AN ANALYTICAL LOOK AT 20TH CENTURY TRUMPET MUSIC, INCLUDING WORKS BY JOSEPH TURRIN, VINCENT PERSICHETTI, ALEXANDER GOEDICKE, AND ERIC EWAZEN

by

JAMES JOHNSON

B.S., Indiana University of Pennsylvania, 2011

A THESIS

Submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
School of Music, Theater, and Dance
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2013

Approved by:

Major Professor
Dr. Gary Mortenson

Abstract

This report is an in-depth analysis of selected music written for the trumpet during the 20th century, including composer biographies and theoretical analysis for each piece. The pieces included in this report are Joseph Turrin's *Caprice,* Vincent Persichetti's *The Hollow Men,* Alexander Goedicke's *Concert Etude,* and Eric Ewazen's *Sonata for Trumpet and Piano* as well as his *Concert Fanfare for Six Trumpets.*

Table of Contents

List of Figures

Acknowledgements

I would like to acknowledge and thank all the members of my committee, Dr. Gary Mortenson, Dr. Paul Hunt, Dr. Craig B. Parker and Dr. Frederick Burrack. This report would not be possible without their guidance and support. I would also acknowledge my parents, Jeff Johnson and Lisa Spekis, who sent me to the basement to practice, drove me to festivals and concerts all across Pennsylvania, and supported me throughout the years.

Dedication

I would like to dedicate this report to my grandfather, James Johnson.

Preface

The analysis of these works, while dealing with chord structure and key centers and items of that nature, is geared more around understanding the piece as a whole. I use this approach to help myself better understand the music that I am performing, and hope that this analytical approach will aid any and all who read it as well.

Chapter 1 - *Caprice* by Joseph Turrin

Joseph Turrin's *Caprice* is probably one of his most popular works in the trumpet world. Full of rhythmic activity as well as flowing melodies, this piece serves as a great staple in the trumpet repertoire. The work itself was dedicated to Derek Smith, father of principal trumpet of the New York Philharmonic, Philip Smith. Written for either B-flat or C trumpets, this piece also serves as a great introductory piece for students to perform on C trumpet.

Composer Biography

Joseph Turrin (b. 1947 Clifton, New Jersey) is one of the most accomplished american composers of the 20th century. He has composed music for virtually every genre, and most of his brass works have become standards in their respective repertoires. Turrin is the eldest of seven children of Aristide and Margaret Turrin. His father supported his family by working as a machinist, and even though he was not a professional musician, he loved playing music and became a self-taught amateur pianist.[1]

While Turrin was surrounded by music at home, he did not begin to study classical music until he entered the fifth grade, beginning on the trumpet. His music teacher, Larry Gareau, was the first person to introduce Turrin to classical music. Soon after, Turrin aspired to play classical music as much as possible out of the method books of Jean-Baptiste Arban and Max Schlossberg.[2] Turrin's high school band, the Clifton High School Mustang Band, had achieved a high level of recognition and became one of the laboratory bands for MGM records. Providing several demo recordings for various publishers, the band even had their own composer-in-residence funded by MGM.

As Turrin grew older, his interest in trumpet shifted to piano and composition. During his high school years Turrin studied music theory with Edward Edelson, who played a major

---

[1] John Korak III, "A Performance Analysis of Joseph Turrin's Works for Solo Trumpet, A Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, E. Bloch, H. Tomasi and Others" (DMA University of North Texas 1999) pg 4.

[2] Korak, pg 5

influence on Turrin's aspirations in composition. Some of Turrin's earliest compositions included a trumpet and piano duet, trumpet duet, and woodwind quintet. Although he never studied composition formally with Edelson, he would seek his guidance regularly for comments and suggestions. Just before leaving Clifton to go off college Turrin studied with Heinz Hammerman, a Viennese-born musician who was brought to New York by Leonard Bernstein.[3]

Turrin pursued a composition degree at The Eastman School of Music. He began studies there in 1965. However, he left after three years to return home to help support his family's financial burdens, but he never let the idea of finishing school leave his thoughts. During his time at Eastman, Turrin studied with Robert Gaulden and Samuel Adler.[4] Eventually Turrin did return to school, not to Eastman, but rather the Manhattan School of Music, where he studied with Nicolas Flagello.

Since then, countless orchestras, including the Baltimore, Pittsburgh, and New Jersey symphonies as well as the New York Philharmonic and the St. Martin-in–the-Fields Academy, have performed Turrin's music. Other groups, which have played Turrin's music, include the Atlantic Brass Quintet, U.S. Army Band, North American Brass Band Association, and the New Jersey Chamber Music Society. His music has been performed and conducted by prominent musicians such as Phil Smith, Wynton Marsalis, Harvey Phillips, Joseph Alessi, Lew Soloff, and Erich Leinsdorf.[5] His musical compositions also included film scores for movies such as *Nightmare on Elm Street 3, Tough Guys Don't Dance, Weeds,* and *Kingdom of Shadows.* He has received awards and grants from such organizations of The United Nations, ASCAP, American Music Center, and the New Jersey State Council of the Arts. He also did the orchestration for the 1992 Olympic Fanfare for the Summer Olympic ceremonies in Barcelona, Spain. His works are recorded on Teldec, Cala, Crystal, DeHaske, Josara, and EMI labels.[6]

---

[3] Korak, pg 6

[4] Korak, pg 9

[5] "Joseph Turrin's Bio." *Joseph Turrin Composer.* 2004.Web. <http://www.josephturrin.com/bio.html>.

[6] "Joseph Turrin Biography," accessed October 4, 2012, http://www.filmreference.com/film/35/Joseph-Turrin.html.

Composition Analysis

The piece is written in rondo form in the sense of ABACABA, but Turrin modifies and develops each section of the A material, making the form look more like ABA'CA''BA'''.[7] The opening statement in the trumpet suggests that the piece is in A minor, but the ambiguous nature of the five-note piano cluster (c', d', e', f', a') gives the listener a more modal tone center.[8] The opening statement in the trumpet serves as much of the material in the developmental sections, and is often in contrast with the repeated staccato notes in the piano. Even though the quarter-note pulse remains constant throughout this section, the variety of meter changes alters each of the phrases of the opening statement. For example, measures 2 through 5 contain eleven beats, whereas measures 6 through 8 contain ten beats. At measure 9 Turrin delays the entrance by a triplet eighth rest, and holds the tied c'' longer than the other two phrases (Figure 1-1).

Beginning in measure 16, the piano deviates from the staccato five-note cluster and takes over the slurred triplet pattern, which is exchanged with the trumpet through measure 21. Measure 22 is a unique in this piece and is worth mentioning. During the recapitulation beginning at measure 106, this measure should be played exactly as written in measures 119 but instead Turrin adds an accented c'' natural on beat three of this measure, which is the only notated difference in the entire recapitulation (Figures 1-2 and 1-3).

The quarter note becomes the half note at letter A (measure 24), going into a half-time feel. The triplets in measures 22 and 23 become sextuplets, creating a very smooth transition into the B section of the piece. The sequence of sextuplets is contrasted by the slow harmonic progression in the bass line, and allows the melody in the trumpet to soar beautifully overtop of the accompaniment (figure 1-4). This entire passage has several high and low points musically, keeping the sextuplets consistent until letter B where Turrin begins to alternate the sextuplets with trills, ultimately leading up to the high point at measure 42 where the trumpet sustains a concert b'' (figure 1-5).

---

[7] Korak, pg 28

[8] Korak, pg 30

Figure 1-1 Turrin *Caprice,* measures 1-10 trumpet and piano parts

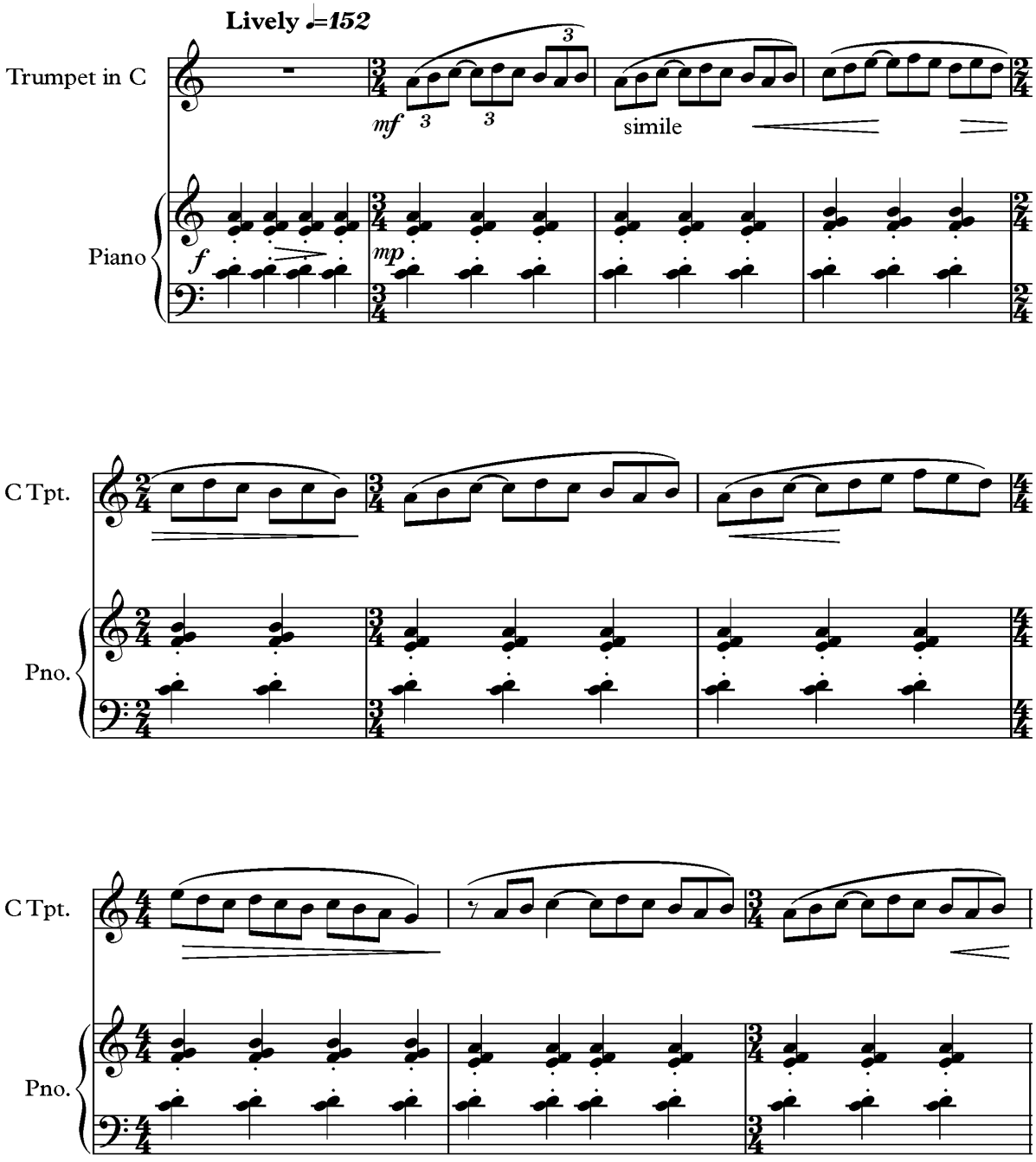


Figure 1-2 Turrin *Caprice,* measures 22-23 piano

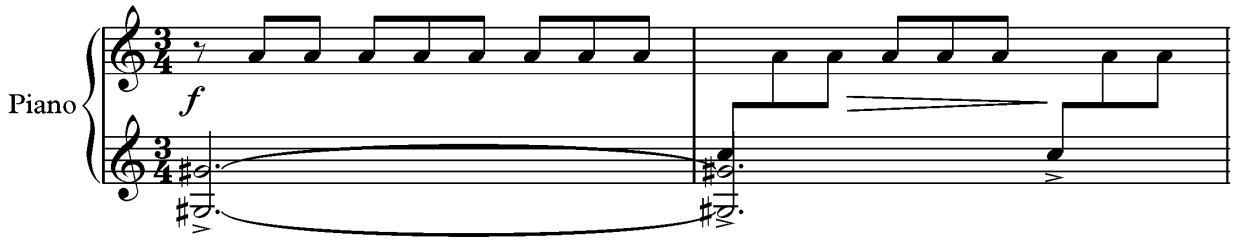


Figure 1-3 Turrin *Caprice,* measures 119-120 piano

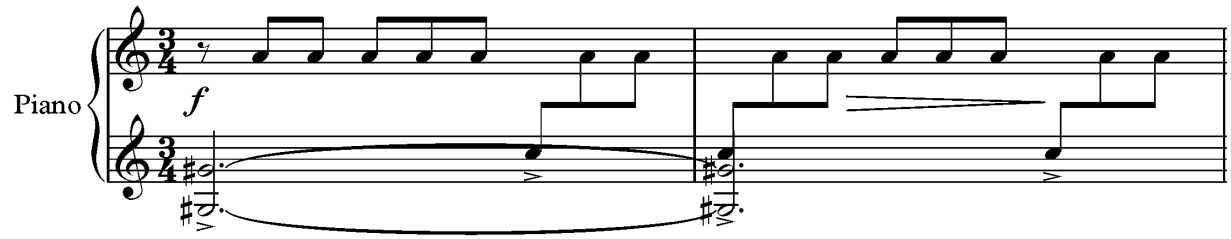


Figure 1-4 Turrin *Caprice,* measures 24-26 trumpet and piano parts

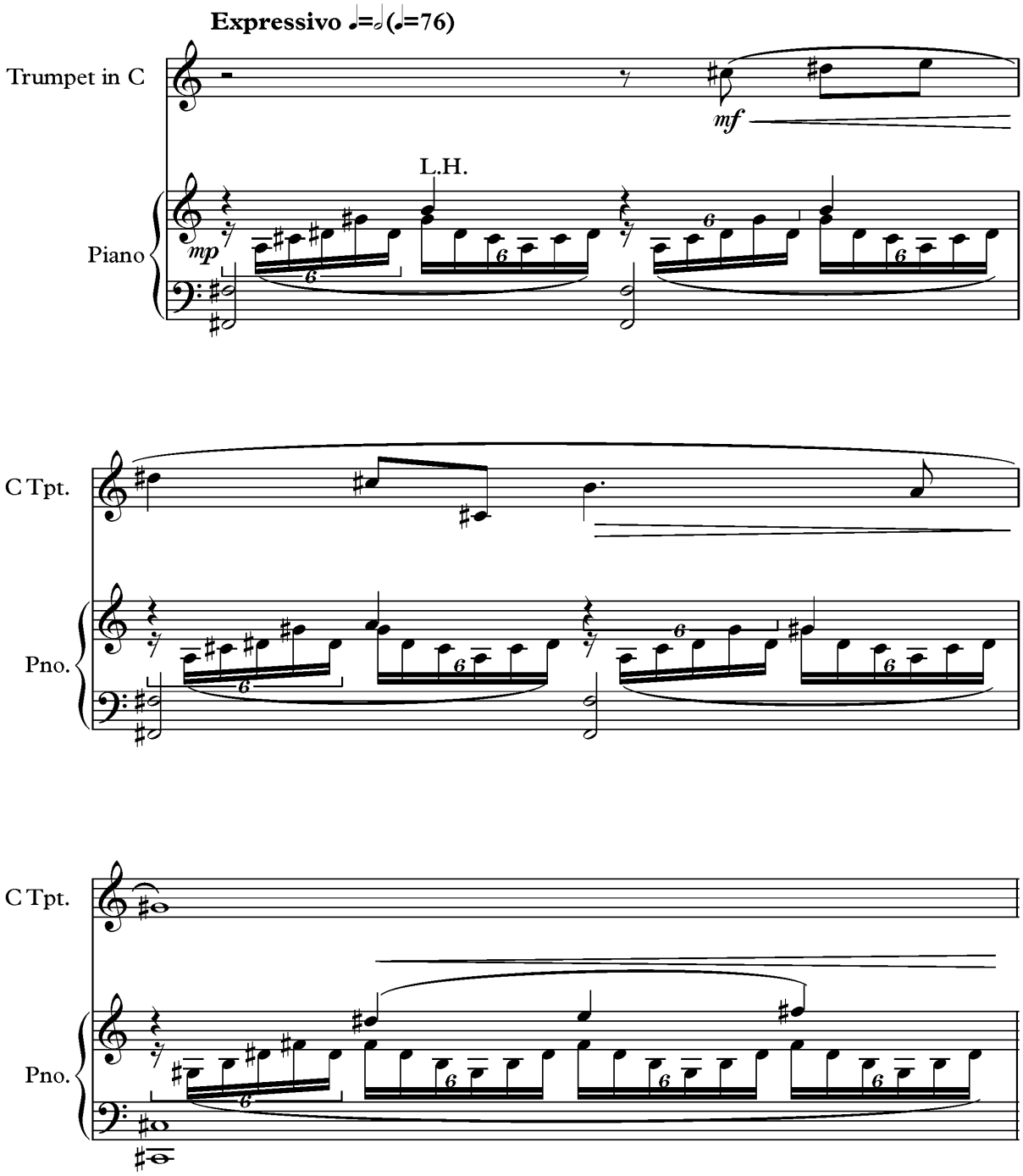
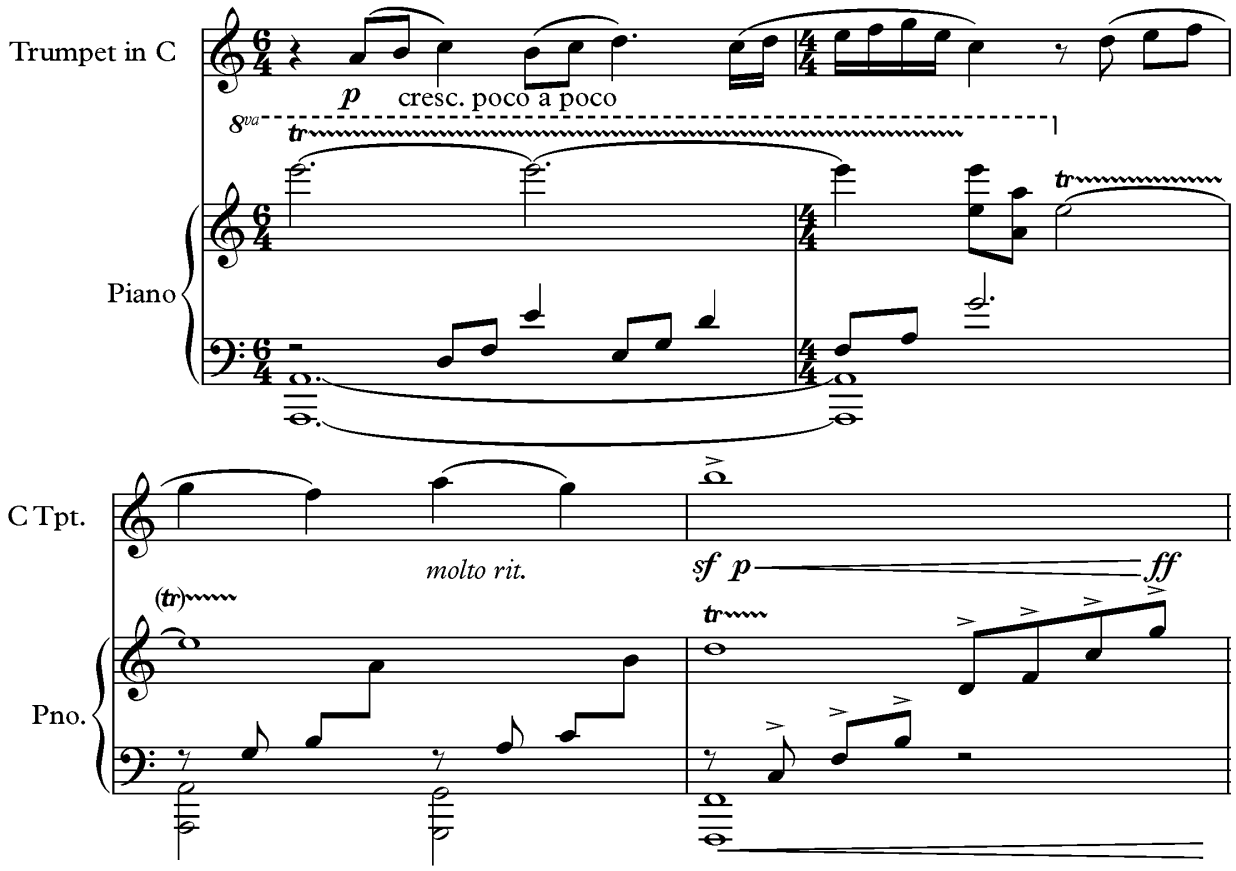


Figure 1-5 Turrin *Caprice,* measures 39-42 trumpet and piano parts



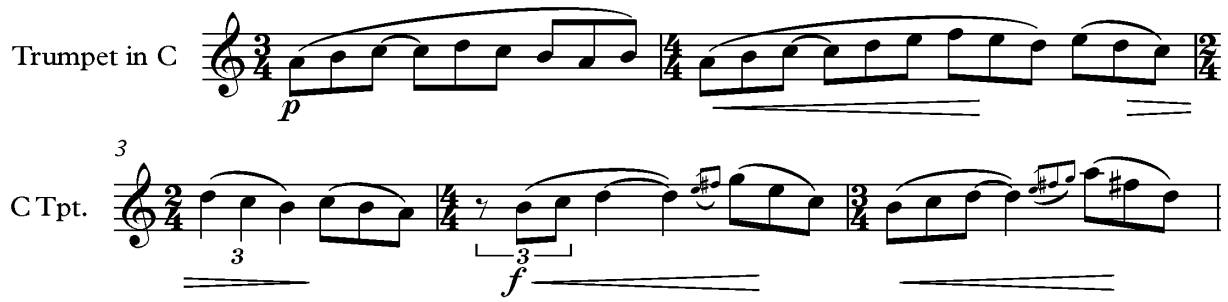
Letter C (measure 43) brings the return of the triplet idea in the A theme, but quickly deviates and develops the idea. The entrance of the trumpet at rehearsal letter D (measure 52) gives the listener a feeling of a recapitulation, but also begins to manipulate and fragment the triplet idea from the A theme (Figure 1-6).[9]

The addition of grace notes gives the sense of urgency and anticipation, which is amplified by the ambiguous tonal center in the piano. It is not until measure 66 where Turrin returns to tonal stability with a pedal tone on E, which serves as the dominant until the C theme at measure 89, where it returns to a minor. Turrin gets creative compositionally during this

[9] Robert Louis Taylor, "The Role of Analysis and Comparison in the Performance of Selected Single-Movement Compositions for Trumpet and Piano by Joseph Turrin with an Interview of the Composer, a Lecture Recital, Together with Three Recitals of Selected Works by Handel, Honegger, Tomasi, and Others," (D.M.A. University of North Texas, 2005) pg 33.

section by using the triplet motive from the A theme on E in both the trumpet and piano part, further enhancing the V/I relationship (Figure 1-7).

