AN ANALYTICAL LOOK AT TRUMPET SOLO WORKS BY EUGÈNE BOZZA, VINCENT PERSICHETTI, HALSEY STEVENS, ALEXANDER ARUTUNIAN, ERIC EWAZEN, AND ERNEST BLOCH

by

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Abstract

This report is an analysis and exploration of the following works: Eugène Bozza's *Caprice*, Vincent Persichetti's *The Hollow Men*, Halsey Stevens's *Sonata for Trumpet and Piano*, Alexander Arutunian's *Concerto for Trumpet*, Ernest Bloch's *Proclamation*, and Eric Ewazen's *Grand Valley Fanfare*.

The purpose of this report is to aid performance preparation of these pieces by providing thematic and formal analysis as well as identifying general unifying elements for each piece. Once identified, these patterns will help the performer communicate the broad musical ideas to the audience by finding a balance between the technical aspects and musical statements in each work.

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Acknowledgements

I would like to thank all of my family and friends all around the world for their continuous support as I completed my Master of Music Degree in Trumpet Performance at Kansas State University. Thank you to Dr. Gary Mortenson for teaching me how to become a better musician, trumpet player, and colleague—thank you for pushing me to do things I thought impossible and for providing the encouragement and performance opportunities I needed to continue enjoying the trumpet and my education. Special thanks to Dr. Craig B. Parker, Dr. Frederick Burrack, Dr. Jacqueline Fassler-Kerstetter, Dr. Karen Large, and Dr. Gary Mortenson for their instruction in the classroom as well as their revisions of this report. I would like to recognize Dr. Craig Weston and Dr. Steve Maxwell for their guidance as I navigated the duties of my Graduate Teaching Assistantship. Thank you also to Amanda Arrington for her steadfast patience and faithful musicianship these past two years in numerous performances together, including my recital. I also want to thank the Wabash City Brass Quintet (Aaron Fisher, Chris Miertschin, Xan Perkins, and Andrew Scherer) and Becki Ronen-Walenz for their excellent musicianship in the preparation and performance of my recital.

Preface

The following is a brief overview of my experiences in preparing this recital. One brief note about my wording throughout this paper: I will refer to the performers by their instrument name. Therefore, the person playing piano will be referred to as "the piano." This is not meant to disrespect the person performing—most of these pieces are a duet between the solo and accompaniment (because of the intricacies of the writing, difficulty level of the part, and the interplay between the two voices).

Literature

When choosing works to perform (approximately three months in advance), variety was the top priority. First, my major professor and I looked through the literature I studied in the past year; we also took into account which pieces I had performed.[1] From there, we identified some areas that needed to be represented: different cultural/geographic backgrounds, different overall styles, and different horns (C, B-flat, etc.). We also took into account (though to a lesser degree) works that I *enjoyed* and wanted to perform (which, pedagogically, would help motivation).We then took an objective look at my strengths and weaknesses in order to piece the recital together in a way that would showcase my strengths.

Geographically, we settled on French (Bozza), American with German influence (Persichetti), American (Stevens), Armenian/Russian (Arutunian), and American (Ewazen). These pieces stylistically included a range from somber to light-hearted, dramatic to introspective, and dance-like to ceremonial. The Ewazen was included as a carefree closer which also celebrated the formation of our quintet this past year. Although I used only two horns for this recital (C and B-flat), the amount of mute usage and the stylistic variations provided ample variety on the program.[2]

Given that all these works were composed within 16 years of each other (except the Ewazen) and in the 20th Century (again, except the Ewazen), it looked on paper as if the concert

[1] We strived to have at least one performance of each work (or individual movements) in order to practice the performance aspect of learning a piece (nerves, endurance) as well as to increase motivation and focus practice time on individual pieces at various points through the year. The Arutunian *Concerto* and the Stevens *Sonata,* Movement 3, were the only two pieces that I had never performed prior to the recital.

[2] Horn usage was not the top priority in picking literature.

lacked variety. Nevertheless, between the different locales of the composers as well as their individual styles, the program was well-rounded. I also appreciated how all of these pieces were accessible by the general public. The Stevens was the most eccentric work on the program; however, since this *Sonata* carries a melody, is in three movements, and sounds like Aaron Copland, it was an attainable challenge to present in a way that helped people appreciate it.

The only work in this paper that I did not perform on my recital was the Bloch *Proclamation*. I performed *Proclamation* with the Kansas State Orchestra as a winner of the 2014 Concerto Competition. It was a focus of much study and practice over the past year and is a work that is not well-known even though it is an established piece of trumpet literature.

General Advice

Enjoy the process! Take time every so often to step back and remember why you love trumpet playing and making music in general. Also remind yourself why you are doing the recital (not the "obligatory" part of why, but the "I-want-to-share-my-music-with-you" motivation).

Schedule out the day of your recital—down to the minute! Make sure you plan in time to warm up,[3] relax, change clothes, set up any recording equipment/programs/etc., talk to family members who are coming in from out of town, and anything else that may need your attention. Realize that some circumstances are out of your control—work within the constraints you have to make the day as relaxed as possible.

Everyone handles stress and nerves in different ways. The more performing you are able to do, the more history you will have with the activity and the better you will understand your "normal" reactions. I have found that I work best if I can take 10-15 minutes before the start of the performance to be quiet and let my brain relax by reading a book, listening to non-trumpet music, and sitting in a quiet place. Again, these are things that don't always work within the nature of the day or your schedule. It is also important to not swing to the other end of the spectrum and get too relaxed and unfocused.

[3] Ideally, I find multiple points in the day to have short warm-up sessions. This gives my lips a chance to get the blood moving, not get tight, and replenish the muscles.

I hardly ever run anything the day of a performance, especially a full recital. There may be sections that I air through, sing through, play slowly, or play a small a chunk of, but I want to keep the musical ideas fresh and save my chops for the actual performance.

CHAPTER 1 - *Caprice*

Biographical Information on Eugène Bozza

French composer, conductor, and violinist, Eugène Bozza (b. April 4, 1905 in Nice, France; died September 28, 1991 in Velenciennes, France) was honored with the composition award the Grand Prix de Rome in 1934.[4] He held the prestigious post of conductor of the Opéra-Comique in Paris for twelve years (1939-1951).[5] He was also composer, conductor, and director of the Ecole National de Musique in Valenciennes (1951-1975).[6]

Bozza composed *Caprice* (1943) while holding his position at the Opera Comique in Paris. *Caprice* is his first work of nine for solo trumpet, and he dedicated it to Eugène Foveau, who was the professor of trumpet at the National Conservatory in Paris. He included some elements of American jazz that was sweeping France throughout the 1900s.[7] Bozza also included many of the French chamber music traits of the 20th century including "melodic fluency, elegance of structure and [consistent sensitivity] for the instruments' capabilities."[8]

Theoretical Analysis

Caprice means "a sudden change in someone's mood or behavior."[9] Eugène Bozza's work of the same name reflects this "unpredictability" and "impulsiveness"[10] by traveling through three distinct sections with a motivic showcase of varied styles and techniques which requires the performer to smoothly switch gears frequently. Even within these larger stylistic sections, the motives, patterns, and styles can change as often as every two measures, making it challenging to present larger ideas. However, upon closer look, similar motivic segments can be

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[4] Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, *Baker's Biographical Dictionary of Musicians,* Centennial ed., edited by Laura Kuhn, 1: 424 (New York: Schirmer Books, 2001) s.v. "Bozza, Eugène."

[5] Ibid.

[6] Paul Griffiths, "Bozza, Eugène," *New Grove Dictionary of Music and Musicians,* 2nd ed. Edited by Stanley Sadie, 4:170-171 (New York: Grove's Dictionaries, Inc., 2001).

[7] Jason Dovel, *The Influence of Jazz on the Solo Trumpet Compositions of Eugène Bozza*, (D.M.A. dissertation: University of North Texas, 2007).

[8] Paul Griffiths, "Bozza, Eugène," *Grove Music Online*. *Oxford Music Online*. http://www.oxfordmusiconline.com/subscriber/article/grove/music/03791

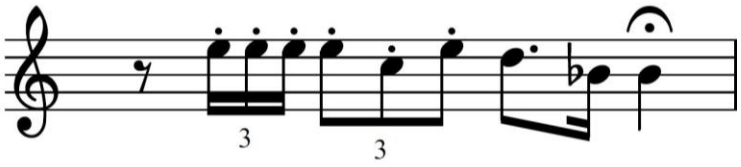
[9] "Caprice," *Merriam-Webster Dictionary,* 2015.

[10] Ibid.

extracted from each section; these fragments can be categorized into two broad groups of duple and triple division of the beat.

The introduction is a quasi-cadenza that opens with ethereal piano chords that do not establish a clear pulse. After a *sforzando* chord, which decays rapidly, the trumpet enters with a brilliant fanfare motive.

Figure 1.1 Bozza, m. 4, Fanfare Motive



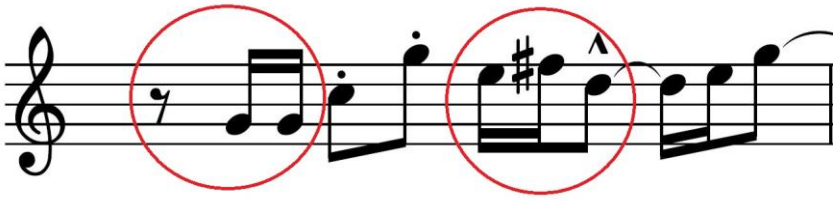
The *recitativo* marking indicates that the trumpet is a solo "voice" without measured accompaniment and can therefore take time to dramatically emphasize each statement. It is just as important to gauge the length of the fermatas on the notes as the unmeasured eighth rests following.[11] The fanfare is echoed at *piano* a minor 6th lower. The piano quietly interjects an inverted smaller motif of the original statement in measure 1. A run from E4 to E5 by the trumpet leads into a swirling descending line that showcases articulation and more triplet patterns. The culmination of the descent is a second restatement of the original trumpet fanfare, this time echoed with the same pitches. At Rehearsal 2, the piano responds with the fanfare motive in two octaves (still at *piano*) for two measures before the two performers finally join together rhythmically to transition into the first large section with accelerating and ascending statements of the first half of the fanfare motive.

Rehearsal 3 marks the beginning of the first major section noted with a march tempo (120 beats per minute),[12] *Allegro,* and *marcato*. The piano provides a solid, driving accompaniment for the trumpet with accents on sporadic beats punctuated with the addition of left hand chords. Instead of the triplet figure of the introduction, Bozza focuses his thematic development on a duple subdivision with a pair of sixteenth notes either in the first half or last half of the beat.

[11] Since the piano is not keeping time (or playing at all) underneath, feel free to adjust the length of note *and* rest based on the hall's resonance.

[12] Notated as "bpm" for the rest of the paper.

Figure 1.2 Bozza, three measures after Rehearsal 3, March Motive



The melody in the trumpet has multiple ties that de-emphasize the downbeat and require rhythmic precision (see Figure 1.2, beats three and four). After the piano takes the melody with trumpet embellishment, Rehearsal 4 showcases the trumpet alternating between the duple and triple divisions of the beat as the piano continues to state fragments of the duple theme. Throughout this passage, the melody transcends a wide range, often utilizing scale patterns to ascend or descend by up to two octaves. Two measures before Rehearsal 5, the piano transitions with another disambiguation of the beat with chord punches on the off-beats. Then the trumpet restates the march theme with more technical variations; the piano interjects with an oscillating pattern; when the trumpet re-enters (six bars after Rehearsal 5), the pattern presented is counterintuitive in that the *crescendo* is marked on the descending line (a smaller scale of what will occur at Rehearsal 17). After Rehearsal 6, the trumpet states more emphatically the fanfare theme, propelling into another descent. The piano declares the march theme clearly before more embellishments in the trumpet line. One thematic culmination occurs after Rehearsal 9 where the two motives (duple and triple subdivisions of the beat) combine. The line becomes more disjunct before the piano transitions back to a soft restatement of the opening three measures (without the *sforzando).*

This restatement at Rehearsal 10 begins a large interlude that hearkens back to the opening *recitative*, this time with more intricacies. Here Bozza replaces measure lines with dotted lines that demarcate the entrance of a new voice or new statement. (It is critical here for the piano and trumpet to respond to one another confidently in each, sometimes surprising, entrance.) After a brief tempo-driven march-theme interlude at Rehearsal 11, the trumpet continues changing the motives with echoes, scalar runs, and style shifts (*Vivo* followed by *piu lento*).

Rehearsal 14 is the third statement of what we heard in measure 1 (this time in inversion) but this time the statement takes on both the fanfare and ethereal role. This begins the lyric

middle section, marked *dolce*. The use of flats may look intimidating at first glance, but the melody is organic and very emotional with its dynamic contrast and growth (notice how the second phrase is an exact repetition of Rehearsal 12 with a change to *mezzo forte* and notated *crescendo* and *decrescendo* with the rise and fall of the line) and its mix of simple and compound divisions of the beat (see the second and third bars after 16). The piano retains the subtle ostinato underneath the solo line. After the trumpet finishes the line five bars after Rehearsal 16, the piano accepts the melodic line with a new motive that intensifies with quicker rhythmic and motivic action (for example, the fanfare motive stated the bar before 17). The piano continues the assertive fanfare line underneath the trumpet's statement of the second motive (at Rehearsal 17) of the lyric theme with an unexpected octave and a sixth ascension to a B5. This statement is all the more dramatic because of the *crescendo* and *ritardando*. The two voices again work in tandem with sensitive rolls in the piano to reflect the emotional nature of the melody. This section ends in a transitional passage which includes a simple melody (Rehearsal 18), hymn-like chords in the piano, and a sudden, restrained statement of the fanfare theme (notated to sound like the same *recitativo* tempo of the beginning).

As the piano dies away, the serene aura lingers until sudden, dissonant chords (C, G, and F-sharp) interrupt passionately at *Allegro vivo*. This section paints a picture of a wild gypsy dance with swirling, twirling, almost frantic pace. *Scherzando* is written for the trumpet at its entrance with the melody, implying a light, playful, and energetic dance on the edge of losing control. The pulse in the piano's introduction is ambiguous due to the displaced downbeat in the third measure and a sudden entrance of the final section's melody in the fourth bar after 19 (on beat 2 to further confuse the "foot-tappers").[13] The melody drives forward with a *crescendo* and the intervallic interest in travelling from the C5 to the G4 (mainly major seconds and perfect fourths). Bozza also dictates the arrival point of the phrase by notating accents on the G's. Bozza then rounds out the piano interlude by including the fanfare theme in a falling sequence, before ending it as it opened with two "stinger" chords (this time including a resolution) at Rehearsal 20. These two chords herald the trumpet's entrance (the piano plays a supporting role here with steady eighth notes through six measures before 24 as well as four before 25 through

[13] This transition to the final section is an interesting study in hypermeter since the tempo is so fast to easily hear the overarching 'rhythm.' The downbeat four bars after 19 is an arrival point, but the beginning of the melody is also an arrival point, so Bozza inserts a 3/8 bar to easily make the following section symmetrical with hypermeasures of three notated measures.

five after 25). The trumpet introduces the second motive of this gypsy section which is a triple division as a nod to the fanfare motive (also notice the rapid resolution at the end of the melody in six and nine after Rehearsal 19 and three and six after Rehearsal 20) complete with intense (not delicate) grace notes. Just as he has done with the previous five minutes of the work, Bozza quickly diverges from his established pattern and introduces new interest in running sixteenth triplets (Rehearsal 21) here ascending an octave, but later (four before Rehearsal 22) in an oscillating fashion followed by another octave ascension. The piano again responds with an echo of four bars before the third entrance of the "gypsy" theme. Bozza causes the line to relax slightly with a sudden *mezzo forte* notation followed instantly by a dramatic chord in the piano and the second theme of the gypsy dance with added grace notes and a *sforzando*. The transition in the piano with the triplet (fanfare) theme introduces the softer dynamic and slower tempo.[14] Although this section is notably slower than the rest of the dance, the driving accompaniment, *crescendo,* and contour of the melodic line continue the energetic drive toward the end. Four bars before Rehearsal 25 the trumpet rips up to an A5 and instantly starts swirling again with patterns similar to four before 22 and at 24. As if the gypsy dance hasn't been dramatic enough, the ending contains a flurry of thematic fragments (from all three main sections and transitions), tempo changes, and drama.

