

FROM COURTS TO CONCERT HALLS: AN HISTORICAL OVERVIEW ON THE
DEVELOPMENT OF THE MODERN TRUMPET ENSEMBLE

by

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From Courts to Concert Halls: An Historical Overview on the Development of the Modern Trumpet Ensemble

While one can find a wealth of literature on the historical trumpet ensembles indicative of the Renaissance and Baroque eras, little information exists detailing the development of their modern counterpart. The modern trumpet ensemble refers to an ensemble made up of various types of valved trumpets, which can also include closely related instruments often performed by contemporary trumpeters, such as cornets or flugelhorns. For the sake of this document, a trumpet ensemble must have a minimum of at least four distinct written parts. Over the last several decades, this genre of brass chamber music has grown to span the globe with numerous students, professionals, and amateurs performing its repertoire each year. This document aims to outline how the genre developed and provide greater context to the individuals and entities that have had a profound impact on it.

Starting at the turn of the 20th century, one can trace the origins of the modern trumpet ensemble to professional cornet and trumpet quartets active in the United States. While only a handful of these groups existed, they did present audiences with the earliest examples of trumpet ensemble music performed on valved instruments. Concurrent with these ensembles and up to the 1960s, a few composers also wrote a select number of works for trumpet ensemble though the genre remained obscure. Beginning in the 1960s and continuing in the 1970s, however, the modern trumpet ensemble began to take shape and expand as university programs created trumpet ensembles for their students and musicians formed the first contemporary professional groups. The founding of the International Trumpet Guild in 1975 also had a major impact as the organization committed itself to developing and legitimizing the genre. Over the next few decades, trumpet ensembles became a standard part of university programs across the United States, more professional ensembles came into existence, and the repertoire of trumpet ensemble

music continued to increase. More recently, the founding of the National Trumpet Competition in 1991 and the creation of its trumpet ensemble division in 1997 has had a large impact on the genre by increasing the popularity and accessibility of trumpet ensemble music, raising the level of performance, and serving as an endless source of new repertoire. As of today, practically every trumpeter will participate in trumpet ensemble music in some capacity during their life making the genre a valued component of trumpet related music.

The first chapter of this document will detail the historical trumpet ensembles of the past in order to provide context for how trumpet ensemble music existed for much of the instrument's history. After this discussion, the following chapters will focus on the history and influence of the three most impactful entities on the genre, the International Trumpet Guild, university programs and their participation in the National Trumpet Competition, and professional ensembles. Lastly, the document will conclude with a comprehensive bibliography of published repertoire for the modern trumpet ensemble to serve as a resource for those wishing to further engage this music.

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CHAPTER 1: TRUMPET ENSEMBLES BEFORE THE 20TH CENTURY

Precursors to Trumpet Ensembles in Antiquity

One can trace the origins of the trumpet ensemble all the way back to antiquity and the Roman Empire. The Romans had a variety of brass instruments including a predecessor to the trumpet, the tuba. It served foremost as a military signaling instrument but also sounded at public and religious services. The instrument consisted of straight conical tubing made of bronze and was around 117cm in length with a slightly flared bell and a removable mouthpiece.

Contemporary iconography depicts players as puffing their cheeks out as they played even going so far as girding them with leather straps, called a *capistrum*, to prevent them from overly puffing out. Authors also describe the tuba as having a rough, horrible, or raucous tone and it likely did not have the musical capabilities of later instruments. As the instrument of the infantry, tubas signaled charges and retreats as well as joined another Roman brass instrument, the cornu, during battle to both inspire allied soldiers and strike fear into the enemy.¹ Because the Roman army employed a large number of these instruments, the Legio III Augusta listed 39 tuba players, one can assume that multiple tubas would have signaled calls together, making them the earliest predecessor of the trumpet ensemble.² Tubas also appeared during gladiator fights in the arena and several would perform during the *tubilustrium*, or festival of the trumpeters, celebrated each April. During this event, tubas would accompany religious sacrifices in order to purify the instruments for the upcoming year's military campaigns.³

¹ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 20-21.

² James W. McKinnon, "Tuba (ii)," *Grove Music Online*, January 20, 2001, accessed August 17, 2019, <https://www-oxfordmusiconline-com.proxyiu.uts.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000028526?rkey=pReF3c&result=1>.

³ Johann Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art for the Sake of a Wider Acceptance of the Same*, trans. Edward H. Tarr (Nashville, The Brass Press, 1974), 21.

The Middle Ages and the Formation of Trumpet Ensembles

With the fall of the Roman empire in 476 C.E., some historians believe that the trumpet, in addition to several other lost cultural aspects, disappeared from Europe. While older forms of the instrument survived in works of art as well as writings, the trumpet itself did not return until the time of the Crusades.⁴ During that period, roughly 1100 – 1300 C.E., western contact with middle eastern civilizations, particularly the Saracens, helped to reintroduce the trumpet to Europe. Like militaries of antiquity, the Saracens also had several instruments that would play during battle. These included trumpets, which the Saracens referred to by the name *anafīr*. Iconography shows that the Saracens had both long and short types of straight trumpets with both having ornamented garlands to reinforce the flared bell ends. It also shows trumpets always playing in pairs and accompanied by a pair of kettledrums, an association that would heavily influence the development of the trumpet ensemble for much of its history. These, along with other Saracen instruments, would play constantly during battle and produce a large amount of sound. For example, accounts detail how the noise produced by these instruments resulted in Christian crusaders finding it necessary to stop the ears and blind the eyes of their horses. While not universally accepted, one leading theory suggests that since musical instruments represented some of the most coveted spoils of war, these instruments made their way back to Europe where they directly influenced the trumpet's development. Specifically, they inspired the instrument's long form, shape of the bell, and construction method.⁵

As trumpets began to see greater use within Europe, they again took a key role as part of military campaigns. Like the Roman tuba, trumpets would sound together in unison during battle, referred to at the time as *classicum*, to not only signal commands to soldiers but also intimidate the enemy. This use meant that the trumpet represented an essential function of war and caused it

⁴ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 26.

⁵ *Ibid.*, 28-29.

to become one of the first instruments hired by courts in the latter half of the Middle Ages. While primarily hired for their military application, court trumpeters also became a symbol of the royalty. For instance, they would have a banner bearing the coat of arms of their employer decorating their instruments and wear expensive uniforms. Shortly after their employment, court trumpeters also began to serve in purely ceremonial functions as well, performing at tournaments, equestrian games, special ceremonies, meals, and whenever the king appeared publicly. Many of these appearances would involve multiple players performing together, leading to the formation of the earliest trumpet ensembles. Percussion, particularly the kettledrum, would also often join trumpets during these performances as well as in battle. Trumpet ensembles, therefore, existed in two different types, trumpets with percussion instruments and trumpets alone, by far the biggest group.⁶

Based on the music theorist Johannes de Grocheo's assertion that the trumpet had command of three perfect consonances in his treatise, *De arte musicae*, one can assume that trumpets during this time had a limited playing range, only the first four partials of the harmonic series or the low register of the instrument. Iconography also supports this idea of low register playing due to the depiction of players having puffed out cheeks and an overall loose way of blowing.⁷ Musically, this limited range meant that the trumpet ensemble repertoire largely consisted of the constant repetition of a single chord with lower voices acting as a drone. The reason for only having one sonority stems from the fact that the lower partials of the harmonic series consist of an octave, a 12th, and two octaves above the fundamental pitch. For example, if the fundamental of the instrument was C, the next three partials would yield the notes C, G, and C. Even allowing for the fifth partial as a possibility would only add the note E to the included pitches and still only produce a single sonority. This lack of diversity in harmonic content may

⁶ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 31- 33.

⁷ *Ibid.*, 32.

explain why contemporary writers of the time brought attention to the volume of the ensemble, describing it as vibrant and roaring.⁸

Developments During the Renaissance

During the time of the Renaissance, roughly 1400 – 1600 C.E., discoveries in instrument making as well as social developments would have a major impact on the trumpet ensemble. For instance, innovations in instrument construction throughout the Middle Ages culminated in the early Renaissance to produce a new type of trumpet. Whereas many instruments from antiquity used cast bronze for construction, contact with the Saracens may have led instrument makers in Europe to begin creating chased trumpets, or instruments made using sheet metal. Instrument makers would form the tubing by bending the sheet metal, typically brass but also occasionally other alloys like silver, into shape before soldering the ends together. They created the bell of the instrument through a similar process but utilized a more complex seam in order to prevent it from splitting as they hammered the bell into the right flare.⁹ Just before the beginning of the Renaissance, instrument makers discovered the technique of successfully bending metal tubing which revolutionized the design of the trumpet. By incorporating bent tubing, they were able to construct trumpets in a folded or “S” shape rather than straight. This innovation made the instrument much more compact without sacrificing tubing length and therefore easier to hold as well as transport to ceremonial performances and military campaigns. As shown by figure 1.1, by the early 1400s instrument makers had revised this design to create trumpets in the twice folded form which became standard across Europe and is still indicative of the natural trumpet today.¹⁰

⁸ Edward H. Tarr, *The Trumpet*, 3rd ed, trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 34-35.

⁹ *Ibid.*, 37-40.

¹⁰ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 75-76.

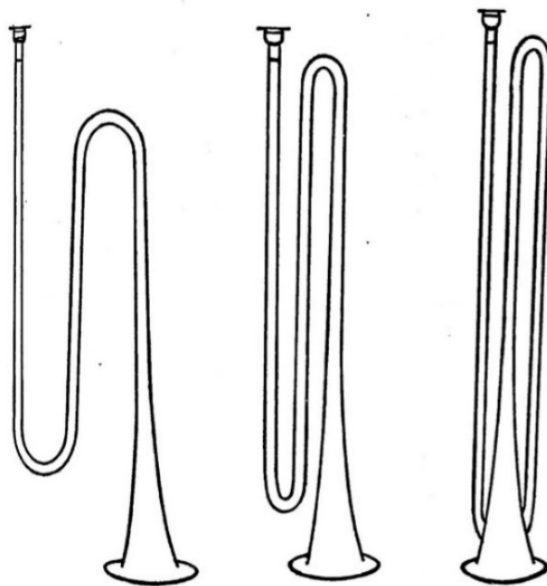


Figure 1.1 Development of the Folded Trumpet.

Mouthpieces also underwent considerable development and change over this same period. They originally began by slightly expanding the blowing end of the instrument to create a softer lip support while playing. Over time, instrument makers developed the mouthpiece into more complex designs and by the beginning of the Renaissance had begun producing them by combining several separate parts constructed from sheet metal. For example, a surviving mouthpiece made by Jacob Steiger, a city trumpeter from Basel, consists of seven individual parts soldered together.¹¹ In addition to a rim to cushion the player's lips, mouthpieces also began to incorporate a cup as well as a backbore in their design. While early versions of the mouthpiece cup were conical, by the end of the Renaissance it had changed to the bowl shape characteristic of baroque trumpet mouthpieces. Similarly, the backbore began devoid of any taper but developed a conical one over time. By the late Renaissance and early Baroque, instrument makers had also largely left the method of constructing mouthpieces from separate parts made of sheet metal and

¹¹ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 37.

had shifted to casting them as one piece.¹² Figure 1.2 shows the possible development of the trumpet mouthpiece from antiquity to the baroque.

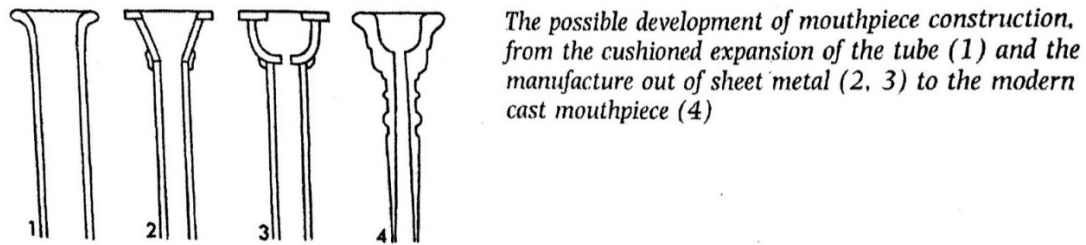


Figure 1.2 Possible Development of Trumpet Mouthpiece.

During the 15th and 16th centuries, the social status and number of court trumpeters also changed in an impactful way. Seen as a display of power or prestige, sovereigns across Europe began to employ more and more trumpeters into court service and the ceremonial duties of trumpeters gained greater importance. For example, records show that the total number of court trumpeters in the English court increased from 16 to 26 over the course of the 16th century. Similarly, the Danish court went from 15 trumpeters to 23 over the same period.¹³ Given their importance to the monarchy, court trumpeters also came under imperial protection during this time. Cities wishing to employ trumpeters, for instance, would have to apply to an imperial court for this privilege. Furthermore, by the late 16th century court trumpeters had gained the right to form guilds in order to protect their craft as well as regulate instruction and employment on the instrument.¹⁴ These developments, as well as those in instrument and mouthpiece design, had a massive impact not only on the playing ability of trumpeters but also on the size and repertoire of the trumpet ensemble.

Unlike other types of music dating back to the Renaissance, no trumpet ensemble music survives until near the very end of this period. One main reason for this fact comes from the

¹² John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 49-50.

¹³ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 47.

¹⁴ *Ibid.*, 48.

trumpet's importance as part of military campaigns. Because trumpets signaled commands to troops, having published documents could pose a security risk. Therefore, students learned the instrument and repertoire by rote through an apprenticeship with an established court trumpeter only keeping notebooks containing short pieces for their private use.¹⁵ Additionally, according to the earliest written trumpet methods released in the early 17th century, trumpet ensembles performed ceremonial music at court through improvisation and not written parts. Based on these methods as well as other written accounts, researchers have, however, reconstructed the trumpet ensemble repertoire and the trumpet's musical development over the course of the Renaissance.

Cesare Bendinelli's method, *Tutta l'arte della Trombetta* or *The Entire Art of Trumpet Playing* from 1614, is the oldest surviving document which details the rules of improvisation for trumpet ensemble music during the 16th century. An Italian originally from Verona, Bendinelli came to lead the court trumpet ensemble at Munich from 1580 to 1617. Within his method, Bendinelli states that the standard trumpet ensemble consisted of five trumpets. One could also have larger ensembles of ten players, but they must equally divide them into two choirs and place them in two different locations. Furthermore, Bendinelli also included fully written out examples of five-part trumpet ensemble music dated from the beginning of his time in Munich in the 1580s.¹⁶ From these examples as well as Bendinelli's instructions, one can not only reconstruct trumpet ensemble music of the 16th century but also document the extent that the trumpet's abilities had dramatically increased since the Middle Ages.

While the trumpeters of the Middle Ages played only the first few partials of the instrument, Bendinelli's method clearly shows that by the end of the 16th century, trumpeters had greatly expanded their range. The changes in instrument and mouthpiece design as well as the

¹⁵ Bendinelli, Cesare, *Cesare Bendinelli The Entire Art of Trumpet Playing 1614: Complete English Translation and Critical Commentary* by Edward H. Tarr, trans. Edward H. Tarr (Nashville: The Brass Press, 1975), 10.

¹⁶ *Ibid.*, 13.

greater status of trumpets at court likely facilitated this development, which occurred over the latter half of the 15th and early 16th centuries. By the time of the late Renaissance, the highest trumpet parts, referred to as *clarino* or *clarien*, now ascended to the twelfth and thirteenth partials of the harmonic series.¹⁷ Based on Bendinelli's method, this expansion of the trumpet's register led to each individual part of the trumpet ensemble staying within a set range and having a specific role when improvising music. For example, the ensemble pieces from his method largely consist of a single notated melodic line, referred to by Bendinelli as the *principale*, from which the other players would use a recognized formula to improvise additional parts. The second voice of the ensemble performed the *principale*, also termed *quinta*, with a range of C4 to C5. Above that, the *clarino* voice would improvise a descant ranging between C5 and A5. Below the *principale*, the third voice, *alto e basso*, would play parallel to the *principale* part exactly one harmonic lower. Lastly, the fourth and fifth voices, known as the *vulgano* and the *basso* or *grob*, would play a rhythmic drone consisting of a perfect fifth on G3 and C3.¹⁸ Example 1.3 demonstrates how this formula for improvisation would look using modern notation.



Example 1.1 Example of Improvised Parts from Cesare Bendinelli's *Sonata No. 336*.

According to Michael Praetorius in volume three of his *Syntagma Musicum* published in 1619, there also existed an optional sixth part, the *fladdergrob*, which played the fundamental, C2.¹⁹

¹⁷ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 50.

¹⁸ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 89-90.

¹⁹ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 50.

This simple formula provided the basis for the major type of trumpet ensemble composition during Bendinelli's time, the sonata. While improvised, sonatas had a specific form and consisted of four different movements or sections. They would begin with a short prelude referred to at the time as an intrada. The work would then move to the main sonata, which would start with the *principale* part alone before the other voices joined it. It consisted of eight-bar phrases that would build rhythmic momentum as the work went on.²⁰ Following the sonata, the ensemble would then perform a rotta, an energetic work largely of rhythmic interest with a basic triadic melody in which the *clarino* part would also rest. The trumpeters would then conclude the performance with a return to the opening intrada.²¹

Apart from original compositions, many of the *principale* parts for sonatas came from altered versions of popular melodies. Trumpeters would create the part by taking a popular melody and moving any pitch not available on the harmonic series to the nearest viable alternative. Therefore, the *principale* part would retain the contour of the source material while the *clarino* voice could perform an unaltered version over top of it.²² For example, several of the *principale* parts included in Bendinelli's method imply this approach. Example 1.2 shows how Bendinelli crafted the *principale* part for his *Sonata von undten auf Fux beiss mich nit* from the second-highest voice part of motet *Fit porta Christe* by Orlande de Lassus.

²⁰ Bendinelli, Cesare, *Cesare Bendinelli The Entire Art of Trumpet Playing 1614: Complete English Translation and Critical Commentary* by Edward H. Tarr, trans. Edward H. Tarr (Nashville: The Brass Press, 1975), 16.

²¹ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 90.

²² Michael Gale, "Remnants of Some Late Sixteenth-Century Trumpet Ensemble Music," *Historic Brass Journal* 14 (2002): 116-117.



Example 1

a. Melody to *Fux beiss mich nicht* (after Downey, *Trumpet*, 1:100)

b. Excerpt from *Sonata von undten auf Fux beiss mich nit*
(Bentinelli, *Tutta l'arte della Trombetta*, f. 19)

Example 1.2 Creation of *Principale* Part from Original Melody.