Figure 1-6 Turrin *Caprice,* measures 52-56 trumpet part



Measure 89 marks the short C-section of the piece. Being only eight measures in length, it serves as a short moment of serenity before the recapitulation back into the A theme. The tempo is considerably slower (quarter note equal to 60 beats per minute), and once the trumpet enters at measure 91, the ascending line serves as linear musical contrast to the descending line in the piano.[10]

The transitional material from measure 97 through 105 brings back the triplet motive in full force, starting low in the bass clef, and rising steadily through the registers until the recapitulation at measure 106 (rehearsal letter I). This section from measures 106 to 140 is almost an exact restatement of measures 9 to 43, with the only exception being measures 119 and 120, which is shown in figures 1.2 and 1.3. Measure 139 contains a caesura, giving a dramatic pause before the coda propels the piece to the end.

Based on the triplet motive in the A theme, the coda with staccato quarter notes in the piano part and the trumpet part plays a fragmented version of the original motive, gradually ascending in tessitura, dynamics and intensity until measure 146 (Figure 1-8). The piano quarter notes contain an E pedal throughout this passage as well, giving the feeling of a dominant/tonic relationship, but this feeling is obscured with the note clusters in the right hand.[11] The pedal E is amplified with the triplet motive in measures 146, 148, and 150 in the piano, and the bass line

[10] Korak, pg 34

[11] Korak, pg 35

plays E's on beats one and three; re-enforcing the dominant/tonic relationship, but looking closely at the bass line the relationship is not E to A as it was before. Instead it is B to E, where E has now become the tonic and B serves as the dominant. The trumpet plays a flourish of sixteenth-note passages in measures 147, 149, and 152, providing rhythmic contrast with the triplets. The last chord in the piece is an E major chord, with the trumpet ending on a b" indicating that the piece has modulated to and ended in E major (Figure 1-9).

Figure 1-7 Turrin *Caprice,* measures 66-74 trumpet and piano parts

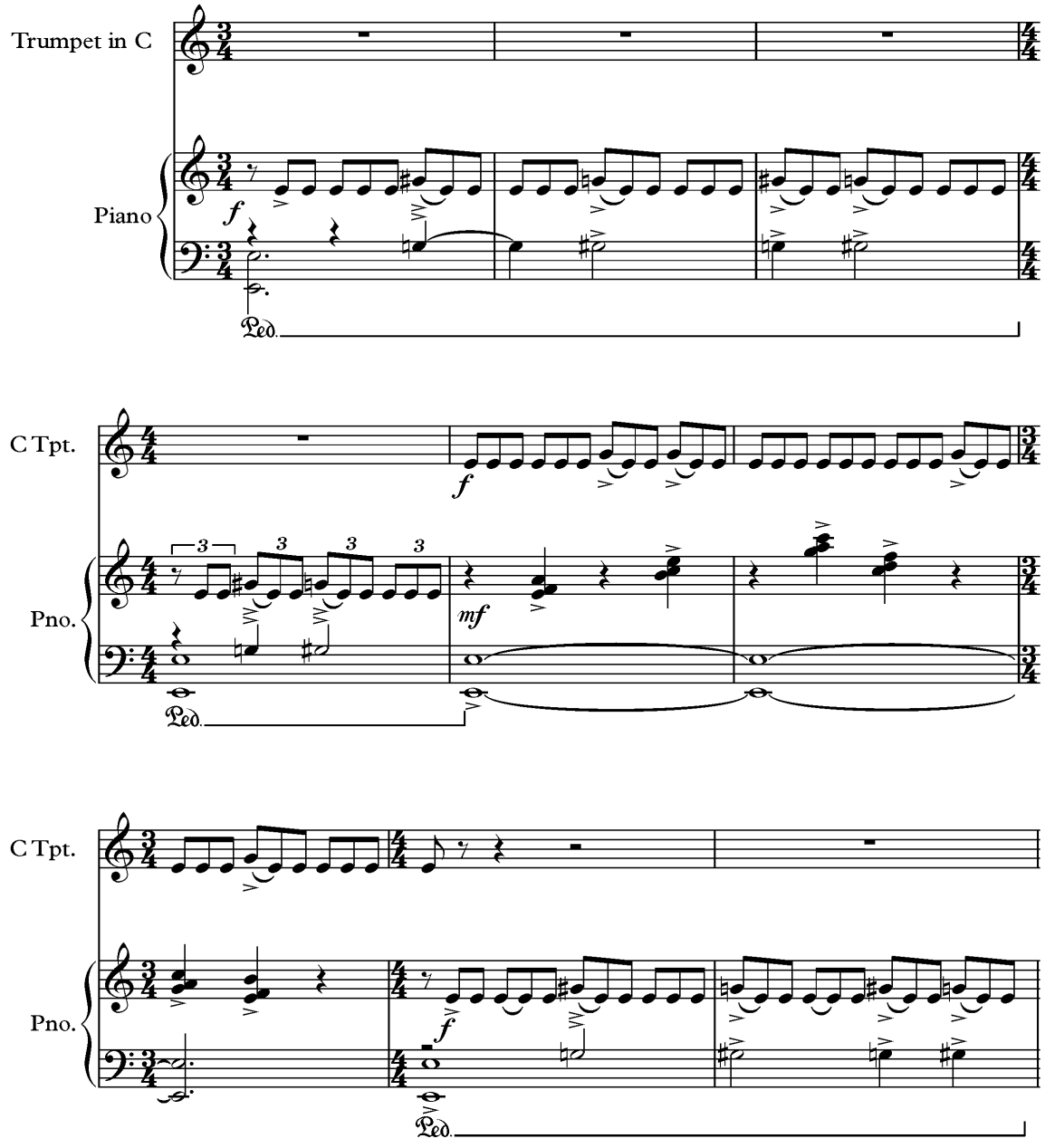
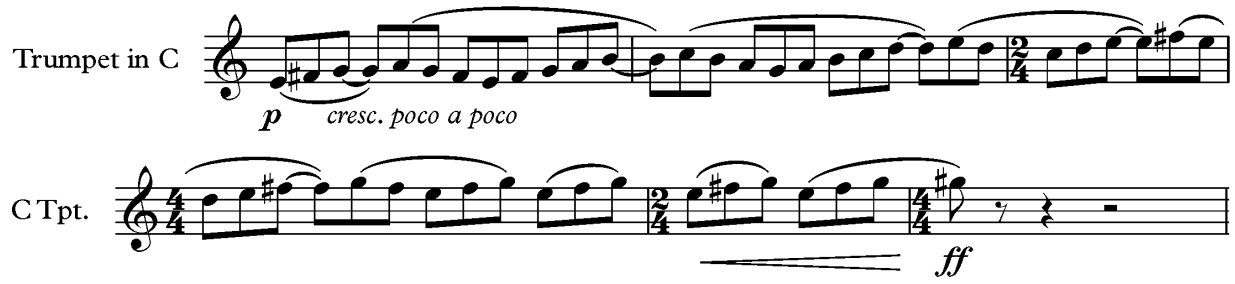


Figure 1-8 Turrin *Caprice,* measures 141-146 trumpet part



Performance Preparation

When preparing this work, spend some quality time with the metronome. The A theme should have a steady groove to it rather than sounding frantic. Use the quarter-note ostinato in the piano as a metronome in each of these passages. Keep the tongue light as you re-articulate the beginning of the phrases, otherwise the heavy tongue could cause some tempo problems. Since this opening theme is somewhat repetitive, use the contour of the line to help shape the musical phrase.

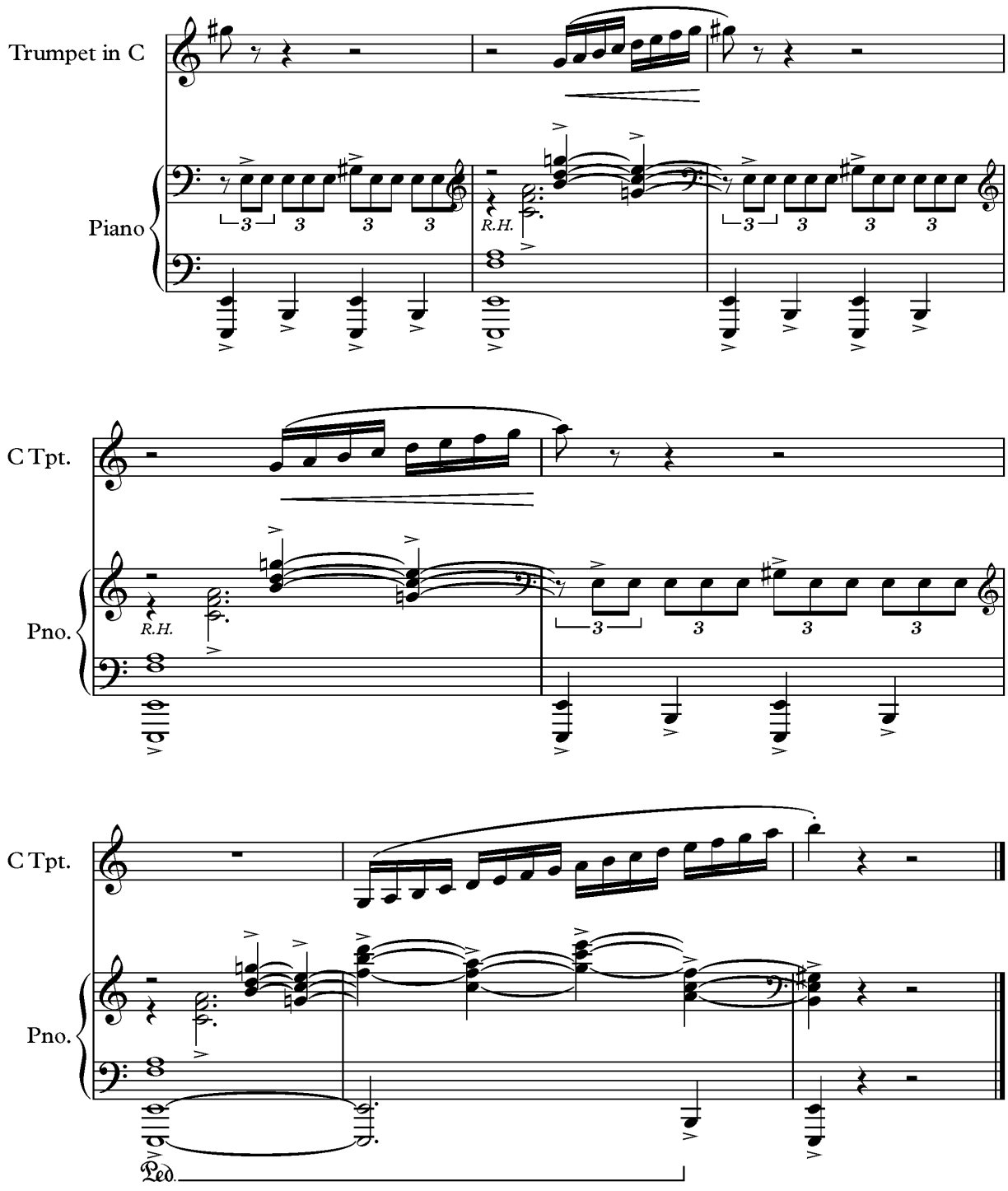
At rehearsal letter A, the trumpet melody should soar above the underlying piano part, but not dominate. When playing the octave leap in measure 25, one could make a case for legato tonguing the low c-sharp, and then slurring the rest of that phrase. Whatever you decide to do, make sure you do the same thing when this theme returns later in the piece. Take some time to know exactly where the key points in the phrases are located. For example, the phrase starting at measure 27 does not end at the high g-sharp in measure 29, but rather the c-sharp in measure 30. One of the dangers in this section is the failure to finish these long phrases, so pacing is essential to success. Once you understand the length of the phrase, then you can begin so shape it and make it musical. The last phrase of this section, starting in measure 39, is leading all the way to the high concert b'' in measure 42.

Letter D to letter F could be one of the most challenging sections of the piece. The placement of the grace notes should happen before rather than on the beat. Use the grace notes to lead to the downbeats; they are ornamentations, not part of the melody. Practicing this section without the grace notes will help solidify the rhythms, and once that is established the grace notes can be added. Measures 62 and 65 also serve as a

challenge in this section. The duple feel of the pattern versus the triplet figure may take some time to execute; practicing scales in thirds will help with the pattern, and even breaking the slur and tonguing each two-note grouping will help to solidify how that part fits with the piano.

At measure 95, even though it says molto ritard, make sure that the quarter note triplet is precise. The molto ritard is more geared towards measure 96 than 95, and the nature of the triplet figure will help create the ritard. From letter M to the end, keep the sixteenth notes rhythmically precise, and do not let the embouchure setting on the low G in measure 152 be too relaxed. Have the highest embouchure setting for the low G and the lowest setting for the high b''.

Figure 1-9 Turrin *Caprice,* measures 146 to the end trumpet and piano parts



Chapter 2 - *The Hollow Men, Opus 25* by Vincent Persichetti

Composed in 1944, Vincent Persichetti's *The Hollow Men* is one of his most poignant and enduring works for the trumpet. Originally accompanied by string orchestra (reduction made for organ/piano), it was premiered by the Germantown (PA) Symphony Orchestra in December of 1946. Though it is based off of T.S. Eliot's poem *The Hollow Men,* Persichetti was not trying to compose a programmatic piece relating to the poem, but rather sought to portray the emotions one has after just reading the poem, resulting in a very somber, introverted piece that tries to go past the body and mind to reach the soul.

Composer Biography

Vincent Ludwig Persichetti (b. June 1915-d. August1987, Philadelphia Pennsylvania) was a first generation American; both his mother and father immigrated to the United States when they were very young. Vincent's father, Vincenzo, emigrated from the Abruzzi region of Italy located east of Rome and north of Naples. His mother, Martha, emigrated from Bonn, Germany when she was only an infant.[12]

At the age of four Persichetti moved with his family to a house on South Board Street in the city of Philadelphia, which was conveniently located on the same street as the Combs Conservatory of Music. His house was also six blocks away from Gilbert Raynolds Combs, who was the president of the Conservatory.[13] Persichetti would often find himself stopping by Combs' house to ask questions about music, which was normally answered by musical examples played by Combs on his piano, introducing Persichetti to the music of Haydn and Chopin at a very young age. This relationship with Combs aided into Persichetti's admittance into the conservatory at the age of 5, where he studied piano and organ with Warren Stanger along with working with Gilbert Combs.[14]

---

[12] Donald and Janet Patterson, "Vincent Persichetti: A Bio-Bibliography." 16 Vol. Greenwood Press, 1988. 3-4-24.. Bio-Bibliographies in Music.

[13] Jana Jo Holzmeier, "Selected Songs by Vincent Persichetti," (Doctoral of Musical Arts University of Texas at Austin, 2003), Pg 2.

[14] Holzmeier, pg 3

Between the ages of nine and fourteen, Persichetti was allowed to audit Russell King's theory class at the university, and would bombard him with questions, such as "Why does the bassoon so often sound out of tune when it plays the first high G-flat in Beethoven's *Fourth Symphony?* Why do people say that Schubert couldn't write counterpoint when he has such beautiful linear music in works like the four-hand F minor *Fantasia?*[15]

In addition to the encouragement from his family and instructors, Persichetti was also fortunate to live in an Italian-American neighborhood that placed a high value on music. Many of Persichetti's friends studied music as well, and would get together to play music, ranging from *Babes in Toyland* to *Symphonie Fantastique,* and if any of the parts were missing, Persichetti would simply cover the parts on the piano.[16]

By the age of sixteen Persichetti became the organist at the Arch Street Presbyterian Church in Philadelphia, a position he held for over fifteen years. During the services, Persichetti would perform reductions of orchestral works that he studied in school or had heard at a concert, and in turn introduced the congregation to the music of Tchaikovsky, Brahms, Mahler, and others.[17]

Persichetti attended South Philadelphia High School during the same time he was auditing classes at Combs, and was often excused from class to have lessons at the Conservatory. Persichetti attended Combs after graduating from high school, receiving his Bachelor of Music degree in conducting in 1937. That same year, he joined the faculty at Combs as a conductor and theory teacher while entering the Curtis Institute of Music in Philadelphia where he studied with Fritz Reiner.[18] In 1938, Persichetti graduated from Curtis and auditioned for a scholarship to study piano at the Philadelphia Conservatory of Music. It was here that he tied for the position with a Kansas native, Dorothea Flanagan, whom he later married in 1941; the same year he received his Master's degree from the Philadelphia Conservatory. He was named Head of the Composition department of the Conservatory in 1942, a position he held until 1962, during which he received his Doctorate from the Conservatory in 1945. Persichetti was then hired as

---

[15] Shackelford, Rudy. "Conversation with Vincent Persichetti." *Perspectives of New Music* 20.1 (1981): 104,105-133. Print.

[16] Holzmeier, pg 5

[17] Shackelford, pg 117

[18] Holzmeier, pg 8

Head of Composition Department at The Julliard School of Music from 1963 until his death in 1987.[19]

T. S. Eliot

Thomas Stearns Eliot (b.1888, St. Louis, Missouri-d. January 1984) His parents were Henry Eliot and Charlotte Stearns, and was the youngest of six children. He went to The Smith Academy, where some of his first writings in the school paper that were inspired by his visits to the St. Louis World Fair in 1904.[20] In 1910, after receiving his Bachelor's and Master's degrees from Harvard, he took a year to live in Paris, where he studied philosophy at the Sorbonne. He then returned to the United States to pursue a Doctorate at Harvard (studying Indian philosophy and Sanskrit). He studied at Oxford University in 1914-15, where he took a summer class in Marburg, Germany. The class was eventually cancelled due to the war that begun between Germany and Russia, which would eventually turn into World War I.[21] He married his first wife Vivienne Haigh-Wood on June 26th, 1915, a union that was not a happy one. In the early years of his marriage, Eliot worked in London as a teacher and banker at Lloyd's Bank.[22] He founded and was an editor for the literary journal "Criterion," which lasted from 1922 to 1939. Eliot was one of the most daring poets of the twentieth century, and believed that poetry should be a representation of the complexities of modern civilization.[23] His publication of *The Waste Land* in 1922 is considered to be one of the most influential poetic works of the twentieth century. In 1948, T.S. Eliot was awarded the Nobel Peace Prize for his outstanding pioneer contribution to present-day poetty, and passed away in 1965.[24]

---

[19] Holzmeier, pgs11-12

[20] Russell Elliott Murphy, *T.S. Eliot: A Literary Reference to His Life and Work*. New York: Facts on File, 2007, Pg 6.

[21] Murphy, pg 9

[22] "T.S. Eliot." 1997.Web. <http://www.poets.org/poet.php/prmPID/18>.

[23] "T.S. Eliot-Biography." *Nobelprize.org.*Web.

[24] nobelprize.org

The Hollow Men

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,
Paralyzed 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, crow skin, 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.

Written in 1925, the title for this poem is a combination of "The Hollow Land" by William Morris and "The Broken Men" by Rudyard Kipling.[25] The poem itself is broken down into five parts, each part having their own unique story. The first part describes the hollow men, standing around like scarecrows and in neither Heaven nor Hell. Part two deals with one of the hollow men avoiding the gaze of people who have passed into Hell. Part three describes the surrounding environment the hollow men are imprisoned in, which most believe as a form of Purgatory. Part four refers back to the same hollow man from part two, who is afraid to look at people in the other realms and afraid to be looked at by these same people. The final part of the poem opens with the nursery rhyme "here we go 'round the mulberry bush" but with different text. The narrator describes a shadow that paralyzes everything, and no one is able to act, speak, or even exist. The nursery rhyme returns with new text describing the end of the world, which most considers being a big bang, but for the hollow men is nothing more than a whimper.