Stylistic and Technical Considerations

The most obvious technical challenge presented in *Caprice* is the triple tonguing that occurs throughout each section of this piece. In many recordings of *Caprice,* the performers play the triplets so fast they are not distinguishable. One should try for a happy medium that allows for clear articulation in each of the fanfare statements, especially the first statement in measure 4.

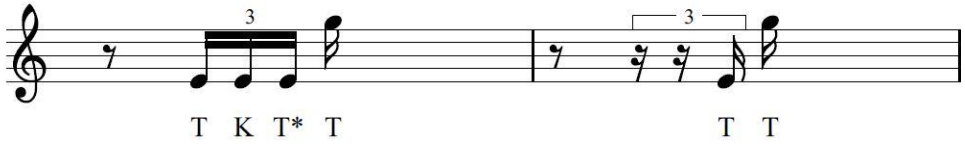
A few things helped build my confidence on this very first entrance (this can be more of a mental battle than a physical one, so make sure you intentionally build your successful repetitions instead of solidifying bad habits). First, I changed the fingering from open to 1/2; for me this allowed the pitch to be raised enough so I did not overcompensate and overshoot the normally flat pitch (however, make sure to decide upon a fingering a few weeks in advance of

[14] Note that the trumpet part does not indicate a slow down before Rehearsal 24. Since the piano score indicates a *Poco piu lento* and since the slow-down makes the "Tempo 1" spring into three before 25 more dramatic it should be included in performance practice. The indication of "Tempo 1" indicates in itself that there has been a divergence from this tempo that needs to be restored.

the performance in order to build consistency). It also allowed me to push my air confidently through a longer horn and have more air resistance. Second, the piano firmly emphasized the *sfz* in measure 3. This allowed the decay to not reach such a soft dynamic which gave me an example of an emphatic articulation to emulate and, more importantly, provided an aural foundation on which to place my first entrance. Lastly, I "micromanaged" my breath—I wrote a breath mark in on beat one of measure 4. This, combined with memorizing the first statement, allowed me to close my eyes and feel the rhythm of the opening in a way that I could practice over and over.

For the other occurrences of the triple tongue (two before Rehearsal 3, Rehearsal 5 to 6, four bars before 10), I replaced, in practice, the multiple tonguing with a sustained eighth note. This allowed me to practice propelling my air through the eighth note and through the leap to the next note. I also practiced the final note of the triplet to the next note: instead of T-K-T/T, I did _-_-T/T in quick succession. This reinforced the air speed change and the force at which it needed to occur.

Figure 1.3 Bozza, triple tongue breakdown



*Or use the alternate "TTK" pattern

These passages are more about the *control* of the air than *forcing* the horn to do what you want it to do. Slow practice was also imperative at all stages of practicing (from sight reading to the day of the performance).

Throughout the march section (Rehearsal 3-10), make sure to maintain a steady tempo, especially with the double sixteenth-note patterns (whose tendencies are to rush). Don't overcompensate or relapse into a slower tempo in order to accommodate more difficult fingerings or intervals. One such trouble spot is two measures after Rehearsal 8. In order to solidify intervals, I broke up the sequencing into different groupings: first I would play the first two sixteenths of each beat (in their written rhythm), then the first and last sixteenths of each beat, then the first/third/fourth of each beat, etc. After tearing it apart at that level, putting the

whole pattern back together was simpler and more manageable. This also allowed me to focus on the articulation.

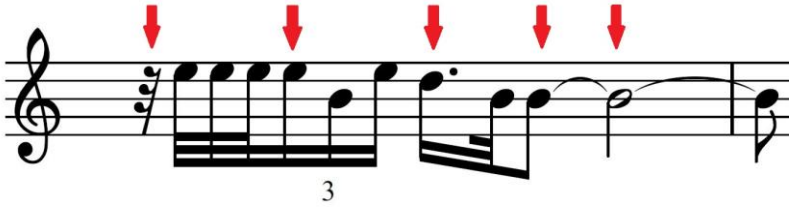
After Rehearsal 10, Bozza expands upon the cadenza-like opening by providing approximately eighteen measures of interplay between piano and trumpet. He employs his initial echo effect (see trumpet line, measure 4) a few more times in this passage, requiring the trumpet to maintain the same style but with softer, more distant dynamics. Until Rehearsal 14, it is up to the trumpet player to decide how to propel each of the lines and fragments forward. Once it is decided how to either propel or unwind each fragment, the goal needs to be to place each statement in context of this transition from the march to the song section. It is easy to treat each statement independently; it is more challenging to try and connect each fragment to the larger arc. Also, employ your imagination to help you communicate the diverse ideas: for example, I like to think of the line at Rehearsal 12 as raindrops on a roof in the beginning of a rainstorm. The drops start pinging slowly, then accelerate. Since there is often one more calm spot before the full onslaught of the downpour arrives, I divided this phrase after the first 8 notes until the B-flat3 with a slight relaxation of the tempo before the final acceleration to the C4. One often overlooked detail is the distinction between the quarter notes and eighth notes in the *decrescendo* at Rehearsal 14 (although it is still in "free" time, make sure the quarters are longer than the eighths).

The lyric song section requires a great amount of control and tenderness. Try to think about singing the melody through the horn—do not allow valves or lips to interfere with the song.[15] Tuning may also be an issue on the C trumpet, so pay careful attention when deciding which fingerings to use (mainly for E5 and E-flat5), but once decided, focus on their place in the melody instead of their intonation tendencies. Another conscious decision that needs to be made is where to breathe. The editor has marked in some suggested lifts, but I chose a few different spots. Instead of breathing before the D5 four bars after Rehearsal 16, I breathed after the C5 three bars after Rehearsal 16. Also, at Rehearsal 17, decide if you can connect the entire phrase (instead of taking a breath in the middle) to help you rise up to the B5. The breath mark at Rehearsal 18 is a little more confusing. Obviously the editor knew you did not need a breath after two-and-a-half beats of muted *piano* playing, so I took that marking to mean a slight lift in sound before using the next four notes as pickups into the G4.

[15] Michael Anderson, (Professor of Trumpet at Oklahoma City University), masterclass, January 27, 2015.

The measure two bars before 19 is one of the trickiest spots in the entire work. For one thing, it looks incredibly scary with its thirty-second notes and sixteenth-note triplets. However, the key to this measure is to slow it down to the eighth-note pulses and distinguish between the duple and triple subdivisions of that pulse. Notice how the first three notes (plus rest) belong within the first eighth note pulse, the sixteenth triplets belong to the next, and the dotted sixteenth/thirty-second to the third. Once solidified at a slow tempo, speed it up until it fits the context of the slow section.[16]

Figure 1.4 Bozza, Fanfare Theme before Rehearsal 19 with eighth-note pulses



The final dance section is simple once the patterns are established and practiced. The key to the style is to make the notes dance not by clipping the ends and not by hammering the beginnings but by finding a playful middle ground. Aurally learn the piano part from Rehearsal 19 to 20 in order to be able to "jump on the moving train" instead of reacting to the sudden shifts. Two bars before Rehearsal 22 is a challenging fingering (E-flat4 to F4). Take the time early on to practice it slowly before trying to let the notes fly. The grace notes should be short but still distinct statements, especially in order to distinguish the presence of one or two notes (Rehearsal 21 verses 23).

After the slower interlude at Rehearsal 24, the octave rip from A4 to A5 should be accomplished by first establishing the lower A long enough to then be able to spring board from that to the octave above. Again, there is a delicate balance between clarity and dramatic flair!

The flutter tongue five bars from the end can be very successfully executed by trilling between an open fingering and first and third valve fingering. Since I cannot flutter tongue, the choice for me was easy; however, some people who can flutter tongue still choose to accomplish the effect with the trill in order to serve clarity while still achieving the correct effect.

Pay careful attention to all the tempo changes from Rehearsal 26 to the end. Again, learn the piano part so that you can work in tandem instead of being bound by counting rests. Since it

[16] I single-tongued the entire measure to make it crisp and rhythmic.

is easy to be surprised by the speed of the piano line the first four bars of Rehearsal 26, I suggest practicing the *piu vivo* entrance and the final chromatic rip at various points throughout your practice sessions in order to gain confidence.

CHAPTER 2 - *The Hollow Men*

Biographical Information on Vincent Persichetti

Vincent Persichetti (born June 6, 1915 in Philadelphia, Pennsylvania; died August 14, 1987 in Philadelphia, Pennsylvania) was a son of an Italian immigrant (in 1894) and a German woman who could trace her heritage to the city of Bonn.[17] Persichetti studied piano, organ, double bass, tuba, theory, and composition; he published his first work at the age of 14. He earned degrees from the Combs Conservatory (B.M., 1935) and the Philadelphia Conservatory (M.M., 1941; D.M., 1945) and also studied conducting with Fritz Reiner at the Curtis Institute, where he received a diploma. Persichetti began teaching at Juilliard in 1947 where he remained until 1987. Persichetti enjoyed travelling around the country where he was a guest conductor, lecturer, and composer for over 200 universities. He was awarded three Guggenheim Fellowships and wrote a biography (1961) on the composer William Schuman and *Twentieth-Century Harmony* (1961).[18]

Although Persichetti is said to have been "[disinterested] in program music," his clear link from *The Hollow Men* to the poem of the same title by T. S. Eliot necessitates some discussion of the programmatic elements in and inspiration behind the work.[19] On July 28, 1914, Austria-Hungary declared war on Serbia and thereby started what we now call World War I. About ten years after this event, T. S. Eliot published a poem entitled *The Hollow Men* (1925) in response to the horrors of the war. Often responses to tragic situations are a combination of, and battle between, sorrow and anger. This is realized in Persichetti's work through his settings of two contrasting themes, sometimes together, sometimes going back and forth, sometimes masked by style, but ultimately following a clear pattern of sorrow building to an outcry of anger (Letter G to I) followed by a resignation of the ultimate sadness (Letter J).

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[17] Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, *Baker's Biographical Dictionary of Musicians*, Centennial ed., Edited by Laura Kuhn. 4: 2768-2771 (New York: Schirmer Books, 2001); s.v. "Persichetti, Vincent (Ludwig)."

[18] Walter G. Simmons, "Persichetti, Vincent," *New Grove Dictionary of Music and Musicians*, 2nd ed., Edited by Stanley Sadie, 19:460-462 (New York: Grove's Dictionaries, Inc., 2001).

[19] Slonimsky, *Baker's,* "Persichetti."

This musical rendition, composed in 1944,[20] is catalogued under "large instrumental ensembles" in *New Grove Dictionary of Music and Musicians*, presumably for the size of the accompanimental ensemble and not the soloistic writing for the trumpet. At this time, Persichetti was influenced by composers such as Stravinsky, Bartók, Hindemith, and Copland but was still unique in his "lucid textures, sparse gestures, a fondness for pandiatonic and polytonal harmonies" [21] heard in *The Hollow Men*. He was also able to fuse elements of different eras of musical history: his music presents "stark modernism while the melodic lines maintain an almost Italianate diatonicism in a lyrical manner."[22]

Theoretical Analysis

The Hollow Men, rather than leaving the listeners with a memorable melody, leaves them with a feeling and general mood. Although the overall aura is emptiness, depression, and hopelessness, there are points of emotional release and moments that embrace peace and serenity, even if you have to seek them out. While the Bozza *Caprice* creates a flurry of intense ideas of dramatic fare, Persichetti's piece, in its simplicity, requests reflection and a deep emotional experience.

Although the work is a representation of the poem by T. S. Eliot, the music does not explicitly depict specific points in the poem.[23] The poem does not have a refrain or many repeated phrases;[24] similarly, the music does not have much explicit repetition. The mood is consistent throughout and there are some motivic patterns, but there are not many clear melodic repetitions that would lead the listener or performer to clearly define the form in terms of melody. Although the poem has five stanzas and Persichetti's composition has five thematic segments (Theme 1, [2], 1, 2, 1), the stanzas do not relate to each other in their content in the same way (in stanza groups of 1/3/5 or 2/4), and the length of the stanzas does not parallel the length of the music. The correlation between text and music is too detailed to include here.

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[20] Not published until Dec. 12, 1946 in Germantown, PA.

[21] Simmons, "Persichetti." *New Grove*.

[22] Slonimsky, *Baker's* "Persichetti."

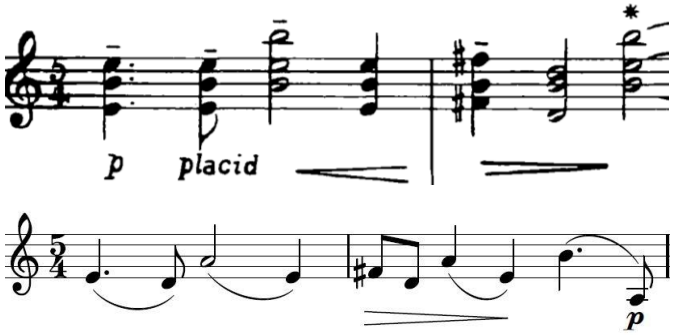
[23] One recording on youtube.com (https://www.youtube.com/watch?v=5fu8awT5Jzs) entitled "T. S. Eliot Reads The Hollow Men (Poetry Reading)" includes a reading of the poem by the poet accompanied by Persichetti's *The Hollow Men*. However, there are no indications that this is the 'correct' coordination of words and music asserted by Persichetti. Also, the reading in the video lasts approximately four minutes—not the full length of the musical work—confirming that the music is not meant to explicitly fit with the words.

[24] See Appendix B.

I based my form analysis on style and melodic ideas. Although Theme 2 is introduced as early as Letter C, its full power is not fully realized until Letter G, where there is a clear shift in tempo and style in the trumpet line. This is also where the work reaches its climax (at the Golden Mean of 2/3).

Persichetti marks the opening piano phrase as *placid*. This blanket of sound supports the first thematic motives of the work: the dotted quarter-eighth rhythmic pattern. This pattern is augmented and diminished at various points in this piece. In measure 3, the melodic contour of measure 1 is presented again, this time in the left hand (while the right hand sustains).

Figure 2.1 Persichetti, mm. 1-2 and 3-4, piano melody



This same line occurs in the trumpet at Letter B. The dynamics in this opening section (up to Letter B) are all within the *piano* realm (including the *crescendi* and *decrescendi*). Although an arrival point is reached five bars after A, the melodic line continues until Letter B (with a brief tag in the two measures preceding B).

The intensity is increased at Letter B with an increase in dynamic, a wider pitch range—A3 through A5—and wider intervals than heard in the piano in measures 1 and 3). Persichetti continues this "emotional *crescendo"* from Letter B to C through the use of rhythm (the first sixteenth note and a new triplet figure), range in the ascension to A5, and a rest followed by a *sfz* (three before Letter C). The A5 is highlighted by the trumpet's descent to an A3 three measures later at Letter C as well as its longer duration.

Letter C is a piano interlude, but it introduces a new style with *pizzicato* in the string (piano) part. This pulse is a disguised statement of the lyric melody. A sustained line is added four bars later, causing tension between the two conflicting ideas. At Letter D, the trumpet provides an emotional release with a major sounding melody until five after D (with the D5). The *dolce* marking confirms this attitude of release as well as the *espressivo* in the piano part.

Two bars before Letter E, the trumpet has a quasi-cadenza (marked *freely*); this provides a smooth transition into a new section and focuses the listeners' attention after the introduction of new voices and ideas. The trumpet performs a *ritardando* into the first clear statement of Theme 2.

Letter E, although marked *dolce* and *legato,* is somewhat unsettling with the introduction of successive dotted-eighth/sixteenth patterns in the piano. The piano is in four "voices" here, but the composite rhythm maintains this rhythmic pattern on every beat. The unsettling nature is brought about by the uneasy contradiction between the dynamics and style (*piano* and *dolce*) and the pressing forward nature of the rhythm on top of the dissonance as each voice changes pitches at different times.