Michael Gale's research into reconstructing trumpet ensemble music from the late 16th century using contemporary "battle" pieces has presented evidence that in addition to motets, popular folk songs amongst soldiers also served as a source of *principale* melodies for trumpet ensembles. "Battle" pieces refer to compositions descriptive of battles which formed a distinctive category of both vocal and instrumental music during the 16th and 17th centuries. Many of these works would evoke music heard in war, such as military signals or folk songs sung by marching soldiers, for effect. Furthermore, composers would evoke the trumpet ensemble specifically by using a tonic-dominant ostinato in the lower voices, restricting melodic material to notes of the harmonic series, and even writing passages consisting of triadic "signaling" gestures. Michael Gale's research traces how popular folksongs, such as *La Girometta* and *La bella Franceschina*, used in several "battle" pieces and often set in a trumpet ensemble style became the primary melodic material for trumpet ensemble sonatas, even appearing in Bentinelli's collection of *principale* parts.²³ One can therefore conclude that the trumpet ensemble drew its repertoire from

²³ Michael Gale, "Remnants of Some Late Sixteenth-Century Trumpet Ensemble Music," *Historic Brass Journal* 14 (2002): 117-121.

both music trumpeters heard during military campaigns as well as melodies heard from art music at the court.

The performance of military signals represents a final component of the trumpet ensemble repertoire during the Renaissance. As mentioned previously, during the Middle Ages sovereigns began using trumpets to signal commands during military campaigns. These military signals saw further development in the 15th century and became standard across the European continent, though with slight stylistic differences. Due to their importance as part of conducting war, the oldest surviving documents that detail these signals do not appear until the very late 16th and early 17th centuries. As with the trumpet ensemble sonatas, these first recorded signals come from the earliest journals or methods produced by trumpeters. For example, Magnus Thomsen, a court trumpeter employed at the Danish court, notated six of the most important signals in his personal journal between 1596 and 1612. Bendinelli's method, dated 1614, added five additional signals to this list. When compared to the improvised trumpet sonatas, the signals only ever contain one written part implying that several trumpeters would play them simultaneously in unison.²⁴ In terms of content, the signals also differ from the sonatas in that they only utilize the low register of the instrument, never ascending higher than the fourth or fifth partials. Possible reasons for only using the low register include making the signals easier for soldiers, who lacked musical training, to recognize and that the signals originated from a time before the trumpet expanding its range into the upper register.²⁵

Continuation into the Baroque:

Trumpet ensembles during the baroque period continued in much of the same manner as the late Renaissance, serving an important military function and with much of their repertoire improvised. By far the most important development that impacted the ensemble, however, was

²⁴ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 53.

²⁵ *Ibid.*, 54.

the inclusion of the trumpet ensemble in art music. At first, this change meant simply employing the traditional court trumpet ensemble and its music within larger works. The opening of Claudio Monteverdi's opera *L'Orfeo* provides an excellent example of this practice. Premiered in 1607, Monteverdi preceded his opera with a toccata, a type of welcoming fanfare played three times for the entrance of the duke into the theatre before the opera began.²⁶ For the toccata, he utilized the standard five-part trumpet ensemble, even labeling the parts with their traditional names. Musically, the toccata represents a written-out version of the type of fanfares the trumpet ensemble would often improvise during their normal duties. While it does not follow the exact rules laid out by Bendinelli in his method, most notably the *alto e basso* voice not imitating the *quinta* one step lower on the harmonic series, it does maintain the same overall structure as shown in example 1.3.

Example 1.3 Toccata from Monteverdi's *L'Orfeo* mm. 1–8.

Monteverdi's writing does serve to make the toccata livelier than if he decided to have the ensemble improvise one, particularly when compared to the works collected in Bendinelli's

²⁶ Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600 – 1900): Compositions for 1-24 (Natural) Trumpets With and Without Timpani* (Germany: Wolfgang G. Haas-Musikverlag Köln, 1993), 31.

method. Furthermore, by having the orchestra join the trumpets in playing the toccata, the work marks one the first recorded times that the trumpet ensemble performed with other instruments. Some historians, such as Edward Tarr, felt that since Monteverdi used the trumpet ensemble for a purely functional reason rather than within the opera itself, the piece represents a step towards the ensemble's inclusion in art music rather than the first example of it.²⁷

As the 17th century continued, more and more composers started to incorporate the trumpet ensemble into art music in a more meaningful way. For example, composers in German-speaking areas began to transplant the trumpet ensemble into vocal compositions. Reimundo Ballestra's *Missa con le trombe a 16* from 1616 C.E. represents the earliest surviving piece with this practice. Michael Praetorius' setting of *In dulci júbilo* from his *Polyhymnia Panegyrica et Caduceatrix* published two years later is another excellent example. A Christmas tune, *In dulci júbilo* had a strong connection with court trumpet ensembles due to groups frequently performing settings of it during the 16th century.²⁸ Given this association, one can easily see why Praetorius would take the full six-part trumpet ensemble to join the choir and other instruments in his work. The six-part ensemble retains the same voicings as the five-part one but adds a second *clarion* part. Within the piece, the trumpet ensemble only plays during climatic moments in which all the performers work together. Additionally, the work ends with the ensemble performing an intrada. Praetorius' use of the trumpet ensemble helps to establish the idea that composers utilized the trumpet in art music symbolically, particularly to represent heavenly and earthly power.²⁹

As the baroque period developed, composers continued to write for the trumpet but increasingly limited the instrumentation to only one, two, or three players rather than the entire trumpet ensemble. There exists, however, some notable exceptions that made full use of the

²⁷ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 80-81.

²⁸ *Ibid.*, 71.

²⁹ *Ibid.*, 71.

ensemble. J.J. Fux's 1723 opera *Costanza e Fortezza*, for instance, calls for two choirs of four trumpets and timpani for the opening sinfonia. Fux divides both choirs into two *clarini* and two *trombe* parts with the *trombe* designation essentially serving the same function as the older *principale* or *quinta*. This contrast to the older division of parts demonstrates how the ensemble came to focus more on the upper and middle voices losing the low register drones underneath it. Fux's writing also shows how the playing level continued to increase as the *clarini* parts regularly ascend to the sixteenth partial and have virtuosic passages.³⁰

Another important development that impacted the trumpet ensemble in the baroque period was the practice of writing down and preserving works. Having surviving pieces to study provides much more context and information on the type of works the ensemble performed as well as how it continued to change and grow. Albert Hiller, a German brass historian, has compiled an extensive annotated bibliography of trumpet ensemble repertoire which covers this period all the way to the end of the 19th century in his book, *Music for Trumpet from Three Centuries (c. 1600 – after 1900)*. Hiller's list of works shows that in addition to sonatas and fanfares, the trumpet ensemble also began to perform for equestrian ballets. Equestrian ballets referred to stylized events during which costumed horse-mounted participants, including trumpeters and kettledrummers, would perform complex exercises to demonstrate military prowess and heroic martial music.³¹ Similar to the sonata, the written music from contemporary sources only includes one part from which the rest of the ensemble would improvise. Two important differences, however, are that the ensemble consisted of six players instead of five, with the addition of a second *clarin* part, and that the written part comes from the *clarin I* part

³⁰ John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 131-132.

³¹ Bruce P. Gleason, "Cavalry and Court Trumpeters and Kettledrummers from the Renaissance to the Nineteenth Century," *The Galpin Society Journal Vol 62* (April 2009), 51.

rather than the *principale*. The music also contains much more active rhythms from the start when compared to the slower beginning of the older sonata.³²

Hiller's bibliography also shows that much of the trumpet ensemble repertoire continued to include intradas, processional, and fanfares. From observing the style and writing for these pieces over the 17th century and into the 18th, one will notice important changes taking place within the ensemble. For example, the range of the *clarino* register continued to expand upward with several works, particularly by the 18th century, calling for players to ascend to the sixteenth partial. As previously seen in Fux's writing for *Costanza e Fortezza*, the ensemble also began to center more on the upper and middle register voices with the older *vulgano* and *basso* parts disappearing entirely. As a result, many works consist of two clarino parts, a *principale*, and a new designation, the *toccato*, for the lowest voice. The *toccata* would typically play lines consisting only of the third and fourth partials of the harmonic series and would often pair with the timpani playing in unison or a closely related line. This change also meant that trumpet ensemble works no longer included a sustained drone with the lower voices having a much more rhythmically active part than before.³³

Culmination and Decline in the 18th and 19th Centuries:

The transitional period between the baroque and classical eras saw the high point of both clarino playing and the development of the trumpet ensemble. For example, Johan Altenburg's 1795 treatise, *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art*, provides a wealth of information on the history and use of the trumpet as well as descriptions of trumpet ensemble music from this period, including fully written out examples. Here, his description of the quatricinium, a work for four trumpets, shows a much higher level of

³² Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600 – 1900): Compositions for 1-24 (Natural) Trumpets With and Without Timpani* (Germany: Wolfgang G. Haas-Musikverlag Köln, 1993), 15.

³³ *Ibid.*, 12-75.

playing required by all the parts. As demonstrated in example 1.4, the writing also seems to reflect two pairs of *clarino* parts that play off each other as opposed to the more traditional use of *clarino* and *principale* in which one voice clearly has the melody with the other supporting it.

Allegro moderato

The image displays a musical score for four Clarino parts, labeled [Clarino I] through [Clarino IV]. The tempo is marked 'Allegro moderato'. The music is written in 2/4 time and consists of two systems of four staves each. The notation includes various rhythmic values, slurs, and trills, indicating a complex and technically demanding piece.

Example 1.4 Johann Altenburg's Quatricinium Example.

Altenburg also describes a type of concerto performed by the trumpet ensemble called a table sonata. This music would accompany high social class meals and generally consist of eight or nine players divided into two choirs. The choirs would alternate with each other and accompany one or two solo *clarino* parts. Typically, it would include three separate movements each with its own tempo and individual time signature. At the end of his treatise, Altenburg included a fully written example of such a piece entitled, *Concerto a VII Clarini con Tymp*, or *Concerto for 7 Trumpets and Timpani*³⁴ While Altenburg did not compose the piece, he likely

³⁴ Johann Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art for the Sake of a Wider Acceptance of the Same*, trans. Edward H. Tarr (Nashville, The Brass Press, 1974), 130.

encountered it elsewhere during his training or employment as a trumpeter.³⁵ The piece has six players divided into two choirs of two *clarino* and one *principale*. A solo *clarino* part and timpani then round off the ensemble. The work uses the standard ritornello form associated with baroque concertos with the music alternating between the ritornello played by one of the choirs and episodes featuring the soloist with accompaniment. Thus, one can conclude that the trumpet ensemble continued to expand its repertoire by drawing from contemporary forms and styles. As shown by example 1.5, it also illustrates the high level of playing trumpeters had achieved by the late baroque and early classical era in that all the *clarino* parts contain difficult passages and require the player to ascend into the high upper register including up to the twentieth partial.

The image shows a musical score for a concerto for seven trumpets and timpani. The score is in 3/4 time and is marked 'Tutti'. It consists of seven staves. The top staff is the first trumpet part, which is highly melodic and technically demanding, featuring many sixteenth and thirty-second notes. The other staves show various rhythmic patterns and accompaniment for the ensemble. The score is in a key signature of one flat (B-flat major or F minor).

Example 1.5 *Concerto a VII Clarini con Tymp Vivace* mm. 45–54.

³⁵ Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600 – 1900): Compositions for 1-24 (Natural) Trumpets With and Without Timpani* (Germany: Wolfgang G. Haas-Musikverlag Köln, 1993), 93.

The court trumpet ensemble at Lisbon, located in modern day Portugal, provides a final example of how trumpet ensemble music achieved new heights in late 18th century. The trumpet corps at Lisbon represented one of the largest in all of Europe and employed as many as twenty-four trumpeters at one time. The court trumpet ensemble, called Charamela real, utilized these musicians to produce some of the grandest trumpet ensemble sonatas ever written. For example, *Sonata 54* calls for four choirs each consisting of six trumpeters and one kettledrummer. In line with previously discussed trends from the baroque period, each choir divided the players into two pairs of trumpets in the *clarino* register, one *principale*, and a new type of part called the *ripianno*. The *ripianno* acted as a filling voice in the clarino register and doubled the melody at important places though in a simpler form.³⁶ In addition to the number of performers, two musical traits stand out to distinguish the work. First, the piece calls for trumpets pitched in different keys, with four parts in D and two in A for each choir. This choice allows the work to explore new tonal areas, harmonies, and voicings previously unavailable to the ensemble.³⁷ Secondly, the piece contrasts earlier works by using a more moderate clarino register with the highest part only ascending to the thirteenth partial. This choice reflects changing trends in the late 18th century when contemporary tastes no longer desired high virtuosic clarino playing.³⁸

Many brass historians describe how the decline of courts, particularly in the decades following the French Revolution, signaled the end for the court trumpeters and the trumpet ensemble. Albert Hiller's research, however, has shown that the repertoire did continue into the 19th century though with some distinct changes. For instance, the majority of surviving repertoire consists only of processions and fanfares. Hiller suggests that the aim of the Restoration, the

³⁶ Edward H. Tarr, *The Trumpet*, 3rd ed., trans. S. E. Plank and Edward H. Tarr (Chandler: Hickman Music Editions, 2008), 91-92.

³⁷ Anonymous, *Sonata 54*, arr. Edward H. Tarr (Winterthur: Amadeus Verlag, 1982), 1.

³⁸ Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600 – 1900): Compositions for 1-24 (Natural) Trumpets With and Without Timpani* (Germany: Wolfgang G. Haas-Musikverlag Köln, 1993), 141.

period immediately following Europe's victory of Napoleon, may have caused this outcome due to its desire to reestablish the general state of things from before the French Revolution. As opposed to earlier trumpet ensemble works, however, many composers wrote this music for the middle class and particularly for church processions, jubilees, and folk fairs.³⁹ Musically, many of these works continue trends seen in the music from the Charamela real, such as a more conservative clarino register and utilizing trumpets of different keys. Composers developed this second aspect even further by adding more different keyed trumpets to the ensemble. For instance, Johann Dessary scored his *Two Processionals for Six Parts* to have trumpets pitched in C, G Alto, and D.⁴⁰ As with the music of the Charamela real, this decision allows for greater harmonic and melodic possibilities due to the limitations of having access to only one harmonic series. Perhaps due to the nature of processional music, many of the works also feature a more homophonic texture across all the parts when compared to the older music of the baroque.

Notable 19th century composers also contributed to the trumpet ensemble repertoire. Richard Wagner, Carl Maria von Weber, and Antonin Dvořák each wrote works utilizing four or more trumpets. Except for Wagner's *3 Fanfares for 4 Signal Trumpets in Eb*, these works came about for specific events or ensembles. For instance, Dvořák wrote his *Fanfare No. 1*, scored for four trumpets and timpani, for the festive opening of the Regional Exhibition in Prague on April 30th, 1891.⁴¹ Similarly, Weber wrote his *Marcia vivace for 10 Trumpets and Timpani ad lib.* while in Dresden for a Royal Prussian cavalry regiment also stationed there.⁴² Interestingly, none of pieces make use of the valved trumpet and seem only intended for natural trumpet performance. Created and developed between 1814 and 1838, the addition of valve mechanisms

³⁹ Albert Hiller, *Music for Trumpets from Three Centuries (c. 1600 – 1900): Compositions for 1-24 (Natural) Trumpets With and Without Timpani* (Germany: Wolfgang G. Haas-Musikverlag Köln, 1993), 141.

⁴⁰ *Ibid.*, 146-147.

⁴¹ *Ibid.*, 178.

⁴² *Ibid.*, 188.

to trumpets allowed the instrument to be fully chromatic with a homogeneity of tone. While this innovation at first faced resistance and opposition, this type of trumpet came to replace the natural trumpet as the standard form of the instrument by the mid to late 19th century.⁴³ This choice to utilize natural trumpets as opposed to valved trumpets for these pieces may reflect the long tradition of natural trumpets in military service as well as their use in commemorating or announcing special events.

⁴³ Margaret Sarkissian and Edward H. Tarr, "Trumpet (Fr. trompette; Ger. Trompete; It. Tromba)," *Grove Music Online*, January 20, 2001, accessed December 17, 2019, <https://www-oxfordmusiconline-com.proxyiub.uits.iu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049912?rskey=ReQvPM#omo-9781561592630-e-0000049912-div1-0000049912.1>.

CHAPTER 2: THE INTERNATIONAL TRUMPET GUILD AND ITS IMPACT ON THE MODERN TRUMPET ENSEMBLE

The International Trumpet Guild represents the largest organization of its kind within the world. For almost forty-five years, it has not only promoted communication across the greater trumpet community but also worked towards advancing the instrument's music, scholarship, and performance.¹ One can trace its origin back to 1974 and the work of trumpeters Charles Gorham and Robert Nagel as well as tubist Harvey Phillips. Because the trumpet was the only major brass instrument lacking an international organization at this time, Phillips urged both Gorham and Nagel to coordinate the formation of one to parallel those of the other instruments. In this way, Phillips felt that each instrument would have equal representation as part of an International Brass Society.² The three met for several days during the fall of 1974 at Phillips' home in Bloomington, Indiana, where he along with Gorham taught at Indiana University. Each felt that successfully creating an organization depended on appealing to the broadest possible base and membership should therefore include all persons interested in the trumpet from professionals to enthusiasts as well as all genres of trumpet playing.³ The group decided on creating a steering committee that would enlist the support of trumpet players across the country in forming a large and active organization. In addition to Gorham and Nagel, this committee included prominent professional trumpeters such as Vincent Cichowicz, Robert Levy, Tom Stevens, David Hickman, Legh Burns, and Ward Cole. Phillips also suggested the name International Trumpet Guild not only for its

¹ "Resources Offered by ITG" *International Trumpet Guild*, accessed September 12, 2019, <https://www.trumpetguild.org/resources>.

² D. Kim Dunnick, "The International Trumpet Guild: The First Year," *International Trumpet Guild Journal* 10, no. 3 (February 1986): 21.

³ D. Kim Dunnick, "Twenty Years of the International Trumpet Guild," *International Trumpet Guild Journal* 20, no. 3 (February 1996): 42.

reference to the historical trumpet and kettledrummer guilds of the past but also so that it would avoid duplicating the initials of another brass organization, specifically the International Trombone Association or ITA.⁴

The steering committee took two steps in order to get the organization off the ground. First, Nagel and Gorham sent out a letter to trumpeters across the country that not only announced the formation of the International Trumpet Guild but also invited recipients to become charter members. Secondly, the committee scheduled a conference at Indiana University for the summer of 1975 which, in addition to performances, lectures, and clinics, also involved meetings to create a constitution and by-laws. These meetings also produced nominees for officers, which members voted and elected in August of that year. Lastly, the meetings resulted in the decision for the International Trumpet Guild to host an annual conference. These conferences, except for the International Brass Congresses held in 1976 and 1984 in place of individual conferences for each brass instrument's respective organization and the 1995 International Brassfest co-hosted between the International Trumpet Guild and Summit Brass, have continued uninterrupted to this day.⁵

Membership steadily grew from the first year of the organization, increasing from six hundred members in 1975 to around six thousand by 1995.⁶ As a non-profit relying on membership dues to generate funds, this increase in members allowed the organization to pursue various projects aimed at achieving its mission to improve the level of scholarship, music, and performance as it relates to the trumpet. For instance, the organization began to publish the *International Trumpet Guild Journal* in 1976 moving from one publication a year to four by

⁴ D. Kim Dunnick, "The International Trumpet Guild: The First Year," *International Trumpet Guild Journal* 10, no. 3 (February 1986): 21.