Compositional Analysis

Since the performance of this work was with organ, all figures and analysis will be with the organ part rather than the original string ensemble. Written in a rounded ternary form, the piece opens with an E chord with and omitted third in the right hand of the organ, and this open fifth sonority gives the listener a feeling of loneliness. The left hand enters in measure three with a melody that foreshadows the trumpet melody that enters in measure seven (Figure 2-1).

The trumpet enters on the last eighth note in measure seven with the melody, which is similar to the melody in the left hand of the organ. While the open 5th sustains in the organ part

[25] Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem by Poem Analysis*. New York: Octagon Books, 1979.

(E-B-E), the trumpet melody in concert G major; creating a lot of dissonance tonally; giving a sense of uneasiness to the listener. It is not until the end of measure 11 that the organ changes notes at the end of measure 15 (Figure 2-2).

Figure 2-1 Persichetti's *The Hollow Men*, measures 1-7 organ part

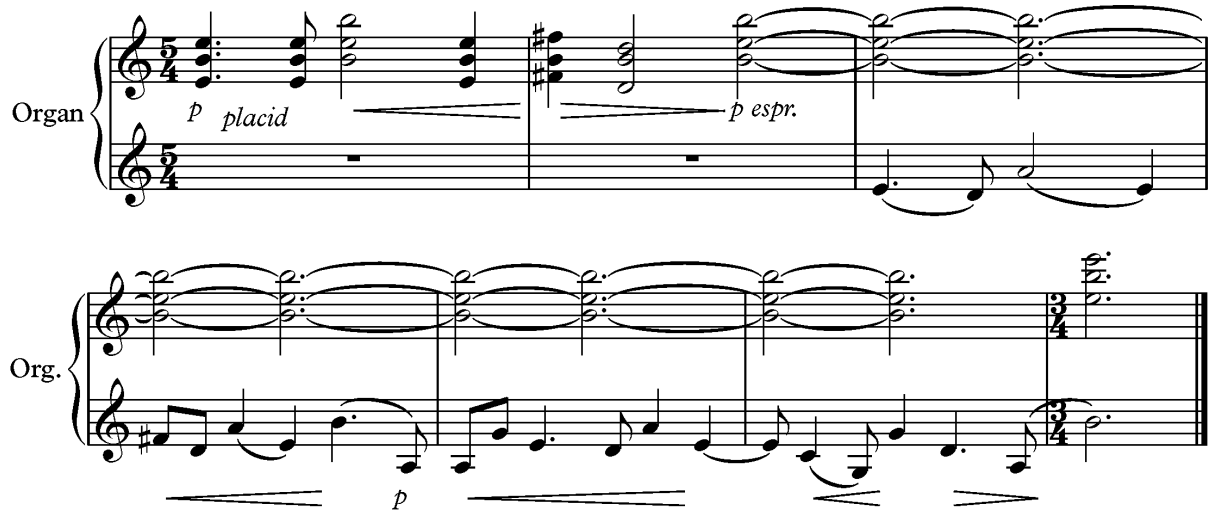
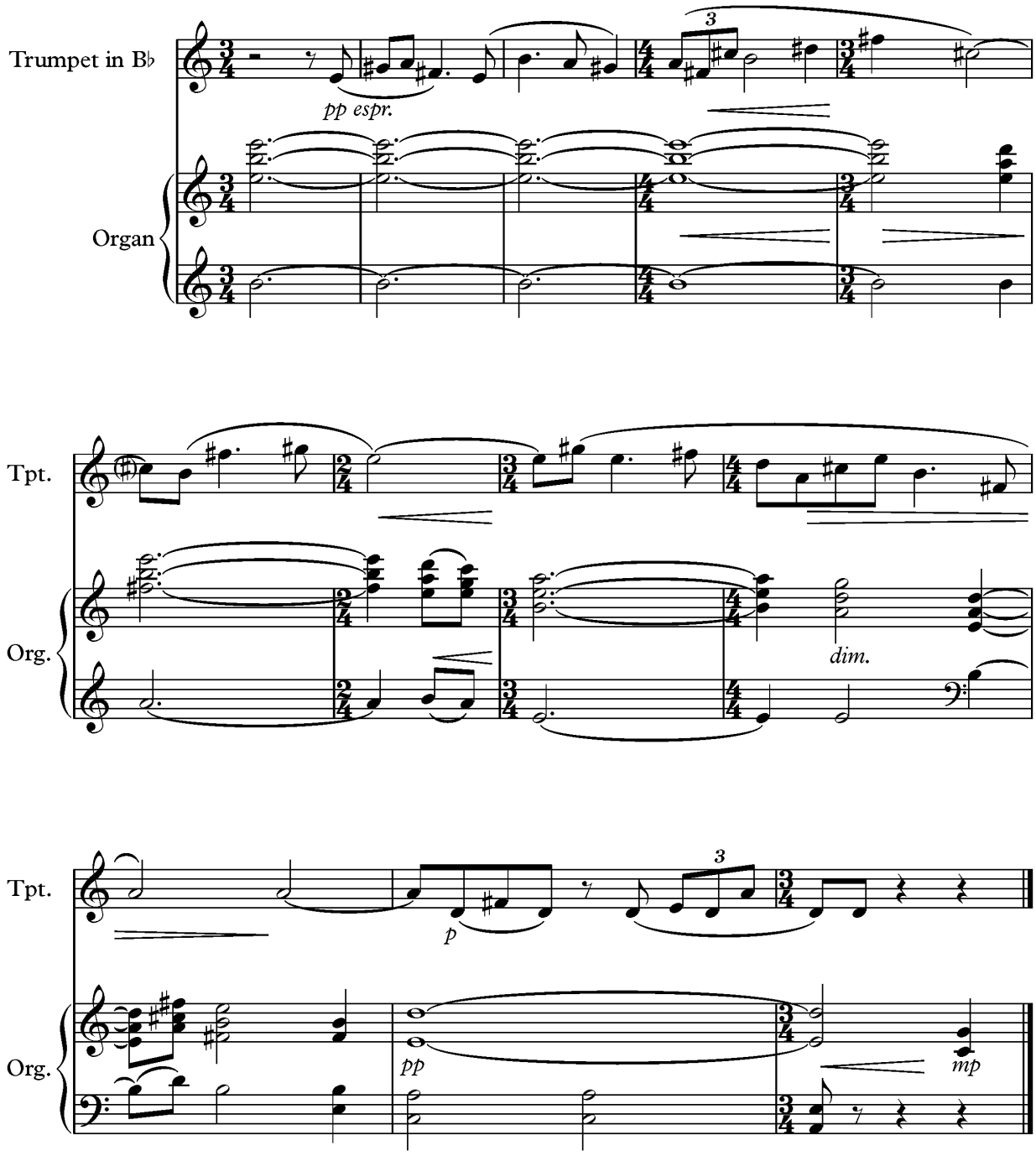


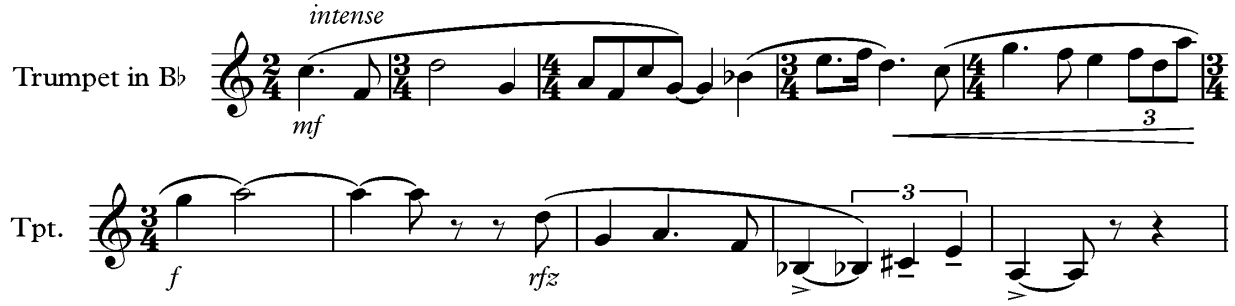
Figure 2-2 Persichetti's *The Hollow Men,* measures 7-18 trumpet and organ parts



Marked with the adjective "intense" at letter B, the audience's feeling of uneasiness turns to a more urgent one. Coming from a piano dynamic only two measures before, the mezzo forte marking should be noticeably louder. Persichetti finally writes his first forte dynamic at measure 24, but the peak of the phrase is not until beat two of that measure on the high concert g''. The

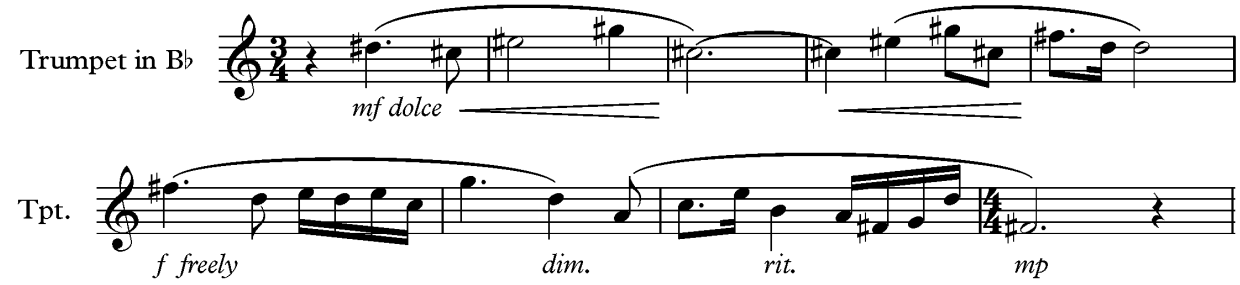
phrase going into measure 26 is not an afterthought, and should still have a full forte dynamic since the register change to the low concert G will reduce some of the sound (Figure 2-3).

Figure 2-3 Persichetti's *The Hollow Men,* measures 19-28 trumpet part



Letters C to D serve as a small transition between phrases in the organ part, recalling on themes from the introduction as well as a new rhythmic motive. The staccato eighth notes serve as a great substitute for pizzicato strings. This transition also spends most of its duration in the lower registers of the organ, giving the audience's ears a break from all of the high sustains heard up until this point. The trumpet returns in measure 39 marked mezzo forte, but instead of the adjective "intense" Persichetti uses the term "dolce." This subtle change in style gives a texture change compared to the staccato eighth notes in the phrase before. This phrase seems to enhance the feeling of urgency, having finally hearing groupings of sixteenth notes in measures 44-45 (Figure 2-4).

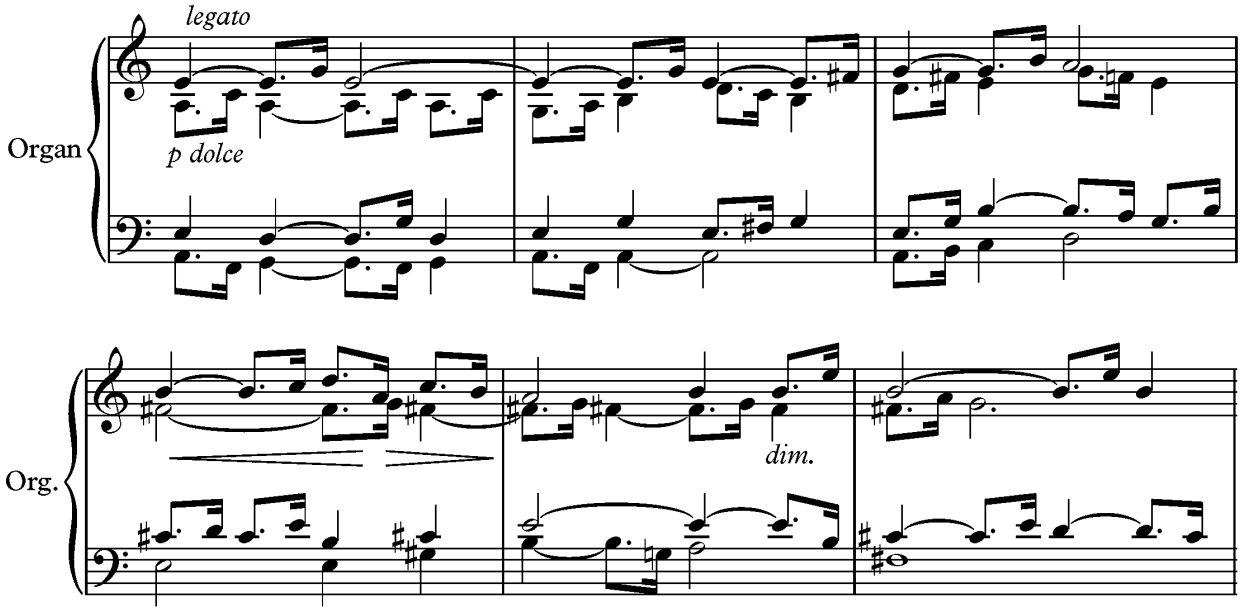
Figure 2-4 Persichetti's *The Hollow Men,* measures 39-46 trumpet part



The six-measure transition to letter F gives Persichetti an opportunity to demonstrate his ability of counterpoint writing. The piano dynamic and dolce style marking gives the audience a

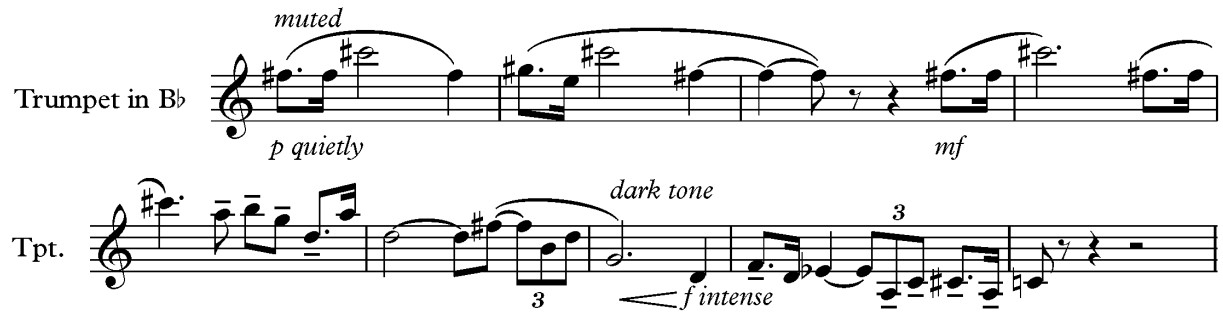
feeling of mystery and foreshadowing, almost as though this dotted eighth-sixteenth rhythm will return later in the piece (Figure 2-5).

Figure 2-5 Persichetti's *The Hollow Men,* measures 46-51 organ part



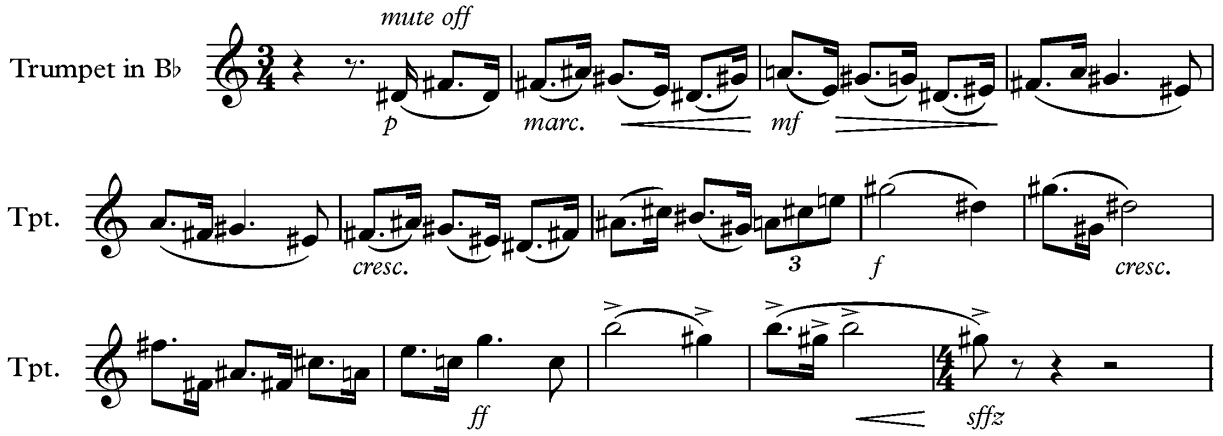
The trumpet returns in measure 52 and is cup muted; giving a new timbre of sound that maintains the feeling of mystery. While written in a high tessitura of the trumpet, it should not sound forced, but rather distant. Persichetti even writes "quietly" next to the piano dynamic marking. The feeling of mystery shifts to a more urgent feeling at the pick up notes to measure 55 with the mezzo-forte, and then to a more angry nature at 58 with the forte marking and the word "intense" written next to it. With that in mind, Persichetti also writes in the words "dark tone" to remind the performer that intense does not mean to play out of context of the piece; he wants to keep that dark, ominous mood. The organ part in this section should be support the trumpet in the upper tessitura, but should not overpower until the end of measure 59, as the trumpet is finishing the phrase. There is also an immediate dynamic shift between measures 60 and 61, with no decrescendo at all (Figure 2-6).

Figure 2-6 Persichetti's *The Hollow Men*, measures 52-60 trumpet part



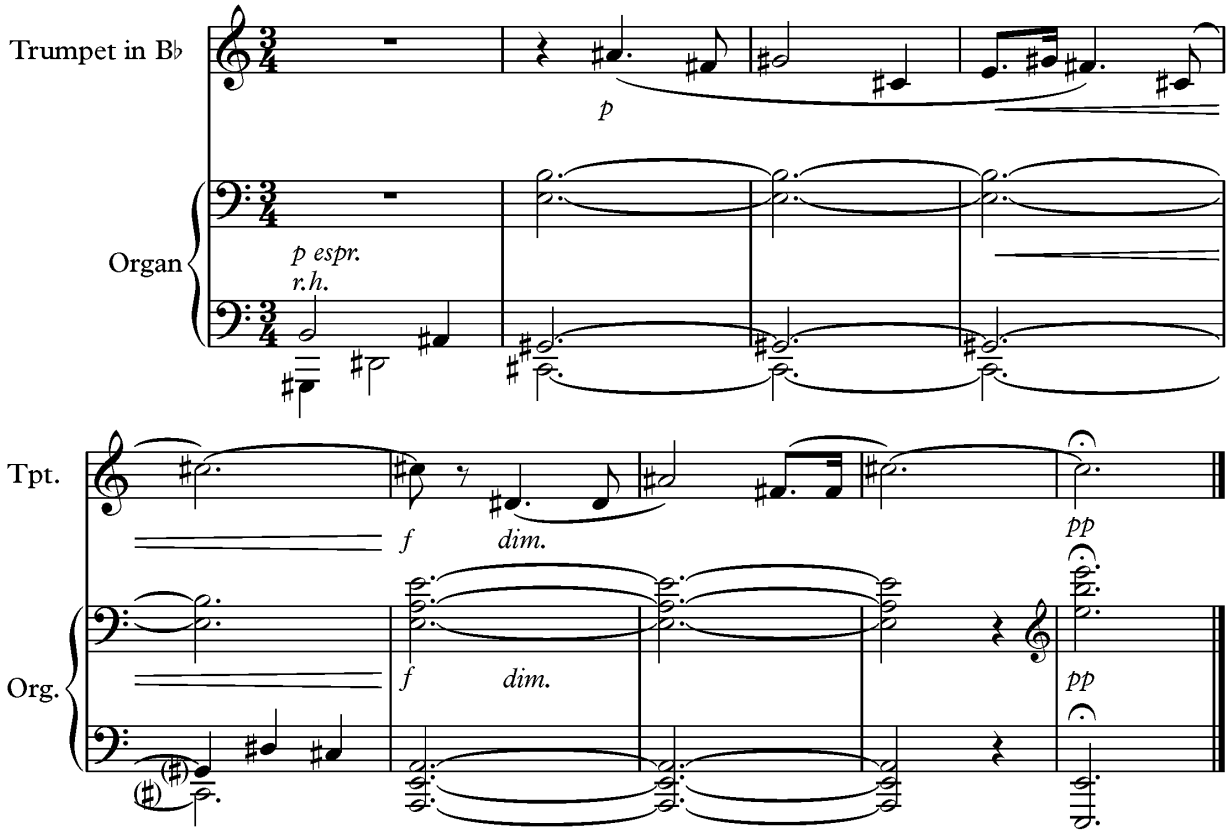
The first chord in measure 61 should bring the audience to the edge of their chairs; after hearing the music build up to such an intense musical moment to be met with such a soft, low sound in the organ creates such a powerful musical moment. Beginning at letter G, the dotted eighth-sixteenth ostinato comes back in force, lasting from letter G (measure 64) all the way to letter H (measure 83) with the exception of beat four in measure 76. Persichetti marks the part with "slightly faster." There are several recordings of this piece and each one plays this section differently, varying from slightly faster to noticeably faster. Regardless of tempo, this section should be the most dramatic. When the trumpet enters in measure 70 the piece starts to get more intense with a feeling of despair, but eventually turns to anguish, ultimately climaxing at letter H (Figure 2-7).