At Letter F, the trumpet continues the reserved uneasiness by playing in an extremely high tessitura while muted and *piano*. This statement sounds almost like a distant fanfare (*quietly*) hearkening impending doom or a mournful plea. The piano rhythmically *crescendo*s from elongated dotted values to dotted eighths to eighth triplets, heightening the intensity. The dynamics in both voices—both gradual *crescendos* and terraced—parallel the intensity until four measures before Letter G. The "dark tone" should imbue the ominous feeling of this section and the subsequent "broad" is a good reminder to maintain the connected nature without getting pecky or brassy.

The piano's transitions from an echo of the "intense" melody to sporadic *misterioso* eighth note chords at *pianissimo*, to a subito *mezzo forte* herald the beginning of the second main section. In this section, instead of the danger looming in the distance, it has approached and drawing near. The storyteller is finally allowing the angry feelings to rise through the surface of sorrow. The trumpet takes the reins of the driving rhythm and must negotiate the many stylistic markings of Persichetti (*piano, marcato,* slurs, and accents) while the piano provides a wash of sound underneath (*tenuto*). The climax of the entire piece (found at the Golden Mean of 2/3 through the piece) is reached after a buildup in dynamics, accompaniment figures, and tessitura. The *fortissimo* in both voices is the loudest point of the entire piece; I find that I still appreciate a dark tone in order to fit into context, but make sure that the listener is drawn into the emotional peak. The end of the phrase (at Letter H) must be the final punch and crowning moment (*sfforzando*). The piano actually gets louder following the trumpet release and continues in a "heavy" fashion while winding down rhythmically (shorter values) and in tessitura. The

articulation and accents are very specific and are meant to help the music unwind back into the calmer Theme 1.

The final section begins after the decay of another *sfforzando* in the piano on a solitary E1 in the bar before Letter I. The original statement from measure 1 is stated in the piano in the same style as the opening. Fragments of the angry middle section interrupt the line and unify the piece on the two manifestations of emotional response to the war. The trumpet enters at Letter J, again at *piano*, and propels the melody through two six-bar phrases. This line provides an emotional release from the tension of the climax by being warm in tone and familiar in melodic structure. The piano supports the melody with a wash of sound (often suggesting polychords—see the third measure of J). [In the third and fourth measure of J, the trumpet's descent from an E-sharp5 to a G-sharp4 when taken out of context sounds very similar to *The Star Spangled Banner*.] Since the melody from Letter J to K has wider leaps than Letter A, the trumpet must maintain the melodic flow and sound effortless. Letter K brings the piece to a close with a final push to *forte* and a pull back to *pianissimo* with an open E chord (E and B) with both voices—this is one last summary of the two main emotional characteristics of this piece. Although some musicians hear this as a final resignation of hopelessness and despair, I hear it as a glimmer of peace and hope: even though there is no resolution (harmonically or melodically) for all the emotional problems presented in the work, in the end there is rest in the simplicity and emotional release it brings, which can be a resolution in and of itself.

Stylistic and Technical Considerations

The key words that I chose for *The Hollow Men* were "Somber, Dark, Sorrowful, Introspective, and Sensitive."[25] I tried to base all my musical decisions and technical decisions on these words that describe the piece as a whole. For example, when deciding which mute to use at Letter F, try a few different mutes, record yourself, listen to the tone and emotions they help portray, and use your musical judgement to decide how best to serve Persichetti's intentions.

One note about instrumentation: I prepared and performed this work with piano. The original instrumentation calls for string orchestra (as noted explicitly in the subtitle). The second

[25] I selected a few terms for each work (or movements within the larger works) that represented to me the overall quality of the piece. I wrote these words at the top of the music in order to quickly recall the desired mood every time I practiced and performed the piece.

option is to use organ (which provides string-like sustain and adds the options for stops to create different sounds and textures). The use of piano is the third option and, although it is not an ideal option, can still prove to serve a musically satisfying experience. I used piano for three reasons: our school's accompanist is exceptional, our school just became an all Steinway school so the piano is exceptional, and since I desired simplicity in rehearsing, I kept the same accompanist for all of the works presented.

The most challenging trumpet aspect of this work is maintaining control of the instrument at all times (in all dynamics, ranges, and styles) so that the intense emotions are not lessened by a distracting "spleeah" or out of context dynamic. Control is not something that can be built overnight—it requires careful practice months (and years) before the performance of a work like this. Two things have been helpful in building my foundation of control. The first is a basic consideration of trumpet fundamentals, namely putting the care and attention into studies like Clarke and Arban and not settling for a mediocre execution of those patterns. These tools can either help build good form or reinforce bad habits. The second, more specific, way of building control is to work on the front edge (left side) of notes. Jose Sibaja showed our university trumpet studio how to use whole notes to control the beginning, middle, and end of a note.[26] With the metronome set at 60 bpm, play a given note for four counts, take the horn off your face for four counts, then play for four counts, etc. The idea is to forget all else except the perfection of a single tone throughout its entirety. Be disciplined to place each note exactly on the beat. The next level is to change the articulation to a breath attack while still achieving the same clarity at the beginning. The final level is something I learned from Thomas Hooten: practice beginning the note using a "pooh" syllable.[27] Start with your lips relaxed but together (like saying "m") and let the air separate them only enough to produce vibrations in your lips. This will enable incredibly soft dynamics and will focus the aperture back to a place where the utmost control is possible. The challenge is to make the tone as warm and full as possible at the softest dynamic level. Since all of the "first pitches" (see below) of *The Hollow Men* are marked at *piano* (except one), this final step is crucial in developing control. By playing whole notes with the "pooh" attacks, you are not only beginning the note with control but are also required to maintain discipline and control of all aspects relating to sustaining the note in the same manner.

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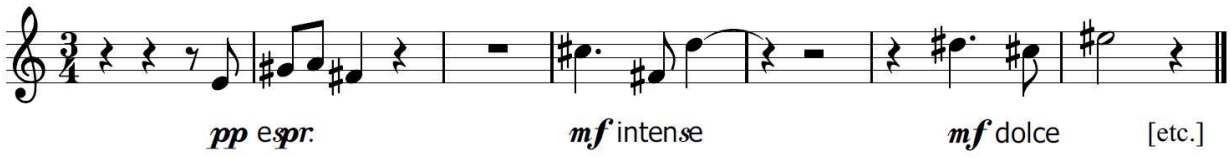
[26] Jose Sibaja and Jeff Conner (Boston Brass), masterclass, October 13, 2014.
[27] Thomas Hooten (Los Angeles Philharmonic Orchestra), masterclass, March 14, 2014.

The biggest tool to build confidence in performance of this work was the "first pitches" game. Every day, I would play the first three notes of each long phrase in succession and tally my "wins" and "losses." Although this may seem appear too mechanized at first, the focused nature of the repetitions and the desire to perfect each statement led to security on each entrance since "one good note leads to another."[28] I also made a special note if one of the misses ("losses") was at Letter F: since the muted F-sharp5 was perhaps the hardest to hear and nail on the first try, I wanted to make doubly sure that it was secure. I was able to be more motivated and focused in my practice as well as see long-term progress.

Figure 2.2 Persichetti, Rehearsal A to D, First Pitches Practice



Before putting this together with piano, it is imperative to learn the aural cues of your entrances; since the piano often does not clearly establish a pulse it will be more stressful to try and count rests than to know exactly when to enter just by listening. Since this composition often lacks a clear pulse, the trumpet player must know the end of the piano melody and when to come in based solely on aural cues. This supports the musical idea by helping the performer focus on the melodic line instead of frantically trying to maintain the pulse and count precisely. This can also be applied to tutti sections, such as at three bars before Letter C where the piano accents beats 1, 1&, 3, 1, 1&, etc. This will help you work together as a team to create the right feel. Also work together to decide upon a tempo to perform the *slightly faster* at Letter G—if the necessary tempo is drastically faster than the previous section, work to build endurance for the following passage and use your musical ears to find the perfect dynamic to begin at so as not to shock the listener. Asking the pianist to ease into the change of dynamic and tempo will also help.

Trumpeters should be sure to follow Persichetti's dynamic markings closely, especially at places like K where the *crescendo* to a full *forte* will be unexpected, and therefore more dramatic if played to its full extent; however, also, make sure to fit the dynamics in context. For example,

[28] Comment frequently made by Dr. Gary Mortenson (trumpet professor, Kansas State University) in private lessons.

at Letter B it is tempting to play much louder than Letter A (*pp* to *mf*); however, since the line later *crescendo*s to a *forte*, leave room for growth.

Although the trumpet line includes "precise" rhythmic indications, the performer must be careful to focus on the longer line instead of mechanically counting: when the performer can transcend the notes into musical (and emotional) statements, one goal of the music has been accomplished. In order to create those longer statements, the trumpet must connect each note to the next, especially after slur markings (these sub-phrases that connect smaller groups of pitches must not be treated individually).

Make sure throughout the work that you release notes with resonance. Most of the releases have an "extra" eighth note tied to the final notes of the phrases which confirms to me that Persichetti wanted the sound to cross the bar line (or beat) and touch the next beat. This can also be applied at the final note of the piece: to show control and to sustain the final statement of hope, hold the C-sharp5 as long as possible with good tone. For breathing considerations, make sure that the breath does not detract from the musical line. For example, I decided to breathe only in the sixth measure of Letter A and not in the third measure before B. This creates appropriate musical tension as well as helps complete the line without chopping it up. The challenge is to plan for enough breath capacity before beginning the first note of the phrase. Another place to plan your breaths carefully is Letter G to H; since this section contains the climax, it is imperative to reach the G-sharp5 with enough "gas" to finish the phrase with finality. One consideration that will help maximize breathing choices is the tempo. Although the work is marked *slowly*, make sure that it does not become stagnant, plodding, or just painfully slow. Make sure each phrase has motion and carries the ideas to the next event. The *slightly faster* can be interpreted at a variety of tempos, so make sure your priority is to serve the musical idea while staying within the physical bounds of breath requirements.

The last two spots to double check are based on consistency. Since I chose not to breathe the third measure before Letter B, it was necessary to practice tuning the D4s to be in tune with each other before and after my breath two measures before B. The other pitfall comes at Letter G. The dotted-eighths/sixteenths pattern can very easily slip into a swung eighth-note pattern that would not serve the priority of control and mature emotional statements. I practiced this rhythm by subdividing with my tongue all four sixteenth notes per beat as shown in Figure 3.1.

After articulating the divisions of the beat, when I played it as written I had an aural and physical image of what I was trying to accomplish.

Figure 2.3 Persichetti, subdividing with Tongue, Letter G

Although it might be hard to keep practicing *The Hollow Men* in a way that keeps it fresh, it is imperative to build the foundational skills for this work that will allow the music to transcend the mechanics.

CHAPTER 3 - *Trumpet Sonata*

Biographical Information on Halsey Stevens

Halsey Stevens (b. December 3, 1908 in Scott, NY; d. January 20, 1989 in Inglewood, CA) was a composer, professor, and internationally known musicologist. He earned degrees from Syracuse University (B.M., 1931; M.M., 1937; honorary LittD, 1967) and also studied with Ernest Bloch in 1944 at the University of California, Berkeley.[29] He taught composition at a variety of schools, most notably at University of Southern California from 1948 to 1976.[30] He earned two Guggenheim fellowships (1964, 1971) as well as commissions for many of his works. He wrote orchestral, chamber ensemble, keyboard, and vocal works and also devoted considerable time to researching and writing about Bartók.[31] Stevens wrote the definitive English biography, *The Life and Music of Béla Bartók,* in 1953 (revised edition, 1964). Although many people have compared Stevens's writing to Barók's, Ronald Elliston reminded researchers that Stevens "absorbed and amalgamated but never imitated Bartók" and had his own "[strong] personal style."[32]

Stevens's music has been described as using "vigorous rhythm, firm tonal centers, supple melodic contours and command of timbral relations."[33] All these characteristics can be found in his *Sonata* for trumpet, composed in 1956 and published in 1959.

Theoretical Analysis

Pedagogically, this *Sonata* is a logical progression from Kent Kennan's *Sonata* for trumpet and piano because the Stevens's *Sonata* contains a higher degree of rhythmic and technical complexity. Stevens' melodies transcend the bar lines and emerge through variations

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[29] Richard Swift, "Stevens, Halsey," *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed April 8, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/26733

[30] Richard Swift, "Stevens, Halsey," *The Grove Dictionary of American Music,* Second Edition, Ed. by Charles Hiroshi Garrett, Vol. 8 (New York: Oxford Univ. Press, 2013) p. 12.

[31] Swift, "Halsey Stevens," *Grove Music Online*.

[32] Ronald Robert Elliston, *An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction* (D.M.A. dissertation: University of Oregon, 1978). p. 21.

[33] Swift, "Halsey Stevens," *Grove Music Online*.

into a cohesive work of energy and control. His use of contrasting motion also unifies the piece while creating energetic waves of tension and release.

Movement 1, Allegro moderato

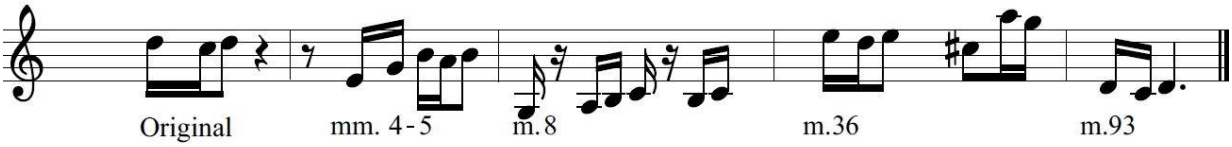
Stevens changes the meter countless times and often uses odd meters in which he toys with the downbeat. His use of the piano as the second voice of the duet is very sophisticated, allowing the piano to state the themes in various configurations or emphasize the trumpet line with a more accompanimental treatment of the texture and timbre.

The entire movement can be seen as a loose sonata form. The sections are defined by style, tempo, and melodic ideas. The Peters Edition publication of the *Sonata* (1959) provides measure numbers instead of rehearsal letters that prove rather unhelpful when trying to identify form, but prove extremely helpful when isolating challenging segments in rehearsal with the piano.

The beginning is marked *ben articulato* meaning "well-articulated." Stevens controls the interpretation to an extent by using a variety of articulations in a variety of combinations in order to create a lilting energy. The articulations help create a dance feel that overcomes the somewhat disjunct melodic lines—especially since the emphasis often falls on an offbeat. Since the average listener does not know how the music is notated, the performers must transcend the notation to project longer phrases that allow the melody to flow in an unpatterned, but metric, waltz.

The first theme begins in measure 1 with the trumpet. Stevens employs three separate melodic ideas for the first theme (subtheme "a" in measures 1-12, subtheme "b" in mm. 14-27, and subtheme "c" in mm. 34-50). One can magnify the ideas further to identify the first of two main motives found in the movement—one melodic, one rhythmic. The melodic idea is based on the interval of the fourth. The rhythmic motive is found in the opening three notes of the movement but is found throughout the movement with various pitches and in a variety of styles. Stevens uses this motif in a variety of ways: back to back in measures 4-5, 'normal' in measure 8, palindromic in measure 36, and quasi grace notes in measure 93.

Figure 3.1 Stevens, use of rhythmic motive



Stevens makes sure the ends of the phrases solidify the tonal center (measures 12 and 50). Subtheme "a" hovers around D (the dominant in G) for the first half until settling on G3 at the end (measure 11). This lends itself to the analysis that Theme 1 is in G major (with the occasional C-sharp in subtheme "c").

Stevens carefully notates the rests (for example, the sixteenth rest in measure 4), indicating to the performer that the silence is articulated just as well as the pitches. Another example is in measure 7 where the eighth rest provides the slightest bit of tension that allows the next part of the line to springboard off the F-sharp4 towards the G3 in measure 8.

