Verbiage Used on Audition Requests by Graduate Programs not indicating Specific Solo Repertoire



In addition to the lack of clarity for students who may not have access to private instruction prior to auditioning for an undergraduate program, the number of solos written by living composers on audition lists is quite low–under 20 percent of requested solos at the time of this review. Solo repertoire for the modern trumpet is rather new in comparison to instruments like the violin, which has far more solo repertoire from the Classical era. As mentioned earlier in this dissertation, the first sonata for trumpet was written in 1903, with the next being composed in 1935. This leaves the trumpet with sonatas composed across just over 120 years, with nearly 50 percent of the published sonatas being composed within in the 21st Century, yet no sonatas of the 21st Century were directly requested by the music programs analyzed in this project.

As our solo repertoire for the trumpet is modern in comparison to many other instruments, there is substantial music written by currently living composers that we as educators should be conscious of, specifically mentioning on audition lists and recommending to our students for juries and recitals. One institution that did not indicate specific solo repertoire for their undergraduate or graduate program auditions created a faculty committee to form a list of

repertoire by living and underrepresented composers. This list was linked to the audition webpage, allowing the applicant to see modern repertoire that faculty members had reviewed. The formation of this committee allows for not only the specific mentioning of music by living composers, which may increase performances of this music, but also the assurance that the faculty has listened to the repertoire and will not put a student at a disadvantage for choosing such repertoire.

As the integration of music by living and underrepresented composers steadily grows in our recitals, juries, and studio classes within academia, I believe that our audition repertoire should include this new music. Directly requesting, or providing an approved list that includes music by diverse and living composers is one of the best ways for academic institutions to support living composers. While it could be argued that it is more financially equitable to only request music that is accessible in the public domain, many of the current solo selections on the audition lists mentioned above are not yet in the public domain. In direct regard to the four 21st Century American Trumpet Sonatas in this dissertation, each include unique pedagogical qualities that showcase a performer's ability in similar ways to many of the standard 20th Century Sonata and Concerto repertoire, allowing them to be easily incorporated into university audition repertoire, either requested on their own or as an additional option to the standard 20th Century repertoire that is often listed.

Chapter 8: Concluding Remarks

This dissertation and recording process proved to be a powerful learning experience, providing me the opportunity to understand the recording process, research, grant writing, as well as the opportunity to communicate with the composers. The primary objective of this project was to promote the incorporation of new sonatas to our trumpet pedagogy. Trumpet sonatas of the 20th Century are highly regarded and are some of the most recorded compositions for the trumpet. As we are nearing 25 years into the 21st Century, with more trumpet sonatas being composed than ever before, it is imperative for this music to be incorporated into our pedagogy and standard repertoire, particularly at universities and other higher education institutions.

The four 21st Century American Trumpet Sonatas in this dissertation are only four of many sonatas by living composers that can be utilized and added to our standard repertoire. There are many other sonatas from the early 21st Century that I recommend researching, including those by Jim Stephenson, Robert Bradshaw, and John Stevens. Each of the four sonatas in this dissertation and recording project are unique in their own regard, and provide ample material for educators to integrate them into juries, auditions, and recital repertoire. As mentioned in the chapters for each sonata, many of the gaps we currently face in our repertoire can be filled by the sonatas in this dissertation. My hope is that this dissertation effectively conveys the importance of modern music for our instrument, encouraging the use of these four sonatas and other 21st Century compositions for the trumpet. Looking ahead, I plan to continue recording and promoting new music for the trumpet, and find effective ways to implement new music to our pedagogy as an educator.

APPENDIX A

MARCUS GRANT INTERVIEW QUESTIONS

Influences and Inspiration

QUESTION 1: What other music inspired the writing of your sonata? Have earlier trumpet sonatas (Hindemith, Kennan, Stevens, etc.) influenced your writing of this piece?

Compositional Practices

QUESTION 2: What led you to choose C trumpet as well as Bb Flugelhorn/Cornet between different movements? In your opinion, would the use of the Bb trumpet pose any significant problems in the first or third movements?

QUESTION 3: Trumpet sonatas frequently have varying meters (e.g. Kennan, Stevens, Ewazen, etc.). How did you choose to incorporate 6/8 along with 4/4 in the first movement, as well as 3/4 with 4/4 in the second movement?

Pedagogical Approach

QUESTION 4: Endurance is a large factor for trumpet players, particularly during live performances. How did you consider the range and duration of this sonata while writing, and how did you choose to incorporate rests?

QUESTION 5: As a trumpet player yourself, from a pedagogical standpoint, what musical or technical skills do you find that your sonata benefits the trumpet player most?

APPENDIX B

CARSON COOMAN INTERVIEW QUESTIONS

Influences and Inspiration

QUESTION 1: What other music inspired the writing of your second trumpet sonata? Have earlier trumpet sonatas, whether it be your own, Hindemith, Kennan, Stevens, etc., influenced your writing in this piece?

Compositional Practices

QUESTION 2: Trumpet sonatas frequently have varying meters (e.g. Kennan, Stevens, Ewazen, etc.). How did you choose to incorporate the 6/8 with 2/4 and 4/4 in the first movement, and how did you incorporate the alternating 3/4 with 4/4 in the second movement?

Pedagogical Approach

QUESTION 3: Can you describe your concept of an ideal trumpet sound/color?

QUESTION 4: Endurance is a large factor for trumpet players, particularly during live performances. How did you consider the range and duration of this sonata while writing, and how did you choose to incorporate rests?

APPENDIX C

ERIC EWAZEN INTERVIEW QUESTIONS

Influences and Inspiration

QUESTION 1: What other music inspired the writing of your second trumpet sonata? Have earlier trumpet sonatas, whether it be your own, Hindemith, Kennan, Stevens, etc., influenced your writing in this piece?

Compositional Practices

QUESTION 2: One of the unique elements of this sonata is the off-stage cadenza to begin the piece. How did you decide to incorporate this unique feature into the sonata?

Pedagogical Approach

QUESTION 3: Can you describe your concept of an ideal trumpet sound/color?

QUESTION 4: Endurance is a large factor for trumpet players, particularly during live performances. How did you consider the range and duration of this sonata while writing, and how did you incorporate rests?

APPENDIX D

NICOLE PIUNNO INTERVIEW QUESTIONS

Influences and Inspiration

QUESTION 1: What other music inspired the writing of your trumpet sonata? Have earlier trumpet sonatas (Hindemith, Kennan, Stevens, etc.) influenced your writing in this piece?

Compositional Practices

QUESTION 2: Odd meters are frequently used in trumpet sonatas. How did you choose to incorporate the 7/8 time signature into the third movement?

Pedagogical Approach

QUESTION 3: Endurance is a large factor for trumpet players, particularly during live performances. How did you consider the range and duration of this sonata while writing, and how did you incorporate rests?

QUESTION 4: As a trumpet player yourself, what musical or technical skills do you find that your sonata benefits the trumpet player most?

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