⁵ D. Kim Dunnick, "Twenty Years of the International Trumpet Guild," *International Trumpet Guild Journal* 20, no. 3 (February 1996): 42-45.

⁶ *Ibid.*, 42.

1982.⁷ A scholarly journal, it contains articles on a multitude of subjects ranging from history, performance, pedagogy, reviews, analysis, and a host of other topics. It is through similar ventures that the International Trumpet Guild has greatly impacted the development of the modern trumpet ensemble.

The International Trumpet Guild began to commission works and add to the trumpet ensemble repertoire almost from the onset of the organization. During the second annual conference held in 1977, the organization commissioned composer Alfred Blatter to write a fanfare for the opening ceremony resulting in the work *Fanfare for 12 Trumpets*.⁸ 1978 then saw the organization establish the ITG Commissions Committee under the presidency of David Hickman and with Stephen Jones serving as chair. The committee's first actions centered on commissioning leading composers of the time to create new works for trumpet ensemble that would premier at upcoming conferences. According to David Hickman, the reason for choosing trumpet ensemble works over other types of trumpet related music came from a real desire to expand the trumpet ensemble repertoire in a serious and meaningful way. For instance, when contacted for this project he wrote, "It was my feeling that no major composers of the 20th century had written substantial works for trumpet ensemble (four or more parts). We had the Benjamin Britten Fanfare for St. Edmundsbury for 3 trumpets, and Elliot Carter's Canon for Three (which is for any three like instruments in treble clef), and Stravinsky's Fanfare for a New Theater, but that's it!"⁹ Therefore, the formation of the commissions committee and the pieces that resulted from it represents a turning point in which the modern trumpet ensemble transitioned away from performing largely fanfare or historical works towards a serious form of chamber music.

⁷ D. Kim Dunnick, "Twenty Years of the International Trumpet Guild," *International Trumpet Guild Journal* 20, no. 3 (February 1996): 43-45.

⁸ International Trumpet Guild 1977 Conference May 18-21, 1977 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

⁹ David Hickman, e-mail message to author, August 18, 2019.

Correspondences and records kept at the International Trumpet Guild archives show that the committee contacted several composers to inquire on their interest in writing a work. This list included such individuals as Samuel Barber, Karel Husa, Vincent Persichetti, Malcolm Arnold, Norman Della Joio, Jan Bach, Samuel Adler, Otto Ketting, Gunther Schuller, Alexander Arutunian, Verne Reynolds, John McCabe, and several others.¹⁰ The records also show that the guidelines for the commissions included a work of at least seven minutes in length, though it could extend far beyond that, and that it consisted of six to eight players with the instrumentation possibly including Bb or A piccolo, Eb, D, C, Bb, or bass trumpet parts. Furthermore, the committee wanted the difficulty of the piece to be playable by many college and professional level performers.¹¹ It is interesting to note that the inclusion of several different types of trumpets in the possible instrumentation caused disagreement amongst the committee members. For example, in a letter addressed to Stephen Jones, Bryan Goff strongly recommended not including the bass trumpet as the instrument typically requires a low brass player and advocated for the committee to have at least one commissioned work that only utilized Bb or C trumpets. He argued for these changes by stating the need for quality trumpet ensemble repertoire that was also accessible to smaller music programs or groups that may not have access to these other instruments.¹²

This initial set of commission inquires ultimately produced three new serious chamber works for trumpet ensemble. The first was *Fanfare and Fugue* by Jan Bach, which premiered at the 1979 conference at Arizona State University. Figure 2.1 shows a photograph taken at the conference of the ensemble that performed the premiere made up of Russel Plylar, James Benitez,

¹⁰ Proposed Composers in Order of Recommendations, September 30, 1978, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

¹¹ Stephen Jones to Jan Bach, June 21, 1978, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

¹² Bryan Goff to Stephen Jones, October 2, 1978, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

Alan Briggs, William Hahn, and Scott Render.



Figure 2.1 Ensemble that Premiered *Fanfare and Fugue* by Jan Bach at the 1979 Conference.

An American composer, Bach taught composition and theory at Northern Illinois University from 1966 to 2004 and has won numerous awards, grants, and commissions. Furthermore, Bach has composed multiple works for brass instruments and received first prize for his composition *Laudes*, written for brass quintet, at the First International Brass Congress in 1976.¹³ These works in addition to the award likely brought his music to the attention of the committee. Interestingly, Bach scored *Fanfare and Fugue* for five Bb trumpets, which differs from the initial request of six to eight players. The work stood out from other contemporary works for trumpet ensemble from

¹³ Jan Bach, "Long Biography," Jan Bach, accessed September 19, 2019, <http://janbach.com/page54.html>.

its use of changing meters, complex interplay between individual parts, and several accelerando sections, all of which require strong ensemble playing from the performers. Furthermore, the technical expectations on the performers also distinguished the work, with each part relying on good finger technique, flexibility, as well as endurance.¹⁴

Samuel Adler's *Trumpet Triptych* was the second composition to come out of the commissions committee premiering at the 1980 conference held in Columbus, Ohio. Another accomplished composer, Adler has written hundreds of published works as well as won several awards and honors. He has also served on faculty for prestigious schools, such as the Eastman School of Music and The Juilliard School.¹⁵ At a performance time of around twelve minutes, *Trumpet Triptych* was one of the longest works written for trumpet ensemble at the time. It also separated itself from other pieces with its use of compositional techniques associated with new music, such as basing each of its three movements on the same tone row divided into three different sets with the music switching between tonal and nontonal sections.¹⁶ At the time of its composition, the piece also represented one of the most difficult and challenging works written for trumpet ensemble. For example, David Hickman requested Adler to rewrite certain measures of the Bb piccolo trumpet part in order to make the range more playable for the majority of trumpeters. Additionally, Richard Burkart, the conference host, had to coordinate rehearsals for the musicians premiering the work throughout the year leading up to the conference in order to ensure a strong performance.¹⁷ This high level of difficulty has likely contributed to the work not becoming a part of the standard trumpet ensemble repertoire.

¹⁴ Jon Wesley Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)," (doctoral diss., Arizona State University, 1988), 16-17.

¹⁵ Samuel Adler, "Biography," Samuel Adler, accessed September 19, 2019, <https://www.samuelhadler.com/biography>.

¹⁶ Jon Wesley Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)," (doctoral diss., Arizona State University, 1988), 9-10.

¹⁷ David Hickman to Samuel Adler, July 13, 1979, International Trumpet Guild Archives, Columbus State University, Columbus, GA.; Richard Burkart to Samuel Adler, November 29, 1979, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

The final work to come out of the initial commission requests was *Intradas and Interludes* by Karel Husa, which also premiered at the 1980 conference. By far the highest profile composer commissioned by the committee, Husa, a native of Prague, received several awards and critical acclaim for his music during his lifetime including a Pulitzer Prize in 1969. *Intradas and Interludes* consists of three fast paced intradas separated by two slow and meditative interludes. With an eighteen-minute performance length, the piece represented the second longest trumpet ensemble work written at the time of its premiere. The work, along with Genevieve Calame's 1978 composition *Mandala*, also brought the trumpet ensemble into new areas by incorporating extended techniques, such as quarter-tones, glissandi, playing a group of notes as fast as possible, and stereophonic effects. Husa also used the work to explore the timbral possibilities of the ensemble by scoring it for entirely different keyed trumpets, the first composition to ever do so, with the instrumentation including Bb piccolo, A piccolo, Eb, D, C, and Bb trumpets as well as Bb flugelhorn. Furthermore, these attributes as well as the piece's use of contemporary composition techniques, such as unmeasured sections, serialized elements, and repetition of a single motive, helped to lead the genre into a more serious treatment of the ensemble in chamber music.¹⁸

Following these three pieces, the ITG Commissions Committee continued to commission composers to create new and serious chamber works for trumpet ensemble. These include Thom Ritter George's *Fanfare #5* in 1979, Alfred Blatter's *Andante & Scherzo* in 1981, Benno Ammann's *Incontri for 24 Trumpets in 4 Groups* in 1984, Herbert Owen Reed's *Fanfare for Remembrance* in 1986, Dinos Constantinides' *Trumpet Celebration for Five Trumpets and Two Electric Valve Instruments* in 1991, and Wang Ning's *Motion for 6 Trumpets* in 2013. As with the previously mentioned commissions, these continued to push the genre in new directions. For

¹⁸ Jon Wesley Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)," (doctoral diss., Arizona State University, 1988), 66-67.

example, Dinos Constantinides' composition utilizes live electronic music by incorporating the electric valve instrument, EVI for short, an electronic wind instrument created by composer and trumpeter Nyle A. Steiner in 1975. One can essentially think of the instrument as an electronic trumpet due to Steiner designing it to imitate trumpet fingerings and incorporating sensors into the tube mouthpiece that measure air pressure in real time allowing it to sense the player's articulations. As with other electronic wind instruments, it uses various sensors to output the information through a MIDI cable directly into a synthesizer that then produces the sound.¹⁹ Constantinides' piece allowed the trumpet ensemble to explore the new timbres possible from this instrument by having the EVIs sustain sounds over which the trumpets performed chordal passages.²⁰

In addition to commissions, the International Trumpet Guild also cultivated new works for trumpet ensemble through the creation of the ITG Composition Contest. The contest began with an announcement placed in the March 1976 issue of the International Trumpet Guild Newsletter. Featuring a prize of publication as well as an immediate cash advance of \$300 on future royalties, the contest called for unpublished and unassigned compositions written for unaccompanied solo trumpet or any combination of two to six trumpets in ensemble. Instrumentation could include Bb, C, D, or Bb piccolo trumpets as well as Bb cornet or flugelhorn. Lastly, the overall performance time had to exceed four minutes. The panel of judges for the contest consisted of two leading composers and two members of the ITG Committee on Music and Recording Projects though the contest results did not list these individuals.²¹

¹⁹ Hugh Davies, "Electronic Valve Instrument," Grove Music Online, December 8, 2014, accessed October 2, 2019, <https://www-oxfordmusiconline-com.proxyiu.uit.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-4002294105?rskey=CoPFpc>.

²⁰ Gary Barrow and Philip T. Cansler, "The 1991 ITG Conference: A Synopsis," *International Trumpet Guild Journal* 16, no. 1 (September 1991): 5.

²¹ "The International Trumpet Guild announces the 1976 Composers' Award Competition," *International Trumpet Guild Newsletter* 2, no. 1 (March 1976): 1.

According to David Hickman, the creation of the contest partly came about from the high financial cost of commissioning composers to write new works.²² For example, Karel Husa's rate of \$2500 for *Intradas and Interludes* would be the equivalent of a little under \$10,000 in today's currency. Additionally, the commissions committee often had multiple commissions occurring at once, such as various works for trumpet ensemble, solo trumpet, and etude books, meaning that there was a financial limit to how much the organization could afford to spend. The composition contest, therefore, represented a viable alternative that would not only allow upcoming composers to have works published but also continue to expand the repertoire in a meaningful way.

The 1976 contest resulted in a total of sixty-one entries from composers across the United States, Canada, Norway, Sweden, and West Germany. Of those entries, trumpet ensemble works for four to six players made up twenty-five of the submissions including the winning piece, *Matinee d'ivresse (Illuminations 1)* for six trumpets by composer Andrew Frank.²³ While only the winning work received publication and a performance at the 1977 conference as a result of the contest, eight of the other submitted trumpet ensemble pieces would also later see publication demonstrating how this one event had a larger impact on expanding the repertoire.²⁴ While no contests followed in the years immediately after 1976, the International Trumpet Guild would go on to host the Composition Contest annually, with the exception of 1986, from 1984 until it suspended the contest in 2009. While the first contest had rather open parameters for what works composers could submit, later contests would focus on more specific types of trumpet related pieces. For instance, an announcement for the 1987 composition contest in the International Trumpet Guild Journal lists the criteria as a work for trumpet and organ as well as provides

²² David Hickman, e-mail message to author, August 18, 2019.

²³ Robert Nagel, "The I.T.G. Trumpet Composition Contest," *International Trumpet Guild Newsletter* 3, no. 3 (May 1977): 11-12.

²⁴ Jon Wesley Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)," (doctoral diss., Arizona State University, 1988), 47, 53, 115-116, 120, 137-138.; David N. Ware, "An Annotated Bibliography of Original and Transcribed Published Compositions Through 1996 for Trumpet Trio and Quartet," (doctoral diss., Florida State University, 1999), 139-140, 158-159.

descriptions of the contests for the following four years, which centered on works for trumpet and jazz band, unaccompanied trumpet, trumpet and piano, and brass quintet.²⁵

It was not until 2004 that the contest again focused on creating new music for trumpet ensemble. An announcement placed in the January 2003 issue of the *International Trumpet Guild Journal* calls for composers to submit a work for solo trumpet and trumpet ensemble with the ensemble consisting of five to eight players. Unlike the 1976 contest, the announcement does not specify the instrumentation demonstrating how the trumpet ensemble genre had firmly established itself by this time and no longer needed to suggest appropriate instruments.²⁶ The contest had several composers from North America, Africa, and Europe submit works with a total of twenty-six entries. *The Moffet-Klein Phenomenon* for solo trumpet and six part trumpet ensemble by Michael Galib received first prize with second prize going to Clint Needham for his work *Cleveland Sketches* for solo trumpet and trumpet quintet.²⁷ While the Composition Contest by this time no longer published the winning work, the contest did lead to both winning pieces and several other entries later seeing publication with a little under half of the total submissions currently available for purchase. Thus, with only two contests that allowed for trumpet ensemble compositions, the International Trumpet Guild ultimately added about twenty serious chamber works to the greater trumpet ensemble repertoire.

The International Trumpet Guild has also impacted the development of the trumpet ensemble and its repertoire through the creation of the Festival of Trumpets, a concert which has occurred at every annual conference over the last forty-two years. One can trace this tradition back to the 1977 conference held at the University of Illinois. David Hickman, the conference

²⁵ "ITG Composition Contest," *International Trumpet Guild Journal* 10, no. 2 (December 1985): 2.

²⁶ "2004 Composition Contest for Solo Trumpet and Trumpet Ensemble," *International Trumpet Guild Journal* 27, no. 2 (January 2003): 79.

²⁷ Edward Sandor, "The 2004 ITG Composition Contest for Solo Trumpet and Trumpet Ensemble," *International Trumpet Guild Journal* 29, no. 1 (October 2004) 47.

host, programmed a large concert for the final day of the conference that served as a culminating event for everything that had occurred over the previous three days. He took inspiration for the name of the concert from the popular *A Festival of Trumpets* album released by the New York Trumpet Ensemble in 1974.²⁸ In addition to then graduate student John Aley, the performers consisted of twenty-three professional trumpeters who also taught at universities across the United States. The program featured a variety of trumpet works ranging from unaccompanied trumpet to large ensembles. Trumpet ensemble compositions represented a little more than half of the program with eight out of the fourteen total pieces scored for four to eight players.

In terms of repertoire, the program included a number of historical trumpet ensemble works, such as Johann Ernst Altenburg's *Concerto for Seven Trumpets and Timpani*, Henrich Biber's *Sonata a 7*, and Samuel Scheidt's *Canzon Cornetto*, listed in the program as only *Canzon*.²⁹ Figure 2.2 shows a photograph taken at the 1977 conference of the ensemble that performed *Sonata a 7*, made up of Walter Myers, Charles Schlueter, David Hickman, Donald Bullock, Dennis Schneider, and Stephen Jones with Donald Whitaker conducting, in rehearsal.

²⁸ David Hickman, e-mail message to author, August 18, 2019.

²⁹ International Trumpet Guild 1977 Conference May 18-21, 1977 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.



Figure 2.2 Trumpet Ensemble Rehearsing Henrich Biber's *Sonata a 7* for the 1977 Festival of Trumpets.

The remaining pieces represented the contemporary trumpet ensemble literature of the time and consisted of Don Gillis' *Sonatina No. 1 for Four Bb Trumpets* (1948), Ronald Lo Presti's *Suite for Five Trumpets* (1963), Gregory Woolf's *4 Trac* (1968), Joseph Turrin's *Festival Fanfare* (1975), and Bruce Broughton's *Concert Piece* (1975).³⁰ While this program did not include any new repertoire, it did represent one of the first concerts in the United States which featured several contemporary trumpet ensemble works performed by professional players. For instance, looking at the recent or upcoming performances listed in contemporary issues of the *International Trumpet Guild Journal and Newsletter* shows that university student ensembles performed the majority of concerts featuring trumpet ensemble music. While some professional ensembles did exist during this time, such as the New York Trumpet Ensemble and the albums released by Bobby Lewis in the late 1970s, none performed contemporary chamber repertoire. The New York

³⁰ International Trumpet Guild 1977 Conference May 18-21, 1977 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

Trumpet Ensemble focused on historical pieces while Bobby Lewis and other jazz artists wrote the works performed by his quartet with rhythm section. Thus, the festival of trumpets represents one of the first regular concerts in which audiences could hear a program largely consisting of modern chamber works for trumpet ensemble performed at a high level by professional players.

As previously mentioned, the Festival of Trumpets concert became a long-standing tradition for the International Trumpet Guild annual conferences, almost always occurring on the last day. While the initial seven years of concerts continued to have diverse programming, including multiple other types of trumpet related works, beginning in 1985 trumpet ensemble music increasingly came to make up most of the program. By the mid-1990s, the concert typically consisted almost entirely of trumpet ensemble music. Given that these concerts came to focus on the trumpet ensemble, they naturally became a venue to premiere new compositions. For example, two of the initial commissions by the ITG Commissions Committee, *Trumpet Triptych* by Samuel Adler and *Intradas and Interludes* by Karel Husa, saw their premiere at the 1980 Festival of Trumpets.³¹ Since those two works, at least thirty other pieces have also seen their premieres during these concerts throughout the last forty years.

This number may potentially be even higher than what the concert programs show. While conducting research for this project, it became apparent that programs did not always correctly mention if any of the pieces received their premiere performance at the concert. For example, the Festival of Trumpets for the 2012 conference at Columbus State University does not list any premieres. Further inspection, however, reveals that two works did receive their premier performances at the concert, *Compressions* by Mike D'Ambrosio for trumpet sextet and *Uzuki* by Paul Terracini for trumpet octet. Mike D'Ambrosio's personal website directly states that *Compressions* not only saw its premiere at the 2012 conference but Eric Swisher, the coordinator

³¹ International Trumpet Guild 1980 Conference June 18-21, 1980 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

for that conference's Festival of Trumpets, commissioned it specifically for inclusion on that program.³² Similarly, a caption written beneath the title for *Uzuki* states that Paul Terracini wrote the work specifically for the 2012 conference.³³ Thus, there may exist several other works, including those that never saw publication or did so at a later date, that also premiered or came about due to the Festival of Trumpets concerts.