Figure 2-7 Persichetti's *The Hollow Men*, measures 70-83 trumpet part



From letter H to letter I, the organ takes over and maintains that feeling of anguish all the way to the low E pedal the measure before I, giving the music a chance to breathe and clear the air of the emotional rollercoaster that it just went through. Letter I to letter J recalls tiny fragments of musical ideas found earlier in the piece and sets up a period of reflection that is then passed to the trumpet at letter J until the end of the piece. Similar to the opening section of this piece, the trumpet plays this long, thought-provoking melody while the organ sustains long, soft chords. Ultimately, the piece ends with open intervals on concert E and B covering six octaves. This open sound leaves the audience feeling empty, vacant, and hollow (Figure 2-8).

Figure 2-8 Persichetti's *The Hollow Men,* measures 114 to the end trumpet and organ parts



Performance Preparation

This piece requires the performers to become more introverted and explore themselves emotionally, which is one of the many reasons why this piece is so difficult to perform well. They must be willing to take these personal feelings and put them in the spotlight, exposing them to the world. Taking the time to learn T. S. Eliot's poem might help spark some of those emotions that this piece requires.

Pitch recognition is very important in a piece like this. Some of the intervallic relationships could pose a challenge to the performer, and taking the time to solidify some of the tricky intervals will benefit greatly. It is important to know what that first note sounds like before you play it in measure 7. The organ is sustaining concert Es and Bs for almost 6 full measures and the trumpet comes in on a concert D. At rehearsal letter B, the dynamic marking is *mf* with the word "intense" above it so there should be a noticeable difference in this passage dynamically, just be careful to save the climax of this phrase for the forte marking in measure 24. Playing the quarter-note triplet the measure before C provides a challenge to execute cleanly after coming off of the high concert g''. Using the articulation "toh" might help in that regard.

Rehearsal letter D is now marked with the word "dolce" and should have that more singing quality than the phrase beforehand. The phrase should have one long crescendo to the forte marking in measure 44, and the ritard in the next measure should have an organic feeling. Letter F is probably one of the hardest sections of this piece for the trumpet player. One of the biggest challenges with this is finding the right mute. A Dennis Wick cup mute with the adjustable bell or a Trumcor lyric mute would be great. Try to avoid any metallic mutes, as the brightness of the metal could take away from the mood of this passage. Even though the first entrance is marked piano, allow the mute to help with creating that dynamic. A good place to breathe is after the tied concert c' in measure 57, and thinking "toh" again in measure 59 will help from having the low notes from becoming muffled and unclear.

In measure 70, the melody should have a feeling of moving forward, building up energy into measure 77. The last eighth note in measure 74 actually belongs to measure 75, and taking a breath just before that eighth note is a logical place to take it. The octave jump in measure 78 comes by pretty quickly, but playing the sixteenth note full value makes the note a bigger target,

and a bigger target is easier to hit. The two measures before letter H all have accents underneath the slur, and one could argue that these notes should be articulated.

The final phrases in this piece should have the same subdued quality that was stated in the opening. In measures 109 and 110, the notes have tenuto articulations under the slurs, and could be articulated if the performer chooses to do so. When playing the octave leaps in these passages, playing the lower octave note full value with a slight crescendo into the upper note seems to provide the most success. When playing the last note, do not try to hold it for too long. If the air starts run out, release the note ending with a good sound rather than trying to hold a note longer than what the air can handle.

Chapter 3 - *Concert Etude, Opus 49 for Trumpet and Piano* by Alexander Goedicke

Alexander Goedicke's *Concert Etude* is a showpiece that required considerable skill in double-tonguing technique. Being from Russia, Goedicke's harmonies are dense and dramatic, similar to other Russian composers during this time period, such as Dmitri Shostakovich and Anton Rubenstein. This work has two primary themes heard throughout: the first is very rhythmic and the second is much more lyrical.

Composer Biography

Alexander Goedicke (b.March 4th, 1877-d. July 9-1957). Even with little training, he was admitted into the Moscow Conservatory, studied piano and composition with Vasily Safonov and Pavel Pabst and graduated in 1898.[26] After his studies he went on to compete in and win the Anton Rubenstein Prize for composition in 1900 at the age of 23, and was appointed as a professor at the Moscow Conservatory nine years later. Much of Goedicke's music was written in the classical style, and overshadowed by more prominent progressive composers at the time, such as Shostakovich, Stravinsky and Prokofiev. While his list of works is quite extensive, most of his music remains to be explored. Goedicke wrote only two works that feature the trumpet: *Concert Etude* for trumpet and piano and his *Concerto in B-flat minor* for trumpet and orchestra.

---

[26] Aryeh Oron,, "Alexander Goedicke (Composer, Arranger)." *Bach Cantatas Website.* May 28th 2010 2010.Web. <http://www.bach-cantatas.com/Lib/Goedicke-Alexander.htm>.

While his concerto is a staple in the trumpet repertoire, his *Concert Etude* is his most popular work.[27]

Compositional Analysis

Goedicke's *Concert Etude* is in sonata form. The beginning to measure 72 is considered exposition, 72 to 110 is developent, and 110 to the end is the recapitulation, or A'. The piece starts immediately with the A theme in the trumpet part. The piano helps outlines the phrases by getting more active at the end, and then at the start of the new period it takes a step back in complexity (Figure 3-1).

In measures 12 and 13, the piano begins to modulate through the use of chromaticism, leaving g minor and cadences in A minor in measure 14. From measure 14 all the way to 32, the trumpet and piano begin to take turns with rhythmic sequences that pass through several different tonal centers, ultimately returning to G minor at measure 32 (Figure 3-2). Measure 32 marks the return of the opening theme and measure 39 begins a new round of sequences, this time starting with the trumpet followed by piano from measures 44 to 48. These four measures in the piano are outlining D major and C-Sharp fully diminished 7th arpeggios, which ultimately bring the piece back to G minor. It is here that Goedicke decides to introduce the secondary theme in the relative major of B-flat (Figure 3-3).

Staying primarily in Bb major, this second theme has a half-time feel, established by the several measures of half notes in the right hand of the piano. However, the pulse stays the same because of the running eighth notes in the left hand of the piano, while the trumpet melody mimics like the right hand of the piano. This secondary theme does not last long, and beginning at measure 60, the sixteenth-note passage returns in the trumpet part, going to the dominant key of F major (Figure 3-4). The piano then takes over, and much like figure 3.3, the descending sixteenth-note arpeggios help outline F major for two measures, followed two measures A major. In measure 68, the piano has two-beat sequence that ascends by a whole step and lasts for two measures, then the next two measures are chromatic modulations that lead us back to G minor.

---

[27] Oron <http://www.bach-cantatas.com/Lib/Goedicke-Alexander.htm>.

Figure 3-1 Goedicke's *Concert Etude,* measures 1-8 trumpet and piano parts

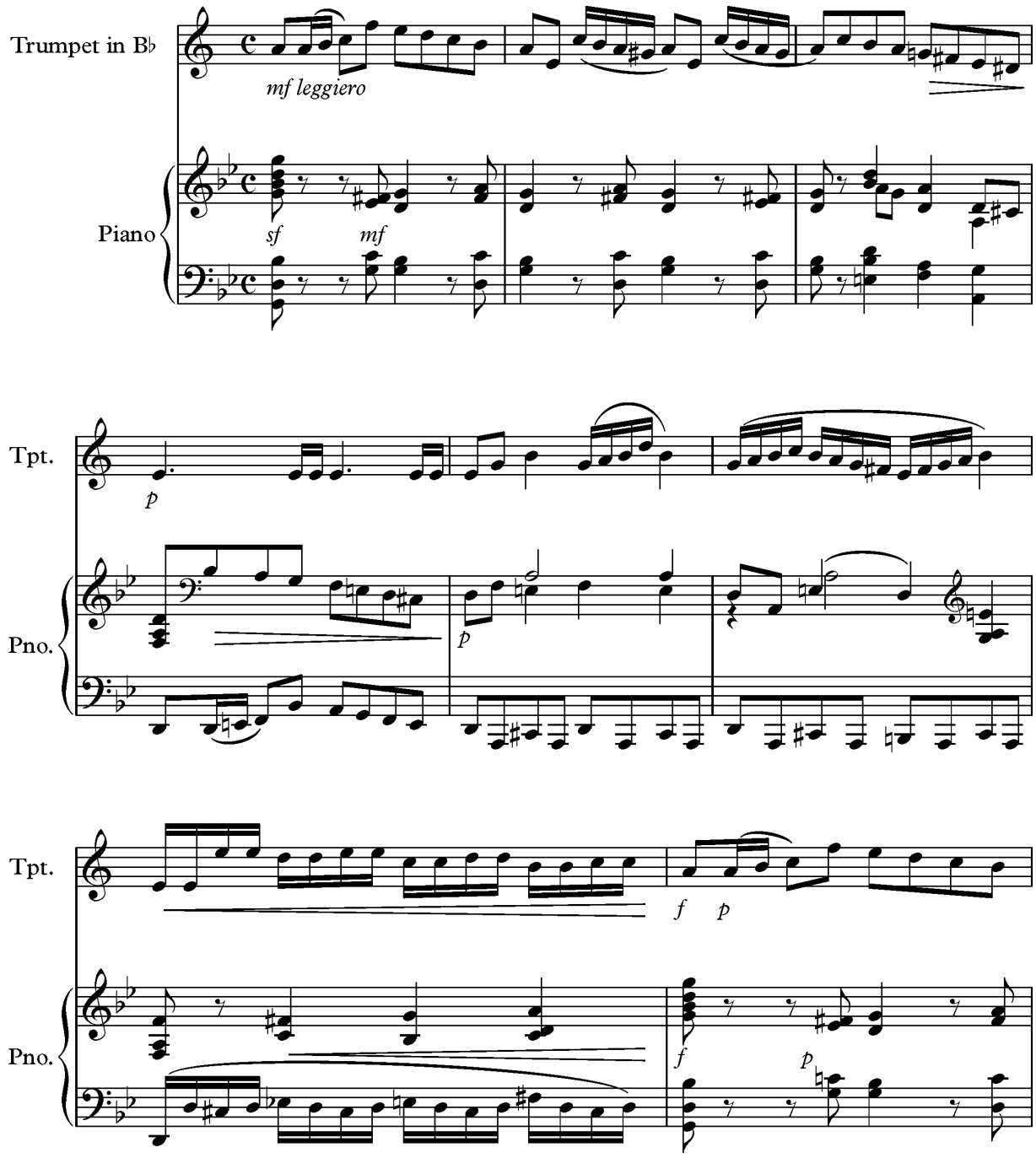


Figure 3-2 Goedicke's *Concert Etude,* measures 21-28 trumpet part

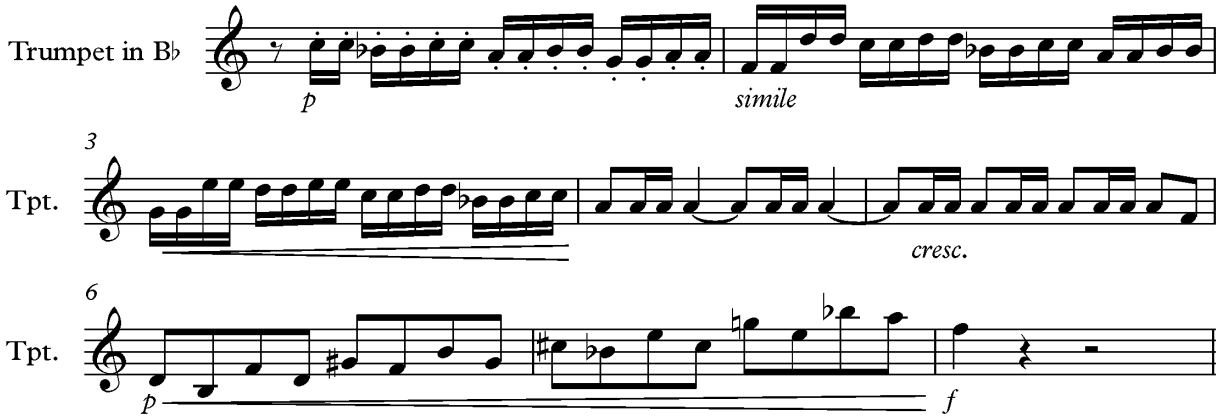


Figure 3-3 Goedicke's *Concert Etude,* measures 44-48 piano part

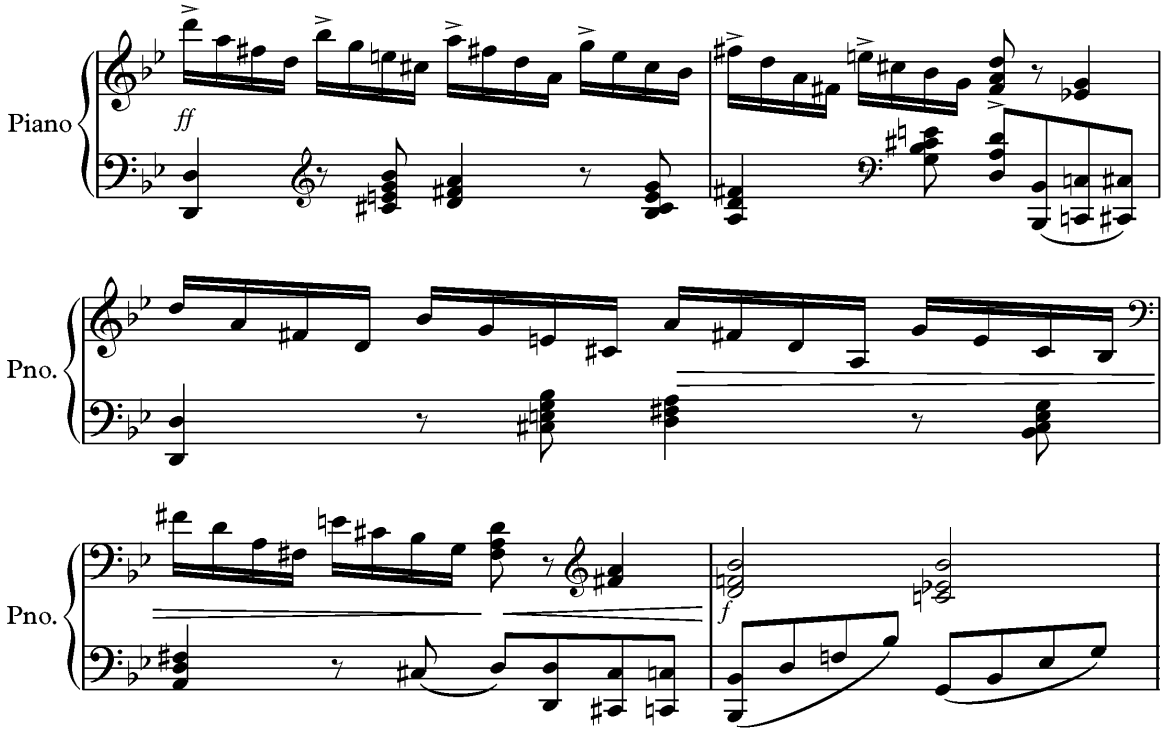
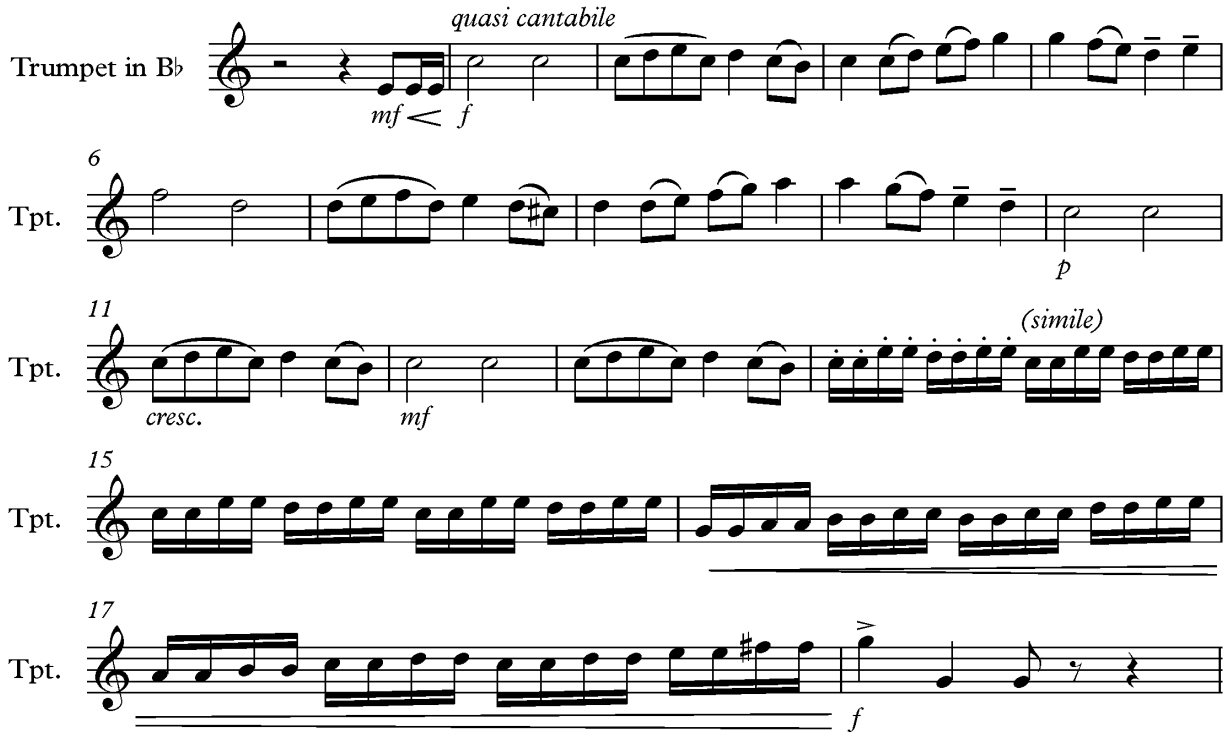
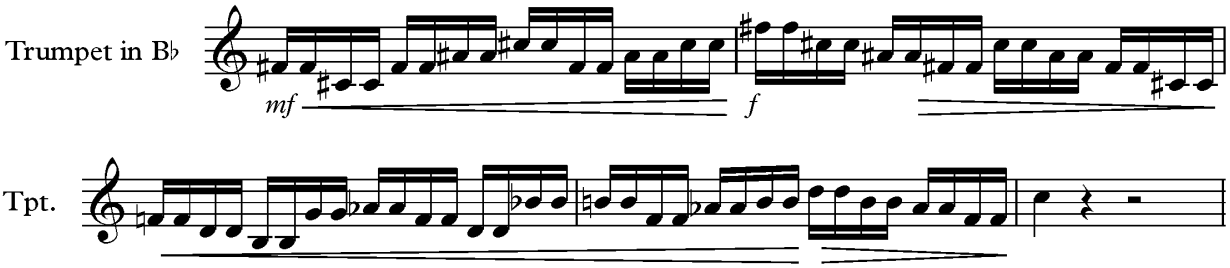


Figure 3-4 Goedicke's *Concert Etude,* measures 47-64 trumpet part



Measure 72 marks the start of the development section. The A material is re-introduced for four measures before departs for the original key. Beginning at measure 82, the trumpet plays a sixteenth-note arpeggio in E major for two measures followed by two measures of diminished arpeggios before passing it off to the piano (Figure 3-5), which uses this sequence to transition into the development section of the second theme, this time in G major.

Figure 3-5 Goedicke's *Concert Etude,* measures 82-86 trumpet part



In addition to the tonal shift with the second theme at measure 90, the accompaniment figure is altered as well. The first time this theme was presented, it had consistent eighth notes in the left hand, but now the piano has running sixteenth notes in both hands, creating a more active sonority, while maintaining that light half-time feeling, only straying from the pattern to mark the end of a phrase (Figure 3.6).

Measure 106 marks a phrase extension that will set up the coda in measure 110 in the original key of G minor (Figure 3.7). Measures 110 to the end serve as the coda that propels to the end using the A material, the ending is marked with *pp,* the softest dynamic in the entire piece (Figure 3-8).