Theme 2 (measure 51) opens with a smooth transition metrically from Section A: Stevens notates the new tempo as *Molto meno mosso,* quarter note equals 48 which equals a dotted quarter plus quarter of the preceding tempo. The preceding five measures of 5/8 time start with disjunct, canonic descending lines, but relax at the end with two dotted quarter notes tied to quarter notes. Both of these last two measures (measures 49-50) provide the new tempo for Theme 2 and should be felt and internalized in 1.[34]

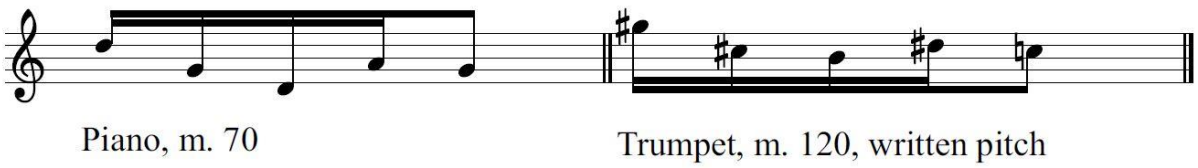
The piano opens Theme 2 with a descending line that is answered in the trumpet with an ascending line marked as *espressivo*. The dynamics are significantly less than the preceding section and are only altered slightly with the rise of the melodic line. This connected, smooth line provides respite from the rhythmic and technical intensity of the first theme. Stevens uses the range in the trumpet line to highlight the shape of the phrase: the melody gradually ascends from measure 54 to 58, then gradually descends before a final dramatic ascent to the highest note of the melody in measure 63. But rather than gently easing up on the energy through another descending arc, Stevens writes an "echo" motive in measure 64 (marked *piano)*. This section

[34] Simple math calculations will reveal Stevens's thoughtfulness in tempos. If Theme 1 is taken at 120 bpm, the first movement will have eighth notes clocked at 240 bpm. To find Theme 2's tempo, group this eighth note pulse into groups of 5 to get the tempo of one 5/8 measure. The result is 48 bpm, namely the indicated tempo for the *Molto meno mosso* section. Ultimately, the trumpet player needs to decide if they are capable of playing the lyric lines at this tempo and adjust accordingly.

ends with a short phrase reawakening the smooth melody before providing another echo (the major second from the C4 to D4 in measure 66 is reminiscent of the A5 to B5 in measure 63).

Here Stevens provides another surprise by having rapid back-and-forth tempo changes. The piano is the primary provider for these statements (notated in "Tempo I" and "Tempo II"). The first of these statements (measure 67) is based on the double sixteenth-note and eighth-note motive mentioned at the beginning of the movement; here it is stated once at pickups to measure 68, then inverted and in quick succession within measure 68. The next quick statement at 70 is a precursor to the trumpet's contour in measure 120 (see Example 3.2). The trumpet provides the final slow statement with a distant (*lontano)*, muted horn call.

Figure 3.2 Stevens, similar melodic motives



Piano, m. 70

Trumpet, m. 120, written pitch

The development begins fully at measure 72 with the "Tempo I" and the piano's incomplete statement of Theme 1. Measure 77 correlates to measure 46 (subtheme "c") loosely and the rhythm in measure 79 correlates loosely to measure 2 (subtheme "a"), thereby combining subphrases of Theme 1 in a new way. The style is also new: from measures 77 to 84, the trumpet has accents and a *forte* dynamic, unlike the delicate, dance-like opening. The line softens from measures 88-93 before dramatically crescendoing again to a *forte*. Here, the trumpet begins a new line that is very technical and continues to emphasize the offbeats with syncopated rhythms and ties across the bar line.

After a piano interlude at measure 103, the trumpet states the transition theme from measure 67 in the piano—this line (as well as the line at m. 97) should sound effortless and clean. The scalar patterns at measures 122-123 offer some respite from the intervallically heavy motives. The trumpet makes a final incomplete statement of Theme 1 in measure 126 that *diminuendos* into the piano's transition to the Recapitulation.

The trumpet's entrance in measure 138 heralds the new section by stating familiar material. Stevens has already shown that he is not bound by classical form and expectations by not repeating the Exposition. Here in the Recapitulation, he continues this trend by maintaining

a developmental attitude towards the melody. Although Stevens utilizes the same pitches from the beginning of the movement (m. 138), he employs metric variation to create a lively sound with Theme 1: after one measure in 2/4, he continues the melody in 3/8 time. This waltz section has a fresh energy that requires the same light style found at the beginning of the movement. In measure 160, the *mezzo piano* restatement of material found in measure 157 is still declamatory albeit with less power and presence—another "in the distance" moment. The trumpet has a delayed entrance to subtheme "b" of Theme 1 by leaving out the first couple measures and entering on the ascending arpeggios in measure 169.

Stevens also utilizes tools like inversion and retrograde here in the Recapitulation. One example is found in measure 178, beat 2. While comparing this to measure 172, one will find that the four sixteenth notes are in retrograde with one altered pitch (the A5 in 172 becomes the F4 in 178).

The transition to Theme 2 resembles the exposition closely (compare measures 49 and 189) except that Theme 2 is up a third from the Exposition and begins with an added trumpet sustain. At the end of Theme 2, Stevens provides harmonic rest with a major chord in 209 followed by the muted trumpet calls that sound like church bells in the distance.[35]

In the Coda, Stevens once again picks up a theme in mid statement: in measure 221 he adds a scalar run that leads into an energetic and rhythmic second half of Theme 1, subtheme "a" (compare to measure 8). Measure 237 hearkens back to measure 77 (one whole step higher) and pushes the music along with power (notated by the dynamics, accents, and *allargando* marking). Ironically, Stevens takes out all syncopation and elongates the odd meter (5/8 to 5/4) in order to bring the first movement to a triumphant close.

Movement 2, Adagio tenero

Just as the first movement emphasized rhythm, the second movement opens with an emphasis on simple harmonic ideas. The piano plays soloistically for the first 12 bars, beginning with unison A-flat's and gradually building the number of pitches and complexity of harmony. The notes on the score physically show the harmonic *crescendo* as both hands extend and expand outward until the resolution in measure 3. The next three bars are a retrograde of sorts as both

[35] Although Stevens never applied programmatic themes to his music, he admits that his music is full of opportunities for the performer and the listener to engage the imagination while enjoying his music.

hands start with a large gap between left and right hand, and condenses by measure 6 to a simple A-flat M7 chord in third inversion. In measure 9, the music cadences on an A-flat chord with a pedal F sustaining from the previous measure. However, the final cadence in the introduction is a C minor triad (measure 12). The performers need to allow the audience to feel the pull of each cadence and the tension that comes from an unclear tonal center within each phrase.

The muted trumpet enters with melodic material in concert A-flat major; however, the first chord, with its inclusion of a concert G-flat5, outlines an A-flat7 (changing it from an aurally stable chord to unstable). Normally, a major-minor seventh chord, such as this one, serves a dominant function, but since it is followed by a concert E-flat (the fifth scale degree in A-flat major, not the expected D-flat tonic), the effect is lessened and harmonic ambiguity is sustained. The trumpet continues in its soaring, melancholy melody for the next fourteen measures over a two-octave range of C4 to C6. The new rhythmic motive in measure 20 reveals that Stevens is still basing a portion of the melody on the fourth/fifth motive that he used frequently in the first movement (see m. 2, 7-8, 22, 34, 38, 46-47, 58, 64, etc.).

The second lyric motive of Section A enters in measure 27 with the piano but is heralded even more clearly with the trumpet's unmuted, and therefore warm and mellow, entrance in measure 28. The piano continues its simple half-note accompaniment. There is subtle rhythmic complexity in the trumpet line beginning in measure 30 with the sixteenth note (simple division of the beat) after two measures of slowly measured triplets (compound divisions of the beat). The trumpet player must allow the sixteenth note enough time to speak as an integral part of the slowly evolving line and not a surprise that sets it apart from the phrase. Stevens utilizes sextuplets in measure 28 as one of the main melodic ideas.[36] In measure 35 this rhythmic motive is used with a different melodic motive—again Stevens hearkens back to the fourth/fifth intervallic motive heard in Movement 1 with slight alterations (such as the written G5, instead of A-flat5, in m. 35).

[36] The use of a sextuplet should not be lost on the performers. Technically, since the sextuplet spans two whole beats, it could have been written as two sets of eighth-note triplets. Although the sextuplet looks more challenging than triplets, the sextuplet requires the performer to think of all six notes as a cohesive line as leading into the next beat. This eliminates the temptation to play them too rhythmically or put unneeded emphasis on the fourth note. It also allows some musical interpretation and *rubato* to happen between two beats, instead of being confined to one.

In measure 31, the piano states the motive from measure 27, this time with the trumpet dividing the triplet into a sextuplet over the same two beats. The piano rounds out the first A section with another statement of the introductory material at m. 43.

The B section contrasts the A section in numerous ways even though the trumpet enters muted and at *piano* like m. 27. The triplets here resemble the piano's initial statement of quarter note triplets in subtheme "b" of the A section. However, Stevens has divided up the triplets into short bursts of notes that resemble grace notes except that they are on the beat and in strict rhythm. The beginning of each of these groups of notes enharmonically build a descending A-flat M7 chord: written G, E-flat, C, and G-sharp (A-flat) which was first heard in m. 6. The next group is transposed up a half step, creating tension with the raised tessitura and the presence of sharps instead of flats. The quick *crescendo* into measure 63 builds the drama suddenly to another statement of the A-flatM7 chord, this time in 2nd inversion. This also raises the range for the trumpet and, combined with the *forte* dynamic markings, creates a very dramatic and unexpected climax to the second movement.

After the piano continues the quicker rhythmic motive, Section A returns in measure 69 (subtheme "b"). Subtle remnants of the conflict brought about by Section B remain when in measure 70 the trumpet has the original sextuplet melodic idea in duple eighth notes over the piano's steady triplets. This shouldn't sound rhythmically complex, but should be a graceful portrayal of the calm after the storm where the effects of the storm are seen even in the peace of changed circumstances. This return of Section A continues with small variations until the end, slowly unwinding and letting each note settle into the warmth. The piano provides the only tension with its polychords of D-flat major (mainly left hand) and A-flat major (mainly right hand) all the way through the final measure. This struggle between stability and instability provides stark contrast from movement 1 while requiring movement 3 to resolve the tension.

Movement 3, Allegro

In stark contrast to the peaceful 4/4 time of the second movement, the third movement opens with an emphatic and energetic 5/8 meter.

The form of the third movement is harder to define than the previous two movements. The saturation of the 5/8 meter masks any similar melodic ideas but also unifies the dissimilar sections through their comparable rhythmic patterns.

This saturation of rhythmic patterns in groups of five made me initially think of Rondo form: the rhythmic ostinato glues the movement together. Stevens himself said that "with the third movement the allegro/andante alternation returns, but with the form more nearly related to the rondo."[37] Since Stevens does not explicitly say what the form is for this movement, and since there is no clear melodic counterpart that returns consistently with the rhythmic motive, I will be analyzing this movement as a loose sonata form based on the three distinguishable and but related themes of the Exposition.[38]

The first fourteen bars establish a rhythmic and melodic ostinato. This introduction establishes the energetic mood for the rest of the movement. The trumpet opens Theme 1 with a crisp fanfare motive that expands intervallically over the rapidly changing meters. The strength and force continues until a diminuendo in measure 17. After a short respite, the trumpet again enters with Theme A material, this time in inversion with a few modifications: a major 2nd trill instead of a minor 2nd trill, tenuto-staccato markings instead of accent-staccato, and a different meter combination. The final statement of Theme A is even more modified with the absence of the opening pitch, wider intervals throughout, and no decay at the end of the phrase.

Theme 2 begins in measure 31 with a disjunct line that jumps through an octave and a half with very little step-wise motion. Here, the piano changes its accompaniment from the driving rhythmic ostinato (and variations of it) to an elongated chordal pattern in contrasting motion between hands. Measure 38 contains an interjection of the ostinato's rhythm overlaid with new melodic material. Measure 42 continues with the strong melodic ideas in the trumpet; however, since the melody is new, it is labeled subtheme "b" of Theme 2. In measure 45 a short recalling of Theme 1 is heard in the quarter note slurred up a perfect fourth (see Figure 3.3).

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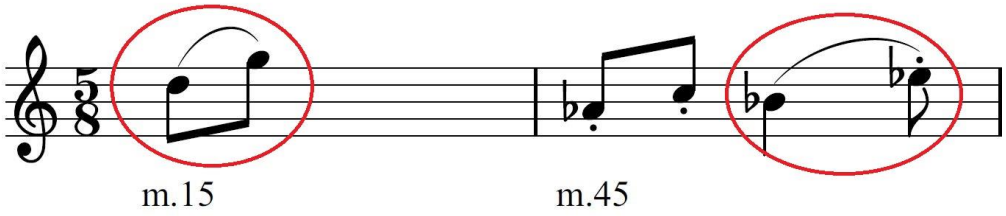
[37] Liner notes for Anthony Plog, *20th Century Settings for Trumpet*, CrystalCD66, compiled by Anthony Plog.

[38] Jennifer Dearden's doctoral dissertation (Jennifer Lorien Dearden, *The American Trumpet Sonata in the 1950s: An Analytical and Sociohistorical discussion of trumpet sonatas by George Antheil, Kent Kennan, Halsey Stevens, and Bernet Tuthill [D.M.A. dissertation,* University of North Texas, 2007] 3288254, retrieved from http://search.proquest.com.er.lib.k-state.edu/docview/304814644?accountid=11789) assumes a sonata form for the third movement, and was used in analyzing this movement. Ronald Elliston's dissertation (Elliston, *An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction*) assumes a sonata-rondo form. Since Dearden's is more recent and was more readily accessible at the beginning of this study, I will be following her analysis with my own modifications.

Figure 3.3 Stevens, trumpet thematic similarities



The new theme in measure 51 contrasts the style of the previous two themes and is surprisingly in a 2/4 time signature. Although this meter is not used exclusively, Stevens uses simple meters sporadically to inject a sense of calm and a point of release in the driving rhythms.[39] Stevens also reverses the established rhythmic division of the 5/8 pattern of 2+3 into a 3+2 pattern in measures 52-53, 57, and 66.

After this lyricism, the piano enters in measure 59 with contrasting motion in the rhythmic enthusiasm of the opening ostinato. This is the beginning of the Development. Throughout the Development, Stevens alters the Theme 2 and the ostinato in ways that make them sound fresh and new while not deviating from his original meaning.

Measure 82 sounds like new material with its softer dynamics, but the melody follows the pitches of Theme 2, subtheme "b," extremely closely (excluding the first D4 and the final descent in measure 87 from the E5, C5, to F4 which in the Exposition was a G4). This statement of Theme 2, subtheme "b," at measure 82 is in a higher tessitura, but continues in the *dolce* style in measures 91-96.

After another interlude utilizing fragments of the ostinato theme, the piano clearly states the introductory material in measure 107. This familiar sound prepares the listeners for a return to the Recapitulation's statement of the original themes, albeit with modifications (much like the developmental nature of the return of opening material in the previous two movements). The trumpet part from measures 111 to 120 includes an interesting use of the Harmon mute on a more intricate (rhythmically and melodically) statement of the ostinato (which is played

[39] The final interval of subtheme "b" heralds the final section of the Exposition. This interval is at the close of each of the two major phrases in the trumpet line of Theme 2. Although each interval is different (perfect octave, major seventh, and major ninth) the finality of such a large leap is felt and heard at each occurrence. However, the trumpet player must take care to not emphasize the leap in a way that takes the final note out of the context of the lyric line.

simultaneously by the piano). The dynamics are marked *pianissimo* with the Harmon in, shaft out, creating an even longer 'tube' for the air, sound, and vibrations to flow through. Stevens then asks the trumpet player to push the stem in (in only nine eighth-note pulses), thereby creating a more vibrant, bright sound (mirrored in the *piano* dynamic marking). Stevens allows 15 eighth-note pulses to remove the Harmon mute before a dramatic *forte* entrance in measure 120 with a false entrance of Theme 1.

The introduction to this movement is fourteen measures long. After fourteen measures of retransition material at the end of the development (mm. 107-120), Stevens postpones expectations by adding another sixteen bars. However, these sixteen bars are not a laborious disappointment because they continue to weave motivic ideas (including trills) in and out of both the piano and trumpet part. Stevens also uses wide contrasts in the sequencing of motives in order to heighten the anticipation of a full statement of Theme 1.