From the first Festival of Trumpets in 1977, the concert series has, with few exceptions, always used professional trumpeters. While the organization did add the Non-Pro/Comeback Player Ensemble to the concerts beginning in 2012, this group typically only performs one or two works out of the entire program leaving the remaining pieces to professional players. Therefore, the concerts have presented much of the trumpet ensemble literature to the greater trumpet community at a high level throughout their history. Having a venue that demonstrated this literature at a professional level had the immediate effect of helping to raise the overall standard and expectations that this literature could achieve, particularly in the first two decades of its existence. The use of professional players also encouraged composers, both writing for these concerts as well as in general, to write more complex and demanding works for the ensemble than they may have done otherwise. Looking through the programs from previous Festival of Trumpets also provides an excellent overview on how the genre has developed over time. While many of the early years used historical works as well as other trumpet related types of music, the growth of the trumpet ensemble repertoire allowed the program to increasingly focus on the modern trumpet ensemble. Similarly, one can see the works become more diverse in their instrumentation, style, and size.

Prelude performances before lectures, masterclasses, and concerts occurring at the annual conferences of the International Trumpet Guild represent a final way in which the organization

³² Mike D'Ambrosio, "Chamber Music for Larger Ensembles," Mike D'Ambrosio, accessed October 4, 2019, http://www.mikedambrosio.net/works_chamber_compressionism.html.

³³ Paul Terracini, *Uzuki* (Kookaburra Music, 2012), 1.

has impacted the development of the trumpet ensemble. From their inception, these performances largely consist of trumpet ensemble music with the groups typically hailing from university programs across the United States. Lasting about ten minutes in length, they often include only one longer work or two to three shorter ones. International university programs and professional ensembles have also taken part in the precludes over the years, such as the trumpet ensemble from the Universidad de Costa Rica at the most recent conference in 2019 and the professional trumpet ensemble Tromba Mundi at the 2011 conference respectively.

The 1982 conference held at the University of Kentucky was the first conference to invite trumpet ensembles to participate by performing precludes to specific sessions. University trumpet ensembles, however, had taken part in previous conferences as early as the 1977 conference held at the University of Illinois. During that conference, the University of Illinois trumpet ensemble performed the premiere of Alfred Blatter's *Fanfare for 12 Trumpets*, an ITG commission specifically for the conference, as a prelude to the welcoming meeting and concert.³⁴ The 1978 conference then featured both the Ohio State University trumpet ensemble and the Florida State trumpet ensemble together in a joint concert of trumpet ensemble music. The program included four premieres of new repertoire with each ensemble commissioning two works for the event.³⁵ The conferences for the following three years again featured university trumpet ensembles associated with the conference host performing as a prelude to the opening session as well as premiering new works commissioned specifically for those conferences, such as *An Overture and Finale* by Ronald Lo Presti in 1979, *Fanfare No. 5* by Thom Ritter George in 1980, and

³⁴ International Trumpet Guild 1977 Conference May 18-21, 1977 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

³⁵ International Trumpet Guild 1978 Conference June 7-10, 1978 Program, International Trumpet Guild Archives, Columbus State University, Columbus GA.

Convergence by Cecil Effinger in 1981.³⁶ These conferences established this practice as a tradition that largely continued until 2010 when the organization began to change the format of its conferences. As previously stated, in 1982 conferences also began to have other ensembles performing throughout the conference as preludes to various sessions. This choice has not only allowed for greater participation from those attending conferences but also provided groups a national or international venue in which to perform.

By far the biggest impact this tradition has had on the development of the trumpet ensemble is the addition of a massive amount of new compositions to the repertoire. Since 1977, over one hundred and seventy works have seen their premieres as part of prelude performances with several of them commissioned specifically for the occasion. As with the compositions premiered at the Festival of Trumpets, this number may be even higher as not all conference programs correctly listed premieres or commissions. At first, the International Trumpet Guild forced the idea of using prelude performances to generate new repertoire. For instance, an ad placed in the October 1981 International Trumpet Guild Newsletter announced an invitation for university and chapter trumpet ensembles to perform at the opening of feature sessions scheduled for the upcoming year's conference. The ad then stated, "Each ensemble must perform a work, either original or arranged, for trumpet ensemble of two or more trumpets. The work must not be already published and would constitute being completely new in the repertoire. It is suggested that each work be especially commissioned for the performance."³⁷ While this approach did result in each the selected ensembles performing a new work, only four total groups participated at that year's conference. The International Trumpet Guild repeated these criteria for the following year

³⁶ International Trumpet Guild 1979 Conference May 30-June 2, 1979 Program, International Trumpet Guild Archives, Columbus State University, Columbus GA; International Trumpet Guild 1980 Conference June 18-21, 1980 Program, International Trumpet Guild Archives, Columbus State University, Columbus GA; International Trumpet Guild 1981 Conference June 1-4, 1981 Program, International Trumpet Guild Archives, Columbus State University, Columbus GA.

³⁷ "Trumpet Ensembles Invited to Perform at 1982 Conference," *International Trumpet Guild Newsletter* 8, no. 1 (October 1981): 11.

to similar results but discontinued the new work requirement for all following conferences.³⁸ This change likely reflected the fact that forcing groups wishing to participate to essentially commission a new work ultimately limited accessibility and the potential to include more ensembles. As a result, the number of participants almost doubled the following year and has continued to grow ever since.

Even without the new work requirement, almost every conference since 1985 has seen ensembles premiere new compositions with multiple years having between five and ten premieres. This statistic makes sense given that performing at a national conference provides an excellent opening for university programs to demonstrate the quality of their students and make it an ideal opportunity to highlight that program's ensemble by bringing forward a new piece. Therefore, the prelude performances more than any other endeavor undertaken by the International Trumpet Guild has resulted in the greatest growth of the trumpet ensemble repertoire. While not of all the works later saw publication or popularity amongst trumpeters, a core part of the trumpet ensemble repertoire directly owes itself to the prelude performances. Furthermore, because many of the performing ensembles commissioned these works specifically for these performances, the prelude performances have also given the trumpet ensemble genre some of its greatest exposure amongst composers who may have otherwise not encountered it. Lastly, until the National Trumpet Competition added its trumpet ensemble division in 1997, the prelude performances represented one of the only regular opportunities for university trumpet programs to perform not only before their peers in the trumpet community but on a national stage and therefore also helped to raise the standard of playing across the genre.

³⁸ "Trumpet Ensembles Invited to Perform at 1983 Conference," *International Trumpet Guild Journal* 7, no. 1 (September 1982): 10.

CHAPTER 3: ASSOCIATION AND IMPACT OF UNIVERSITY PROGRAMS AND THE NATIONAL TRUMPET COMPETITION ON THE MODERN TRUMPET ENSEMBLE

Throughout much of the history of the modern trumpet ensemble, there has existed a strong association with university music programs. For instance, one of the earliest examples of the repertoire is *Au Soir* by George Enescu. Like his famous work *Légende pour trompette et piano*, *Au Soir* also came about from his relationship with Merri Franquin, the professor of trumpet at the Paris Conservatoire from 1894 to 1925. He not only composed both works at the same time but also completed them on the same day, December 19, 1906. While not written for a specific event at the Paris Conservatoire, such as *Légende* for that year's Solo de Concours, the fact that Enescu wrote both works in the same period suggests that he also meant for Franquin to use this work with his students. Furthermore, though the piece only contains four parts, the divisions Enescu included in each implies that he intended at least eight players to perform it making the work much more applicable to use with an entire studio.¹ Other notable early works for the modern trumpet ensemble also directly came about from the composer's association with a university program. For example, Verne Reynolds wrote *Music for Five Trumpets*, a core part of the trumpet ensemble repertoire, in 1955 while serving as faculty at the Indiana University School of Music. The piece also saw its premiere at the university and likely involved students in its performance.² Other examples include the multiple trumpet ensemble works composer David Uber wrote for the trumpet choir at Trenton State College, now the College of New Jersey, in the

¹ David Ware, "An Annotated Bibliography of Original and Transcribed Published Compositions Through 1996 for Trumpet Trio and Quartet" (doctoral diss., Florida State University, 1999), 111.

² Jon Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)" (doctoral diss., Arizona State University, 1988), 102.

1960s and 1970s. While largely fanfares, Uber wrote the works specifically to provide performance material for the ensemble and provided some of the earliest pieces for larger groups ranging from eight to sixteen players as well as ones that drew from other genres, such as jazz.³

Based on the research for this project, the practice of including trumpet ensembles as a standard part of university programs likely began in the 1960s and increased with each subsequent decade. When contacted for this project, trumpeter Bobby Lewis stated that while he encountered trumpet quartets in public school, he did not perform any trumpet ensemble literature during his time as a student at the University of Wisconsin in the mid to late 1950s.⁴ His experience directly contrasts those of trumpeters who studied at universities a few years later in the mid to late 1960s and early 1970s, such as Anthony Plog and David Hickman. Both these individuals said that they had performed trumpet ensemble music during their degree though Hickman did note that most of the works he encountered consisted of quartets rather than larger ensembles.⁵ Furthermore, both men not only directed student trumpet ensembles when they began teaching at universities in the mid-1970s but also commissioned or created works for these groups to perform which directly contributed to the growth of the genre. For example, when Anthony Plog began teaching at the University of Southern California in 1976, he started a trumpet ensemble there and had several composers write pieces for the group. William Schmidt's *Variants with Solo Cadenzas* written in 1979, for instance, came about as a result of these commissions.⁶ As mentioned in the previous chapter, David Hickman also commissioned works for his university trumpet ensembles to perform at appearances at conferences hosted by the International Trumpet Guild. Additionally, during his tenure teaching at both the University of

³ Jon Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)" (doctoral diss., Arizona State University, 1988), 125-130.

⁴ Bobby Lewis, e-mail message to author, October 26, 2019.

⁵ Anthony Plog, e-mail message to author June 30, 2019; David Hickman, e-mail message to author August 18, 2019.

⁶ Anthony Plog, e-mail message to author June 30, 2019.

Illinois and Arizona State University, Hickman also personally arranged several trumpet ensemble works for his students to perform which he later published.⁷

The mentions of university trumpet ensembles in the earliest publications put out by the International Trumpet Guild also reinforce the idea that the practice had firmly begun to establish itself by the mid-1970s. One should note, however, that this growth did not occur evenly or at the same rate across programs located in the United States. Erik Morales, a trumpeter and one of the most prominent contemporary composers of trumpet ensemble music, illustrates this point with his experiences as a student attending the University of Southwest Louisiana, now the University of Louisiana Lafayette, in the late 1980s. When contacted for this project, Morales stated that his first exposure to trumpet ensemble literature did not come until his junior year. As one of the prelude ensembles selected for that year's International Trumpet Guild annual conference, Morales and seven other students premiered a work written by Greg Danner, the chair of the composition and theory department at the university. Other than this experience, trumpet ensemble music did not serve as part of his education.⁸ Over the last thirty years, however, the increased prominence of university trumpet ensembles across the United States has resulted in the vast majority of trumpet students participating in this music in some capacity during their degree. This statement applies to both small and large music programs though smaller programs will likely have trumpet ensemble listed as an official chamber group whereas larger programs or conservatories will more often engage the medium through competitions, such as the National Trumpet Competition, or other events.

Possible reasons for the popularity of trumpet ensembles at the university level come from the convenience of putting one together and the pedagogical benefits the genre offers. For instance, because trumpet ensembles typically consist of only one instrument type, professors can

⁷ Jon Burgess, "An Annotated Bibliography of Trumpet Ensemble Music (For Five or More Trumpets)" (doctoral diss., Arizona State University, 1988), 13-14, 26-27, 59-60, 82-83, 105, 110-111.

⁸ Erik Morales, e-mail message to author June 27, 2019.

put a group together using just students from their own studio. Compared to other forms of chamber music common at universities, such as brass ensemble or a mixed chamber group, this option is therefore not only simpler to coordinate and execute but can also ensure that each student in one's studio has access to chamber music. When asked about the role trumpet ensemble music has in his teaching, Anthony Plog asserted this idea when he stated, "I think I have worked with university groups a lot because it is simply easier to put together than a brass ensemble."⁹

Additionally, while trumpet ensemble playing can help develop the same traits required for good musicianship offered by other types of chamber music, such as improving blend, balance, tone quality, phrasing, intonation, and time, it also offers unique pedagogical advantages. For example, in an article written for the *International Trumpet Guild Journal* on the benefits of performing trumpet ensemble music, writer William Stowman describes how players can use the medium to improve their ability to blend with a section as well as adapt their sound to different styles, settings, and situations without the distractions of other instrument sections or families. He also provides a practical example of how this experience can aid students by stating that since the final round of orchestra or band auditions often require sitting in with a section, performing in trumpet ensemble provides an excellent preparation for that task¹⁰ Likewise, Jonathan Bosarge's doctoral dissertation on the pedagogical benefits of trumpet ensemble playing includes several examples of specific works that professors can use with student ensembles to develop particular areas of playing. One can use Ronald LoPresti's *Heralding for Thirteen Trumpets*, for instance, to work on tone, intonation, and blend through its heavy use of chords built on thirds and fourths as well as scattered entrances requiring each player to have the proper dynamic, sound, and

⁹ Anthony Plog, e-mail message to author June 30, 2019.

¹⁰ William Stowman, "The Benefits of Performing in Trumpet Ensemble," *International Trumpet Guild Journal* 37, no. 2 (January 2013): 76.

articulation to blend with the other parts.¹¹ Similarly, Alfred Blatter's *Fanfare for Twelve Trumpets* can develop each member's ability to play across the entire range of the instrument since each part moves between the mid, low, and upper registers.¹² Lastly, David Hickman noted that he prefers his university ensembles to include twelve players as each member will have their own individual part. This choice makes each person equally responsible in meeting the demands of the music and contributes to students focusing on the group rather than the strength of individual players. As a result, he felt that this practice greatly improved many of the less experienced players and helped to raise the overall level of the entire studio.¹³

Currently, one of the most prevalent aspects of university trumpet ensembles involves competing nationally against other programs each year at the National Trumpet Competition. While the trumpet ensemble division has only existed a little over twenty years, one can make the argument that this competition has had a larger impact on the trumpet ensemble genre than any other event. Trumpeter Dennis Edelbrock founded the competition in 1991, which took place at George Mason University the following year. It remained at this location for several years until 2014 when a different location has hosted the event annually or biannually. While the original competition consisted of four solo divisions including junior high, high school, college classical, and college jazz, it has come to expand far beyond that. Now the world's largest instrumental competition, it involves five solo divisions, with college classical now divided between undergraduate and graduate students, and three distinct trumpet ensemble divisions.¹⁴

Added to the competition in 1997, the trumpet ensemble division has become the biggest and most popular aspect of the entire event. Each year, numerous university trumpet ensembles

¹¹ Jonathan Bosarge, "An Overview of the Pedagogical Benefits of Trumpet Ensemble Playing" (D.M.A. document, Ohio State University, 2010), 7-9.

¹² *Ibid.*, 21-26.

¹³ David Hickman, e-mail message to author August 18, 2019.

¹⁴ Matt Ruwe, "National Trumpet Competition Thorough the Years: A Survey of Competitive Trumpet Repertoire," *The Brass Herald* 79 (August 2019): 38-40.

submit video performances of their competition piece with the hope of receiving an invitation to perform and compete on location in the live semi-final and final rounds. Based on the semi-final results listed on the National Trumpet Competition website for the previous four years, the total number of ensembles invited has ranged from forty-six to seventy-nine in the most recent competition.¹⁵ These figures suggest that the total number of submissions could potentially far exceed this amount. While originally existing as a single division, 2015 saw the executive board dividing it into two, small ensemble for four to six players and large ensemble for seven to ten players, in order to allow for a greater amount of participants and therefore increase the level of competition.¹⁶ 2019 brought an additional change with the creation of a pre-college ensemble division aimed at high-school programs bringing the total number to three.¹⁷ Similar to the solo divisions, only participants enrolled full time in an undergraduate or graduate program may compete and individual students cannot be older than twenty-eight at the time of the competition. Universities can also send multiple ensembles to compete in either the large or small divisions, though individual students can only perform in one ensemble each year.¹⁸

While the National Trumpet Competition does not place any limitations on what repertoire ensembles can compete with, they do limit instrumentation to specific instruments.

¹⁵ “2019 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2019_Ensembles_Final.pdf; “2018 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2018_Schedule_TE.pdf; “2017 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2017_Ensemble_Divisions.pdf; “2016 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2016_Master_Ensemble_R2.pdf.

¹⁶ Matt Ruwe, “National Trumpet Competition Thorough the Years: A Survey of Competitive Trumpet Repertoire,” *The Brass Herald* 79 (August 2019): 39.

¹⁷ “2019 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2019_Ensembles_Final.pdf.

¹⁸ “Application Information and Instructions: 2020 National Trumpet Competition March 19-21, 2020 Messiah College, Mechanicsburg, PA,” *National Trumpet Competition*, accessed December 10, 2019, http://www.nationaltrumpetcomp.org/uploads/2020_College_Ensemble_Rules.pdf.

Currently, groups may only use trumpets, cornets, piccolo trumpets, bass trumpets, and flugelhorns. Another impact on repertoire comes from a rule stating that groups have a total of eight minutes to enter the stage, set up, and complete their performance.¹⁹ Due to this time constraint, the majority of ensembles perform works which last between six and a half to seven and a half minutes. Given the popularity of the competition, multiple groups each year commission, compose, or arrange pieces to premiere which has resulted in an explosion of new trumpet ensemble repertoire²⁰ Erik Morales, for instance, is a composer who has received multiple commissions specifically for this purpose. Between 2003 and 2011, Richard Stoelzel commissioned five works from the composer for his studio at Grand Valley State University. The ensemble had great success with the ensuing pieces taking first prize in both 2006 and 2008 as well as advancing to the final round in 2005 and 2009.²¹ When contacted for this project, Morales offered his perspective on writing these works stating that, unlike traditional chamber music, he views these compositions more as etudes for multiple trumpets designed to test the skill and stamina of the musicians.²² Grand Valley State University's success led to Morales' music becoming popular at the competition and subsequently prominent in the trumpet ensemble genre. Anyone attending the competition will likely hear several of his works, including additional compositions originally intended as chamber music as opposed to contest pieces.

Apart from original music for trumpet ensemble, arrangements have also become prominent at the competition. Based on the semi-final results from the previous four years,

¹⁹ "Application Information and Instructions: 2020 National Trumpet Competition March 19-21, 2020 Messiah College, Mechanicsburg, PA," *National Trumpet Competition*, accessed December 10, 2019, http://www.nationaltrumpetcomp.org/uploads/2020_College_Ensemble_Rules.pdf.

²⁰ Matt Ruwe, "National Trumpet Competition Thorough the Years: A Survey of Competitive Trumpet Repertoire," *The Brass Herald* 79 (August 2019): 39.

²¹ Oswaldo Zapata Correa, "The Compositions for Trumpet of Erik Morales: A Study of Technical and Stylistic Elements for Performance" (doctoral diss., Arizona State University, 2016) 54, 61, 66, 89, 97, accessed December 11, 2019, https://repository.asu.edu/attachments/170343/content/ZapataCorrea_asu_0010E_15701.pdf.