Figure 3-6 Goedicke's *Concert Etude,* measures 90-94 trumpet and piano parts

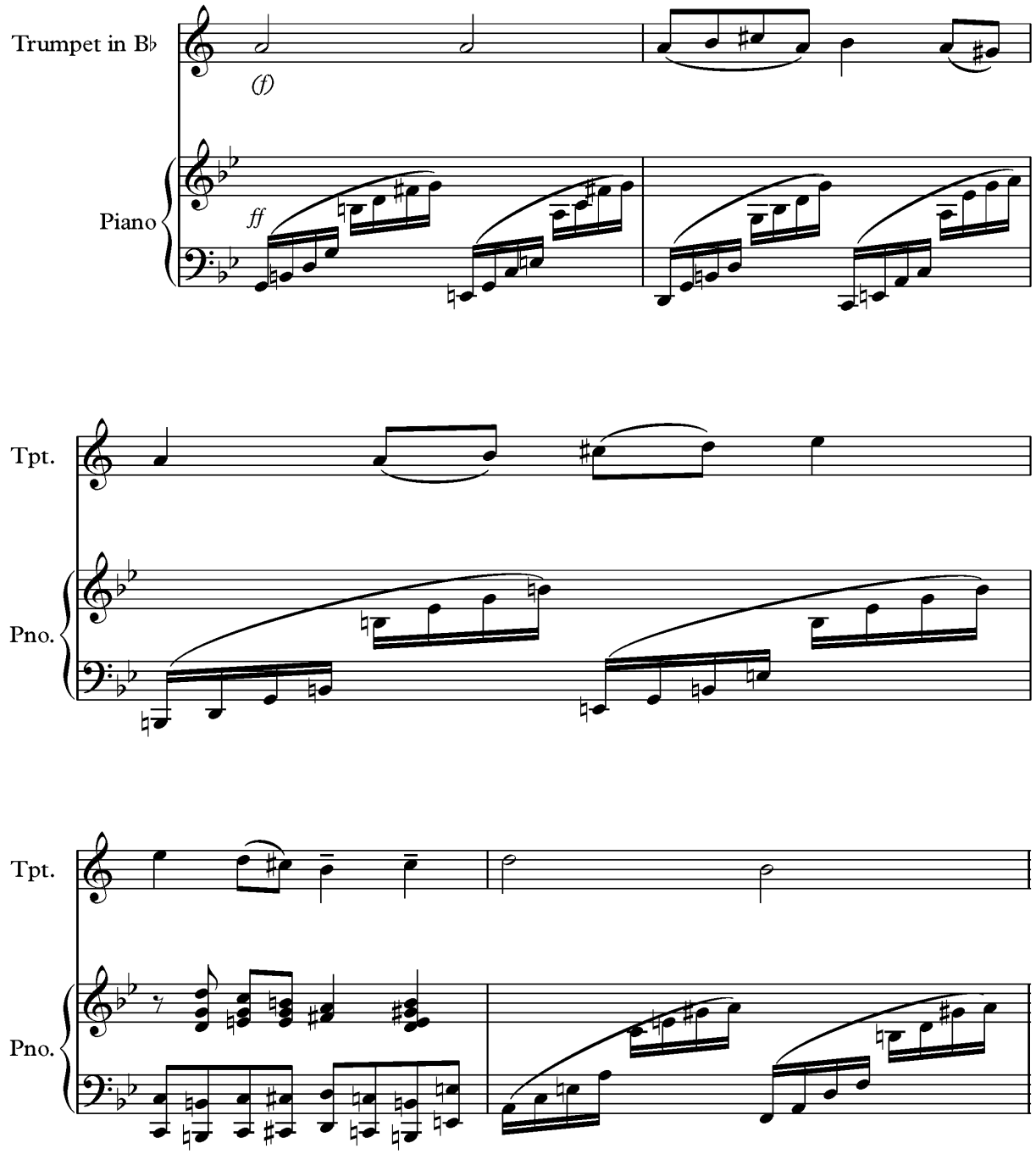


Figure 3-7 Goedicke's *Concert Etude,* measures 106-109 trumpet part

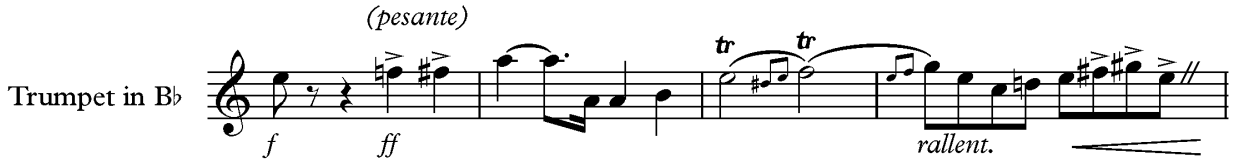
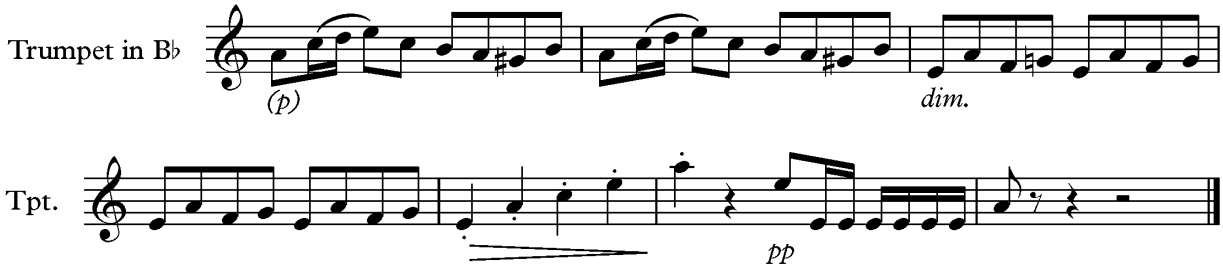


Figure 3-8 Goedicke's *Concert Etude,* measures 121 to the end trumpet part



Performance Preparation

When preparing this work, it is important not to underestimate it. It may look relatively simple at a first glance, but it can easily become an endurance nightmare if not prepared properly. When working on the piece, there are three major aspects that need to in place first: control in the soft dynamic spectrum, double-tonguing, and finger dexterity. *Concert Etude* deals heavily in the softer dynamics, having almost half of the dynamic marking at a *piano* volume, and most of these dynamic marking are during the faster melody. Double-tonguing is also a major component to this work that occurs sometimes over several measures, which also have some very challenging finger patterns.

Before working on this piece, practice double-tonguing scales and arpeggios. The goal is to have an agile tongue in the extremes of the dynamic spectrum. Once this routine is incorporated into the practice routine, start applying it to the piece, first by isolating the double-tonguing passages, then in the context of the phrases. Most of these articulated passages are either coming from or going to more legato ones, so practicing these transitions will help as well.

When practicing the secondary theme, allow the dynamic and phrase marking to act as an outline, but by no means allow them to restrict the musical idea. A good rule of thumb is to follow the shape of the line. One item that will have to be thought out through this section is breathing. While there are no breath marks written anywhere, there are several possible locations for them. After listening to the Phil Smith recording on the *Contest Solos for Young*

Trumpeters, he placed a breath mark in the following places: after beat three of measure 51, after beat four of measure 55 and after beat four in measure 58. These breath marks apply to the later section as well, beginning at measure 90. Other options exist to breathe as well-just make sure that they are consistent in both passages.

When working on the transition from measures 106 to 110, make an audible difference between the accented and unaccented notes. The fermata before measure 110 is placed on the bar line rather than the last note in the measure, so allow there to be a slight pause. While measure 110 is marked *a tempo,* some performances has this section going slightly faster, separating this section from the others, and gives the feeling of the grand finale. The concert g'' on the first beat should have some length to it; there is not a staccato over it, so do not clip the note short. The longer the note, the higher chance to play it correctly. The last seven measures are quite possibly the most difficult in the entire piece. This is where endurance will come into play. Being able to play the ending at a *pianissimo* at a fast tempo with separation can become an issue if fatigue sets in. While the very last note has a staccato under it, allow it to be just a bit longer than the sixteenth notes. This will give the note clarity and help define the ending of the piece.

Chapter 4 - *Sonata for Trumpet and Piano* by Eric Ewazen

Having written music for every virtually every instrument in our medium, Eric Ewazen is one of the most sought after composers of our time. The International Trumpet Guild (ITG) commissioned his Sonata for Trumpet and Piano in 1993. Ewazen collaborated with Chris Gekker, who serves as the professor of trumpet at the University of Maryland, and began collaborating with Ewazen while he was playing with the American Brass Quintet. When writing this work, Ewazen would sit at his piano and play whatever musical thoughts came to mind. He then sent the trumpet parts to Gekker, who would make any alterations if needed. Together they performed the premiere of this piece at the 1995 conference in Bloomington, Indiana.

Composer Biography

Eric Ewazen (b. March 1st, 1954, Cleveland, Ohio) His parents are Dimytro and Helen Ewazen, and although never professional musicians, shared an interest for music. This interest nurtured Ewazen's own passion and pursuit for music. Ewazen's mother provided him with exposure to the arts by taking him to museums and concerts, while his father provided him with an intense work ethic due to his occupation in the steel mills of Cleveland during the Great Depression.[28]

Ewazen began practicing composition at a very young age. During high school he would take composition lessons from Dr. Walter Winzenburger at Baldwin-Wallace College in Berea, Ohio. His high school teachers asked him to write original compositions for their respected ensembles, and he even wrote a rock musical entitled *Apocalypse;* an anti-Vietnam War show which used several different genres of music, including rock, jazz and twelve-tone music.[29] Ewazen credits much of his success to his English teacher Cathy Beech and her husband Joel. Mrs. Beech was an exceptional horn player and her husband was a professional singer who was also Ewazen's first theory teacher. The couple even asked him to write a piece for cello and

---

[28] Joseph Daniel McNally, "A Performer's Analysis of Eric Ewazen's Sonata for Trumpet and Piano," (Doctoral of Musical Arts University of Southern Mississippi, 2008), Pg 4.

29 McNally pg. 5

piano that he later used as his audition piece for colleges. He eventually chose to attend the Eastman School of Music, graduating in 1976.[30]

While he was attending The Eastman School of Music, he studied with several prominent composers, including Pulitzer Prize winner Joseph Schwantner and Samuel Adler, who Ewazen calls "one of the genuine great teachers of our time."[31] Ewazen also spent a summer at the Tanglewood Music Festival where he studied with Gunther Schuller, who introduced him to his unique timbres of orchestration and harmonies.[32]

After attending Eastman Ewazen began studying at the Juilliard School of Music, earning a Master of Music in 1978, Doctorate of Musical Arts in 1980, and was offered a position on their faculty in 1980 and has worked there ever since. During his time there, Ewazen studied extensively with Milton Babbitt, who had a profound impact on his writing style. Ewazen felt that Babbitt challenged all of his students to account for every note in their compositions; to make sure every note had direction, and to appreciate the sonorities that they employed.[33]

Drawing from his experiences from these composers, Ewazen eventually found his own writing style; one that he claims is a unique approach to tonality. He has stated that he has learned such a large variety of twentieth century compositional styles from his teachers, but once he was free to choose his own path, he chose tonality. Due to this approach, Ewazen's music has been in high demand among performers.[34]

While Ewazen is prominent in the brass world, he has also written works for virtually every medium. He has been commissioned to write music for the Greenwich Symphony Orchestra, St. Luke's Chamber Ensemble, and the American Brass Quintet, and soloists from the New York Philharmonic, Los Angeles Philharmonic, San Francisco Symphony, and the Metropolitan Opera Orchestras have also performed his music.[35] In addition to accepting

---

[30] McNally pg. 6

[31] Gary Thomas Wurtz, "Two Selected Works for Solo Trumpet Commissioned by the International Trumpet Guild: A Structural and Performance Analysis with a History of the Commission Project, with Three Recital of Selected Works by Artunian, Haydn, Fasch, Chaynes and Others," (Doctoral of Musical Arts University of North Texas, 2001 Denton, Texas), Pg 7.

[32] McNally pg. 8

[33] McNally pg. 9

[34] Wurtz pg. 57

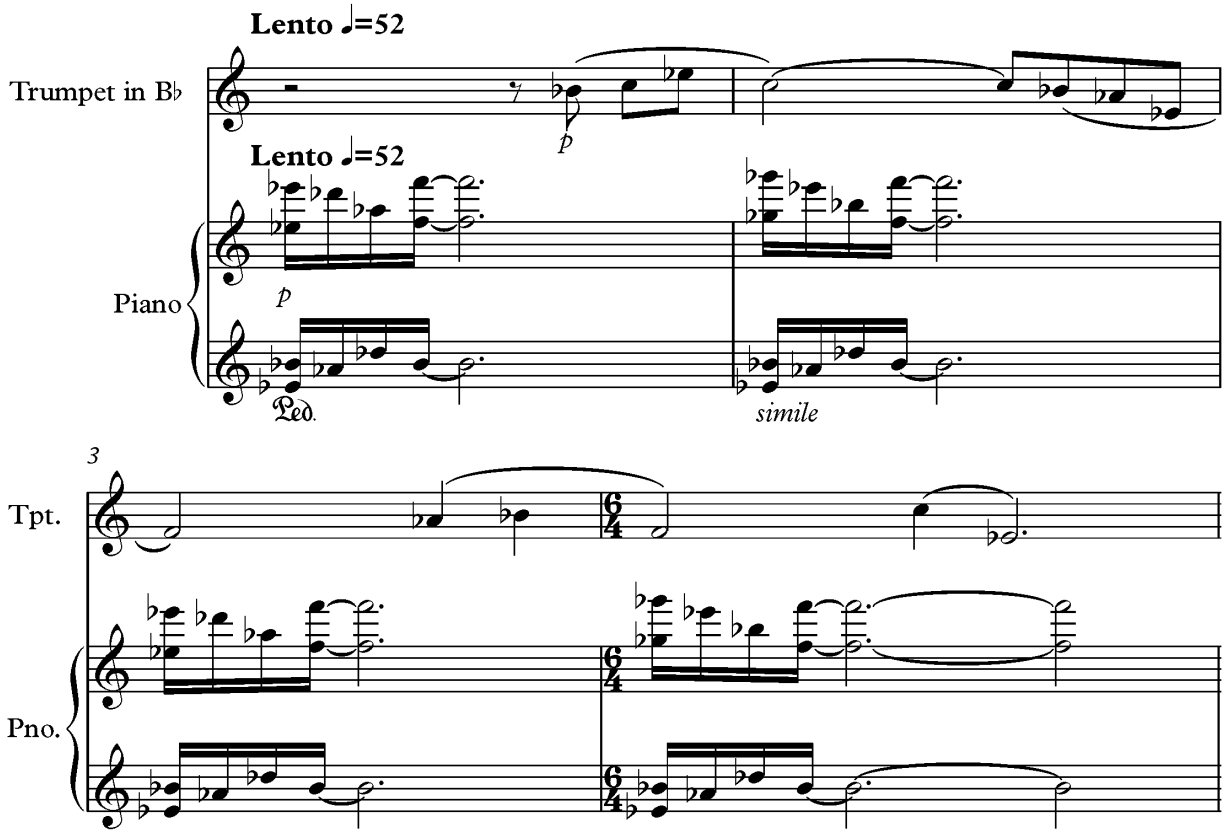
[35] Wurtz pg. 58

commissions, Ewazen has also served as a compositional lecturer at institutions such as Appalachian State University, Tennessee Technical University, Murray State University, University of Michigan, Emory University and University of Georgia.[36]

Compositional Analysis

The formal structure of this three-movement work is set to the traditional fast-slow-fast scheme. The first movement explores major concepts of lyrical, wave-like motion over three main theme groups. The opening four measures serve as the introduction to the work utilizing quartal harmonies and establish the wave-like motion (Figure 4-1).

Figure 4-1 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 1-4 trumpet and piano parts



[36] McNally pg. 11

Measure 5 is the start of the first theme in the key of E-flat minor. When the trumpet enters in measure seven, the wave like pattern still continues. The right hand of the piano also continues the wave-like motion, but the running sixteenth notes allow the piano to play with more energy that better blends with the timbre and dynamic level of the trumpet. Beginning at measure 12, Ewazen leaves the key center of E-flat minor to explore several others, including E-major, A-major, D-major, B-major, G-major, D-flat major, and B-flat major over the next fourteen measures (Figures 4-2 & 4-3).

Measures 23 through 31 serve as a transition featuring the piano before returning to the first theme, this time having both the melody and the sixteenth-note accompaniment in the piano, allowing the trumpet to play a variation of the sixteenth-note obbligato before taking over the melody again in measure 37. The trumpet part in measure 45 is more punctuated than any other previous material, indicating that the music is preparing to leave the lyricism for a more articulated musical passage of theme two (Figure 4-4).

Figure 4-2 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 7-12 piano part

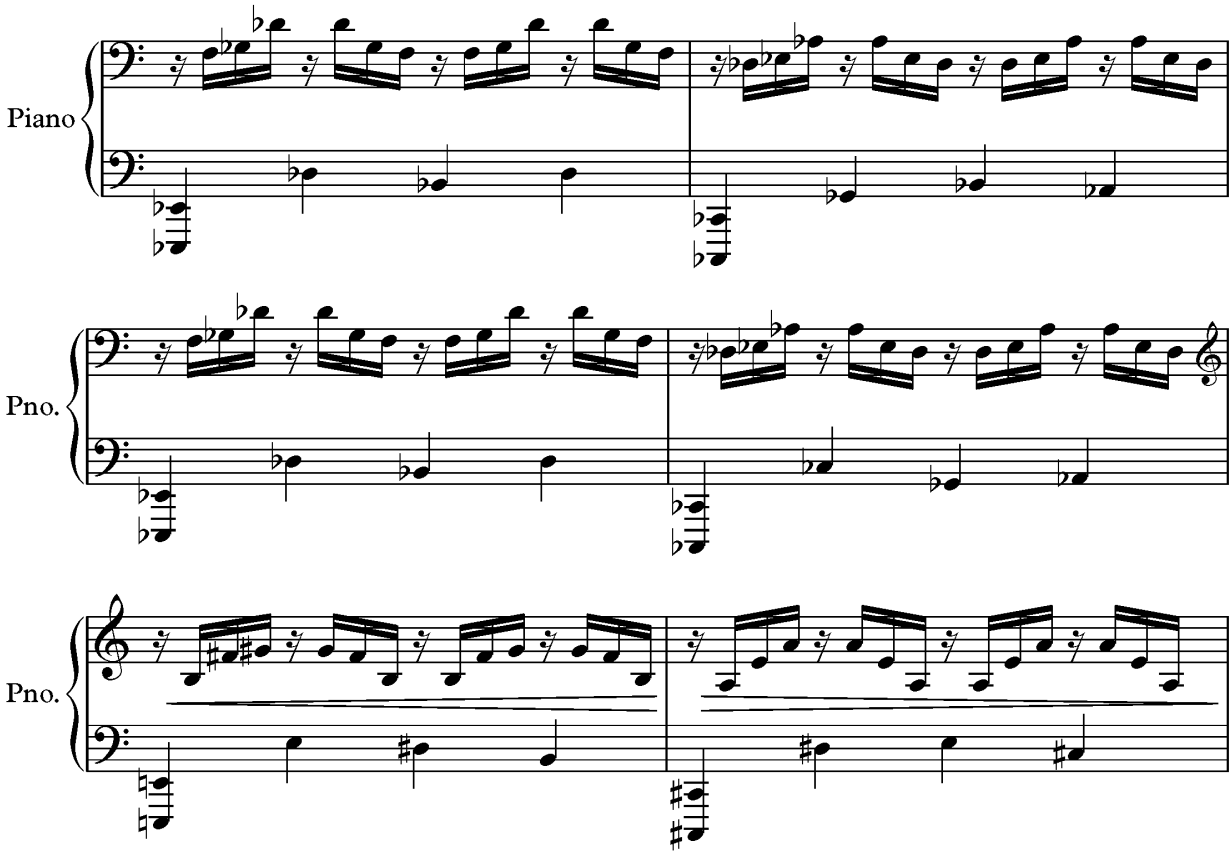


Figure 4-3 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 7-23 trumpet part

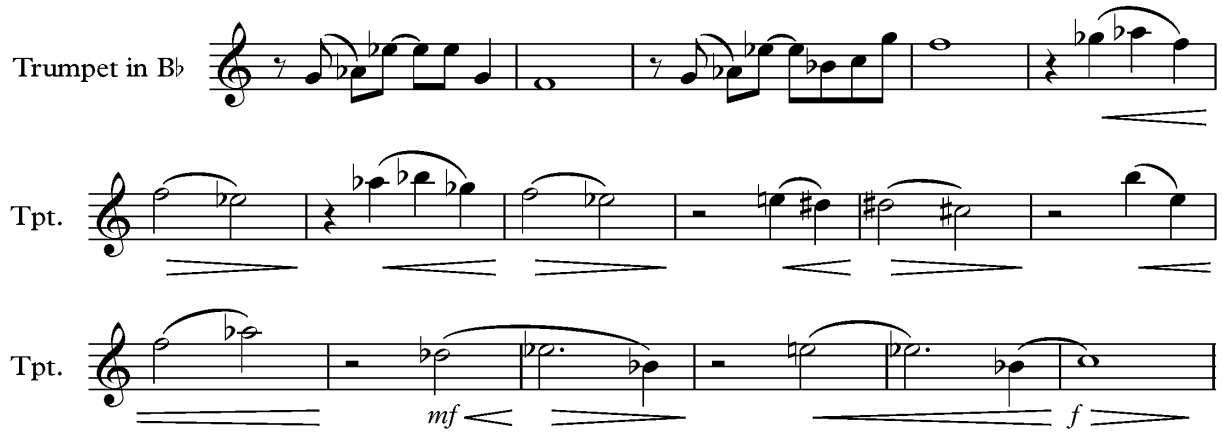
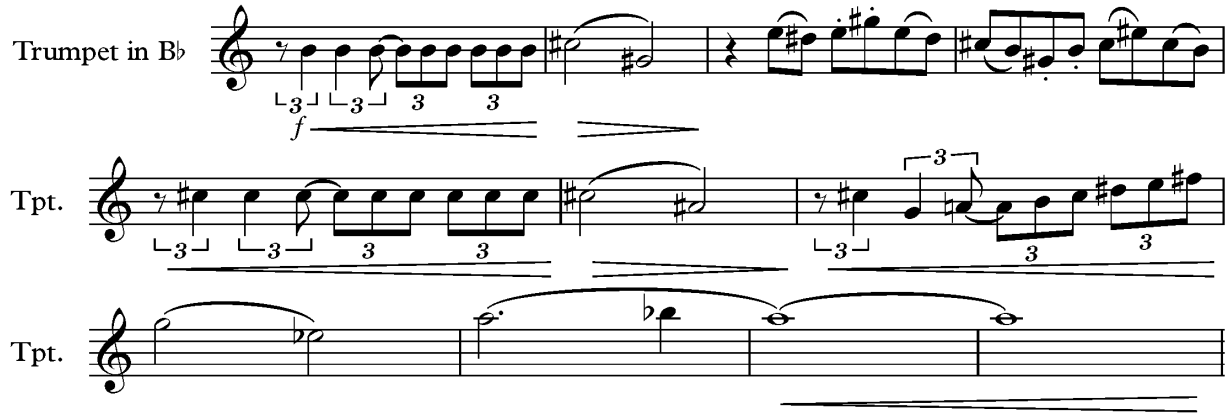


Figure 4-4 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 41-51 trumpet part



The piano transitions into the second main theme of the movement beginning at measure 61. The trumpet joins the piano at measure 63, shifting from E-flat minor to C major. This second theme is much lighter in nature, and characterized by the repetitive sixteenth notes in both the piano and trumpet parts. Ewazen also sets up the idea of contrast very quickly in this section, having the piano alternate between low and high pitches, while the trumpet plays more repetitive passages (Figures 4-5 & 4-6). This repetition of sixteenth notes continues through measure 94, where the trumpet plays a fanfare motive, signaling the conclusion of this secondary theme. Measures 104 and 105 serve as the quick transition into the original key of E-flat minor through its dominant of B-flat.