The eventual return of Theme 1 comes as a surprise because it is preceded by an insistent [C5, E5, C5, F3/D4] motive that occurs from measures 130-137. There is no release or break between the retransition and the confident opening statement of the Recapitulation. The melody continues (unlike the Exposition) into more thematic material that is repeated in the piano part in close sequence and counterpoint.

Measure 151 begins a shortened version of Theme 2 before stating a lively version of the third theme. Stevens winds up the movement and the work as a whole with a short Coda that begins in measure 163. Here, the sudden drop in range in the trumpet along with the ascending line in the piano create a continuous feel from the highly modified Recapitulation into the Coda. Stevens also employs the highest note yet in the piece (D6, the only other occurrence of which is in measure 246 in movement 1) in measure 165, before concluding on a note that will allow the trumpet player to play confidently to the end (G4).

Throughout the third movement, Stevens quotes fragments of passages that sound strikingly similar to the first movement in order to unify this three-movement work. Measures 48, 72 and 82 of the third movement bear resemblance to the first movement's thematic ideas such as the two sixteenths plus an eighth as well as the final measures of the first movement.

Stylistic and Technical Considerations

The staccato markings throughout the work can be taken in a variety of ways but the trumpeter has to keep some technical considerations in mind. In order to aid air flow and motion through the piece, it is imperative that the performer not clip the ends of notes. In order to allow the staccato to be bouncy, tongue the front side *lightly* and allow the air to create the release which will only cause a split second break within the larger arc of the musical line. The goal is to have a buoyant, effortless sound that allows the music to spring off the page and sweep the listeners off their feet. Likewise, the tenuto that so often follow the staccatos in the first theme of the first movement must not be *legato* but weighted notes of full value. A softer tongue may be used only to connect them, not to smudge them together. If melded together, the performer risks losing time and destabilizing the steady pulse.

The muted sections must be practiced with care and attention; the mute changes in the 1st and 3rd movements must also be practiced in tempo. The trumpet player must know where the mute will be placed in relation to the instrument and music during the unmuted sections in order to practice the act of mute changing without dropping a mute or missing an entrance. Make sure to have a black cloth or portion of cabinet lining to ensure a cushioned and quiet placement of the mute on the stand, piano, or floor.

One of the most inspiring programmatic points of this work in my opinion is the *lontano* muted sections in the first movement (measures 71 and 209). Here the trumpet can sound like proud church bells coming from a vast distance. As such, it is important to not let them sound anemic or pinched, but to sing out with confidence at an extremely soft dynamic level to give the impression that if you were closer to the trumpet player, the sound would be extremely regal.

Stevens notates a wide variety of dynamic markings (from *pp* to *ff*). However, Stevens also denotes volume by using specific dynamic indications such as *poco forte*. Here the trumpet player must understand the technical aspect (where does *poco forte* fall on the dynamic spectrum?) as well as stylist desire (will it be stronger or lighter than *forte?)*. When looking in context, you will find that the *poco forte* will be a slightly more forceful dynamic than the *meno forte* notated six bars later. Do not overwhelm the audience with a laborious introduction of constant *forte*; strive to make interesting contrasts in power in order to draw listeners into the subtleties of Stevens's writing.

Stevens was a piano player by training and therefore was not able to personally relate to the challenges of the quick range changes on the trumpet that occur in all three movements.[40] Although going from low to high is an obvious challenge, do not underestimate the challenge of going from the upper end of your range back down to the lower portion. This happens in Movement 1, measure 8 (even though the extreme upper register is not used, the G3 is second lowest note on the instrument and must be played clearly in context of a comfortable range); Movement 1, measure 66; Movement 1, measure 91 (make sure to have a full tone and not let your aperture be too spread from the force of the *forte* fanfare preceding it); Movement 1, measure 221 (after resting for six measures prior to this, make sure your embouchure is set properly and nimbly in order to lead the *crescendo* from the low A); Movement 2, measure 28 (after sustained notes in the upper register for the first 27 measures, make sure to set in the middle of the embouchure with enough air to ensure clean response); Movement 2, measure 37 (for this octave jump, think about saying the word "who" right on beat 3); Movement 3, measures 47, 59, 68, and 96 (these come at the end of phrases; make sure to end cleanly with finality without letting it be the climax of the musical line); and Movement 3, measure 163 (here the line jumps an octave and a fourth while suddenly decreasing the dynamic level slightly; after playing the entire movement [or entire work], the trumpet player will need absolute control of the embouchure to be able to reach the D6 two measures after this descent). Although each of these low range passages can—and should be—practiced in isolation with a slow tempo, it is also important to place them back into context when your lips are not fresh and you have had to play in the upper register extensively in order to prepare for the performance.

The upper range is also used extensively and must be controlled in all dynamic and articulation levels. A clear example of this is found in Movement 1, measure 188, where the trumpet must play an ascending two-octave arpeggio. Arban exercises on pages 125-131 will establish some of the foundation required to be able to span the ranges with ease.[41] Movement 2, measure 63, also offers a point at which the trumpet must slot each high note with clarity while being muted. Movement 2, measure 80, provides a good opportunity to play upper notes with care and simplicity instead of force; the melodic line spans the rest on beat one of measure 80, so

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[40] Paul A. Pisk, "Halsey Stevens," *Bulletin of American Composers Alliance*, IV/2, p. 7.

[41] Jean Baptiste Arban, *Arban's Complete Conservatory Method for Trumpet,* The Authentic Edition, Edited by Edwin Franko Goldman and Walter M. Smith (New York: Carl Fischer, 1982).

keep the idea, embouchure, and air continuous through the rest to be able to comfortably place the B-flat5 in context and without emphasis. Movement 3, measure 42, comes after a couple bars rest and must be set and ready to go with confident, not spread, power. Measure 58 of the same movement also gives some performers trouble in that the quick motion from the B-flat5 to A-flat5. This requires finesse and control because the length of the horn is changing drastically from first valve alone to second and third valves together. The next tricky spot comes at measure 91 with the *dolce* section that extends up to a C6 twice; take care to have a warm, sweet sound verses a brassy or pinched tone. As mentioned earlier, the ascension to the D6 at the end of the movement will need practice to be able to make it a part of the line as well as the climax of the piece.

In all the stylistic considerations and challenges with dynamics and range, it is important not to neglect the technically demanding segments that will require consistent practice in order to engrain the patterns into muscle memory so that you can play them with ease. The two main spots are both in Movement 1, measures 96 and 120. Slow practice will help immensely, as well as taking time to de-mystify the pitches that Stevens uses. For example, measure 100 is simply a B Major 7 chord (this is much less intimidating than thinking about it note by note). Also consider using an alternate fingering to simplify and clear up the second passage in measure 120. The A-sharp5 should be played second and third valve in order to make the transition to the F-sharp5 and G-sharp5 clean and not blurred.[42] Since these two passages are the most challenging for the fingers, air, and eyes, try David Hickman's method for perfecting tough passages.[43] Make copies of each group of measures and blow them up on separate pages. Use them like note cards and practice them at varying points during your practice sessions to ensure consistent practice on them as well as a control of the fingers no matter when you play them (fresh, fatigued, after playing the piccolo trumpet, before playing a lyric study, etc.).

Other technical challenges are present in the third movement (measures 15-26, with the trills and triple tonguing). As mentioned in relation with the Bozza *Caprice,* practice these segments slowly to build muscle memory for fingers and tongue as well as aural memory. Also,

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[42] The tendency with playing the A-sharp first valve is that the next two pitches are fingered in a wave like pattern (first, second, then second AND third) that works for the F-sharp but would promote a solitary third slide on the G-sharp.

[43] David Hickman, "Developing Consistency on the Trumpet," *Trumpet Live*, accessed on April 29, 2014 from www.trumpetlive.com/developing-consistency-on-the-trumpet/

insert eighth notes in for the triple tonguing in order to focus the air through the note into the next note (this is especially helpful on the A5 in measure 20). Memorizing these three statements will also help you internalize the statements. In order for these statements to be clear and consistent, I practiced the trills as a new rhythm. While playing slowly, I did six notes per quarter note beat—this allowed me to land on the written pitch before changing notes on the eighth note. The only trill that I did not do this on occurs in measure 120; since this is coming off a muted section, I was having difficulty centering the E-flat5. Therefore, I allowed the E-flat to settle for a split second before only repeating the upper note twice.

Similar to de-mystifying the technical passages, it is very helpful to find patterns in rhythms and intervals throughout the second movement. The "biting" theme of Section B needs careful rhythmic attention. Try breaking it apart and rewriting it in a few different rhythmic notations (that all sound the same) to compare and understand how to accurately count the phrase. Go as far as subdividing each half note into 12 distinct divisions both mentally and with the tongue (then dividing them into 6 and eventually 3 as written). Breaking the tie to the half note will also solidify the rhythm. The pitches in this passage look somewhat random but after further study will reveal a steady pattern. Each initial pitch on beats 1 and 3 descend through an A-flat Major7 chord (G-sharp spelled enharmonically). The next group (measure 59) is an A Major7 chord. The final one is again an A-flat Major7 chord, this time in second inversion. The pitches between these chord tones are also built in a pattern: beat one (measure 55) contains a perfect fourth, beat three (measure 55) a minor third, beat one (measure 56) a perfect fourth, etc. Or this particular pattern can also be viewed as a diminution of the intervals: by moving the first 2 pitches (G and D) inward a half step towards each other, you get a G-flat and a D-sharp (here spelled as an E-flat).

Although Stevens uses a lot of detailed notations for articulations, meter, and style, he allows the performer to choose a tempo from within a range of 116-120 bpm. This encourages the musician to make an artistic decision as to the appropriate tempo: the light dance feel of the piece must not be lost either in a bogged down or frantic pace. The trumpet player *and* piano player must be able to execute all the technical passages at the chosen tempo. Although the tendency will be to rush passages (especially the technical ones), make sure the clarity of the line is not sacrificed for the metronome (my performance goal tempo for the first movement was 112bpm and for the third movement was eighth note as 232bpm).

In all three of the movements, rhythmic confidence of entrances is imperative. Learn the piano part and how the trumpet line takes over the melody or introduces a new melody.

Finding the tricky spots and unpackaging them by using theory, larger print, or patterns, helps make challenges surmountable. Practicing consistently, through sometimes laboriously slow and thoughtful repetitions, will ensure incredibly rich returns down the road of assimilation.

CHAPTER 4 - Arutunian *Trumpet Concerto*

Biographical Information on Alexander Arutunian

An Armenian composer and pianist, Alexander Arutunian (born September 23, 1920 in Yerevan, Armenia; died March 28, 2012 in Yerevan, Armenia) graduated from the Komitas Conservatory in 1941, where he studied piano and composition. He then attended the Moscow Conservatory (1946-1948). Arutunian was the artistic director of the Armenian Philharmonic Society for 36 years until 1990, and taught composition at the Yerevan Conservatory from 1965. H joined the Union of Composers in Russia in 1939.[44]

Arutunian's music, like the music of another Armenian composer Aram Khachaturian, combines elements of the Classical and Romantic Era while drawing upon Armenian folk music with its spontaneous and improvisatory nature.[45] Arutunian also incorporates national melodic styles and an incredible energy of rhythms in his works for trumpet, *Concerto for Trumpet* (1950), *Concert Scherzo* for trumpet and piano (1955), *Aria and Scherzo* for trumpet and piano (1983), and *Two Pieces* for trumpet and piano (1985).[46] There is a high level of "emotional intensity" that correlates to the "thematic development and the sequential combination of large structures."[47]

Theoretical Analysis

The Arutunian *Concerto for Trumpet* is a Romantic sounding piece with its memorable melodies, tonal harmonies, and dramatic flair. The symmetrical, large-scale rondo form of the work creates a sense of unity as does the repetition of smaller melodic units of themes, fragments, and motives. Although the piece is not formally divided into movements, even a non-musician listener can hear the divisions between the main sections.

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[44] Svetlana Sarkisian, "Arutiunian, Alexander Grigoriyevich," *New Grove Dictionary of Music and Musicians*, 2nd ed., edited by Stanley Sadie, 2:97-98 (New York: Grove's Dictionaries, Inc., 2001).

[45] Ibid.

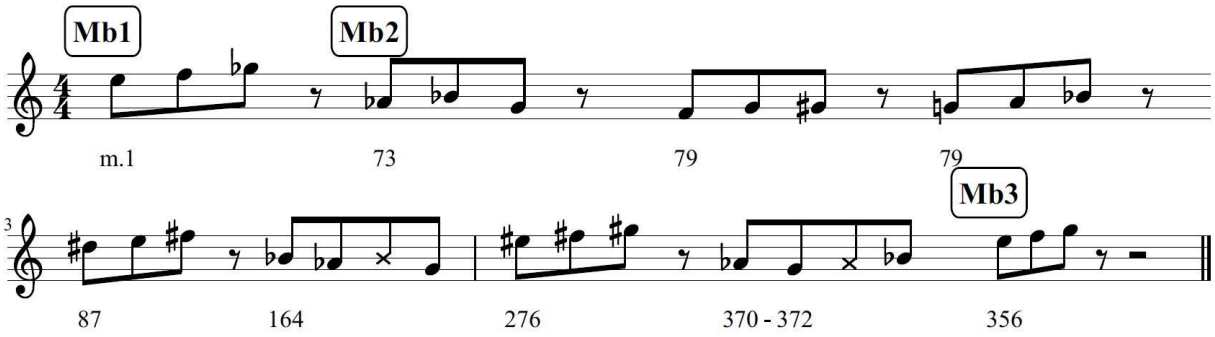
[46] Ibid.

[47] Ibid.

This piece begs for an extra-musical interpretation with its dance rhythms and powerful emotions; from the introduction with its "near-Eastern overtones"[48] to the various accompanimental rhythms, the colors and melodies spark the imagination. The following is a discussion of the themes and their stylistic interpretations that will help propel each section forward.

In measure 1, the piano sustains low tremolos for five full beats before any melodic interest occurs; this creates anticipation for a dramatic statement that starts on beat 2 of measure 2, setting the stage for the metric ambiguity that follows in the introduction (beginning to Letter A). Although the absence of strict time (*rubato* and *tenuto)* does not allow the listener to fully absorb the motives and themes introduced in the opening, the rest of the work solidifies the motives outlined below. The intervallic relationship in the first three notes (Motive Mb) of the trumpet's entrance (two minor seconds in succession) consists of half-step neighbors on either side of the E-flat (which the piano is playing).

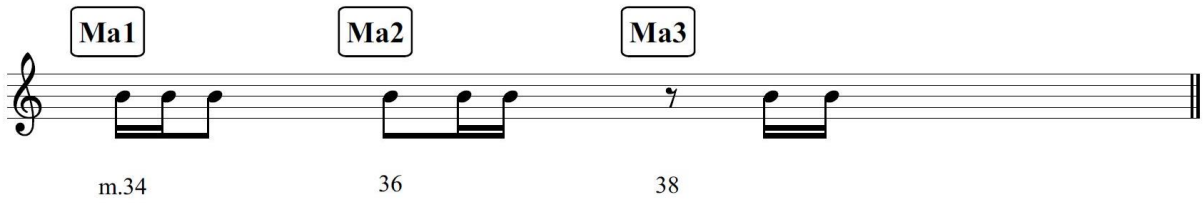
Figure 4.1 Arutunian, Motive Mb with various examples



In the third bar, the piano introduces a key rhythmic motive for the work (heard more clearly two bars later in the trumpet): a group of two sixteenth notes (Motive Ma which is very similar to the rhythmic motive of Stevens *Sonata*, mvt. 1).

[48] Stephen Craig Garrett, *A Comprehensive Performance Project in Trumpet Repertoire; A Discussion of the Twentieth-Century Concerto for Trumpet and Orchestra; An Investigative Study of Concertos by Alexander Arutunian, Henry Tomasi, Charles Chaynes, and Andre Jolivet; and a Bibliography of Concertos for Trumpet and Orchestra Written and Published from 1904 to 1983* (D.M.A. dissertation, University of Southern Mississippi, 1984), p. 163.