²² Erik Morales, e-mail message to author, June 27, 2019.

arrangements have made up approximately forty percent of all pieces performed.²³ These pieces come from a variety of sources including orchestral overtures, operas, string quartets, piano solos, brass chamber music and others. While many of these works are challenging and demonstrate the versatility of the trumpet ensemble to convey the colors and timbres of the source material, some individuals feel there exists too much focus on arrangements rather than original music. Anthony Plog, for instance, expressed his disappointment that while the level of performance is much higher than previous decades, ensembles would actively choose to play arrangements even writing, “it is a shame that these terrific ensembles play arrangements (just imagine the reaction if a string quartet played *Festive Overture*). We have some good music, so why not play that and have new pieces written for the genre?”²⁴ One possible reason for this emphasis comes from the fact that a majority of ensembles that have won the competition over the last decade have performed arrangements. For example, only five of the sixteen winning ensembles, around thirty percent, performed music originally written for trumpet ensemble. Seeing the success ensembles have had with arrangements may have influenced other schools entering the competition to also choose this repertoire resulting in its prominence at the competition. Should winning groups transition to original music, this number may well drop.

By far the biggest impact the National Trumpet Competition has had on the trumpet ensemble genre comes from raising the level of performance and expectation. As the trumpet ensemble division has grown over the last twenty years, so has the competition amongst ensembles and the desire to surpass what a group presented the previous year. This effect has not

²³ “2019 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2019_Ensembles_Final.pdf; “2018 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2018_Schedule_TE.pdf; “2017 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2017_Ensemble_Divisions.pdf; “2016 National Trumpet Competition: Master Competition Schedule,” *National Trumpet Competition*, accessed December 6, 2019, http://www.nationaltrumpetcomp.org/uploads/2016_Master_Ensemble_R2.pdf.

²⁴ Anthony Plog, e-mail message to author, July 30, 2019.

only made it harder for groups to advance to the live semi-final and final rounds but also increased the difficulty of the pieces performed. Concurrent with this greater difficulty, the expectations placed on ensembles, particularly to win the competition, has also reached new heights. Given the popularity of the National Trumpet Competition within the United States, these developments have had the far-reaching effect of raising the overall quality of trumpet ensemble performances across the country. When contacted, David Hickman reinforced this idea by stating, “The NTC has done more than anything else during the last 15 years to improve the quality of the trumpet ensemble. The standards are incredibly high, and there is a big emphasis on presenting new and unique (and difficult) repertoire.”²⁵ The popularity of the competition has also helped to keep trumpet ensemble music as an active and engaging part of university programs ensuring that the genre will continue to grow and develop. Lastly, the music created each year for the event continues to serve as a constant source of new repertoire as well as a driving influence for pushing the genre in new directions and possibilities.

²⁵ David Hickman, e-mail message to author, August 18, 2019.

CHAPTER 4: OVERVIEW OF PROFESSIONAL TRUMPET

ENSEMBLES

Professional trumpet ensembles have existed throughout much of the genre's history. While many of these groups have come about in the last fifty years, one can find the earliest examples at the turn of the twentieth century. For instance, although technically not a trumpet ensemble, the Park Sisters Cornet Quartet represents the oldest known group of this kind. There is evidence suggesting that a similar group may have formed earlier, such as the Ladies' Cornet Quartette of the Spaulding Novelty Company, however, the lack of specificity in the usage of the word cornet at this time makes it unknown if this description referred to a mixed brass quartet rather than four soprano cornets.¹ Active from the 1880s to the early 1900s, the Park Sisters Cornet Quartet consisted of Anna, Georgia, Katibel, and Ada Park. Aside from the family residing in Somerville, Massachusetts, not much information exists on their early musical development and formation of the group.² The first references of their performances appear in articles from 1888 and continue into the early 1900s. While the cornet quartet served as the centerpiece of their performances, the sisters were also successful multi-instrumentalist playing trombone, piano, zither, and mandolin among other instruments. Therefore, their performance repertoire would alternate not only between different types of instrumental music but also solos, duets, trios, and quartets. Surviving promotional material also describes their repertoire as including selections taken from popular operas, fantasias, descriptive pieces, and marches. In the 1890s, the ensemble relocated from the Boston area to New York and established a career there. Additionally, the group underwent extensive tours not only across the United States but also at

¹ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 85-86.

² *Ibid.*, 86.

least two successful seasons in Europe, likely in 1895 and 1896. Their last known performance came in 1903 at the annual Ocean Grove Festival in New Jersey after which the sisters decided at a later point to cease performing.³

The first documented professional ensemble to perform on trumpets was the Weatherwax Brothers Quartet, which gave its first public performance in 1896 in northern Iowa at an event for William McKinley's presidential campaign. Four brothers made up the ensemble with the personnel consisting of William W, Asa Arthur, Lester Fawcett, and Lloyd Thomas Weatherwax. Based out of Charles City, Iowa, little information survives on the musical upbringing of the group other than they came from a singing family.⁴ The group performed locally around the greater Iowa area until 1901 or 1902 when they began to tour across the country eventually becoming contracted with the Redpath-Slayton Lyceum Bureau, RLB for short, run by James Redpath in 1909. The group would continue to perform under RLB until the quartet disbanded in 1917. The ensemble toured extensively throughout the United States reportedly performing in every state of the union and logging 250,000 miles of travel in just their first year under RLB alone. Other sources claim the group annually travelled approximately 100,000 miles from 1909 to 1917.⁵

Like vaudeville shows of the time, the brothers would typically present a variety show type of program consisting of singing, readings, and trumpet quartets. Based on surviving promotional materials advertising the ensemble kept at the University of Iowa, the trumpet music made up roughly one quarter to one third of the concert program. One brochure also states that the brothers would intersperse encores throughout the program meaning that trumpet quartets

³ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 88-91.

⁴ *Ibid.*, 125.

⁵ *Ibid.*, 126-128.

may have taken up a larger portion.⁶ Like other contemporary brass ensembles of the late nineteenth and early twentieth century, many of the works performed by the Weatherwax Brothers Quartet consisted of arrangements of popular songs or melodies as well as national airs, a collection of patriotic and familiar tunes associated with a particular nationality. Given the surge of immigrants from Europe during this time, the brothers would often learn the various national identities present in the towns they visited and adapt this part of their program accordingly.⁷

The instrumentation of the ensemble represents one of the most unique aspects of this group. The Weatherwax Brothers Quartet would perform with two Bb trumpets and two low Eb trumpets. For example, figure 4.1 is a photograph of the group taken from existing promotional material. It shows from left to right William W, Asa Arthur, Lloyd Thomas, and Lester Fawcett with William and Lester holding the Bb trumpets and Asa and Lloyd holding the low Eb trumpets.

⁶ The Weatherwax Brothers Quartet, 1909, University of Iowa Digital Library Redpath Chautauqua Collection, accessed October 28, 2019, https://digital.lib.uiowa.edu/islandora/object/ui%3Atc_56043_56041.

⁷ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 126-127.



Figure 4.1 Weatherwax Brothers Quartet.

While an endorsement accompanying the promotional material states that the ensemble performed on trumpets made especially for them by Frank Holton and Co., based out of Chicago, Raymond Burkhart's research has shown that this arrangement applied only to the Bb trumpets with the Brua C. Keefer Manufacturing Company out of Williamsport, Pennsylvania responsible for the low Eb trumpets.⁸ While the use of low Eb trumpets may seem odd now, it does fall in line with the transition from lower keyed valved trumpets, such as those in Eb, F, and G, to the more modern keys of Bb and C that took place in both Europe and the United States during the

⁸ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 127-128.

second half the nineteenth and early twentieth century. Raymond Burkhart surmises that the ensemble would often take published brass quartet music and adapt it to this instrumentation. For example, the *Sextet from Lucia* by Donizetti, one of the group's most popular performance pieces, likely originated from a brass quartet arrangement found in the *Universal Brass Quartet Album, Series 3* published in 1905 by Carl Fischer.⁹

As previously stated, the Weatherwax Brothers Quartet toured extensively throughout the United States, particularly during their years under the RLB. Their longest working year involved forty-seven weeks and four days of performing and traveling. Even with this extensive schedule, the group never used a substitute for a professional engagement and claimed to have never missed a performance due to health. Their largest audience came in 1915 when the brothers performed before 23,000 people attending an evangelical service held in Philadelphia. Shortly after that performance, the group made three recordings for the Victor Talking Machine Company of which two, *Praise Ye the Father* and *Religioso Adagio*, were trumpet quartets likely making the group the first recorded trumpet ensemble in history. With the United States' entry into World War I in 1917, both Lloyd Thomas and Lester Fawcett enlisted in the military to serve overseas in Europe resulting in the ensemble disbanding. The brothers did, however, reunite for a final tour in 1921.¹⁰ In addition to their importance as the first professional trumpet ensemble, the Weatherwax Brothers Quartet also holds significance for helping to introduce much of their audiences to trumpet ensemble music for the first time as opposed to the more traditional cornet.

During the same period that the Weatherwax Brothers Quartet performed across the United States, there were other active professional trumpet ensembles in the country. Each of these groups can trace their origin to the early career and work of trumpeter Edna White. Born in 1892 in Stamford, Connecticut, White was the daughter of Herbert John White, an amateur

⁹ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 127-128.

¹⁰ *Ibid.*, 128-130.

cornetist, who wished to have her continue the family tradition of cornet playing. After recognizing her natural abilities on the instrument and the need for more advanced instruction, Herbert relocated the family to Brooklyn, New York. Shortly after this transition, Edna began to appear as a child prodigy cornet soloist with local bands, such as with the Amicitia Band in their Carnegie Hall concert on May 3, 1902. These appearances led to her parents hiring Alonzo Foster as a concert promoter for Edna and her subsequent appearances as a child soloist at the popular annual Ocean Grove Festival before large audiences.¹¹ Beginning in 1905, Edna began to study at the Institute of Musical Art, now known as The Juilliard School of Music, with trumpeter Adolphe Dubois, the then principal trumpet of the New York Symphony Orchestra. Dubois switched White from cornet to trumpet and offered her a strong endorsement at the culmination of her studies with him.¹² While White did complete all the requirements for the program, she did not receive an artist diploma due to her young age but did have the honor of being the only graduate to perform at the institute's commencement.¹³

Shortly after concluding her studies, White formed an all-female instrumental quartet for the Ocean Grove Festival in 1907 or 1908 inspired by the Park Sisters Cornet Quartet that had performed there a few years earlier. Named the Trunette Quartet, the ensemble consisted of Edna White and Florence McMillan on trumpet and sisters Norma and Cora Sauter on cornet. Also like the Park sisters, the members of White's group performed on multiple instruments including the piano, violin, and cello. Thus, concerts would resemble those of the Park Sisters Cornet Quartet and involve not only works for the quartet but also those for other instrument combinations.¹⁴ For

¹¹ Robyn Dewey Card, "Woman as classically-trained trumpet players in the United States," (graduate thesis, West Virginia University, 2009), 32-33.

¹² John Wallace and Alexander McGrattan, *The Trumpet* (New Haven: Yale University Press, 2011), 220-221.

¹³ Robyn Dewey Card, "Woman as classically-trained trumpet players in the United States," (graduate thesis, West Virginia University, 2009), 33.

¹⁴ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 133.

the 1910-1911 season, the previously mentioned Redpath-Slayton Lyceum Bureau also hired White's group to perform across the country changing their name to the Aida Quartet. The ensemble stayed with RLB for two to three years undergoing minor personnel changes and, based on surviving promotional material, at some point transitioned from two trumpets and two cornets to only trumpets. Like the Weatherwax Brothers Quartet, the group's repertoire used published brass quartet arrangements as well as works arranged specifically for the ensemble, such as the march and chorus from the second act of Verdi's *Aida*.¹⁵

In 1912 or 1913, internal fights within the Aida Quartet led to the group disbanding and Edna White relocating to Indianapolis. The ensemble would later reform without White as a brass quartet rather than a trumpet quartet. While in Indianapolis, White's parents persuaded her to marry their neighbor, Myron Chandler. With the outbreak of World War I in Europe in 1914, Chandler found his European bank accounts frozen resulting in financial difficulties for the couple and providing a possible explanation for White forming a new all women trumpet quartet, the Edna White Quartet. Active in both concerts as well as church work, the ensemble performed across the United States. In 1915, promoters had scheduled the quartet to play for the opening ceremony to commemorate the first transcontinental telephone transmission from Brooklyn to San Francisco, making the quartet the first musical group ever to transmit a performance coast to coast. However, the technology failed to adequately transmit the quartet's music during a test leading to White performing a solo instead.¹⁶ White became pregnant with her son Douglas in 1916 leading her to cease performing with the quartet. The group continued to perform under the name the Edna White Quartet though now with Katherine "Kitty" Rankin in White's place. A nationally and internationally acclaimed cornet and trumpet soloist, Rankin studied under Ernest S. Williams whom she later married in 1911. Beginning in 1913, she and Williams toured

¹⁵ Raymond David Burkhart, *Brass Chamber Music in Lyceum and Chautauqua* (Los Angeles: Premiere Press, 2016), 133-134.

¹⁶ *Ibid.*, 137.

together as soloists throughout Australia, East Asia, and Europe before returning to the United States and the vaudeville circuit in 1916 and joining the Edna White Quartet later that year. A few years after this change, however, Edna White reclaimed the name of the Edna White Quartet for a new group she had formed consisting of two trumpets and two trombones while Rankin retained the personnel of the ensemble renaming them the Gloria Trumpeters.¹⁷

The Gloria Trumpeters went on to have a successful career performing for audiences across the United States for the next twenty years. In addition to concerts at larger venues, the ensemble also appeared at universities, church services, parades, and special events. For instance, at the dedication of a World War One memorial on June 26, 1921 at Prospect Park in New York City, the ensemble performed before a crowd of 35,000 people. In addition to radio broadcasts of some performances, the group also recorded music for the Columbia Graphophone Company in 1920. Surviving programs suggest that the trumpet quartet music took up a far greater portion of performances than any of the previous groups. The programs also show that much of the ensemble's repertoire consisted of arrangements of music taken from popular nineteenth century operas, such as those by Wagner and Meyerbeer, as well as classical repertoire by composers like Beethoven and Mozart. Given Katherine Rankin's relationship with Ernest Williams, it comes as no surprise that the ensemble also performed some of his original pieces for trumpet quartet. These even included works specifically written by Williams for the group, such as the *Hall of Fame March*.¹⁸ The Gil Mitchell Collection held at the Columbus State University Archives also contains scores and parts used by the Gloria Trumpeters during the years they were active. In addition to the types of pieces already described, the collection shows that the ensemble would also adapt four voice chorales, such as those by J.S. Bach, as trumpet quartets. Interestingly, these

¹⁷ Robyn Dewey Card, "Woman as classically-trained trumpet players in the United States," (graduate thesis, West Virginia University, 2009), 39-40.

¹⁸ Ithaca College Digital Commons @ IC, Recital: The Gloria Trumpeters & Amy Ellerman, contralto, accessed November 4, 2019, https://digitalcommons.ithaca.edu/cgi/viewcontent.cgi?article=3239&context=music_program.

arrangements use a Bb Bass Trumpet for the lowest part suggesting that the group expanded their instrumentation to include other types of trumpets at some point.¹⁹ Due to references to the quartet's performances ceasing near the end of the 1930s, one can conclude that the group dissolved around that time.²⁰

Following the end of the Gloria Trumpeters in the late 1930s, professional trumpet ensembles completely dropped off for the next three decades. It was not until 1972 that another group, The FOREFRONT, would come together and mark the beginning of a monumental change in the genre. During these intervening years, trumpet ensemble music remained rather stagnant, with only around twenty works, not including short fanfares, written or published. Quartets made up many of these pieces with only five works composed for five or more trumpets. Thus, trumpeter Bobby Lewis' decision to form a contemporary trumpet ensemble in 1972 that would record full albums in addition to performing was not only innovative but also unprecedented given the state of the genre in the early 1970s.

A native of Wisconsin, Lewis came from a musical family with both a father and an uncle who played multiple instruments, conducted choirs, and, in the case of his uncle, taught music at local schools. Beginning on the cornet at the age of nine, Lewis quickly took to the instrument and began performing in solo competitions, local bands, and multiple school ensembles. After obtaining both an undergraduate and graduate degree from the University of Wisconsin, Lewis spent some time with the United States Army stationed in Germany. He then moved to Chicago in 1961 at the age of twenty-five where he began his professional career. While in Chicago, he became a full-time studio musician eventually participating in over 7500 recording sessions for commercials, records, and films since moving there. He has also performed

¹⁹ Johann Sebastian Bach, "The Chorales from The Passion of our Lord According to Saint Mathew," arranged by the Gloria Trumpeters, Gil Mitchell Collection, Columbus State University Archives, Columbus, GA.

²⁰ Robyn Dewey Card, "Woman as classically-trained trumpet players in the United States," (graduate thesis, West Virginia University, 2009), 41-42.

with several famous singers and notable ensembles, such as the Chicago Symphony Orchestra as well as the Saint Louis Symphony. In addition to THE FOREFRONT, Lewis has also formed multiple jazz groups and recorded several solo albums.²¹

Active between 1972 and 1980, The FOREFRONT originated when Bobby Lewis attended the National Trumpet Symposium held at the University of Denver in 1971. Hosted by trumpeter Legh Burns, the symposium was an annual four-day conference and in many ways a forerunner to the annual conferences held by the International Trumpet Guild. During the symposium, Burns asked Lewis if he would like to present a masterclass for the following year on the subject of studio trumpet recording to which he agreed. After returning to Chicago, Lewis then contacted Burns to suggest doing the presentation with a trumpet section rather than alone which Burns thought was a great idea. Upon thinking about how to present this concept, Lewis concluded that original music rather than excerpts from Big Band charts or other alternatives would work best and therefore the only real choice.²² From that premise, he decided on putting together a group of four trumpeters along with bass and drums. According to Lewis, he did not want to include piano to the other rhythm instruments as it would have caused both musical and logistical problems. For personnel, Lewis chose musicians based out of Chicago. The other trumpet players included George Bean, Art Hoyle, and Russ Iverson, all of whom had a history with Lewis as the trumpet section of the Dave Remington Big Band. For four years, they would play together every Monday night when the band would perform sets at the Wise Fools Pub located near Lincoln Park. Bass player Rufus Reid then offered his services for the group and Jerry Coleman rounded off the ensemble playing drum set and any percussion parts.²³ According

²¹ Bobby Lewis, "The Artist Formerly Known as Bob," Bobby Lewis, accessed November 5, 2019, <http://www.bobbylewis.com/the-artist-formerly-known.html>.

²² Bobby Lewis, e-mail message to author, October 26, 2019.