Figure 4-5 Ewazen's *Sonata for Trumpet and Piano,* measure 61 piano part

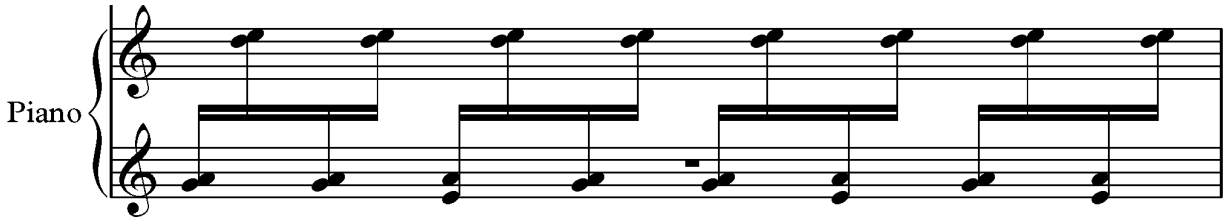
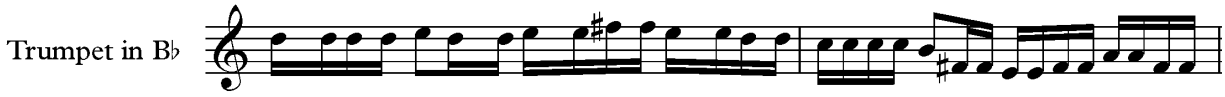


Figure 4-6 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 63-64 trumpet part



Measure 106 feels like a recapitulation, but such feeling does not last long, since the development of the first theme begins at measure 116 in the key of D-minor. While this section does visit several different key centers, its primary focus is on the rhythmic development of the first theme. The gradual growth in rhythmic and dynamics avoids any sense of arrival until the climax of the entire movement at measure 168. The sextuplets and septuplets serve as transitional material, gradually slowing down the complexity of the trumpet part and allowing the music to lead into another quasi-recapitulation of the introduction beginning at measure 182.

The musical material starting at measure 186 is a combination of the tonality of theme one, and the rhythmic complexity of theme two. The trumpet enters at measure 187 with new material that is based of the melody in the first theme, and the addition of the mute adds a new timbre (Figure 4-7). The new material at 210 is the start of the closing material for this movement, stating a fanfare theme in trumpet, similar to the one in measure 94. The concept of wave-like motion is still present, and now lasting two beats as opposed to one beat earlier in the movement, help slow the motion of the piece into the coda which uses the material from the first theme and now in the key of G-major (Figure 4-8).

Figure 4-7 Ewazen's *Sonata for Trumpet and Piano,* first movement, measures 187-191 trumpet part

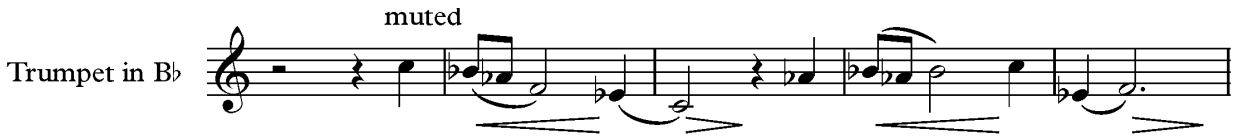
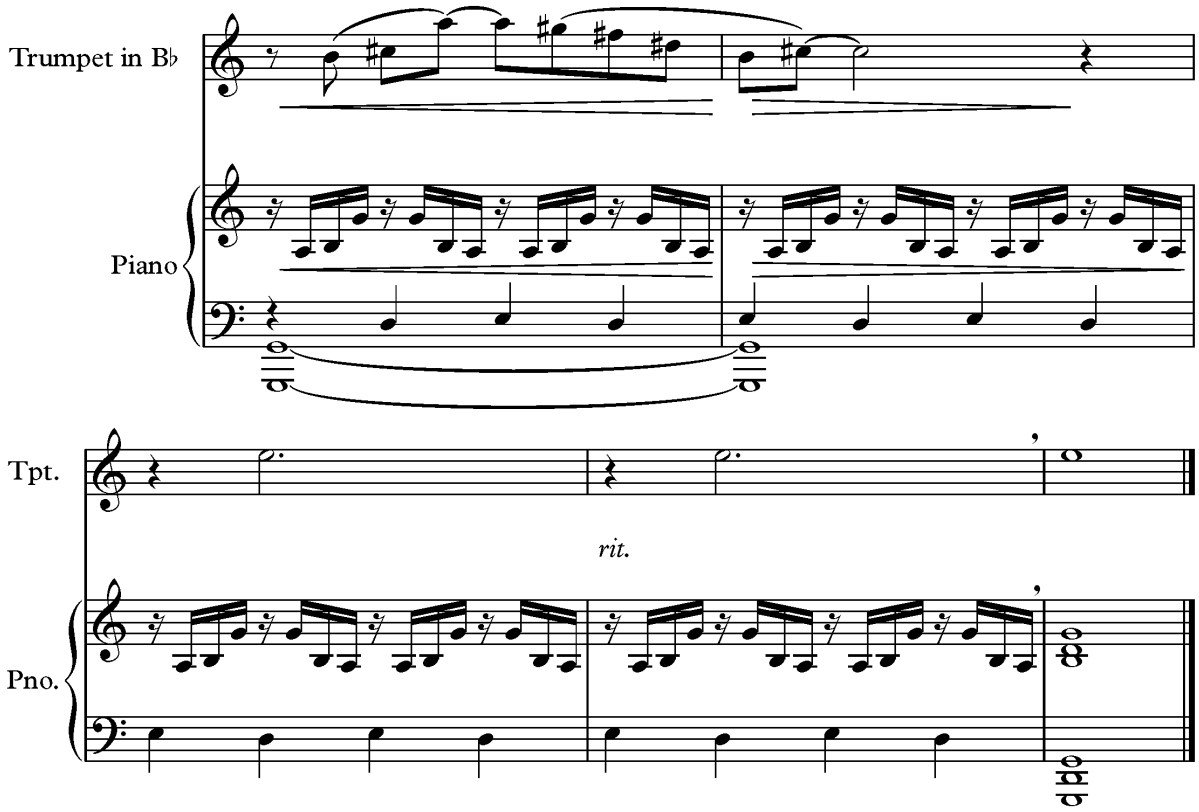


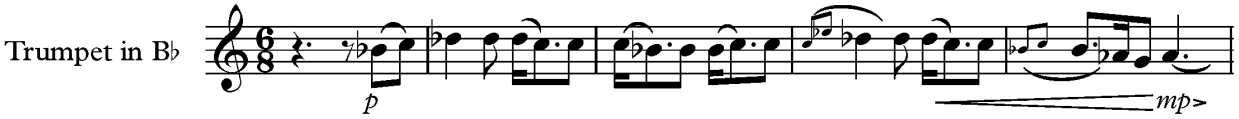
Figure 4-8 Ewazen's *Sonata for Trumpet and Piano*, first movement, measures 235-end trumpet and piano parts



The second movement, while slower than the outer movements, deviates from the standard slow movement. Set in a 6/8 time signature and in ternary form, this movement reflects more of a folksong character. Just prior to composing this piece, Ewazen finished his Sonata for Trombone, which has a solemn second movement, and in order to preserve the individuality of each piece, Ewazen chose to have a much lighter second movement in his trumpet sonata. Due to the length of the piece, Ewazen composed more moving lines in the trumpet to make endurance less of a factor.

The A-section of the piece is centered on F-sharp major, established by the piano. The use of the sixteenth and dotted eighth note rhythm, known as a "scotch snap," serves two purposes: to provide rhythmic interest and melodic tension through the use of the appoggiatura on the second strong beat in the measure. This theme is restated in the trumpet's first entrance of the movement, and together the two parts explore several deviations of this melody (Figure 4-9).

Figure 4-9 Ewazen's *Sonata for Trumpet and Piano*, second movement, measures 4-8 trumpet part



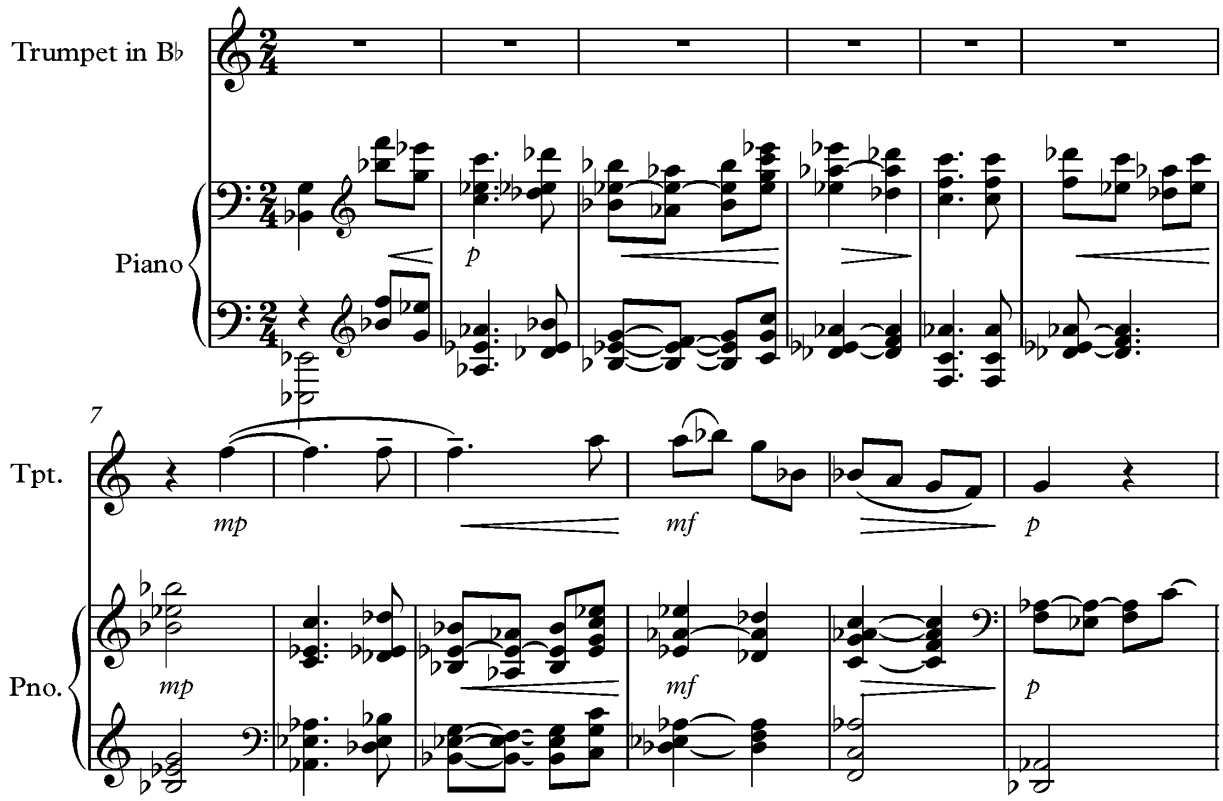
The second melodic theme for this section is stated in measure 45 in the trumpet part. This melody is mostly comprised of dotted quarter notes (Figure 4-10), while the piano explores ascending arpeggiated chords following a falling fifth progression. The piano restates this melody beginning in measure 51 while the trumpet plays a counter-line when it enters back in measure 54. Measure 62 reintroduces the opening scotch snap in E-flat minor, lasting until measure 66 where the A section ends.

Figure 4-10 Ewazen's *Sonata for Trumpet and Piano,* second movement, measures 45-50 trumpet part

The B-section in ternary form normally introduces new material, but this section uses fragments of the A theme throughout. Beginning in measure 67, the E-flat and C pedals underneath a pattern of eighth notes gives an ambiguous feeling to this section. The trumpet adds to this feeling when it enters in measure 71 with sustained concert G with the neighbor tone F-sharp. It's not until measure 79 that we heard our first fragment of the A theme in the piano, and again at measure 92. At measure 106 we hear new material in the form of a chorale. This chorale came from a conversation between Ewazen and Gekker about how to get back to the recapitulation of the A theme. Gekker mentions how he cares for his chorale in his *Fantasia for*

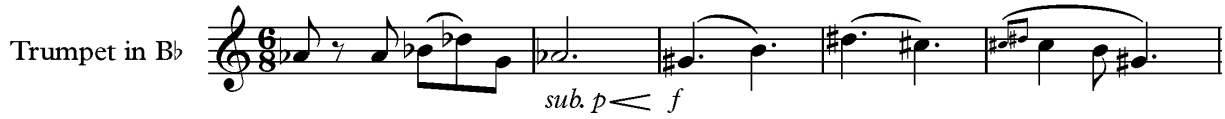
Seven Trumpets, and Ewazen decided that this would be the best way to return to the A theme (Figure 4-11). Ewazen feels that this chorale functions as the heart of the entire movement.

Figure 4-11 Ewazen's *Sonata for Trumpet and Piano,* second movement, measures 106-117 trumpet and piano parts



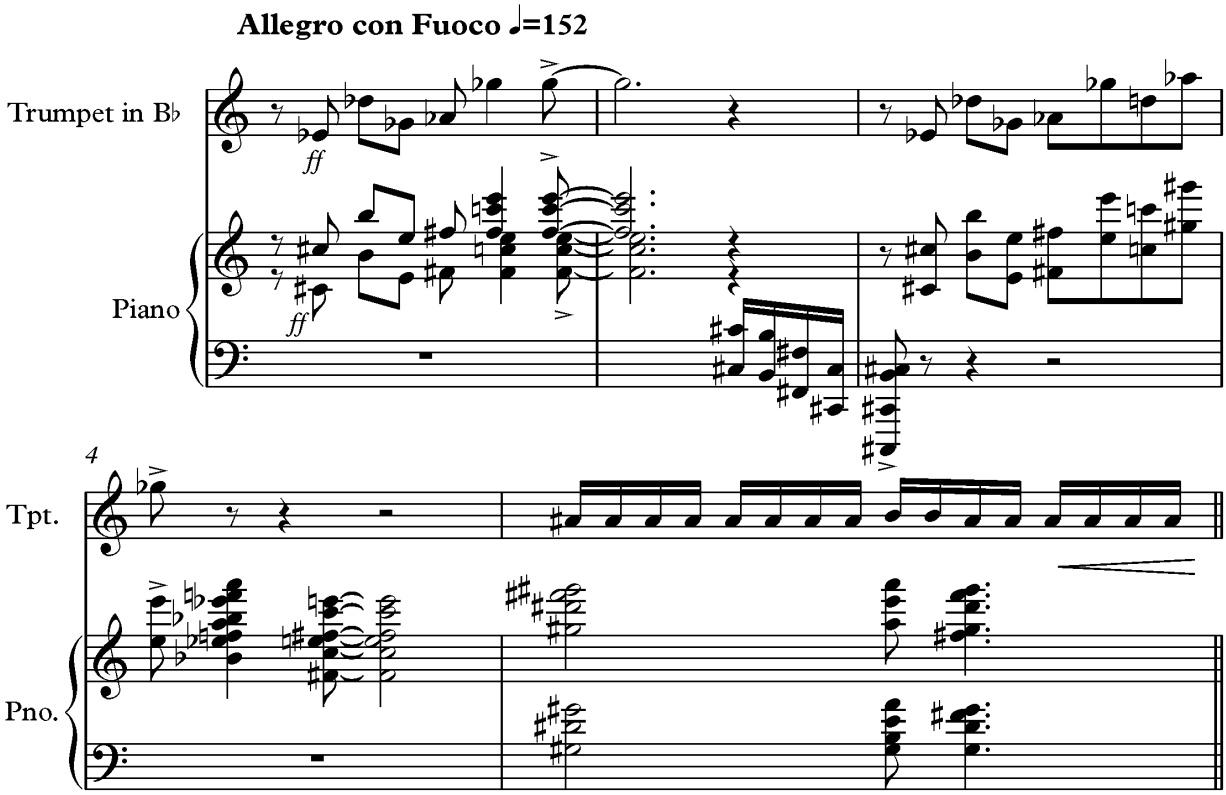
The chorale concludes at the recapitulation at measure 134. This seamlessly combines both melodic themes from the exposition, the first theme in the original key of F-sharp major, and the second theme in the parallel minor through the use of an enharmonic modulation (Figure 4-12). The piano takes over the second melodic theme at measure 150 and the trumpet has arpeggiated chords, rather than resting as it did earlier in the movement. The movement ends with a final statement of the opening material, this time in A-flat major, and ends without the trumpet.

Figure 4-12 Ewazen's *Sonata for Trumpet and Piano,* second movement, measures 142-146 trumpet part



Up until this point, the piano has served as an accompaniment instrument to the trumpet, but in the third movement it stands as an equal. This movement is characterized as a modified rondo form with two A-themes. Measure 6 was originally set to be the opening for this movement, but Ewazen added a five measure introduction to help establish the array of rhythmic activity from the start, giving a sense of urgency and intensity (Figure 4-13).

Figure 4-13 Ewazen's *Sonata for Trumpet and Piano,* third movement, measures 1-5 trumpet and piano parts



The first A-theme is presented at measure 6, accompanied by a C-sharp pedal points in the left hand of the piano. This melody rises in an upward sequential pattern for four measures, and then downward the next four (Figure 4-14). Ewazen uses fragments of this theme

throughout the movement. This melody lasts for seven measures, and then enters a development section through measure 42. The second exposition enters with the second theme beginning at measure 43. This section gives much contrast from the first, focusing on rhythmic activity on repeated pitches in the trumpet part (Figure 4-15) while the piano plays with sequencing and several rapid dynamic shifts.

Figure 4-14 Ewazen's *Sonata for Trumpet and Piano,* third movement, measures 6-13 trumpet part

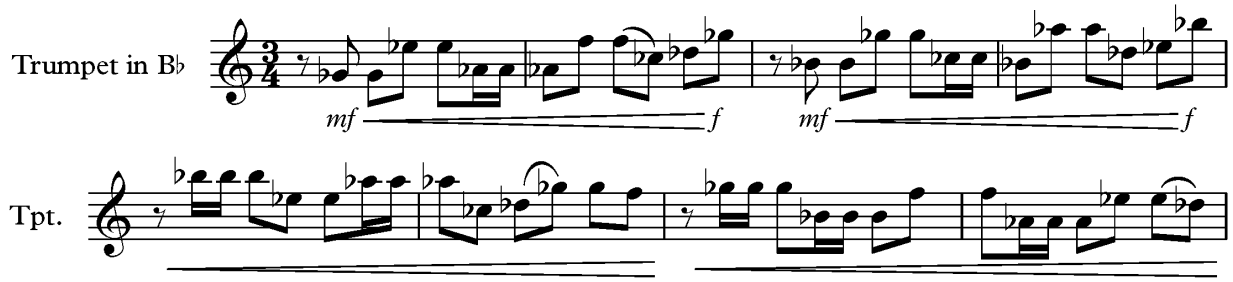
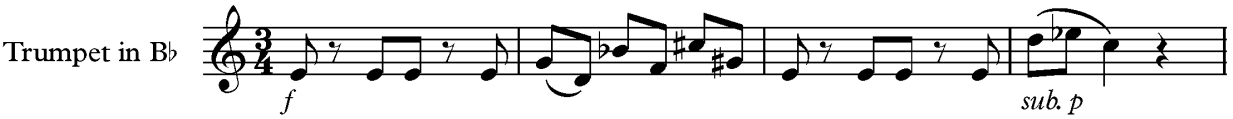


Figure 4-15 Ewazen's *Sonata for Trumpet and Piano,* third movement, measures 43-46 trumpet part



Measure 78 marks the beginning of the B-section. While still rhythmically active, this section is much more serene. The accompaniment part involves two different ostinato patterns. First, the right hand of the piano has a two-measure ostinato that is only repeated once, followed by one that has embellishments. The second is the syncopated rhythm in the left hand (Figure 4-16). As this section comes to a close, the rhythmic activity increases, and the added chromaticism propels us back the C-sharp pedal that makes the return of the first A-theme in measure 114.