Figure 4.2 Arutunian, Motive A with various examples



Arutunian mixes triplet and duplet rhythms while progressing through scalar passages to reach the climax in measure 15 with the highest note and loudest dynamic thus far. The line then unwinds back with a subtle *ritardando* to a fermata in measure 23. The entire introduction is about making dramatic statements and exaggerated swirls of the notes from one peak or trough to the next.

Letter A begins the first major section which uses the introductory theme from measure 2 in strict time as well as applying similar emphatic dynamics and articulations as the opening. Although tempo is strict, the downbeat is obscured with the meter (5/4 to 3/4) and accents on the penultimate beat of each measure (albeit with exceptions in measures 27 and 30). The two measures preceding the trumpet entrance offer the first stable cue for the trumpet with accents on six consecutive beats. Here the piano takes a break and allows the trumpet to introduce a new theme (Theme A). The double sixteenth-note motive is heard in measure 34 as well as an augmented second interval in measure 36 which will be frequently used throughout the *Concerto*.[49]

This section is a lively march[50]—Arutunian marks the quarter note at 132-144 bpm. Although many trumpet players perform this as fast as possible, the indication by the composer suggests a free spirit attitude within a controlled environment (NOT as fast as possible) where both clarity and pseudo-recklessness are *both* heard. The two antecedent/consequent phrases are repeated (this time in the piano first) in measure 49.[51] The final phrase in measure 57 is varied with the presence of more scalar patterns and sequences of Ma2 that, combined with the contrary motion in the piano (both in short spurts in mm. 61ff and in longer runs in 67-69), creates a sense of finality to the section before the transition takes us to the more tender Section B. The

[49] Garrett, p. 145.

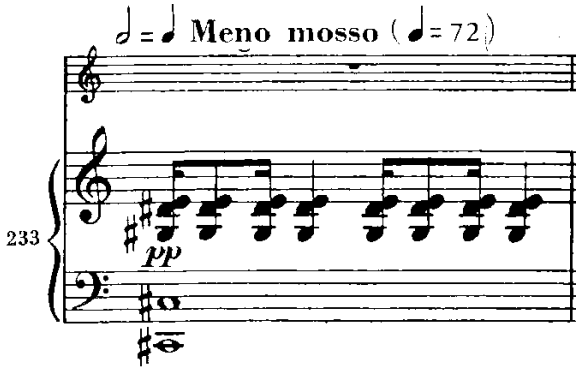
[50] Compare this to Bozza's recitative opening followed by march. Although the forms are parallel up to this point, notice the highly contrasting French (light) and Russian (heavy) style.

[51] Unlike Classical music, the phrase lengths are generally seven measures long throughout Section A.

transition begins with fragments of Theme A, but then emphasizes the Mb2 motive which will be heard again in the first three notes of Theme B (this time inverted).

After a *ritardando*, the tempo indication in Section B is quarter note equal to 72 bpm—precisely half the speed of Section A's ceiling tempo. The trumpet takes over the delicate melody with a rhythmically simpler version in measure 88. The piano has a rhythmic figure that will be heard in both slow sections of the Rondo (Mc).

Figure 4.3 Arutunian, Motive C, m. 233



Arutunian offers many opportunities for rubato—many of which are written out by the composer in the form of subdivisions in two or three—but the goal is to make the melody song-like, not overly schmaltzy. At Letter E, the trumpet introduces a beautiful counter-melody (which again uses Mb1 and one statement of Ma1). Beginning in measure 103, the trumpet emphasizes the concert G-sharp4 (beats 1, 2, 1/3, and 1 of mm. 103-106 respectively) which is the fifth of the C-sharp chords heard in the piano throughout these measures. The passage contains many accidentals for both performers, which implies many unexpected tonal shifts and colors; however, the goal should be to become comfortable enough with the melody so that one can transcend the technicalities of the ink on the page. After this brief interlude, the B theme returns in the piano until Letter F where Arutunian provides fragments of the B section as the orchestral transition in the woodwinds.

Letter G abruptly returns to the tempo of Section A; however after three measures of familiar melodic material, the piano swerves into a fragmentation of the theme (Ma3) which is also heard in the trumpet entrance in 133. Section C can be seen either as an extremely varied return of Section A (because of tempo and thematic use) which would fit the rondo form, or it can be seen as a development section for both Section A and B (because of the fragmentation, sequencing, and development of the two themes) which would lead to a sonata form analysis. I

have labeled it as Section A in order to maintain the symmetry of the rondo as well as to reflect the audience's perception of the similarities to Theme A. This is a conservative approach to the analysis: since Theme A is the dominant theme used, the listener may find it plausible to maintain the Theme A interpretation instead of quickly changing camps to a Theme B or developmental analysis. The overarching tempo and style also mask the themes and relate more to Theme A.

This second A Section is somewhat of a schizophrenic dance with its intricate interplay between piano and trumpet as well as the contrast between a quick four for the Theme A fragments and a slow two feel for the Theme B fragments (and other augmentations of the themes). The performers' job is to be able to switch between the two moods quickly (without losing tempo) and make the two mesh together into a cohesive whole. Arutunian clarifies these mood changes with words like *cantando, subito,* and *risoluto*. Arutunian also swirls the ideas into unexpected scalar passages like measures 162 and 174 which sound like a "normal" scale until the 12th note at which point where they not easily recognized because they consist of a combination of a few scales. He also inserts a single statement of the C theme at Letter H in the trumpet over a clear statement of the A theme in the piano. Two other points of interesting motivic development occur in measures 172 and 184. In 184, Theme A is heard with a subtracted eighth note at the beginning of the concert F-flat5. In 172, the same pitches are used (and the same diminished rhythmic value) with an octave displacement of the third note (C-flat); this gives the impression of being inverted.

The major orchestral interlude (mm. 190-234) is one of the reasons some people claim that this work as a whole is an "easy" work along with the accessible range (the piece includes a C4 to B-flat5 without the cadenza, but only expands to an A3 to B5 in the cadenza).[52] The interlude contains a continuation of the Theme B development, a restatement of the introductory theme (which gradually becomes the transition to Section C),[53] and the beginning of the *Meno mosso* tempo for the new section. Section C parallels section B in style, tempo and the rhythmic heartbeat in the piano (Mc)—the same as Section B except now in the subdivision of the beat instead of the division of the beat.

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[52] Garrett, p. 178.

[53] Arutunian uses rhythmic *ritardandos* (mm. 217 and 226) as well as a change in style (slurs, open texture) to aid this transition.

The Section C theme is more introverted than Theme B. The mute, dynamics, narrow range, and the generally more controlled nature of the theme lend itself to a subdued, yet still deeply emotional, section. The trumpet line emphasizes (through duration) a pattern that builds upon itself: E-flat to B-flat (mm. 234-238), E-flat to B-flat to A-flat to B-flat (mm. 239-242), F to D to B-flat to A-flat (243-250). This final variation is heard as a heightened sense of emotion because of range and dynamics. The second portion of the C theme is heard at Letter N; this theme in rhythm and tessitura has more motion and allows for more *rubato* or even a slightly quicker tempo. After a brief piano interlude, the trumpet returns with, at first glance, the same elongated pattern beginning in measure 135; however, the pitches are slightly different (C-flat to B-flat to A-flat) but retain the same Mb2 motive heard in Section B which creates subtle symmetry. The same motive can be heard up a step in measure 271 and in the piano transition (the melodic spurts in mm. 275, 277, etc.).

The final section is heralded by a sudden change to the introduction theme heard in measure 24. The piano expands upon this idea for 26 measures instead of the original 6. Some see Letter Q as the Recapitulation of the Theme 1 in their analysis of the work in Sonata-Allegro form.[54] However, since Theme 1 is the only thing repeated here (albeit almost note for note the same as Letters A and B) and since Section C is not a part of the development (which normally takes place before the recapitulation), this section is labeled Section A. The first major difference can be heard at Letter T with a new pattern based on the Mb2 motive. Pickups to measure 357 are also unexpected with their triplet divisions of the beat neighboring the dominant pitch of concert E-flat5. The piano interjects a seven-bar statement of the introduction theme before the trumpet takes off on the cadenza.

The opening measure of the cadenza includes the augmented second interval which recalls Theme A. The F-sharp, G, and A-flat5 recall Mb from the measure 2. At the *scherzando,* the thirty second notes take on the rhythmic Ma in both Ma3 and Ma1 form. The *Allegro con brio* opens with a statement of the introduction theme with the rhythmic motive (Ma) added in sudden bursts. Each statement of this theme should build until the accompaniment returns. The final dotted eighth/sixteenth pattern in measure 372 can be paralleled to the accompanimental figure in measure 3 which continues to support a symmetrical analysis of the piece.

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[54] Garrett, p. 175.

Stylistic and Technical Considerations

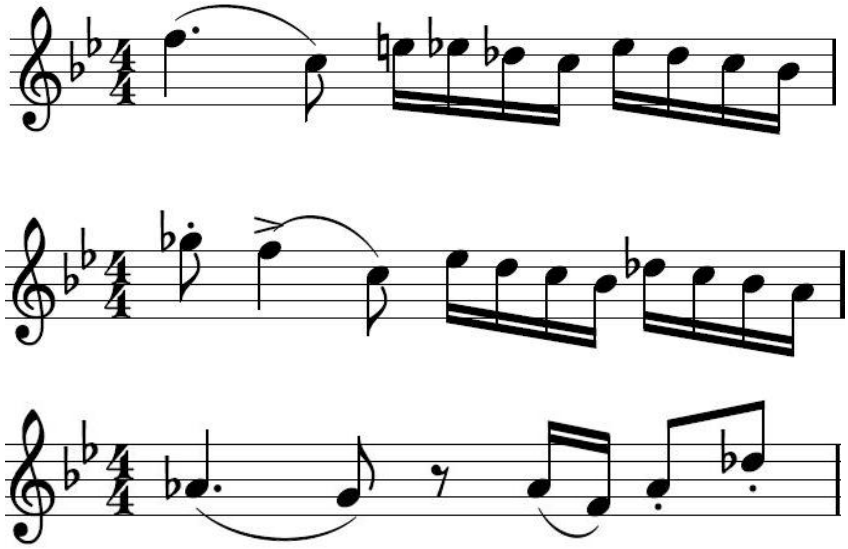
As mentioned before, a balance between precision and drama must be found and practiced with discipline. Make sure to continue slow practice up until the recital—do not keep pushing the metronome higher as the ultimate goal. Find the groove and enjoy the ride. Strive to find the happy medium between the extremes of recklessness and tentative carefulness: be fearless communicating clearly to the audience.

The tone for the opening needs to be full and resonant, not brash and forced: try not to push the sound beyond what is pleasing to the ear. In measure 12, control the acceleration based on the four main beats of the measure. I put a tally mark above each beat in order to visually know when to place the E4, B-flat4, and F5 as the line pushes to the downbeat of measure 13. Since the line from 13 does not let up until the *decrescendo* in measure 15, try to sustain the line without breathing after the B-flat5.

In Theme A, the sixteenth-note motives open the door for subtle and deadly rushing. Make sure to measure out your sixteenth notes in rhythm and tempo—it is not a competition to see who can get to the end first. I find it easiest to focus my mental energies on the air's motion (through the line towards a goal) as well as the pitches I am playing. The more tongue that I hear, the less tone I hear. Once I shift that paradigm to emphasize the melodic content, the technical aspect of the multiple tonguing fixes itself.

The measures I find the most challenging in Theme A (and its recurrences later) are 35, 39, and 44.

Figure 4.4 Arutunian, trumpet m. 35, 39, and 44



The first two measures listed are similar enough to cause mental confusion in the heat of battle. I isolated the two and alternated them in a loop until I essentially had each one memorized. From there, it was easier to rely on the visual cue to engage the muscle memory for a clean, confident execution. Measure 44 is also tricky for different reasons. The eighth rest on beat three is a major breathing point before the final push to the cadence at m. 49. The breath needs to be quick and efficient. The second challenging aspect of this passage is the fact that it starts on an A-flat4 which is one of the longer valve combinations (only 1/3 and 1/2/3 create a longer tube). This valve combination alternated with a relatively short-horn valve combination (1 only) causes a major air control issue. However, it is easy to overanalyze this, so after working it slowly and feeling the air stream, focus on the musical line and sing through the horn instead of being paralyzed by the technical aspects.

The run at mm. 67-68 is initially hard because of the octave and a fifth jump from G5 to C4. To clean up beat one, try slow practicing, isolating the lick, and gradually adding more context on the front end and back end of the interval. I found that, for the rest of the statement, slightly emphasizing each beat helps me maintain control and tempo on the longer line to the B5. Accenting in this way makes logical sense based on the simplified rhythm of the first measure of this statement where the eighth note acts as a rhythmic accent.

The first lyric section is lengthy and does not provide much rest; therefore, it is imperative for the trumpet to exhale at measures 96 and 106 in order to remove stagnant air. I

like to think of this section having an operatic aria feel which helps me sing through the horn. The change in m. 103 looks like it is built to showcase technique. However, keep in mind the context of the lyric mood for this section: try to make it sound more like a conversation (with pauses to wait for the other person's response) to maintain the vocal quality.

Letter G benefits from the same "first pitch" exercise as suggested for *The Hollow Men*. Try running it in tempo only playing the first three notes of each entrance. Also take care not to get "pecky" in articulation of the staccato notes. Since there are many short bursts of playing for the trumpet, make sure, like in the lyric sections, to exhale at planned times in order to have efficient, fresh air to finish the section strong. If measure 162 is problematic, reduce the sixteenths to their eighth-note equivalent and play them legato to establish the air direction to the end of the line. Never focus note-to-note on double tonguing—always think forward! I also isolated the pickups to measure 188 in order to approach the final cadence with clarity and strength.

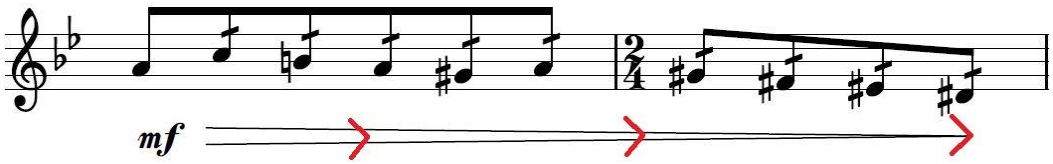
The second middle section requires more control since the volume is less with written dynamics and the cup mute. Although many people take this *very* slowly, the idea notated by Arutunian is the same "half time" feel of taking the half note of the quick tempo and making it the new quarter note value of the slow tempo. Take care not to let the notes sit stagnantly—spin them into the next note. Varying degrees of rubato are heard from professionals world-wide: from precision to complete freedom and incongruity with the written notation. I prefer to remain on the tighter end of the spectrum in order to reserve the rubato for special moments. I also think this helps maintain longer arcs and musical lines instead of fragmenting each phrase into many subphrases. Exhaling will prove extremely useful throughout this section as the softer dynamics can create more stagnant air.

At Letter T we encounter the next technically challenging statement. The pattern that I emphasized for this push to the F5 in measure 356, was to emphasize the lowest note of the four-note pattern. Although it is on the offbeat each occurrence, I found that it served my airstream the best to push through the lower notes to encourage them to speak.

The cadenza poses unique challenges, not the least of which is the fact that it occurs after about fifteen minutes of playing. The overall concept that I had to work on was putting each isolated statement back into the context of a single, two-part cadenza. If the cadenza is choppy and scattered, the momentum gained back at Letter T is quickly broken. In order to not freak out

on the runs in the first five measures, I practiced them slowly and in strict rhythm before taking off the training wheels and experimenting with swirling up to the high notes. At the end of the first section (with the fermata), continue the strong *mf* dynamic marking through the low A3—not only to make it speak after playing in the upper tessitura, but also to finish the phrase extension after the C5. The *Allegro con brio* should begin sneakily, and include surprise *sf* articulations without losing the second sixteenth of each group. I drew an arrow on the *decrescendo* in the seventh bar of the *Allegro* in order to remind myself to keep the air moving forward to the D4.

Figure 4.5 Arutunian, Cadenza, Decrescendo



As a personal preference, during the last seven bars of the cadenza (on the trumpet score) I kept the tempo steady until the end with no *ritardando*. This allowed the culmination of the work to be a statement instead of grinding to a halt. Remember to continue to prioritize cleanliness as the end (and fatigue) approaches: find the balance between volume and control that will allow all sound to be pleasing and purposeful.