²³ Ibid.

to the liner notes for a CD reissue of the ensemble's music released in 2000, the group officially formed in January of 1972 and began giving notable performances within five months.²⁴

To generate music for the ensemble, Bobby Lewis contacted local composers to write new works as well as contributed his own compositions. These individuals included Joe Daley, Art Lauer, and Les Hooper, all of whom were active in Chicago's jazz and studio recording scenes. According to Lewis, the only instructions he gave were, "These are the players, no limitations, use your imagination."²⁵ The resulting music drew from several styles, such as jazz, classical, and boogaloo, and incorporated improvisation and free sections to produce creative and unique works. Furthermore, The FOREFRONT represents the first trumpet ensemble to explore the different timbres and colors available by using various types of trumpets together in combination. For example, in addition to trumpet, each member played flugelhorn as well as cornet and three of the members also played piccolo trumpet. Bobby Lewis himself added to these instruments by also being proficient on Eb soprano and F alto trumpet.²⁶ He then expanded the instrumentation even further in 1976 when he composed the work *Trumpetry* for the group, part of a fellowship grant he accepted from the National Endowment for the Arts, which expanded the number of trumpet parts to ten and added bass trumpet. This aspect of the ensemble remains one of its most innovative qualities and likely influenced the trumpet ensemble genre's transition and development away from works utilizing only one type of the instrument towards multiple types together.

While The FOREFRONT originally formed as part of Bobby Lewis' involvement with the fifth National Trumpet Symposium held in August of 1972, the ensemble would go on to have several notable appearances over the next eight years and record two albums. The group's first

²⁴ Bobby Lewis, liner notes to *Bobby Lewis: In the Forefront*, The FOREFRONT, S-SSD-0079, CD, 2000.

²⁵ Bobby Lewis, e-mail message to author, October 26, 2019.

²⁶ Ibid.

noteworthy performance actually came two months before the National Trumpet Symposium when it performed at the first Brass Seminar held by the Chicago Musical College of Roosevelt University. While at the National Trumpet Symposium, the ensemble presented both its original compositions as well as other published works from the trumpet ensemble repertoire.²⁷ That same year, the group recorded its first album, titled *Incantation*, which consisted of the original music written for the ensemble and released in 1973 under AFI records.²⁸ This marked the first time in history that a trumpet ensemble had recorded and released a full album of music and its popularity helped to spark new interest in the genre leading to a surge of growth near the end of the decade and beyond. According to Lewis, the group would not have much rehearsal time in preparation for recording as well as the group's live performances due to the very busy schedule of the individual members. Lewis credits the extensive amount of time the members performed together outside of the group and their work as studio musicians for how the ensemble quickly put together material.²⁹

Given the success of their debut album, the group then began recording new material during sessions held between 1975 and 1976. These resulted in the ensemble's second and final record, *In the Forefront*, released later that year. It again featured all original music from Bobby Lewis as well as other Chicago based composers including Bob Ojeda, Joe Daley, and Rennick Ross. Lewis' piece, *The Trumpet Section Suite*, represents a major work at the time for the trumpet ensemble genre as it consisted of multiple substantial movements, uncommon in the mid-1970s, and was the longest work for the genre at the time of its release with a performance time of around twenty-five minutes. The piece's origin also has importance as it came about when

²⁷ Bobby Lewis, e-mail message to author, October 26, 2019.

²⁸ Bobby Lewis, liner notes to *Bobby Lewis: In the Forefront*, The FOREFRONT, S-SSD-0079, CD, 2000.

²⁹ Bobby Lewis, e-mail message to author, October 26, 2019.

Lewis accepted a fellowship grant from the National Endowment for the Arts demonstrating a new serious interest in cultivating trumpet ensemble music.³⁰

Both albums and the group's popularity also led to more high-profile performances, such as at the first International Brass Congress held in Montreux, Switzerland in June of 1976, both the 1977 and 1979 New York Brass Conference, and at the National Association of Jazz Educators fifth national convention in 1978. Lewis states that, in addition to national conferences, the ensemble would also perform at jazz clubs but would incorporate more recognizable material for these appearances.³¹ Tragically, trumpeter Russ Iverson had a severe motorcycle accident in 1980 resulting in paralysis from the chest down and him unable to continue playing. Given the strong cohesion of the members in the group combined with their busy schedules, finding a replacement proved very difficult. While the ensemble did perform a few times after this event, the music never achieved the level reached with the original members and the group ceased performing later that year.³²

As previously stated, The FOREFRONT was an incredibly innovative and pioneering trumpet ensemble in the eight years it existed. In addition to being the first group in history to produce dedicated albums of original trumpet ensemble music, its use of multiple different types of trumpets in combination to explore new timbres and colors had a lasting impact on the genre. Furthermore, one can directly contribute the growth of the trumpet ensemble repertoire seen in the late 1970s to the excitement and interest its music sparked in the trumpet community. While the ensemble remains unique in its use of drums and bass, it may have influenced subsequent professional groups to incorporate rhythm instruments. For example, in the 1990s Mark Gould's leadership of the New York Trumpet Ensemble led to the group performing arrangements of

³⁰ Bobby Lewis, liner notes to *Bobby Lewis: In the Forefront*, The FOREFRONT, S-SSD-0079, CD, 2000.

³¹ Bobby Lewis, e-mail message to author, October 26, 2019.

³² Ibid.

older jazz tunes with tuba, serving in a similar role as a double bass, and piano. Furthermore, one of the most recent professional trumpet ensembles, Ensemble 7/4, resembles The FOREFRONT with the group made up of four trumpets, percussion, bass, and cuatro, a Latin American string instrument found in Central and South America.

Formed about the same time as The FOREFRONT, the New York Trumpet Ensemble represents another professional group that had a large impact on the genre in the 1970s and the decades that followed. Gerard Schwarz, a prominent trumpet player based out of New York City and co-principal trumpet of the New York Philharmonic from 1972 to 1977, formed the ensemble around 1971 when he asked some of his friends and outstanding students to form an ensemble. Originally, it consisted of four trumpets and four trombones but changed to feature only trumpets.³³ A summary of the 1972 National Trumpet Symposium mentions that the ensemble performed alongside Schwarz during the conference showing that it had begun to appear publicly by that time.³⁴ Aside from Schwarz, the ensemble featured other trumpeters based out of New York City. These included John Ware, also co-principal of the New York Philharmonic, Thomas Lisenbee, principal of the New York Opera, Mark Gould, principal of the Metropolitan Opera, Louis Ranger and Raymond Mase of the American Brass Quintet, Allan Dean of the New York Brass Quintet, and Lee Soper, a freelance artist. The first major project undertaken by the ensemble was its debut album, *A Festival of Trumpets*, released in 1974. It featured the first recordings of recently discovered historical trumpet ensemble works from the 17th and 18th centuries including pieces by Samuel Scheidt, Johann Christoph Pezel, and Heinrich Bieber.³⁵ Like the albums released by The FOREFRONT, the popularity of *A Festival of Trumpets* amongst the trumpet community significantly contributed to a surge of new interest in cultivating

³³ Gerard Schwarz, e-mail message to author, December 1, 2019.

³⁴ Legh Burns, "National Trumpet Symposium 1972 (report by Legh Burns)," *Brass Bulletin* No. 4, 1973, 79.

³⁵ *A Festival of Trumpets*, The New York Trumpet Ensemble, H-71301, LP, 1974.

the genre that occurred over this decade. For example, as mentioned in chapter two, the album's popularity led David Hickman to name the International Trumpet Guild Festival of Trumpets concerts after it. It also likely influenced the popularity of performing historical trumpet ensemble works on modern instruments that made up a good portion of the repertoire at this time.

Following the release of their first album, the New York Trumpet Ensemble continued to focus on historic trumpet ensemble works performing a small number of concerts around New York and producing more recordings. While Gerard Schwarz continued to lead the ensemble for its second album released in 1979, *The Sound of Trumpets*, he left later that year as he retired from active trumpet playing to pursue his career as a conductor. Edward Carroll, an accomplished symphonic player and soloist as well as a former student of Schwarz, asked if he could use the name and assumed the position of director.³⁶ Through the 1980s, the group released three albums under Carroll's leadership, all of which featured Baroque music. In addition to recordings, the ensemble also performed at prominent venues including the Chamber Music Society of Lincoln Center, the Vermont Mozart Festival, and abroad at the Madeira Bach Festival.³⁷ During this time, the personnel for the group changed every few years but continued to include some of the top players in the country, such as David Bilger, Jeffrey Curnow, and Scott Thornburg.³⁸

The late 1980s and early 1990s would see leadership of the ensemble change once more with Edward Carroll leaving in 1988.³⁹ Mark Gould then took over as director and substantially changed the direction of the group's music. As heard in the 1991 album, *Trumpets In Stride*, Gould shifted the repertoire of the ensemble away from historical works to arrangements of

³⁶ Gerard Schwarz, e-mail message to author, December 1, 2019.

³⁷ "Home", New York Trumpet Ensemble, accessed November 13, 2019, <http://newyorktrumpetensemble.com/>.

³⁸ "Handel*", New York Trumpet Ensemble – The Heroick Mr. Handel," Discogs, accessed November 13, 2019, <https://www.discogs.com/Handel-New-York-Trumpet-Ensemble-The-Heroick-Mr-Handel/release/4599131>.

³⁹ Edward Carroll, "Biography," Edward Carroll Music, August 22, 2009, accessed November 14, 2019, <http://edwardcarrollmusic.com/bio/>.

traditional jazz tunes, such as the music of Jelly Roll Morton, Bix Beiderbecke, and Duke Ellington. The instrumentation of the group also changed to reflect this new style by adding Sam Pilafian on Tuba and Mark Shane on piano to play alongside four or five trumpets. In addition to recording an album, this era of the ensemble also proved popular in performance with the group playing concerts throughout the United States as well as Europe and Japan.⁴⁰ After the birth of Gould's first child, however, the demands of a family as well as a fulltime job performing at the Metropolitan Opera led to the ensemble disbanding. While the New York Trumpet Ensemble website states that the group reformed in 2010, again with Mark Gould as director, it does not list any other information, such as recent performances or members, suggesting that the group is currently inactive. It does, however, describe the group's repertoire as now drawing from a variety of styles ranging from jazz to classical and from different eras.⁴¹

As previously stated, one can trace the swell of interest in performing trumpet ensemble music amongst the trumpet community to the albums that the New York Trumpet Ensemble released in the 1970s. Aside from just raising the popularity of performing historical works on modern instruments, this interest also help to lead musicians to create contemporary repertoire. Furthermore, the high caliber of all its members throughout the ensemble's history has helped to set the technical and musical standard that this music can aspire to. Lastly, comparing the ensemble's repertoire to that of The FOREFRONT also demonstrates how each group, essentially the first modern professional trumpet ensembles, took a drastically different approach when it came to repertoire. While The FOREFRONT presented original music for trumpet ensemble in both their recordings and performances, the New York Trumpet Ensemble focused on preexisting works, such as either historical trumpet ensemble pieces or arrangements taken from other genres.

⁴⁰ "Home", New York Trumpet Ensemble, accessed November 13, 2019, <http://newyorktrumpetensemble.com/>.

⁴¹ Ibid.

Moving forward, subsequent professional groups would combine these approaches to create the modern trumpet ensemble repertoire.

While much of the discussion regarding the development of the modern trumpet ensemble has so far centered on the United States, the next prominent professional groups to form would come from France. Established in 1981, the Ensemble de Trompettes de Paris began after trumpeter Patrick Fabert, principal of the French Philharmonic Radio Orchestra, heard a performance by the Paris Trombone Quartet. Wanting to create a similar ensemble with trumpets, Fabert recruited three friends, Eric Geneste, Marc Bauer, and André Chpelitch, and began rehearsing as a quartet. Then in 1982, the group discovered Verne Reynolds' *Music for Five Trumpets* resulting in Antoine Curé joining the ensemble and the name changing to Ensemble de Trompettes de Paris. While the ensemble underwent personnel changes in the first six years of its existence, by 1987 a core group of members had formed that would remain unchanged until 2005. These included Bruno Nouvion, Pierre Gillet, Dominique Collemare, Luc Rousselle, and Farbert, who has performed with the ensemble throughout its entire history. Each of the members came from a similar musical background having studied at a regional conservatory before attending the Paris Conservatory and graduating from the classes of Maurice André, Pierre Thibaud, and Marcel Lagorce.⁴² Within the first decade of its existence, the ensemble became one of the first professional trumpet ensembles to predominately perform programs before concert going audiences as opposed to recording. By 1996, they had come to average about thirty concerts per year.⁴³ These performances also included a select number of international appearances, such as at the 1986 International Trumpet Guild conference.⁴⁴ The ensemble did release their first album, *Récital*, over a decade after forming in 1992. Now nearing the fortieth year of its existence, the

⁴² "Ensemble de Trompettes de Paris, *Brass Bulletin 94* (1996): 37-38.

⁴³ *Ibid.*

⁴⁴ International Trumpet Guild 1986 Conference August 4-8, 1986 Program, International Trumpet Guild Archives, Columbus State University, Columbus, GA.

group continues to perform concerts, though to a much smaller degree than previously. It has also recorded five additional albums between 1997 and 2004.⁴⁵

By far the biggest impact the Ensemble de Trompettes de Paris has had on the trumpet ensemble genre comes from its continued commitment to the creation of new repertoire. For example, according to the group's website the ensemble has either written or had others create around one hundred new works over the last thirty years. These pieces include not only original music for trumpet ensemble but also transcriptions and arrangements taken from other sources. Some of these pieces have also aimed to push the genre in new directions by placing the trumpet ensemble in different settings, such as with orchestra, band, jazz quintet, and various other instrumentations.⁴⁶ As noted in the previous paragraph, the ensemble also stands out from its predecessors as being the first group to prioritize live performances over recording, particularly in the first half of the group's history. This quality reflects how during the 1980s the trumpet ensemble genre further established itself as a genuine form of chamber music and built an audience beyond just the trumpet community. Furthermore, this effort, in addition that of other trumpet ensembles, helped pave the way for subsequent groups, such as Les Trompettes de Lyon discussed next, to primarily exist as touring and performing ensembles.

The second prominent professional ensemble to emerge from France, Les Trompettes de Lyon, also impacted the trumpet ensemble genre in an innovative way. Formed in 1989 by trumpeters who met while studying music in the city of Lyon, the group has remained unchanged over its entire history. Its members include André Bonnici, Jean-Luc Richard, Didier Chaffard, Ludovic Roux, and Pierre Ballester.⁴⁷ While the ensemble originally performed classical concerts

⁴⁵ "Discographie," Ensemble de Trompettes de Paris, last updated November 2, 2017, accessed November 20, 2019, <http://www.eutepe.com/discographie.htm>.

⁴⁶ "Répertoire," Ensemble de Trompettes de Paris, last updated November 2, 2017, accessed November 20, 2019, www.eutepe.com/repertoire.htm.

⁴⁷ Randolph Thomas Lee, "Grow a Show: Considerations in Creating Entertaining Performances for the Modern Chamber Ensemble," (doctoral diss., Arizona State University, 2009), 20-21.

in a similar manner to the Ensemble de Trompettes de Paris or the New York Trumpet Ensemble, it gradually moved away from that approach towards musical comedy. Like performances by Mnozil Brass, the group presents fully memorized and choreographed shows that incorporate elements of theater, such as props, special effects, and lighting. Since 1997, the ensemble has also worked with professional artistic directors or filmmakers to plan and develop these programs.⁴⁸ Typically, a show will consist of multiple scenes or vignettes with each one focusing on a concept, idea, or prop while moving between various pieces of music. While shows do not necessarily have an overarching plot, they will have a central theme that ties each separate vignette together, such as small ducks appearing in each vignette throughout the ensemble's *Carnad Laqué* show, translated to Peking Duck in English.⁴⁹ Having now completed thirty years together, the group has performed over seven hundred concerts and shows around Europe as well as internationally in Australia, Russia, and the United States. While the ensemble has produced two recorded albums, it has also released three DVDs of filmed shows.⁵⁰ Overall, Les Trompettes de Lyon represent the first trumpet ensemble to move away from performing in a traditional concert setting towards a more theatrical production. This choice has allowed trumpet ensemble music to not only engage audiences in new ways but also expand its reach and appeal to those who may not have previously connected to it.

As the trumpet ensemble genre has become more popular and ubiquitous, the number of high-level professional ensembles has also increased. In fact, one can now find professional ensembles around the globe and across different cultures. For example, Ensemble 7/4 represents one of the more recent groups to come into existence. Hailing from Venezuela, the ensemble

⁴⁸ "About us," les Trompettes de Lyon, accessed November 22, 2019, <https://www.lestrompettesdelyon.com/en/#videos>.

⁴⁹ Randolph Thomas Lee, "Grow a Show: Considerations in Creating Entertaining Performances for the Modern Chamber Ensemble," (doctoral diss., Arizona State University, 2009), 21-22.

⁵⁰ "About us," les Trompettes de Lyon, accessed November 22, 2019, <https://www.lestrompettesdelyon.com/en/#videos>.

began around 2005 when trumpeters José Arvelo, Tarcisio Barreto, Carlos Bianculli, and Gabriel Gutiérrez decided to form a trumpet quartet. In addition to being students of Venezuela's El Sistema program, the four musicians also regularly performed together as members of the youth orchestra in their native city of Barquisimeto. A couple of months after forming, the Cuarteto de Trompetas de Venezuela, a professional trumpet quartet made up of members of the Simon Bolivar Youth Orchestra, came to the city to perform a recital and a workshop in which this new group also participated. Feeling a spark from this performance, the quartet decided to pursue forming a professional ensemble as it would allow them to perform more than just orchestral music while also providing them the freedom to follow their own musical interests and decisions.⁵¹

The group then transitioned to creating their own arrangements as well as having others create works for them. For instance, Héctor Gutiérrez Cortinas, Gabriel Gutiérrez's grandfather, made several arrangements for the quartet, including an arrangement of *El Curruchá*, a Venezuelan folk song. Due to this association with Venezuelan folk music, the group invited their friend Moises Rojas to join them on the piece performing on a Venezuelan Cuatro, a type of Latin American string instrument that resembles a small to medium sized classical guitar with a strong association with Venezuelan music. Then in 2010, after receiving an invitation for the quartet to perform at a brass festival held in Barquisimeto, the group asked Venezuelan composer Pablo Comacaro to write a work for them also utilizing percussion, bass, and cuatro so that they could offer something new to their home audience. Following the great reception of the resulting work, *Katherine*, the group decided to write more music for this format as these instruments allowed them to not only present authentic Venezuelan music but also explore jazz and Latin grooves in a genuine way. They shortly came to officially add these instruments to the ensemble with José Montes, Miguel Pagua, and Moisé Rojas joining on double bass, percussion, and cuatro

⁵¹ Ensemble 7/4, e-mail message to author, January 9, 2020.

respectively. Now larger than the original quartet, they renamed themselves Ensemble 7/4 and have remained unchanged ever since.⁵²

Following the core members coming together in 2010, the ensemble has risen to an international status having produced multiple recordings as well as performed in concerts across the Americas and Europe. Like The FOREFRONT almost forty years earlier, their use of rhythm instruments as an integral component of their music has made them truly unique amongst other professional trumpet ensembles. While their music has always reflected their native country of Venezuela, they have also drawn from styles and genres found across the Americas. For example, their first album, *Tour Pabellòn Criollo*, included arrangements of both folk and popular music taken from both continents ranging from joropo and tango to mariachi and American jazz.⁵³ Furthermore, their album *Welcome to America*, released in 2017 and awarded a silver medal in the 2018 Global Music Awards for both best band and best instrumentalists categories, consisted of arrangements and medleys entirely drawn from popular music of the United States. The pieces combine the music from artist such as Frank Sinatra, Stevie Wonder, Louis Armstrong, and Earth Wind and Fire with Caribbean and South Americans rhythms to create new and exciting works.⁵⁴ Their most recent album, *Festfanfaren für Bläser, Schlagwerk, & Orgel*, does, however, demonstrate both the versatility of the ensemble as well as their more classical training. Recorded in the Stift Melk monastery located in Austria, each work uses four trumpets alongside symphonic percussion and pipe organ. Featuring original compositions by Tarcisio Barreto-Cabellos and Giancarlo Castro D'Addona written specifically for the ensemble, the pieces took

⁵² Ensemble 7/4, e-mail message to author, January 9, 2020.