The trumpet enters in measure 122 with an exact restatement of the first A-theme, with the only exception being measures 126 and 127 are written up an octave. Measure 142 marks the start of the C-section. This section provides much contrast from both previous sections, mostly due to the addition of compound meters. The driving rhythms, large intervallic relationships and strong musical gestures generate intensity and momentum as the piece begins to drive to the end. The allargando in measure 182 provides a momentary break in the intensity before the coda

begins in measure 186 (Figure 4-17). The coda utilizes alternating time signatures to keep the intensity moving to the end, with the exception of the breath mark in measure 205. Ewazen brings back the first A-theme material in measure 230 to help bring the piece full circle before it's seven octave descent to the end (Figure 4-18).

Figure 4-16 Ewazen's *Sonata For Trumpet and Piano,* third movement, measures 80-85 trumpet and piano parts

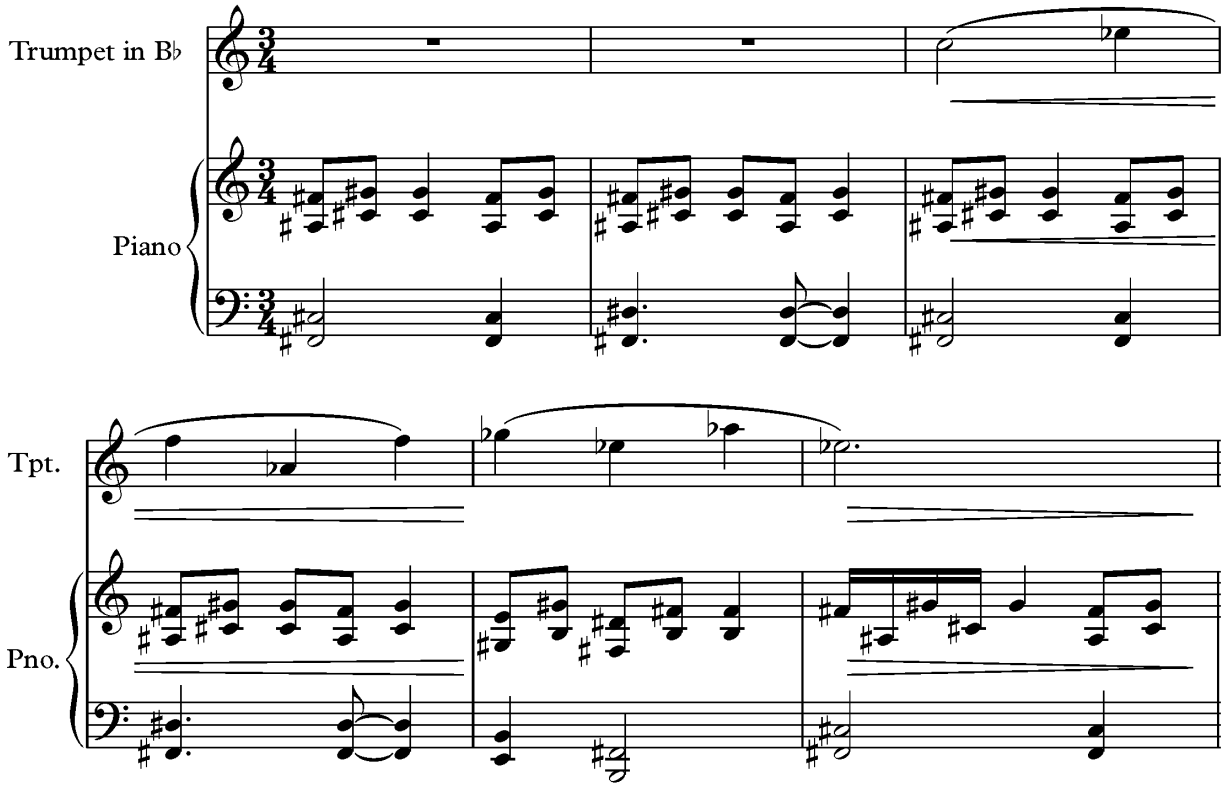


Figure 4-17 Ewazen's *Sonata for Trumpet and Piano,* third movement, measures 182-186 trumpet and piano parts

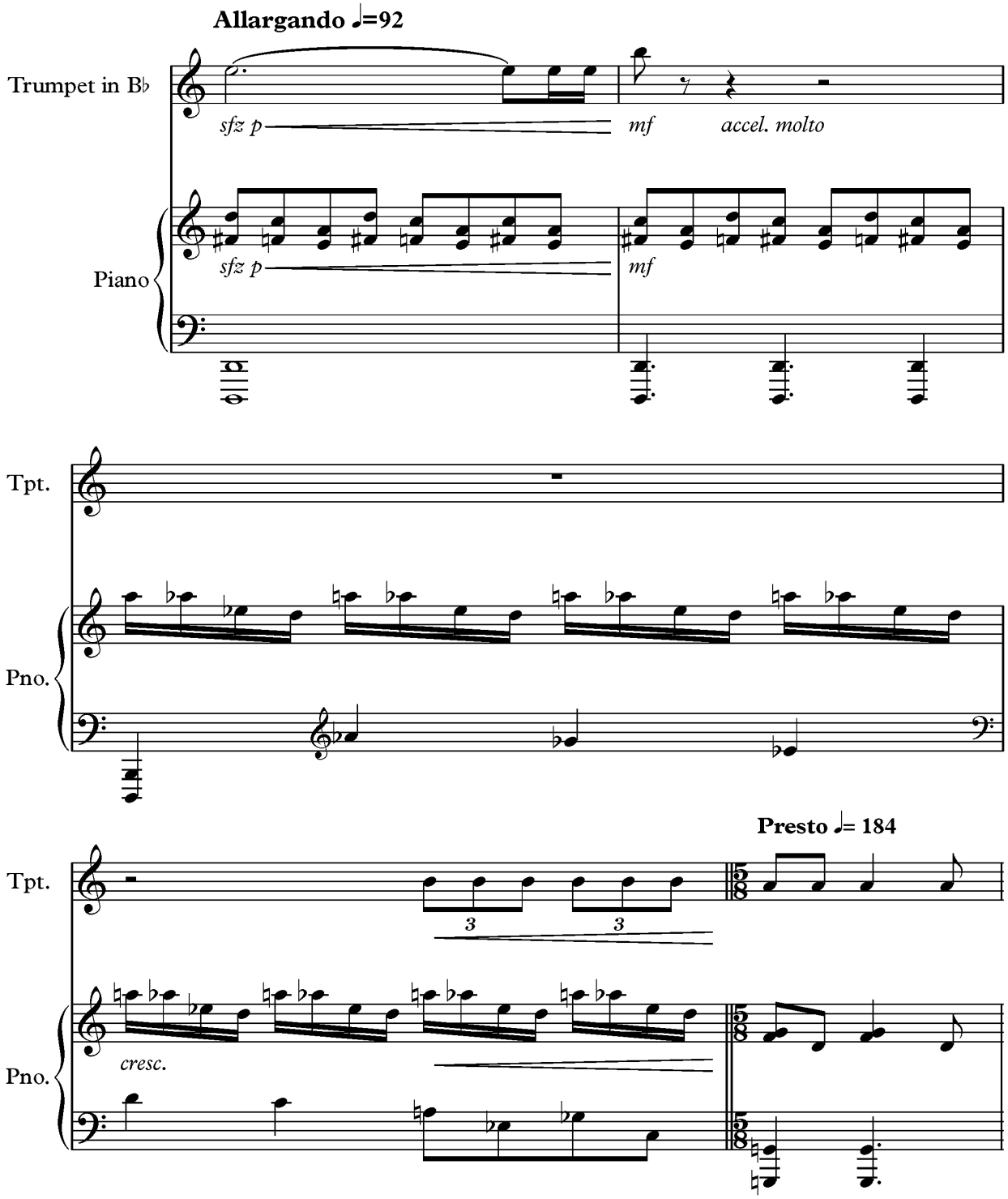
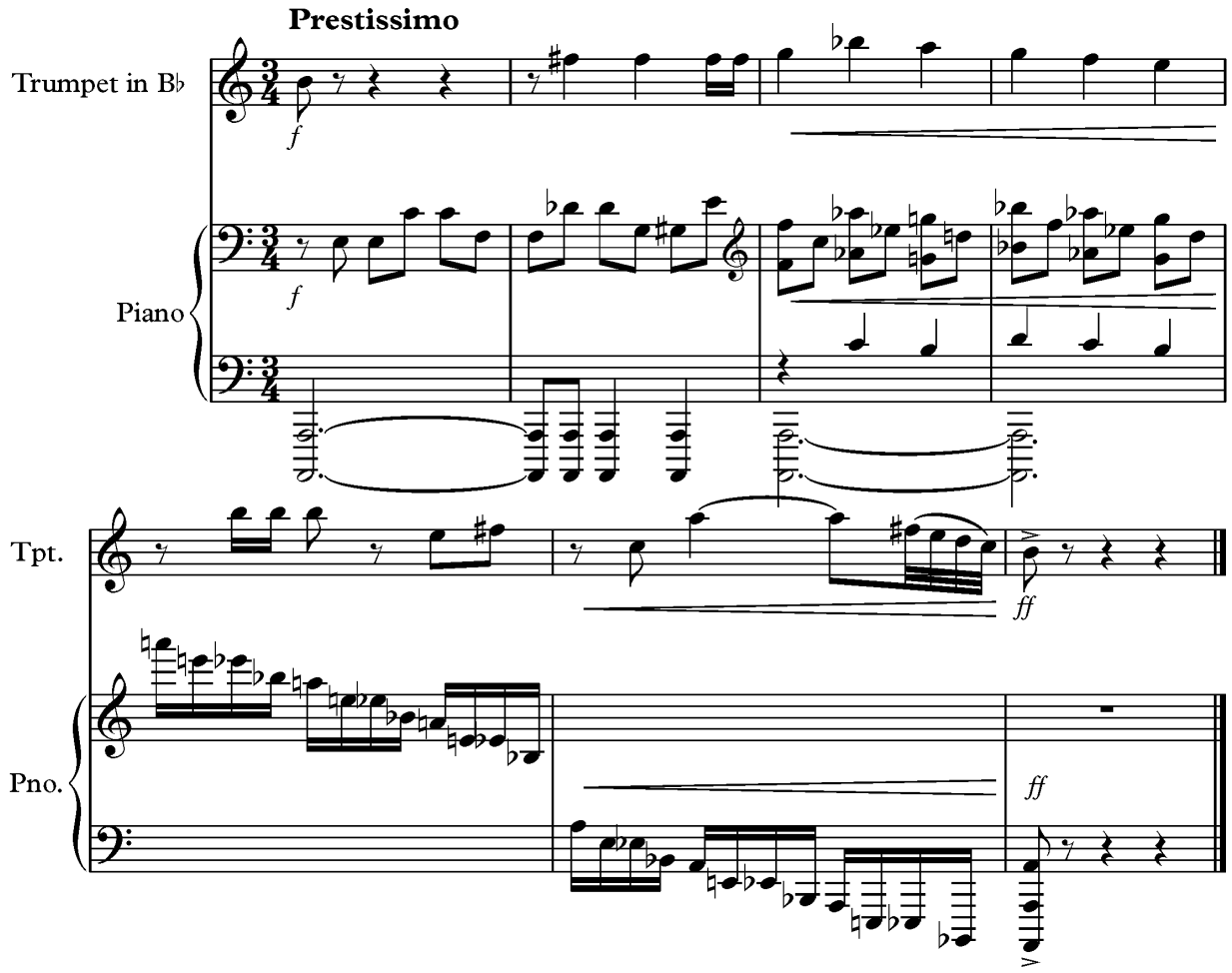


Figure 4-18 Ewazen's *Sonata for Trumpet and Piano,* third movement, measures 232-end trumpet and piano parts



Performance Preparation

At around twenty minutes in length, patience and pacing is essential to the success of this piece. While the opening of the first movement has a feeling of rubato, it should not sound a-rhythmic. When the allegro molto begins in measure 5, listen to the left hand of the piano: the accented quarter notes will help keep consistent pulse throughout this passage. When the trumpet re-enters in measure 34, allow the shape of the line determine how to shape the phrase throughout the triplet passages, and when the fanfare like theme begins at measure 41, a little bit of separation and punctuality will keep this section moving forward. The B-section material needs to be soft and crisp. The large, slurred intervallic passages are part of Ewazen's musical charm, so hearing these large intervals will give you a better idea of where the note belongs, and

simultaneously allow the embouchure to not work so hard, allowing endurance to not be a major issue later in the work. Some of Ewazen's phrases also span across several registers, so being able to efficiently switch between registers is vital to a successful performance. Measures 165 and 166 are perhaps some of the hardest measures to play in the entire piece. Realizing that each measure has an anchor note: e'' in measure 165 and b' in measure 166.

When preparing the second movement, be careful not to let the tempo be too slow. This movement has a tendency to drag in tempo, so stay on top of the beat at all times. The "scotch snap" will help to keep the momentum moving forward, and be sure to maintain that rhythmic diligence throughout. Several of the phrases in this movement have one melodic idea played between the trumpet and the piano. Identify which sections have this idea and learn how both parts fit together, listening and reacting will only cause the piece to slow down. Put all grace notes as close to the to beat as possible. This movement perhaps some of the most beautiful trumpet writing of the 20th century, and every note has a sense of direction and purpose. Some people have considered this movement to sound sappy and melodramatic, but with the right interpretation, it can be something truly beautiful and inspiring.

The third movement is perhaps the most challenging of the three. This is the movement Ewazen considers to be a bipartisanship, so try not to overpower one another in the unison-opening phrase, or the first A-theme in measure 6. Ewazen writes many musical interjections throughout this movement, most of which come from several measures of rest. Take the time to practice these interjections in the same fashion. One approach to this is to leave the trumpet sitting out, and every few minutes pick it up and play an interjection to get used to the sensation of playing it from rest. Anytime there are two eighth notes slurred, avoid the tendency to clip the second note; play each note at full value. While the A-section of this movement is aggressive and intense, the B-section should be very flowing and light, almost as if it is a flashback to the second movement. The C-section should be very pointed and deliberate, almost angry. In measures 135 and 152, allow the natural accent of the hemiola to be heard, and drive into the rest of the musical passage. The allargando section, while only four measures long, should feel like a short break in intensity until the presto starts. The accelerando is tricky to execute since the last two beats of the allargando has eighth notes against eighth note triples and sixteenth notes. I allowed the triplets in measure 185 and the first three notes in 186 to be exactly the same, similar to a metric modulation. Experiment and see what feels comfortable. The breath mark in

measure 205 can be longer than two beats if need be, but don't let it last too long or it will interrupt the flow of the movement. The ritard and accelerando in measures 228 through 232 should be established by the piano since it has the moving lines. The thirty-second notes in the next to last bar are difficult to execute. Wait until after big beat three, and allow them to propel into the last note to offer the highest chance for success.

Chapter 5 - *Concert Fanfare for Six B flat Trumpets* by Eric Ewazen

Compositional Analysis

Written in ternary form, this piece has a rhythmically active A-section followed by a lyrical B-section. The opening statement establishes the tonal center of concert D-minor, which is enhanced with the use of unison rhythms across all six parts (Figure 5-1). Measure 7 acts as a bridge between phrases in the opening section, and the return of the fanfare introduces a counter-melody in first trumpet part. At measure 14, Ewazen decides to split the ensemble into two choirs: Trumpets 1-3 plays a lyrical melody while trumpets 4-6 play a rhythmic accompaniment. This phrase lasts five measures before the fanfare returns in measure 18, conjoining all six parts.

Measure 24 marks the beginning of the B-section. Like most of Ewazen's compositions, the B-section travels through many different tonal centers and more rhythmic activity, or in this case, rhythmic independence. He also begins to experiment with different pairings of parts. For example, in measure 24, trumpets 3 and 4 are a pair and trumpets 1 and 2 are as well (Figure 5-2).

Figure 5-1 Ewazen's *Concert Fanfare,* measures 1-7 all parts

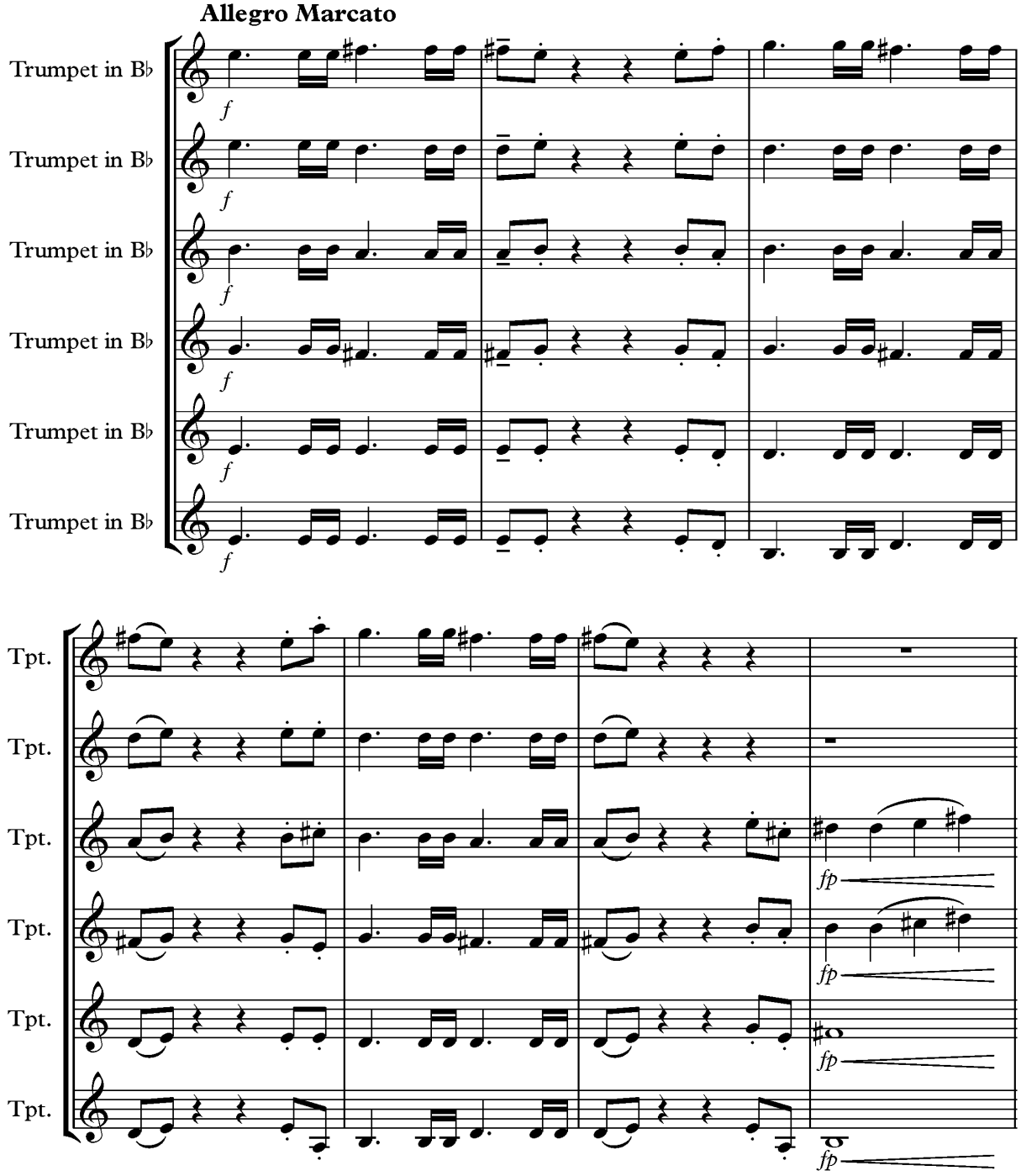
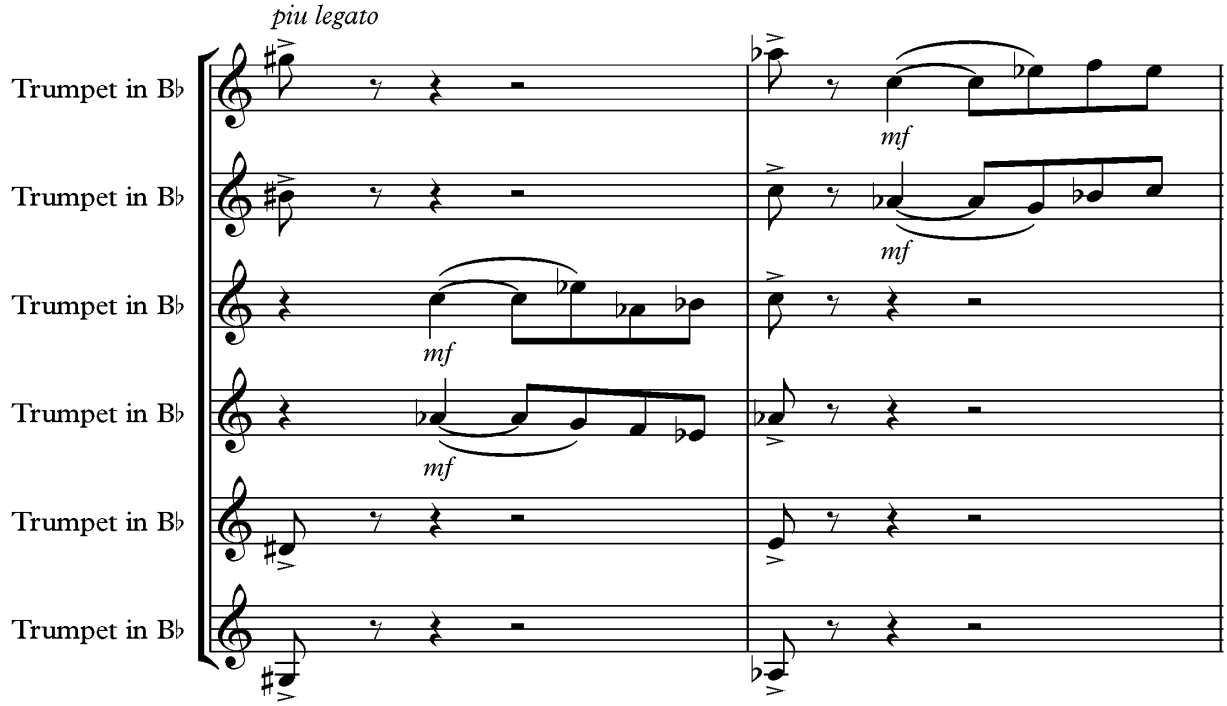