CHAPTER 5 - *Proclamation*

Biographical Information on Ernest Bloch

Ernest Bloch (born July 24, 1880 in Geneva, Switzerland; died July 15, 1959 in Portland, OR) was a naturalized (1924) American composer, conductor, and teacher. His education took him from Geneva to Brussels, Frankfurt, Munich, and Paris. He moved to the United States in 1916 to conduct a dance company; when this fell through he moved into teaching. He was a founding director of the Cleveland Institute of Music (1920-1925) before he moved to become the director of the San Francisco Conservatory of Music (1925-1930). He continued to travel in Europe until World War II opened up negative political sentiments (Bloch was openly Jewish—his publishing trademark was the Star of David with his initials).[55] After Europe essentially closed its doors to him, he settled at the University of California, Berkeley (1940-1952) and earned numerous awards including the Gold Medal in Music from the National Association for American Composers and Conductors.[56]

Proclamation (1955) is dedicated to Bloch's "friend Samuel Laderman"[57] who was also Jewish and connected in part to the Chicago Bloch festival in 1950.[58] Bloch was well loved in the North American Jewish community: he was "the composer most esteemed by Albert Einstein"[59] and received the Frank L. Weil Award which was only given to those who "advanced the case of Jewish culture in North America."[60] Bloch composed this work shortly after composing his *Symphony for Trombone* which "stimulated … his inner hearing of brass sonorities."[61] Although some works contain many elements of his Jewish heritage of synagogue chants, *Proclamation* showcases only a select number including "quasi-improvisational recitatives, frequent changes of metre [*sic*] and tempo, irregular phrase lengths, abrupt gestures

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[55] David Z. Kushner, "Bloch, Ernest," *Grove Music Online*. *Oxford Music Online*.
[56] Ibid.
[57] Ernest Bloch, *Proclamation* (New York: Broude Bros. Ltd., 1959).
[58] David Z. Kushner, *Ernest Bloch Companion (*Westport, CT: Greenwood, 2002).
[59] "Ernest Bloch to Be Honored with Festival" (Chicago Tribune, Oct. 2, 1950).
[60] Kushner, *Ernest Bloch Companion,* p. 133.
[61] Suzanne Bloch, *Ernest Bloch: Creative Spirit; A Program Source Book, (*New York: Jewish Music Council of the National Jewish Welfare Board, 1976).

and extremes of mood and range."[62] This work also includes "augmented fourths, major sevenths, uneven rhythms, and shofar-like calls … in abundance."[63]

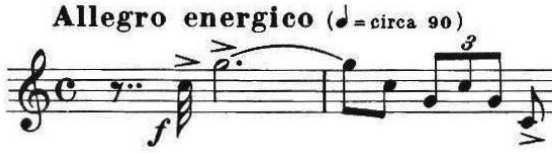
Theoretical Analysis

Proclamation is in one movement but is neatly divided at Rehearsal 10 (where the tempo changes from 90 to 69bpm) into two main parts which lead to a general binary analysis of the form. The accompaniment also has a key signature change from an open signature to three flats at that point. This does not decrease the amount of accidentals after the change, and since it is not reflected in the trumpet part it is not necessarily a huge tonal shift. Bloch also communicates the change in section with his dramatic *allargando* and *rallentando molto* markings four bars before Rehearsal 10. Bloch weaves two distinct themes through both of these sections, unifying the piece.

The first section has an easy correlation to the title, *Proclamation*, in style and "[forceful] pronouncements"[64]; however, the second section can also still be a proclamation, this time in an intense whisper—not angry, but vulnerable. Think about a conversation in which you state everything you want to say in an emphatic way, then later you let your walls down and reveal your heart so the other member of the conversation (in this situation, the listener) knows that you are sincere in what you are trying to communicate (since both forms of communication have the same content but different manifestations of intensity). This parallels the two drastically different tones of the two sections that still contain similar thematic ideas.

The opening, *Allegro energico*, begins with Theme 1, a declamatory theme that has a large interval (here a fifth) in a short rhythmic burst (here a thirty-second note followed by a dotted half tied to an eighth note).

Figure 5.1 Bloch, m. 1, Theme 1



[62] Edwin Seroussi, "Jewish music," *Grove Music Online*. *Oxford Music Online*.
[63] Kushner, *Ernest Bloch Companion,* p. 133.
[64] Ibid.

The orchestra (or piano) echoes the statement in the first bar with a tritone interval instead of a fifth. Bloch uses many techniques throughout the work to create tension, one of which is emphasizing half-step intervals (melodic and harmonic as in measure 1 beat four). This opening statement features intervallic leaps until the fourth bar where Bloch introduces to this half-step emphasis. Even with the orchestral accompaniment, "the trumpet [is never] overshadowed by the orchestra" but is "clear and strong until the end."[65]

The prominent minor second motion is heard in the accompaniment in measure 4 (with a descending line, not fully chromatic), measure 4 in the trumpet (first three eighth notes—heard in this motive for the rest of the piece), and measure five in the accompaniment (after a leap, the chromatic pitch is emphasized on beat four with an accent followed by a de*crescendo* to the resolution note on which the trumpet also enters). It is also heard in the trumpet line in bar three with the inverted minor second (displaced by an octave to create a major seventh interval). Within the first ten measures, four examples of the minor second are quickly found.

At the *Piu sostenuto*, the half step is used as a slow dirge with offset low voices creating tension. The trumpet keys off the slightly slower tempo and the softer dynamics with the second statement of Theme 1. The *A tempo* includes a rhythmic pattern (two sixteenth notes) that will occur later in the transition before Rehearsal 7.

At Rehearsal 3, the minor second heralds the first entrance of Theme 2, but in a slightly varied form. The accompaniment oscillates a half step three times in a triplet pattern, strikingly similar to the orchestral interlude three bars before Rehearsal 2. The trumpet's entrance on the A-sharp4 has already been heard in the lower strings and timpani at Rehearsal 3 to create tension with the triplet half steps of the woodwinds. Theme 2 is more scalar and more lyric, with more slur markings and fewer quick rhythmic figures.

Figure 5.2 Bloch, m. 70, Theme 2

[65] Suzanne Bloch, *Creative Spirit*, pp. 55-56.

Here Bloch uses duple/triple simultaneities to create tension: the trumpet uses mainly triplet divisions on top of a mostly duple accompaniment four and five bars after Rehearsal 2. The same idea can be seen from Rehearsal 7 to 8.

The themes continue to alternate until an *accelerando* from 84 to 96 bpm four bars before Rehearsal 7. Here a new motive is heard: this fanfare motive combines the large arpeggiated leaps of the first four measures of the piece as well as the motive from two bars before 3. This section also contrasts with the previous sections because of the clearly delineated voices engaging a call-and-response conversation between solo trumpet initially with the high brass, then with the upper strings. Rehearsal 7 takes the sixteenth-note pattern and places it on the front half of the beat in a new motive that builds for two measures until the oscillating half steps and another entrance of Theme 2 appear with a different arrangement of the basic intervals. The general ascending contour of Theme 2 returns with the orchestra's next statement of it two bars after Rehearsal 8.

The phrase winds down after an interruption of the trumpet and orchestra with fragments and statements of Theme 1 between Rehearsals 9 and 10. The half-step motion is retained as the accompaniment descends and slows to Rehearsal 10. Theme 2's introductory triplet half steps are heard three beats apart in the ominous beginning to the second major section of the work.

Theme 2 is heard in the trumpet (with the same intervals as the accompaniment's Theme 2 in the second bar of Rehearsal 8) in the slow, intentional, song-like statement that reaches its climax three bars before Rehearsal 11 (which is one of my favorite moments of this piece—tone quality and musical direction are exposed with the half step descent from D5 to D-flat5).

Just when you think that Theme 2 makes so much more sense in this slower tempo, Theme 1 returns *sotto voce* ("very softly") which allows for this fanfare statement to sound from a distance. It approaches, however, as it completes almost a note-for-note repetition of the first eight bars of the piece with subtle swells in dynamics and increasingly more pointed articulation. After the *poco slentando* in the third bar of 12, the piece concludes with a subtly ascending line in the trumpet and a subtly descending line in the accompaniment, creating a linear wedge[66] effect to reach the resolution of the entire work. Minor second intervals are still heard throughout the melody and accompaniment. The mood indicators of *calmo*, *dolce*, and

[66] Patrick McCreless, "Isolde's Transfiguration in Words and Music," In *Engaging Music*, edited by Deborah Stein (New York: Oxford University Press, 2005), pp. 122-135.

espressivo (from Rehearsal 10 on) help the ensemble reach the final resolution of the open fifth chord in the last measure—strikingly similar to the final chord of *The Hollow Men*.

Stylistic and Technical Considerations

This is not a piece that performers have to worry about length or endurance. The major concerns center around creating the correct mood to communicate the meaning—there is no 'fluff' in this work, only substance. If one plays it as a technical exercise, the work's essence will be disregarded.

The opening thirty-second triplets look intimidating, but when practiced slowly and played with alternate fingerings, they are very manageable. For example, in measures 3, 5, 6, 39, 80, and 81 change the C5 from open to 2/3; likewise, in measures 7 and 82 I play the E5 as 1/2 (not open). These will eliminate having to play neighboring partials with the same fingerings in quick succession.

The large leaps in the opening as well as Rehearsal 2 require training of the ear more than the lips, so take the time to practice it slowly, buzz the pitches, and sing the intervals to lock them in.

Throughout the work, Bloch uses many specific tempo changes. When performing this with orchestra, be confident in the tempos as well as through the tempo change. Be ready to give visual cues if needed. The same is true for playing this with piano, but it is much easier to have one person follow than an entire ensemble. As long as the soloist is a confident team-player, the group will feed off that and play confidently underneath the trumpet line.

As is true for most solo works, make sure to know the entrances based on aural cues. For example, the second violin pitch at the *piu calmo* before Rehearsal 13 is especially helpful when entering on the G3. In order to help me learn the orchestral cues when memorizing for performance, I used Jouko Harjanne's recording of this piece on his album of the same title (Finlandia Records, 3984-23390-2).

Since this piece is more about musicality than technicalities, I tried to think of this piece as a meaty entrée verses the dessert course and approached it more like the Hindemith *Sonata* than the Bozza *Caprice*.

CHAPTER 6 - *Grand Valley Fanfare*

Biographical Information on Eric Ewazen

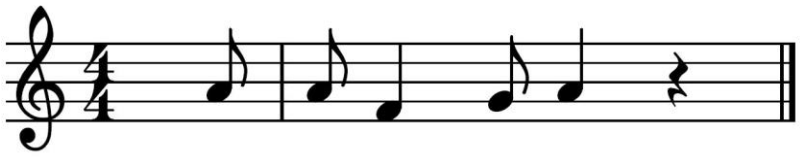
Eric Ewazen (born on March 1, 1954 in Cleveland, OH), a graduate of Eastman (B.M.) and Juilliard (M.M., D.M.A.), is well known for his stellar brass solo and chamber music compositions.[67] He has been on the faculty of the The Juilliard School since 1980, where he teaches music theory and analysis in the college division and composition in the pre-college division. His compositions have appeared on over 70 commercial CDs.[68]

This upbeat work was composed for Grand Valley State University for the inauguration of its third President, Mark Murray. The Avatar Brass premiered it on November 9, 2001.[69] That ensemble recorded this fanfare on Richard Stoelzel's 2004 album *Born to be Mild* (Albany Troy 700), which is also available on iTunes.

Theoretical Analysis

The fanfare is based on a simple motive of eighth note, quarter note, eighth note, often preceded by an eighth note pickup. This simplified rhythm is obscured in the final version with a tie between two notes and added articulation on beat 2.

Figure 6.1 Ewazen, m. 1, Trumpet 1, Simplified Rhythm



In the pickups to the first measure, the eighth value is filled by two sixteenths, adding variety and more ambiguity to the skeletal rhythm.

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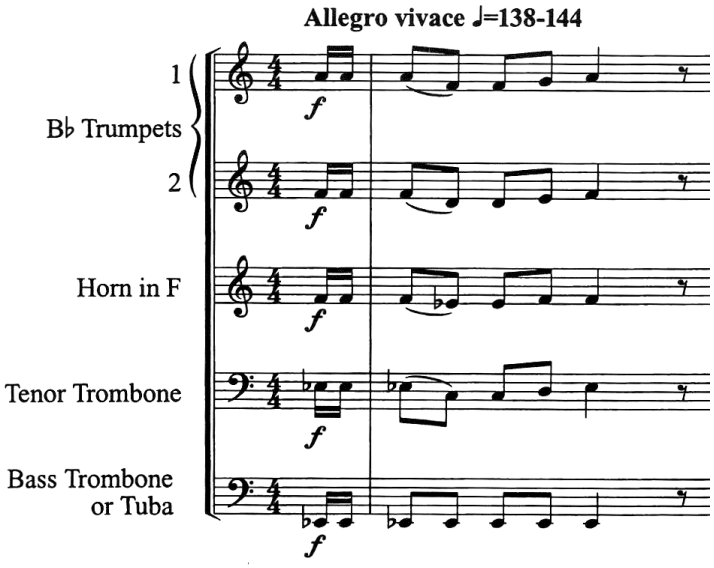
[67] http://www.ericewazen.com/about.php
[68] "Eric Ewazen," *International Trumpet Guild 2014 Conference Booklet,* 2014, King of Prussia, PA.
[69] Eric Ewazen, *Grand Valley Fanfare for Brass Quintet* (San Antonio: Southern Music, 2003).

Figure 6.2 Ewazen, m. 1, Theme A



The homorhythm in this first statement of the theme creates a unified strength and is an appropriate fanfare declamation. The theme is repeated without the sixteenths in the next four bars.

After a short transition, a new, lyric theme is presented in the first trumpet. The accompaniment is divided into two groups: harmonic stability (low brass) and rhythmic interest (high brass). Measure 17 begins the bridge theme ("Br.") because of its thinner texture, relationship to Theme A (compare with measure 7), and the two-part question-and-answer motifs, all of which are different from either Theme A or B. The entire ensemble rejoins at measure 27 with another statement of A (also likened more to m. 7 than m. 1).

Another bridge section is heard in measure 35 with the same call-and-response texture at 17. Again the full ensemble states the A theme in measure 43 before yet another call-and-response bridge at 48. The theme is developed until measure 60 where Ewazen returns to the lyric style of Theme B. Although the melody is not similar in pitches or rhythm as measure 12, the accompaniment is similar and the articulation markings suggest a similar aura. After a melodic shift to the low brass in measure 65 (a four-bar statement with a two-beat tag), another entrance of the bridge helps transition back to Theme A at measure 80. This marks a virtually an exact repetition of the beginning of the work. Added excitement results from the absence of the *subito piano* as well as the ever-climbing tessitura. Measure 90 and 92 also create interest and build to the final cadence with the inclusion of quarter notes (something not heard often in this

work). Measure 95 is similar to measure 1 except raised an octave both in the uppermost and lowest voice.

Stylistic and Technical Considerations

This piece is rated on the score as a Grade 4; however, with careful individual practice this piece fits together easily with a limited number of rehearsals. The fanfare style needs to be agreed upon as well as lengths of notes (especially the low brass in measure 26 and the final three notes of the piece).

The melodic idea is passed around the ensemble as are the melodic fragments and rhythmic motives. Knowing what one's role is and who needs to lead each section are imperative for balance and clarity.

In all the bridges, take time to "sectionalize" the groups of two instruments at a time. The idea is to clean individual parts, two parts, then all five parts in succession. Exposing the similar lines and adding the contrasting lines is an effective and efficient way to train the ear and prepare for performance. One of the most intricate parts is during the Bridge Theme at measure 50 where the horn takes on the melodic motifs in solo voicing. After four bars, the trumpets alternate in adding a bit of color to the line. If the trumpets do not understand their role supporting the horn line compositely, much confusion will ensue.

The overall feel of this work is celebratory and should be light-hearted without losing the general sense of time.