⁵³ "Tour Pabellòn Criollo," Ensemble 7/4, accessed January 14, 2020, <https://ensemble74.com/en/recordings/tour-pabellon-criollo/>.

⁵⁴ "Welcome to América," Ensemble 7/4, accessed January 14, 2020, <https://ensemble74.com/en/recordings/welcome-to-america-2/>.

inspiration from the monastery drawing from elements of Gregorian chant as well as Baroque and contemporary music.⁵⁵

The ensemble also maintains an active performing schedule presenting fully memorized and choreographed programs throughout the year. With the goal of always telling a story as well as taking the audience on a musical journey, the group builds a show by first discussing and choosing a concept before then filling it with the pieces they feel best convey it. For example, their “Tour Pabellón Criollo” show about a musical trip from South to North America might use their arrangement of *Fugata* or *Adiós Nonino* by Astor Piazzolla to represent a tango. This approach combined with their large amount of recorded and unrecorded repertoire allows the group to alter or experiment with their programming at any time. The ensemble regularly rehearses throughout the year meeting for at least two or three sessions per week with more rehearsals scheduled before notable performances.⁵⁶ Their appearances at international festivals and conferences as well as alongside major musical institutions has also helped to promote trumpet ensemble music to larger audiences. For instance, in 2015 the group toured alongside Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela in California performing as part of the Los Angeles Philharmonic’s Opening Night Gala. Additionally, their international festival appearances span the globe with their participation at such events as the Schagerl Brass Festival, Spanish Brass Alzira Festival, and the VI Miami World Music Festival.⁵⁷ Now approaching more than a decade together, Ensemble 7/4 continues to push the expectations and capabilities of trumpet ensemble music and opening up the genre in new directions.

Within the United States, Tromba Mundi has emerged over the last decade as one of the leading professional trumpet ensembles in the country. The ensemble differs from the previously mentioned groups in multiple ways, such as entirely consisting of university professors and its

⁵⁵ Ensemble 7/4, e-mail message to author, January 9, 2020.

⁵⁶ Ensemble 7/4, e-mail message to author, January 9, 2020.

⁵⁷ “Biography,” Ensemble 7/4, accessed January 14, 2020, <https://ensemble74.com/en/biography/>.

members having different musical backgrounds as opposed to receiving their training in the same location or having spent their individual careers performing in the same style of music. It can trace its beginnings to discussions between Dr. Jean-Christophe Dobrzelewski and James Ackley while they attended either the 2003 or 2004 annual conference of the International Trumpet Guild. Seeing an increased interest in trumpet ensemble music around this time, they both felt that the United States lacked professional representation of this genre as groups, such as the New York Trumpet Ensemble, did not actively perform. Therefore, they believed there was a need for a new professional ensemble but were unsure in how to best go about forming one.⁵⁸ Sometime after the conference, Ackley reached out to Dobrzelewski stating that he wanted to revisit the idea suggesting that they could record an album of trumpet ensemble music at the University of South Carolina, where he served as professor of trumpet. When Dobrzelewski asked about the logistics of putting together a recording, Ackley responded that they would need a core group of five or six members and that each individual would have to put forward \$1000 to cover costs while also setting aside ten days to rehearse and record the album. With a plan laid out, the two then coordinated who they would like to participate in the project with Ackley suggesting Dr. Scott Belck and Dobrzelewski suggesting Dr. Bryan Appleby-Wineberg. Still needing another member, the group added Joey Tartell, whom Scott Belck knew and recommended.⁵⁹

With everyone showing interest and agreeing to the project, the ensemble set out later that year to record their self-titled premiere album, *Tromba Mundi: Music for Trumpet Ensemble*, released in 2008. When selecting pieces, the group committed itself to recording standard works of the trumpet ensemble repertoire they felt all college level students should know.⁶⁰ These included such compositions as Verne Reynolds' *Music for Five Trumpets*, Ronald Lo Presti's *Suite for Five*, Rob Roy MacGregor's *Essay for Six Trumpets*, and Eric Ewazen's *Fantasia for*

⁵⁸ Jean-Christophe Dobrzelewski, interview by Ian Rode, West Chester, PA, January 13, 2020.

⁵⁹ Ibid.

⁶⁰ Ibid.

Seven Trumpets. It also featured more recent works, such as Erik Morales' *Cityscapes* and *Recollections* by Mark Zuckerman, a piece commissioned for the album.⁶¹ For the music that required more than five trumpets, both Judith Saxton and John Freeman joined the ensemble rehearsing and completing those recordings in one day. Even though the individual members had never performed together or even really knew each other, the group played well together and succeeded in creating a high-level recording that helped to spur further interest in the genre following its release.⁶²

While the original aim of the ensemble only consisted of creating the one album, the result of the final product and growing rapport among the members led to them deciding to begin performing live concerts. Now scheduling a few short tours each year, the group ran into the problem of finding dates in which all the five core members were available resulting in trumpeters such as Peter Bond, Leonard Foy, Dr. John Marchiando, and Robert Skoniczin serving as substitutes. Furthermore, James Ackley left the ensemble in 2011 wishing to focus his time with the Bala Brass Quintet. Rather than just filling the one vacancy, the group decided to expand the number of core members to six so that at least five members would always be available for performances and they could program larger works when all together. This choice led to both Dr. John Marchiando and Dr. William Stowman joining the ensemble, which has remained unchanged ever since.⁶³

After the current iteration of the group came together in 2011, Tromba Mundi has gone on to perform concerts across the United States. They have also appeared internationally, having toured England in that same year. These appearances include small and large concert venues as well as at national conferences or events. Notable performances include a concert at Carnegie

⁶¹ "Tromba Mundi," MSR Classics, accessed January 16, 2020, <http://www.msacd.com/catalog/cd/MS1320>.

⁶² Jean-Christophe Dobrzelewski, interview by Ian Rode, West Chester, PA, January 13, 2020.

⁶³ Ibid.

Hall in 2015 and appearing at the 2013 and 2015 National Trumpet Competitions as well as at the 2018 annual conference of the International Trumpet Guild. While the original intent of having six members was to ensure at least five could always be present, the ensemble has settled into finding dates that all members can tour together and shifted much of its programming to works for six trumpets. Due to the full teaching and performing schedule of each of the individual members, the ensemble will often meet and rehearse for two or three days at a time before embarking on multiple days of performances.⁶⁴ Tromba Mundi has also produced two additional albums, *Sinfonia Americana* in 2013 and *The Quest for Adventure* in 2016, with an unreleased fourth album recorded in 2019. While their first album centered on standards of the trumpet ensemble repertoire, the ensemble transitioned its focus to only producing premiere recordings in addition to commissioning new works and creating original arrangements. Increasingly over the last few years, however, it has further shifted towards creating material for themselves as this choice allows them to exactly follow the musical direction they want.⁶⁵

Musically, the contrasts between each member's backgrounds and training makes the ensemble unique amongst other professional groups. For example, whereas a member like Dr. John Marchiando has primarily performed as a symphonic player, both Joey Tartell and Dr. Scott Belck have spent a large portion of their careers involved in commercial music and jazz. Rather than detracting from the overall product, however, these differences serve as a strength of the ensemble as they allow the group to authentically move between a variety of styles of music both in their programming and within a single work.⁶⁶ The group has also distinguished itself through its use of bass trumpet as a regular voice in the ensemble. As mentioned in a previous chapter, due to being less common and often requiring a low brass player, much of the trumpet ensemble repertoire has avoided using this instrument. As Joey Tartell has increasingly performed on it,

⁶⁴ Jean-Christophe Dobrzelewski, interview by Ian Rode, West Chester, PA, January 13, 2020

⁶⁵ Ibid.

⁶⁶ Ibid.

however, Tromba Mundi has provided a great example of how other ensembles and composers can expand the possible voicings and colors available to this genre and will hopefully encourage others to realize the potential of adding this instrument. Lastly, their recordings have provided an excellent example for students to study and learn from as many of the works recorded on their albums have become part of the standard trumpet ensemble repertoire and regularly appear at competitions. As Tromba Mundi continues into their second decade, the ensemble will no doubt keep expanding the expectations of this genre as well as inspiring future groups.

With more professional ensembles active now than at any other point in history, the future of the trumpet ensemble genre could not be more promising. Furthermore, the different musical directions these ensembles have taken, such as comparing Ensemble de Trompettes de Paris to Ensemble 7/4 or Tromba Mundi, shows the extent to which the genre has grown since the early 1970s as well as its inherent potential as a form of brass chamber music. This increase in professional ensembles will likely continue to push the genre into new and exciting areas as each group follows their own musical interests. These potentially include not only pairing trumpets with other instruments but also expanding the standard instrumentation of the ensemble to explore new colors and possibilities. With more and more students performing this music as a result of the popularity of the National Trumpet Competition, the number of professional ensembles will likely only continue to increase. For now, only time will reveal how the genre will develop in the years to come.

Bibliography of Published Trumpet Ensemble Works

The following pages contain a bibliography of all repertoire currently published for the modern trumpet ensemble. The purpose of this addition is to define the present status of the musical literature currently available and to serve as a resource for those interested in performing or researching this music. It contains only published works as manuscripts may prove difficult or impossible to access for performers or researchers. Furthermore, this bibliography does not contain works of which several other editions for other non-trumpet instrumentations also exist as these represent multi-voice arrangements rather than works originally intended for trumpet ensemble performance. The works have been separated into five tables based on the size of the ensemble and consist of quartets, quintets, sextets, septets, and octets and larger ensembles. To the extent that information was available, the following order and format was used in the presentation of entries. 1. COMPOSER NAME (last name first). 2. COMPLETE TITLE (as it appears on the music). This section may also include additional information regarding the work, such as instrumentation if it involves other non-trumpet instruments or uncommon trumpet types, such as bass trumpet, as well as arranger or editor. 3. ENSEMBLE SIZE (for the octets and larger ensembles table only) 4. PUBLISHER/SOURCE (abbreviated to conserve space, please refer to the included appendix for the full name of each publisher and or source).

Table 1. Trumpet Quartets.

| Composer | Title of Work | Publisher |
|----------------------|--|------------------|
| Albinoni, Tomaso | <i>Adagio in G minor</i> arr. Mike Walton | Sound |
| Amiot, Jean-Claude | <i>Fanfare and March</i> | R. Martin |
| Anderson, Leroy | <i>Bugler's Holiday</i> arr. Charles Metzger | Triplo |
| Andres, Bernard | <i>Acrostiches</i> | International |
| Andriessen, Jurriaan | <i>Symphonietta Concertante</i> (four-part ensemble and orchestra) | Donemus |
| Anonymous | <i>Folksong Frolics</i> arr. Mike Walton | Sound |
| Anonymous | <i>Londonderry Air</i> arr. Mike Walton | Sound |
| Anonymous | <i>March</i> | Max Hieber |
| Anonymous | <i>Processional Music (6 Fanfares) from Schnaitsee</i> (three-part and four-part ensemble) ed. Unknown | Nötzel |
| Anonymous | <i>Weihnachtsfanfare</i> (four-part ensemble and timpani) ed. Jochen Langer | Max Hieber |
| Armstrong, Louis | <i>Cornet Chop Suey</i> (four-part ensemble and rhythm section) arr. Mike Vax | Triplo |
| Armstrong, Louis | <i>Wild Man Blues</i> (four-part ensemble and rhythm section) arr. Warren Gale | Triplo |
| Arnold, Johann | <i>Sonata in C (1652)</i> | Musica Rara |
| Ashton, Graham | <i>Fanfare for Anzac Day</i> | Editions BIM |
| Bach, Carl P.E. | <i>March and Tripla</i> arr. Christopher Perrin | Kookaburra |
| Bach, Carl P.E. | <i>Solfeggietto</i> arr. Mike Walton | Sound |
| Bach, Johann S. | <i>25 Chorales for Four Trumpets</i> arr. Alan Wenger | Balquhiddier |
| Bach, Johann S. | <i>Badinerie, Suite No. 2</i> arr. Mike Walton | Sound |
| Bach, Johann S. | <i>Die Kunst Der Fuge: Contrapunctus I, BWV 1080</i> arr. James L. Klages | Brassworks 4 |
| Bach, Johann S. | <i>Fugue in C Minor</i> arr. Charles Decker | Kendor |
| Bach, Johann S. | <i>Fugue in G Minor (The Little Fugue)</i> arr. Louis Davidson | qPress |
| Bach, Johann S. | <i>Fugue from The Spirit Helpeth</i> arr. Ronald C. Dishinger | Medici |
| Bach, Johann S. | <i>Fugue No. 11 in F Major, from the Well-Tempered Clavier, Book 1</i> arr. Charles Decker | Medici |
| Bach, Johann S. | <i>Jesu, Joy of Man's Desiring</i> arr. Richard E. Thurston | Southern |
| Bach, Johann S. | <i>Kyrie from Mass in F</i> arr. Ronald C. Dishinger | Medici |
| Bach, Johann S. | <i>Kyrie from Mass in G</i> arr. Ronald C. Dishinger | Medici |
| Bach, Johann S. | <i>Little Fugue</i> (four-part ensemble and one bass instrument) arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Menuet in G from AMB Notebook</i> arr. Ronald C. Dishinger | Medici |
| Bach, Johann S. | <i>Musette from AMB Notebook</i> arr. Ronald C. Dishinger | Medici |
| Bach, Johann S. | <i>Prelude and Fugue</i> arr. Joachim and Martin Pfeiffer | Tezak |

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| Bach, Johann S. | <i>Prelude No. 1 in C</i> arr. Mike Walton | Sound |
| Bach, Johann S. | <i>Three Fugues</i> arr. Paul Archibald | Brass Wind |
| Baratto, Paolo | <i>Burleske for 4 trumpets</i> | Editions BIM |
| Baratto, Paolo | <i>Die Echowand</i> | Editions BIM |
| Baratto, Paolo | <i>Trompetengalopp</i> | Editions BIM |
| Baratto, Paolo | <i>Uetlibergblues</i> | Editions BIM |
| Basie, Count | <i>Panassie Stomp</i> arr. Mike Walton | Sound |
| Basoco, Jason | <i>Ice Journey</i> | Balquhidder |
| Bennett, David | <i>Tournament of Trumpets</i> | Carl Fischer |
| Bigot, Pierre | <i>Route Du Rhum</i> | R. Martin |
| Bizet, Georges | <i>Habanera (from Carmen)</i> arr. Gary D. Ziek | Kendor |
| Bizet, Georges | <i>Trumpet and Drum Op. 62 No. 6</i> arr. Mike Walton | Sound |
| Bizet, Narcisse | <i>Quartet</i> | qPress |
| Bottje, Will G. | <i>Chorale and Allegro</i> | M. M. Cole |
| Brandt, Vassily | <i>Country Pictures</i> ed. Allen Ostrander | IMC |
| Brandt, Vassily | <i>Country Pictures</i> ed. David Hickman | Hickman |
| Brandt, Karl Wilhelm | <i>Suite Ländliche Bilder</i> | Editions BIM |
| Brown, Clifford | <i>Joy Spring</i> (four-part ensemble and rhythm section) | Triplo |
| Brown, Kevin and Various | <i>35 Fanfares and 4 Patriotic Songs four three, four, or more trumpets</i> arr. Kevin Brown | Balquhidder |
| Brown, Rayner | <i>Sonata</i> (four-part ensemble and organ) | Western |
| Brubeck, Dave | <i>Blue Rondo A La Turk</i> arr. Mike Walton | Sound |
| Bruckner, Anton | <i>Locus Iste</i> arr. Dustin Williams | Cimarron |
| Buckley, Lewis J. | <i>Christmas Fanfare</i> (four-part ensemble and optional percussion) | Cimarron |
| Bush, Irving | <i>Four Fanfares for All Occasions</i> | Wimbledon |
| Buss, Howard J. | <i>Prelude and Intrada for trumpet quartet</i> | Brixton |
| Buss, Howard J. | <i>Rendezvous</i> (four-part ensemble and percussion) | Brixton |
| Byrd, William | <i>The Earle of Oxford's Marche</i> arr. Ronald C. Dishinger | Medici |
| Byrd, William | <i>Rowland</i> arr. Ronald C. Dishinger | Medici |
| Caldara, Antonio | <i>Sonata in C</i> (four-part ensemble, piano, and timpani ad lib.) arr. Unknown | Muisca Rara |
| Campbell, Thomas | <i>Truncated Sonata</i> | Kendor |
| Carrillo, César A. | <i>Ave Maria</i> arr. Rob Roy McGregor | Balquhidder |
| Catelinet, Philip B. | <i>Four Ceremonial Fanfares</i> | Hinrichsen |
| Cavazzoni, Girolamo | <i>Missa Apostolorum</i> arr. Jim Johnson | JPM |
| Cazden, Norman | <i>No. 3 Fanfare</i> (cornets or trumpets) | Spratt |
| Cerclier, Jules | <i>30 Marches</i> (four-part ensemble and timpani ad lib.) | Editions BIM |
| Chopin, Frédéric | <i>Prelude No. 3</i> | Sound |
| Chpelitch, André | <i>Ako' Quartet</i> | International |
| Civil, Alan | <i>Hiroshi-Rushi</i> | Broadbent |
| Clarke, Jeremiah | <i>Trumpet Voluntary</i> arr. Ronald C. Dishinger | Medici |