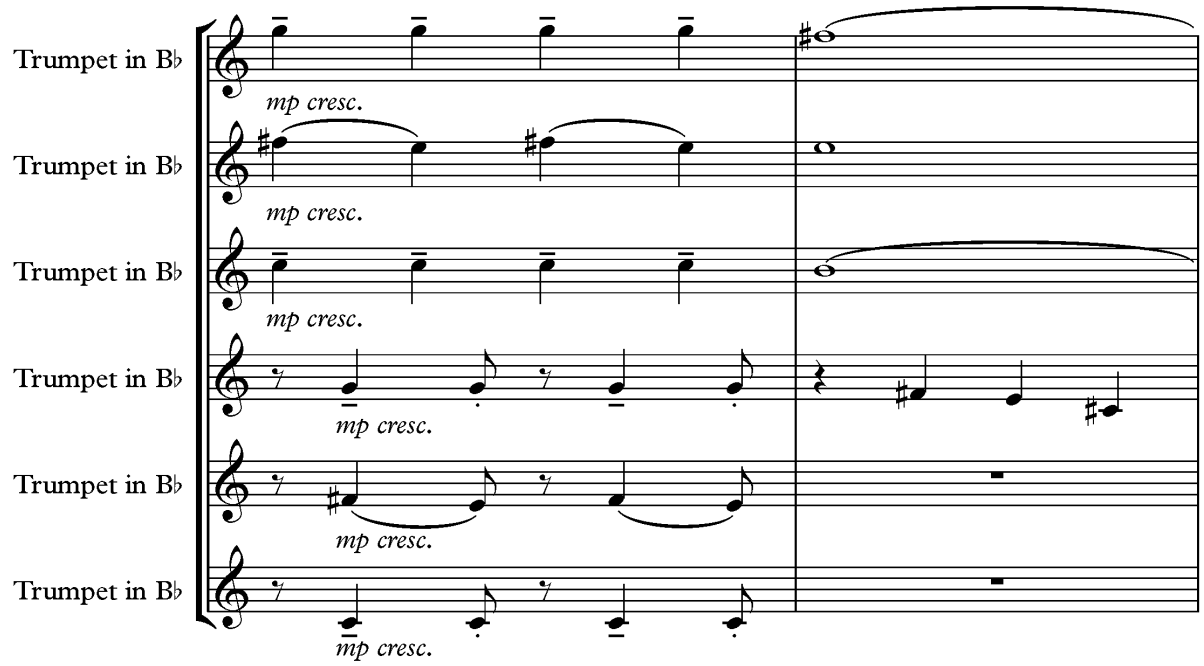
Figure 5-2 Ewazen's *Concert Fanfare,* measures 24-25 all parts



Beginning at measure 36, there are two main choirs, trumpets 1-3 are playing a lyrical melody and trumpets 4-6 are provided rhythmic accompaniment similar to earlier in the piece. Measure 45 through 52 serves as two four-measures phrases in sequence. Trumpets 4-6 in the key of concert E-flat minor establish the first phrase, and trumpets 1-3 in the key of concert B-flat minor play the other. While the second phrase is being played, trumpets 4-6 play short fanfares to foreshadow the return of the opening statement. Ewazen continues to experiment with different choirs and contrasting musical ideas throughout the rest of the B-section until the false recapitulation of the opening fanfare that occurs in measure 74 (Figure 5-3).

The restatement of the opening fanfare only lasts four measures before it develops and transitions into a more lyrical section at measure 84, which splits into two choirs represented by trumpets 1-2 as one choir and trumpets 3-6 as the other. These two sections together help propel into the coda, starting with the pick-ups notes into measure 91. This time we hear a variation of the opening fanfare until the end, this time in the parallel key of concert D-major (Figure 5-4).

Figure 5-3 Ewazen's *Concert Fanfare,* measures 71-75 all parts


Trumpet in B♭
mp cresc.
Trumpet in B♭
mp cresc.
Trumpet in B♭
mp cresc.
Trumpet in B♭
mp cresc.
Trumpet in B♭
mp cresc.
Trumpet in B♭
mp cresc.

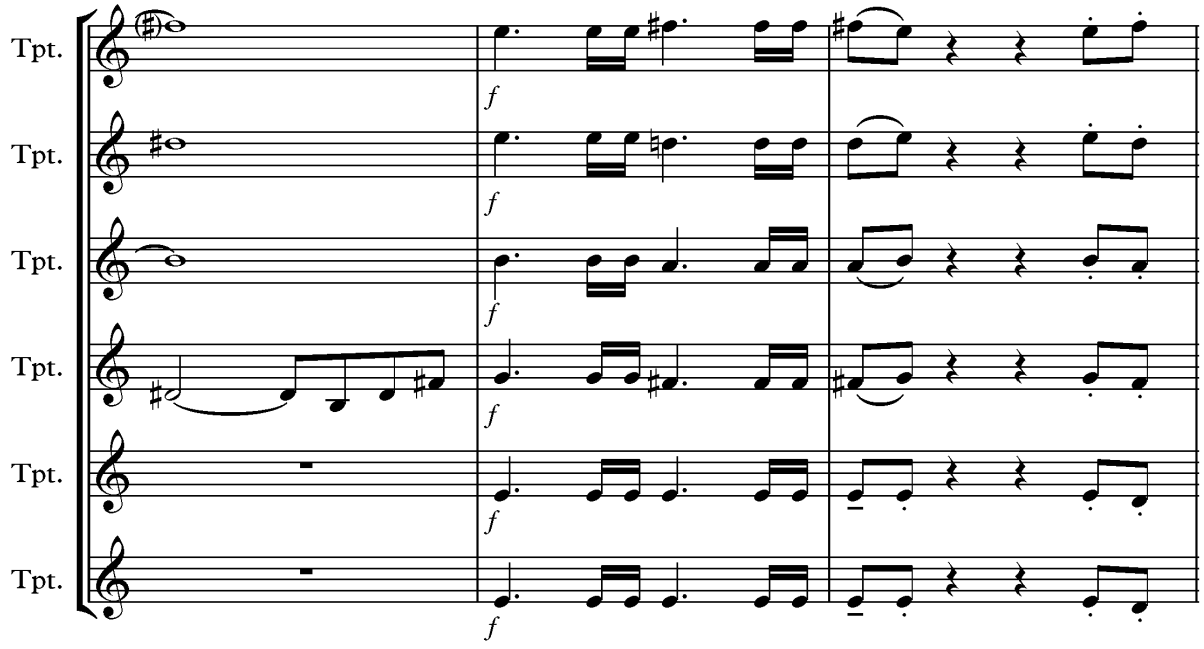
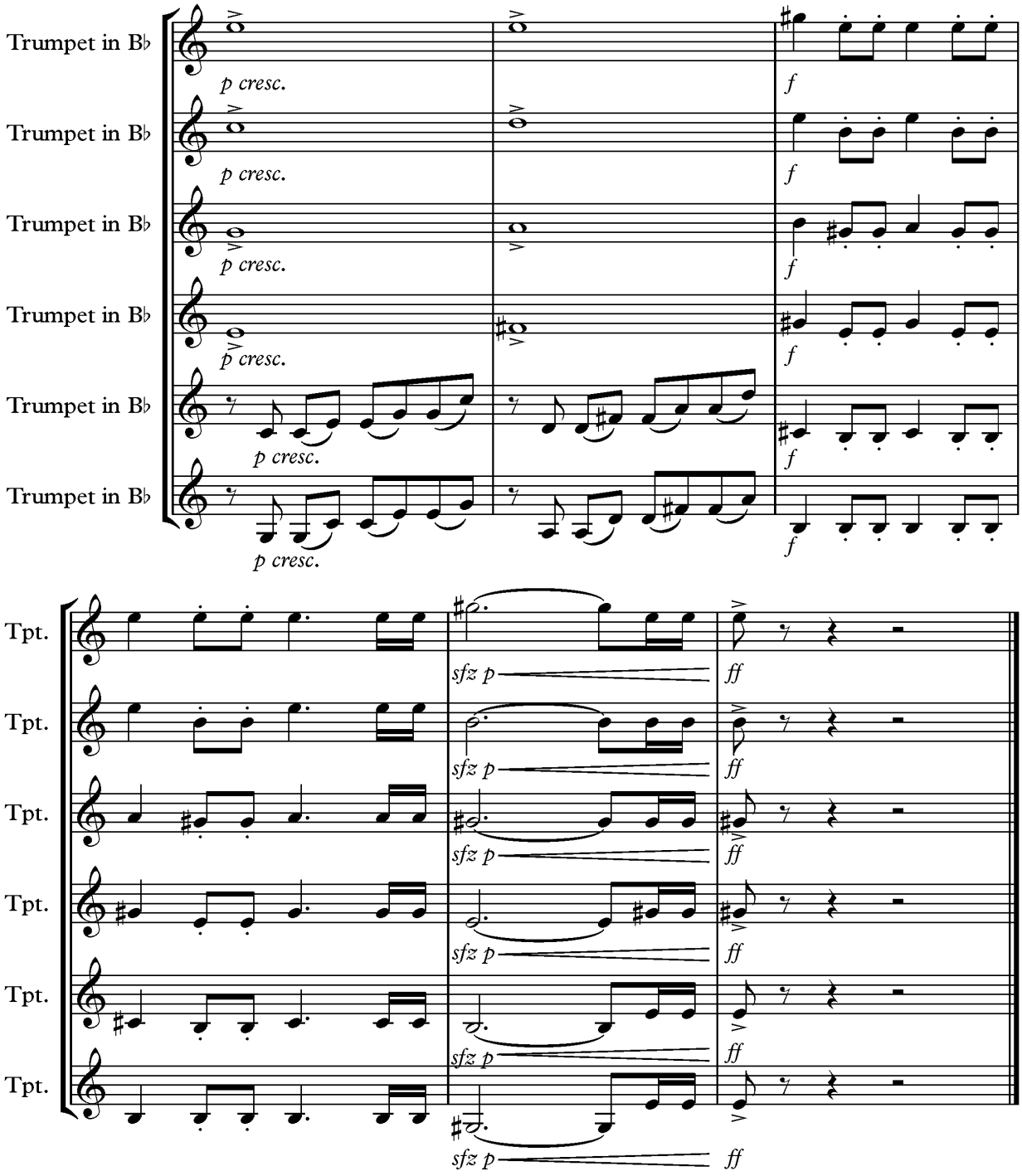

Tpt.
f
Tpt.
f
Tpt.
f
Tpt.
f
Tpt.
f
Tpt.
f

Figure 5-4 Ewazen's *Concert Fanfare,* measures 95-end all parts



Performance Preparation

With any trumpet ensemble piece, balance and blend are very important. Spend some time playing warm up exercises or chorales together to establish these concepts before playing this piece, and continue to develop them even after beginning to rehearse the music. When preparing this work, use a metronome often. This piece is written in a way that the tempo is the same for the entire work. Over time, use the metronome less often to help internalize the pulse. Throughout each section of the piece, take the time to figure out who belongs to which choir and know what function that choir serves.

For some of the lower parts, articulation in the lower register can become an issue, so take the time to practice articulation studies in that register. The upper parts may come across some endurance issues. I've seen some performances with an assistant to the first part to help in this regard. Always listen down to the lowest part at all times for balance considerations. They set the dynamic level and it should never get top heavy with the upper parts. Be careful not to let the syncopated rhythms get out of time. They serve as ostinatos, which can easily get off the pulse. Allow the metronome practice to help solidify these rhythms.

Bibliography

Chaffee, Christopher. "Vincent Persichetti-The Hollow Men."Web. <http://daytonphilharmonic.com/content.jsp?articleId=2269>.

Holzmeier, Jana Jo. "Selected Songs by Vincent Persichetti." Doctoral of Musical Arts University of Texas at Austin, 2003. Print.

"Joseph Turrin's Bio." *Joseph Turrin Composer.* 2004.Web. <http://www.josephturrin.com/bio.html>.

"Joseph Turrin Biography." , accessed October 4, 2012, http://www.filmreference.com/film/35/Joseph-Turrin.html.

Korak, John III. "A Performance Analysis of Joseph Turrin's Works for Solo Trumpet, A Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, E. Bloch, H. Tomasi and Others." DMA University of North Texas, 1999. Print.

McNally, Joseph Daniel. "A Performer's Analysis of Eric Ewazen's Sonata for Trumpet and Piano." Doctoral of Musical Arts University of Southern Mississippi, 2008. Print.

Murphy, Russell Elliott. *T.S. Eliot: A Literary Reference to His Life and Work*. New York: Facts on File, 2007.

Oron, Aryeh. "Alexander Goedicke (Composer, Arranger)." *Bach Cantatas Website.* May 28th 2010 2010.Web. <http://www.bach-cantatas.com/Lib/Goedicke-Alexander.htm>.

Patterson, Donald, and Janet Patterson. "Vincent Persichetti: A Bio-Bibliography." 16 Vol. Greenwood Press, 1988. 3-4-24. Print. Bio-Bibliograhpies in Music .

Persichetti, Vincent. *Twentieth Century Harmony: Creative Aspects and Practice*. New York: W.W. Norton and Company Inc., 1961. Print.

Shackelford, Rudy. "Conversation with Vincent Persichetti." *Perspectives of New Music* 20.1 (1981): 104,105-133. Print.

"T.S. Eliot." 1997.Web. <http://www.poets.org/poet.php/prmPID/18>.

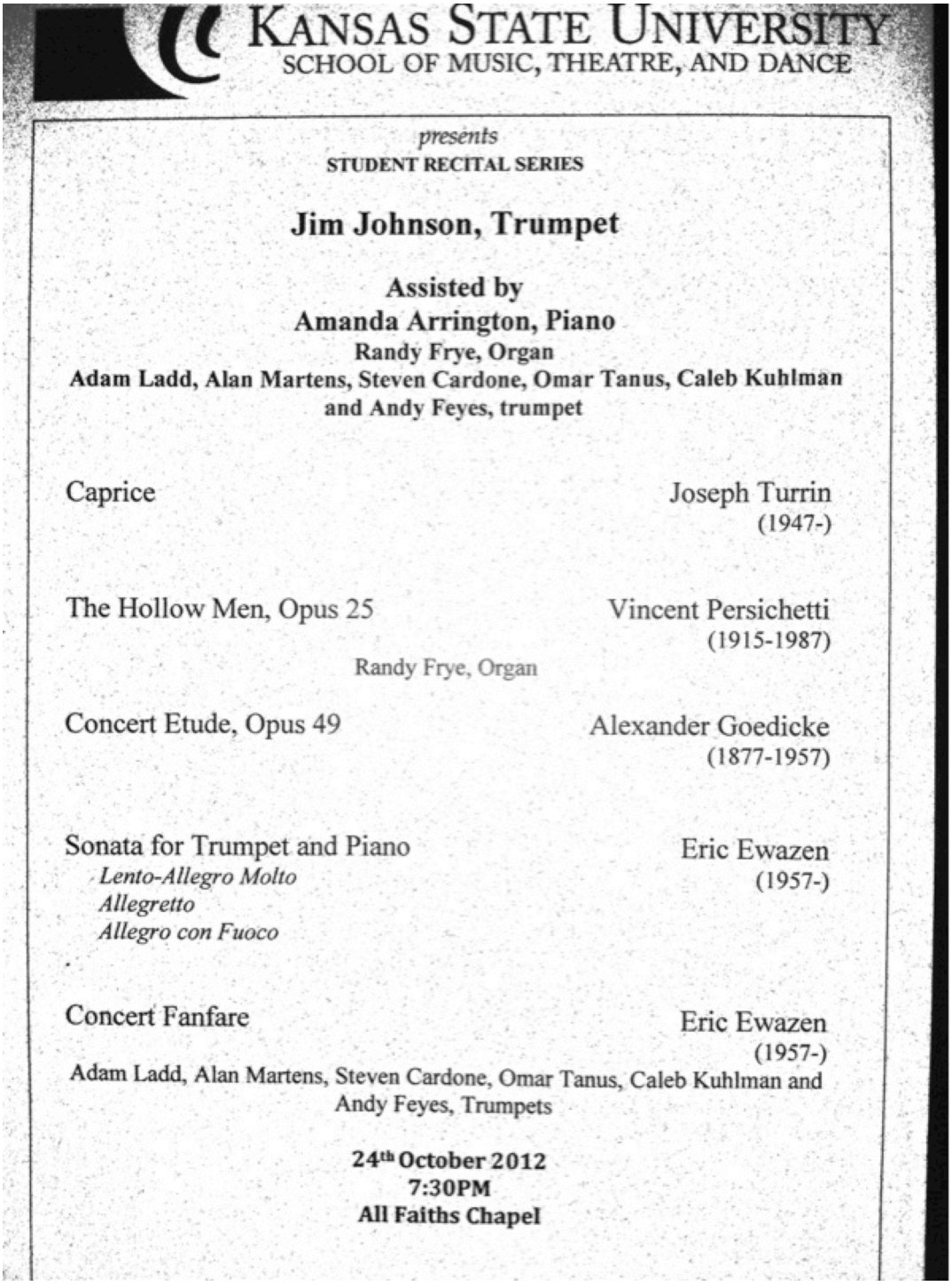
"T.S. Eliot-Biography." *Nobelprize.org.*Web. <http://www.nobelprize.org/nobel_prizes/literature/laureates/1948/eliot-bio.html>.

Taylor, Robert Louis. "The Role of Analysis and Comparison in the Performance of Selected Single-Movement Compositions for Trumpet and Piano by Joseph Turrin with an Interview of the Composer, a Lecture Recital, Together with Three Recitals of Selected Works by Handel, Honegger, Tomasi, and Others." D.M.A University of North Texas, 2005. Print.

Williamson, George. *A Reader's Guide to T.S. Eliot: A Poem by Poem Analysis*. New York: Octagon Books, 1979. Print.

Wurtz, Gary Thomas. "Two Selected Works for Solo Trumpet Commissioned by the International Trumpet Guild: A Structural and Performance Analysis with a History of the Commission Project, with Three Recital of Selected Works by Artunian, Haydn, Fasch, Chaynes and Others." Doctoral of Musical Arts University of North Texas, 2001. Print.Denton, Texas: .

Appendix A - Recital Program



KANSAS STATE UNIVERSITY
SCHOOL OF MUSIC, THEATRE, AND DANCE

presents
STUDENT RECITAL SERIES

Jim Johnson, Trumpet

Assisted by
Amanda Arrington, Piano
Randy Frye, Organ
Adam Ladd, Alan Martens, Steven Cardone, Omar Tanus, Caleb Kuhlman and Andy Feyes, trumpet

Caprice — Joseph Turrin (1947-)

The Hollow Men, Opus 25 — Vincent Persichetti (1915-1987)
Randy Frye, Organ

Concert Etude, Opus 49 — Alexander Goedicke (1877-1957)

Sonata for Trumpet and Piano — Eric Ewazen (1957-)
Lento-Allegro Molto
Allegretto
Allegro con Fuoco

Concert Fanfare — Eric Ewazen (1957-)
Adam Ladd, Alan Martens, Steven Cardone, Omar Tanus, Caleb Kuhlman and Andy Feyes, Trumpets

24th October 2012
7:30PM
All Faiths Chapel