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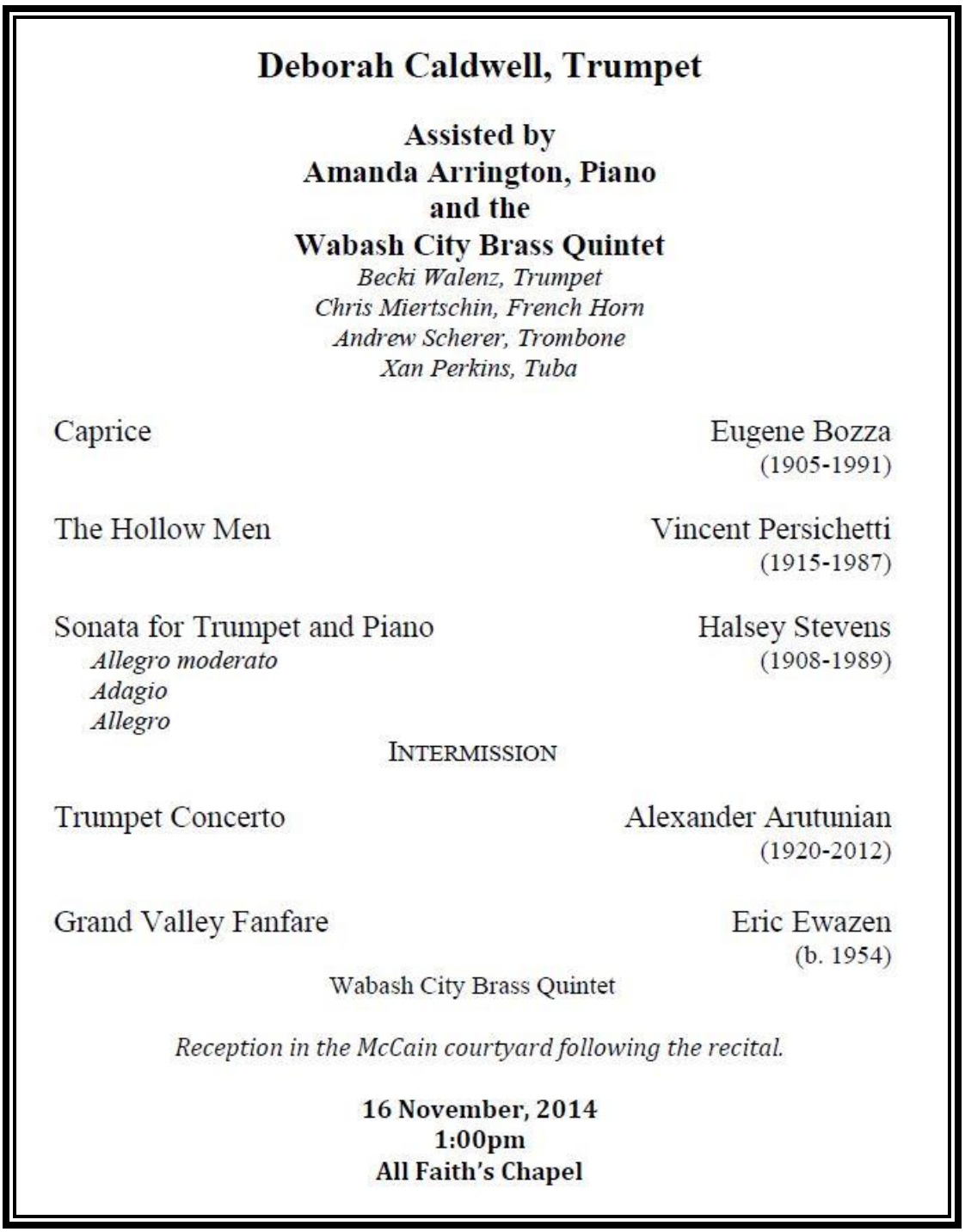
Appendix A - Program and Concert Information

Figure A.1 Recital Program



Deborah Caldwell, Trumpet

Assisted by
Amanda Arrington, Piano
and the
Wabash City Brass Quintet
Becki Walenz, Trumpet
Chris Miertschin, French Horn
Andrew Scherer, Trombone
Xan Perkins, Tuba

Caprice — Eugene Bozza (1905-1991)

The Hollow Men — Vincent Persichetti (1915-1987)

Sonata for Trumpet and Piano — Halsey Stevens (1908-1989)
Allegro moderato
Adagio
Allegro

INTERMISSION

Trumpet Concerto — Alexander Arutunian (1920-2012)

Grand Valley Fanfare — Eric Ewazen (b. 1954)

Wabash City Brass Quintet

Reception in the McCain courtyard following the recital.

16 November, 2014
1:00pm
All Faith's Chapel

Appendix B - *The Hollow Men* by T. S. Eliot

Mistah Kurtz -- he dead.

A penny for the Old Guy

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar

Shape without form, shade without colour,
Paralysed force, gesture without motion;

Those who have crossed
With direct eyes, to death's other Kingdom
Remember us -- if at all -- not as lost
Violent souls, but only
As the hollow men
The stuffed men.

II

Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column
There, is a tree swinging
And voices are
In the wind's singing
More distant and more solemn
Than a fading star.

Let me be no nearer
In death's dream kingdom
Let me also wear
Such deliberate disguises
Rat's coat, crowskin, crossed staves
In a field

Behaving as the wind behaves
No nearer --

Not that final meeting
In the twilight kingdom

III

This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.

Is it like this
In death's other kingdom
Waking alone
At the hour when we are
Trembling with tenderness
Lips that would kiss
Form prayers to broken stone.

IV

The eyes are not here
There are no eyes here
In this valley of dying stars
In this hollow valley
This broken jaw of our lost kingdoms

In this last of meeting places
We grope together
And avoid speech
Gathered on this beach of the tumid river

Sightless, unless
The eyes reappear
As the perpetual star
Multifoliate rose
Of death's twilight kingdom
The hope only
Of empty men.

V

Here we go round the prickly pear
Prickly pear prickly pear
Here we go round the prickly pear
At five o'clock in the morning.

Between the idea
And the reality
Between the motion
And the act
Falls the Shadow

For Thine is the Kingdom

Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow

Life is very long

Between the desire
And the spasm
Between the potency
And the existence
Between the essence
And the descent
Falls the Shadow

For Thine is the Kingdom

For Thine is
Life is
For Thine is the

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper

Appendix C - Program Notes

I wrote my program notes for the non-musician in the audience with enough detail so that the musicians in the audience could also learn something. My goal was to provide a context for understanding as well as provide a guide for the listener.

* * *

Eugene Bozza (1905-1991) – *Caprice* (1943)

French composer, conductor, and violinist, Eugene Bozza (b. April 4, 1905 in Nice; died September 28, 1991 in Velenciennes) composed *Caprice* while holding the prestigious post of conductor of the Opera Comique in Paris. He was honored with the composition award the Grand Prix de Rome in 1934. *Caprice* is his first work of nine for solo trumpet, and he dedicated it to Eugene Foveau who was the professor of trumpet at the National Conservatory in Paris.

'Caprice' is defined as being driven by impulse through a series of sudden changes. This French piece with its light articulations, playful ideas, elegant structures and melodies, and educational purpose includes three radically different sections. *Caprice* opens with a decisive cadenza-like passage followed by a strict-meter passage with a march-like theme interwoven with playful triple-tongued sixteenth notes. After a second, cadenza-like interlude which mirrors the opening echos and sequencing, Bozza unfolds a gorgeous lyric section. The final section is introduced by the piano and evokes a gypsy dance in all its reckless abandon.

Vincent Persichetti (1915-1987) – *The Hollow Men* (1948)

Vincent Persichetti (born June 6, 1915 in Philadelphia, Pennsylvania; died August 14, 1987 in Philadelphia, Pennsylvania) studied piano, organ, double bass, tuba, theory, and composition and published his first work at the age of 14. He earned degrees from the Curtis Institute and the Philadelphia Conservatory before he began teaching at Juilliard in 1947. Persichetti enjoyed travelling around the country where he was a guest conductor, lecturer, and composer for over 200 universities.

On July 28, 1914 Austria-Hungary declared war on Serbia and thereby started what we now call World War I. About ten years later, T.S. Eliot published a poem entitled *The Hollow Men*

(1925) in response to the horrors of the bloodshed. The most well-known lines from this poem are "This is the way the world ends / Not with a bang but a wimper." Although the poem emphasizes the hopelessness of humanity, I appreciate Persichetti's setting of it for trumpet and string orchestra with its lyric melodies and constant battle between tension and release. The inner sections emphasize tension with the addition of a straight mute followed by a quicker, and more intricate, rhythmic scheme. Although the entire work is heavy, the final chord is an open fifth which brings simple closure to the powerful emotions. It reminds me that there is always hope.

Halsey Stevens (1908-1989) – *Sonata for Trumpet and Piano* (1959)

Halsey Stevens (born December 3, 1908 in Scott, NY; died January 20, 1989 in Inglewood, CA) was a composer, professor, and musicologist. He earned two Guggenheim fellowships and is well-known for his book *The Life and Music of Béla Bartók*. Stevens's writing resembles that of fellow American composer Aaron Copland.

Stevens's *Trumpet Sonata* is divided into three distinct movements (feel free to hold your applause until the end), each of which is completely different in style. The first movement is a dance-fanfare combination which centers around two ideas, one fast and one slow. Each motive is developed with variations in different time signatures and keys while maintaining the disjunct, yet flowing, melodies. The sensitive second movement is simpler (4/4 time throughout) yet still celebrates nuanced rhythms and an exploration of timbre. The inner section of the middle movement is a biting fanfare which interrupts the melodic flow. The final movement is the shortest of the three and is an up-beat dance. However, it would be difficult to dance to since Stevens uses a mixture of assymetric meters for 148 out of the 170 measures.

Alexander Arutunian (1920-2012) – *Concerto for Trumpet* (1950)

An Armenian composer and pianist, Alexander Arutunian (born September 23, 1920 in Yerevan, Armenia; died March 28, 2012 in Yerevan, Armenia) was the artistic director of the Armenian Philharmonic Society for 36 years until 1990. Arutunian's music, compared to another Armenian composer Aram Khachaturian, combines elements of the Classical and Romantic Era while drawing upon Armenian folk music with its spontaneous and improvisatory nature.

His *Concerto for Trumpet* emphasizes thematic development, large structures, and intense emotional output. It is in five continuous movements (ABACA) with an introduction and coda. From the beginning, he accentuates the Armenian qualities of driving rhythms and dramatic flair. After the introduction and main, spirited theme, Arutunian introduces the first slow section which unfolds its songlike melody with a smooth accompaniment. After this interlude, an abrupt shift back to the opening theme occurs, this time with more interplay between piano and trumpet. Since this work was originally composed for trumpet and orchestra, I love listening to Amanda's incredible musicality in characterizing the delicate woodwind trills and powerful low brass statements throughout. This middle section alternates between feeling the tempo in 2 and 4, each coinciding with fragments of the main theme and lyric melody. The second slow section begins with an underlying rhythmic heartbeat which keeps the energy moving forward while the muted trumpet soars through an introspective melody. After a final statement of the main theme, the trumpet embarks on a two-part cadenza that revisits thematic elements from the introduction in a final dramatic push to the end.

Eric Ewazen (b. 1954) – *Grand Valley Fanfare* (2003)

Eric Ewazen (born on March 1, 1954 in Cleveland, OH), a graduate of Eastman and Juilliard, is a composer who is well known for his stellar brass solo and chamber music compositions. This upbeat work was composed for Grand Valley State University for the inauguration of its third President, Mark Murray. This is an upbeat piece that the Wabash City Brass Quintet first performed at the Kansas State Fair and continues to be one that we enjoy playing.

Appendix D - Formal Analysis

Eugene Bozza--*Caprice*

Three-part Form

Unified by motives

Section	Introduction	A	Interlude	B	Fanfare	C	Coda
Theme	Fanfare	March	Fanfare	Lyric		Gypsy Dance	Fanfare
Rehearsal Markings (+measures)	Beg - R3	R3 - R10	R10 - R14	R14 - R19		R19 - R25 (+8)	R25 (+9) - End

Vincent Persichetti--*The Hollow Men*

Rounded Binary Form

Section	**A**					**B**		**A**
Theme	Theme 1	Theme 2	Theme 1	Theme 2	Theme 2'	Theme 2	Transition (Th 2)	Theme 1
Rehearsal	Beg-C	C-D	D-E	E-F	F-G	G-H	H-I	I-End
Markings								(Hint of Th. 2 8 bars after J)

Halsey Stevens--*Sonata for Trumpet and Piano*

Movement 1 *Allegro Moderato*

Loose Sonata Form

Section	**Exposition**				**Development**	**Recapitulation**				**Coda**	
Theme	Theme 1			Theme 2		Theme 1			Theme 2		
SubTheme	a	b	c			a	b	c		a	c
Measure Numbers	Beg-13	14-27	28-50	51-66	67-138	138-168	169-176	177-191	192-214	215-233	236-End

Movement 2 *Adagio Tenero*

ABA Structure

Theme	A				B	A	
SubTheme	a	a'	b	a	55-68	b	
Measure Numbers	Beg-12	13-26	27-42	43-54		69-End	

*the "b" submotive is a variation of the "a" motive in melodic ideas and style

Movement 3 *Allegro*

Loose Sonata Form

Section	**Exposition**						**Development**				
Theme	Intro	Theme 1	Theme 2		Transition	Theme 3	Transition	65-126			Transition
SubTheme	Ostinato	15-30	31-49		47-50	51-59	59-64	a	b	Ostinato	120
Measure Numbers	Beg-14		a	b				82	91	107	
			31-41	42-49							

Recapitulation			**Coda**
Theme 1	Theme 2	Theme 3	163-end
138-150	151-154	155-162	

Alexander Arutunian--*Concerto for Trumpet and Piano*

Loose Rondo Form

Section	**Introduction**		**Section A**					**Section B**						**Section A'**	
							Trans.				Inter.		Trans.	Developmental	
Theme used	**Intro**	**Intro**	**A_1**	**A_2**	**A_1**	**A_2'**		**B_1**	**B_1**	**B_1+B_2**		**B_1**		**A_1**	**B_1**
Measures	Beg-23	24-32	33-40	41-48	49-56	57-64	65-78	79-87	88-95	96-102	103-107	108-113	114-126	127	166

*Melodies with pickups have been identified by their first full measure

b/c accomp. And centers around A#

Statements of A_1

127, 131, 137, 142, *146,* 152, *152,* 156, *156,* 158, *158,* 160, 172, 184

it. = augmentation

156, 158 Stretto

Statements of B_1

166, 170, 178, 182, 190 ff.

	Section C					**Re- Trans.**	**Section A'**				**Coda**		**Cadenza**	**Codetta**
	Trans.				Trans.						Trans.			
Intro	**Intro.**	**C_1**	**C_2**	**C_1**	**MB_2**	**Intro**	**A_1**	**A_2**	**A_1**	**A_2**	**MB_2**	**Intro**		
206-216	217-234	235-250	251-264ish	265-275 (in style)	276-279	280-317	318-325	326-333	334-341	342-351	352-359	360-367	Cadenza	369-end

Ernest Bloch--*Proclamation*

Binary Form

A (ABABABA) **B** (BAB)

Section	**A**														**B**			
Theme	A	2*	A	2	B	A	2	B	A	Transition	2	B	A	Transition	2	B	A	B
Measure Numbers	Beg-10	11	12-19 (Orch, Tmpt)	20	21-27	28-30	31	32-35	36-42	43-48	49	50-54	55-60	61-67	68-69	70-76	77-84	85-end

*2 represents the minor-second introduction to Theme B

(2 is also used is also used accompanimentally at places like 35, etc.)

Eric Ewazen--G*rand Valley Fanfare*

Rough Rondo (ABABA)

Theme	**A**	**A'**	**transition**	**B1**	***Br.***	**A'**	***Br.***	**A'**	***Br.***	**B2**	**B2**	***Br.***	**A**	**A'**
Measure Numbers	1-4	5-9	10-11	12-16	17-26	27-34	35-42	43-47	48-59	60-64	65-69	70-79	80-88	89-end

Br. = Bridge