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| Clemens non Papa, Jacobus | <i>La La Master Peter</i> arr. Ronald C. Dishinger | Medici |
| Collery, Armand | <i>Pièce en forme de menuet pour quatre trompettes ut ou si^b</i> | G. Billaudot |
| Cordona, Beatriz | <i>Dos Tiempos</i> ed. James Ackley | Cimarron |
| Cox, David H. | <i>Fanfares</i> | Seesaw |
| D'Angelo, James | <i>Quietude for Four Muted Trumpets and Percussion</i> (four-part ensemble, timpani, and percussion) | Mentor |
| d'Indy, Vincent | <i>Rondino</i> ed. Jean-Louis Couturier | Leduc |
| Debussy, Claude | <i>Clair de Lune (from Suite Bergamasque)</i> arr. Erik Morales | Morales |
| Debussy, Claude | <i>Le Petit Negre</i> arr. Mike Walton | Sound |
| Debussy, Claude | <i>La fille aux cheveux de lin The Girl With the Flaxen Hair</i> arr. Frédéric Quinet | Golden River |
| Decker, Charles | <i>Fractured Fanfare</i> | Encore |
| Decker, Charles | <i>A Yuletide Treasury of Carols</i> | Kendor |
| Defaye, Jean-Michel | <i>Six Pièces D'Audition</i> | Leduc |
| Diemer, Emma Lou | <i>Go Four It</i> | Tap |
| DeJarnett, Megan | <i>Sibling Rivalry</i> | DeJarnett |
| Dervieux, Gilles | <i>Ira - Sonnerie D'Appel Pour Gd Theatre De Nimes</i> | G. Billaudot |
| des Prez, Josquin | <i>2 Renaissance Cannons</i> arr. Charles Decker | Medici |
| des Prez, Josquin | <i>Two Renaissance Canons</i> arr. Charles Decker | Kendor |
| Desloges, Jacques | <i>6 Pieces Faciles Volume H</i> | G. Billaudot |
| Desloges, Jacques | <i>6 Pieces Faciles Volume I</i> | G. Billaudot |
| Desportes, Yvonne | <i>Cinq Petites Pièces</i> | G. Billaudot |
| Devogel, Jacques | <i>Quatre À Quatre</i> | R. Martin |
| Douglas, Samuel | <i>Alea Iacta Est (The Die is Cast)</i> | Brass Press |
| Dutton, John | <i>Four Fanfares</i> | Sound |
| Dvořák, Antonin | <i>Fanfare for an Exhibition</i> (four-part ensemble and timpani) ed. Dennis Ferry | Virgo |
| Ellington, Duke | <i>Sophisticated Lady</i> (four-part ensemble and rhythm section) arr. Curt Wilson | Triplo |
| Enescu, Georges | <i>Au Soir</i> (four-part to eight-part ensemble) ed. Leonid Chumov | McNaughtan |
| Ewazen, Eric | <i>Concert Fanfare</i> trans. Timothy Moshier | Triplo |
| Feil, Peter | <i>Five Jazz Quartets</i> (for four trumpets) | Tezak |
| Fernie, Alan | <i>Two Moods for Four Trumpets</i> | Obrasso |
| Fellows, Darren | <i>Fanfare, Cantabile & Allegro</i> | F. Hofmeister |
| Ferguson, David | <i>Miles</i> | Eighth Note |
| Field, Philip | <i>Lickitysplit</i> (four-part ensemble and rhythm section) arr. Mike Vax | Triplo |
| Fitzgerald, Bernard | <i>Prelude</i> (trumpets or cornets) | Carl Fischer |
| Fitzgerald, Bernard | <i>Scherzino</i> (trumpets or cornets) | Carl Fischer |
| Fraker, Robert W. | <i>New Dawn: Choral Poem for Four Cornets</i> | Barnhouse |
| Françaix, Jean | <i>Marche Triomphale</i> (four-part ensemble and organ) | EMT |

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| Franz, Oscar | <i>Quartetto</i> | Rubank |
| Frescobaldi, Girolamo | <i>Tocatta</i> (four-part ensemble and organ) arr. David Marlatt | Eighth Note |
| Friedman, Stanley | <i>A Whisper of Angles</i> (four-part ensemble and speaker) | Asher |
| Frölich, Günter | <i>Musikcocktail</i> | F. Hofmeister |
| Fulkerson, James | <i>Music for Brass Instruments V</i> | Seesaw |
| Gabriel, Andrea | <i>Ricercare on C</i> (includes bass trumpet) arr. Howard J. Buss | Brixton |
| Gabrieli, Giovanni | <i>Canzona per Sonare No. 1: La Spiritata</i> arr. James L. Klages | Brassworks 4 |
| Gabrieli, Giovanni | <i>Canzona per Sonare No. 2</i> arr. James L. Klages | Brassworks 4 |
| Gabrieli, Giovanni | <i>Canzona per Sonare No. 3</i> arr. James L. Klages | Brassworks 4 |
| Gabrieli, Giovanni | <i>Canzona per Sonare No. 4</i> arr. James L. Klages | Brassworks 4 |
| Gagliardi, Gilberto | <i>Cantiga Brasileira</i> | Brazilian |
| Gagliardi, Gilberto | <i>Melancólico</i> | Brazilian |
| Gagliardi, Gilberto | <i>Modinha</i> | Brazilian |
| Gallagher, Jack | <i>Resonances</i> | Queen City |
| Gates, Everett | <i>Three Pieces for Trumpet Quartet</i> | Triplo |
| Gates, Everett | <i>Trumpettes</i> | Charles Colin |
| Gay, Sandra | <i>Intrada</i> (four-part ensemble and timpani) | Wehr's |
| German, Ed. | <i>Torch Dance</i> arr. R.W. Fraker | Barnhouse |
| Gershwin, George | <i>Do It Again</i> arr. Bill Holcombe | Musicians |
| Gershwin, George | <i>Love Walked In</i> arr. Mike Walton | Sound |
| Gershwin, George | <i>Nice Work if You Can Get It</i> arr. Mike Walton | Sound |
| Gervaise, Claude | <i>French Renaissance Dances</i> arr. Charles Decker | Kendor |
| Gesualdo, Carlo | <i>Madrigal: Lo per Respiro</i> arr. Ronald C. Dishinger | Medici |
| Gibbons, Orlando | <i>A Ground of Gibbon</i> trans. K. Singleton | Mentor |
| Gillis, Don | <i>Sonata No. 2</i> | B&H |
| Gillis, Don | <i>The Rushin' Trumpeters</i> | Belwin-Mills |
| Gillis, Richard | <i>The Gaze</i> | Triplo |
| Gillis, Richard | <i>Legbone</i> | Triplo |
| Ginastera, Alberto | <i>Fanfare</i> | B&H |
| Glinka, Mikhail | <i>Russlan and Ludmilla Overture</i> arr. Mike Walton | Sound |
| Godard, Benjamin | <i>Adagio Pathétique</i> arr G.E. Holmes | Barnhouse |
| Green, Johnny | <i>Body and Soul</i> (four-part ensemble and rhythm section) arr. Jim Olcott | Triplo |
| Greene, Sean | <i>Andromeda & Perseus</i> | Holben |
| Guentzel, Gus | <i>4 Horsemen</i> | Brass Press |
| Guentzel, Gus | <i>Processional March</i> | Barnhouse |
| Hall, Percy | <i>Flourish for Four Trumpets</i> | Ludwig |
| Handel, George F. | <i>Allegro from Concerto Grosso, Op. 3, No. 4</i> arr. Ronald C. Dishinger | Medici |

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| Handel, George F. | <i>Awake the Trumpet's Lofty Sound from Samson</i> (four-part ensemble, organ, and timpani) arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>Final Chorus from "Messiah"</i> arr. Kevin Kaisershot | Kendor. |
| Handel, George F. | <i>Hallelujah from Messiah</i> arr. Mike Huff | Eighth Note |
| Handel, George F. | <i>Hallelujah Chorus (from Messiah)</i> arr. Charles Decker | Kendor |
| Handel, George F. | <i>Hallelujah Chorus from "Messiah"</i> arr. Bryan Doughty | Cimarron |
| Handel, George F. | <i>Hornpipe from Water Music</i> arr. Lloyd Conley | Kendor |
| Handel, George F. | <i>Joy to the World</i> arr. Julie Christofferson | BVD |
| Handel, George F. | <i>Music for the Royal Fireworks</i> (four-part ensemble and optional timpani) arr. Unknown | Nötzel |
| Handel, George F. | <i>Water Music Suite No. 2</i> arr. Unknown | Peters |
| Handl, Jakob | <i>Three Renaissance Motets: For 4, 5, and 8 Trumpets</i> arr. Theodore Morrison | Balquhider |
| Handy, W.C. | <i>St. Louis Blues</i> arr. Bill Holcombe | Musicians |
| Hansell, Philip | <i>Two Conversations for Trumpet Quartet</i> | Sound |
| Harper Jr., Thomas | <i>Fanfare</i> | West Wind |
| Harrison, Herb | <i>A Bona Fide Bossa</i> (four-part ensemble and rhythm section) arr. Jim Olcott | Triplo |
| Harrison, Herb | <i>Fat Vinne</i> (four-part ensemble and rhythm section) arr. Jim Olcott | Triplo |
| Harrison, Herb | <i>Laura! Are You in There?</i> (four-part ensemble and rhythm section) arr. Jim Olcott | Triplo |
| Harrison, Herb | <i>Nasty Sabrina</i> (four-part ensemble and rhythm section) arr. Jim Olcott | Triplo |
| Hartzell, Doug | <i>Elation</i> | Tap |
| Harvey, Roger | <i>Hercules and the Waggoner</i> (four-part ensemble and narrator) | Brassworks 4 |
| Haspiel, Franklin | <i>Starlit Skies</i> (four-part ensemble and piano) | JPM |
| Haspiel, Franklin | <i>Quartet No. 1 in A Minor</i> | JPM |
| Haspiel, Franklin | <i>Quartet No. 2 in G Minor</i> | JPM |
| Haspiel, Franklin | <i>Quartet No. 3 in C Major</i> | JPM |
| Haspiel, Franklin | <i>Quartet No. 5 in F Major</i> | JPM |
| Haspiel, Franklin | <i>Quartet No. 5 in G Major</i> | JPM |
| Hasse, Jean | <i>By the Way...</i> | Visible |
| Haugland, Archie Oscar | <i>Apollo</i> | Associated |
| Hernandez, Rafael | <i>El Cumbanchero</i> (four-part ensemble and rhythm section) arr. Jaime Morales-Matos | Triplo |
| Hervig, Richard | <i>Alla Marcia</i> (trumpets or cornets) | Rubank |
| Hessen, Moritz | <i>Intrada</i> ed. Donald G. Miller | Ensemble |
| Holben, David | <i>Three Trumpet Fanfares for trumpet quartet or ensemble</i> | Holben |

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| Holcombe, Bill | <i>Seven Comes Eleven</i> (four-part ensemble, optional piano, and optional bass) | Musicians |
| Holcombe, Bill | <i>Suite for Four Trumpets</i> | Musicians |
| Holland, Jack | <i>Oh Jericho</i> (trumpet quartet or shofar plus three Bb trumpets) | Bourne |
| Hooper, Les | <i>Frump Trump</i> (for two Bb trumpets, two flugelhorn, optional piccolo trumpet, bass and drums) | Forefront |
| Horven, Vera and James Olcott | <i>Three for Four</i> arr. James Olcott | Triplo |
| Horven, Vera and James Olcott | <i>Three Nordic Quartets</i> arr. James Olcott | Triplo |
| Howarth, Elgar | <i>Capriccio</i> (four-part ensemble and percussion) | Winwood |
| Hubbard, Freddie | <i>Crisis</i> (four-part ensemble and rhythm section) arr. Chris Kase | Triplo |
| Israel, Brian | <i>Sonata Da Chiesa</i> | Tritone |
| István, Bogár | <i>Five Little Pieces for Four Trumpet</i> | Budapest |
| Jackson, Phil | <i>Tonguing Cheek for Four Trumpets</i> | Sound |
| Janequin, Clément | <i>Chanson (To Yonder Lovely Grove)</i> arr. Ronald C. Dishinger | Medici |
| Janequin, Clément | <i>To Yonder Grove</i> arr. Ronald C. Dishinger | Medici |
| Jessel, Leon | <i>Parade of the Trumpet Soldiers</i> arr. Mike Walton | Sound |
| Joplin, Scott | <i>Jazz Quartet 6: Ragtimes</i> arr. Uwe Heger | Nötzl |
| Joplin, Scott | <i>Maple Leaf Rag</i> arr. Phil Jackson | Sound |
| Joubert, Claude H. | <i>Two Pieces for Trumpet Ensemble Multiple of Four</i> | R. Martin |
| Kagel, Mauricio | <i>Fanfanfaren</i> | Peters |
| Kase, Robert | <i>Call for Trumpet Quartet</i> | Southern |
| Ken, Jerome | <i>Look for the Silver Lining</i> (four-part ensemble, optional bass, and optional drums) arr. Bill Holcombe | Musicians |
| Kimmell, Jack N. | <i>Con Lenezza</i> | Triplo |
| Kimmell, Jack N. | <i>Mambo's Mambo</i> (four-part ensemble and optional percussion) | Triplo |
| Kimmell, Jack N. | <i>Scherzino</i> [for four Bb trumpets (cornets)] | Triplo |
| Kimmell, Jack N. | <i>Suite for Four Trumpets</i> | Triplo |
| Kimmell, Jack N. | <i>Suite No. 2 for Four Trumpets</i> | Triplo |
| Lancen, Serge | <i>Quatre Par Quatre</i> | R. Martin |
| Langer, Ken | <i>A Little Something for Everyone</i> | Cimarron |
| Langley, James W. | <i>Scherzo</i> | Studio |
| Lavallée, Calixa | <i>O Canada</i> arr. James Olcott | Triplo |
| Lenepveu, Charles | <i>Fugue à 4</i> arr. Jean-Louis Couturier | Balquhider |
| Leriche, Daniel | <i>Venise</i> | R. Martin |
| Levy, Robert | <i>Dialogues for Trumpet Quartet</i> | Triplo |
| Lewis, Bobby | <i>Incantation</i> (four-part ensemble, bass, and drums) | Forefront |

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| Lewis, Bobby | <i>La Casa Del Forefronte</i> (four-part ensemble, bass, and drums) | Forefront |
| Lewis, Bobby | <i>Reverberations</i> | Forefront |
| Lewis, Bobby | <i>The Trumpet section Suite</i> (four-part ensemble, bass, and drums) | Forefront |
| Lewis, Bobby | <i>Wilderness</i> (flugelhorns, bass, and drums) | Forefront |
| Liadov, Anatol | <i>Dancing Song from 8 Russian Songs</i> arr. Ronald C. Dishinger | Medici |
| Lochu, Eric | <i>Musales</i> | Symphony |
| Lodeon, Andre | <i>Divertissement</i> (four-part ensemble and optional percussion) | Leduc |
| Lotzenhiser, G.W. | <i>Marcia Grandioso</i> | Rubank |
| Lucas, Marie-Luce | <i>5 Quatuors</i> | G. Billaudot |
| Lully, Jean-Baptiste | <i>Gavotte in Rondeau</i> arr. S. Post | Medici |
| Mahler, Gustav | <i>Mahler Two Minute Symphony</i> arr. Christopher Perrin | Kookaburra |
| Maiden, Willie | <i>Four More Foxes</i> (four-part ensemble and rhythm section) arr. Mike Vax | Triplo |
| Mancini, Albert | <i>Symphonic Brass Quartettes</i> | Charles Colin |
| Mantooth, Frank | <i>Four Pieces</i> | Kendor |
| Marenzio, Luca | <i>Madrigal "Madonna Mia Gentil (Love Song - My Gentle Lady)</i> arr. Ronald C. Dishinger | Medici |
| Marshall, Jack and Mannie Klein | <i>Two by Two</i> | Shawnee |
| Maschera, Fiorenzo | <i>Canzona from Canzoni a 4 Voci</i> trans. Ronald C. Dishinger | Medici |
| Maschera, Florentio | <i>Canzona</i> arr. Howard J. Buss | Brixton |
| Maxwell Davies, Peter | <i>Fanfare for Carinthia</i> | Schott |
| Maxwell Davies, Peter | <i>Telos 135: For Four Natural Trumpets and Kettle Drums</i> (four-part ensemble and timpani) | Schott |
| McKimm, Barry | <i>Trumpet Quartet</i> | Kookaburra |
| Mendelssohn, Felix | <i>Scherzo from "A Midsummer Night's Dream"</i> arr. Mike Walton | Sound |
| Mercury, Freddie | <i>Bohemian Rhapsody</i> arr. Mike Walton | Sound |
| Michel, Jean-François | <i>The 4 Musketeers</i> (four solo cornets and brass band) | Editions BIM |
| Miscellaneous | <i>Americana Suite No. 1</i> arr. Ronald C. Dishinger | Medici |
| Miscellaneous | <i>Christmas Carol Suite No. 1</i> arr. Ronald C. Dishinger | Medici |
| Miscellaneous | <i>Christmas Carol Suite No. 2</i> arr. Ronald C. Dishinger | Medici |
| Miscellaneous | <i>English Madrigal Suite No. 1</i> arr. Ronald C. Dishinger | Medici |
| Mobley, Hank | <i>Bossa De Lux</i> (four-part ensemble and rhythm section) arr. Warren Gale | Triplo |
| Molter, Johann M. | <i>Symphonia for Four Corni da Caccia</i> ed. Michael Tunnel, Bruce Heim, and Jack Ashworth | Hickman |
| Molter, Johann M. | <i>Symphony in C</i> ed. Kurt Janetzky | Breitkopf |

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| Molter, Johann M. | <i>Symphony in C Major</i> (three C trumpets and F trumpet) | Musica Rara |
| Mouret, Jean J. | <i>Rondeau</i> arr. David Marlatt | Eighth Note |
| Mozart, Wolfgang A. | <i>Alleluja</i> arr. Allen Ostrander | Musicus |
| Mozart, Wolfgang A. | <i>Ave Verum Corpus KV 168</i> arr. Howard J. Buss | Brixton |
| Mozart, Wolfgang A. | <i>Cum Sancto Spiritu from Requiem (K. 638)</i> arr. James Olcott | Triplo |
| Mozart, Wolfgang A. | <i>Eine Kleine Nachtmusik</i> arr. Mike Walton | Sound |
| Mozart, Wolfgang A. | <i>Eine Kleine Nachtmusik (Mvt. 1)</i> arr. Gary D. Ziek | Sound |
| Mozart, Wolfgang A. | <i>Presto from Divertimento No. 12</i> arr. Ronald C. Dishinger | Medici |
| Mozart, Wolfgang A. | <i>Rondo</i> (trumpets or cornets) arr. Clair W. Johnson | Rubank |
| Mozart, Wolfgang A. | <i>Rondo alla Turca</i> arr. Mike Walton | Sound |
| Mozart, Wolfgang A. | <i>Rondo from Divertimento No. 11</i> arr. Ronald C. Dishinger | Medici |
| Mozart, Wolfgang A. | <i>Sonata in C Major: First Movement</i> arr. Mike Walton | Sound |
| Mozart, Wolfgang A. | <i>Sonata in C Major: Second Movement</i> arr. Mike Walton | Sound |
| Mozart, Wolfgang A. | <i>Sonata in C Major: Third Movement</i> arr. Mike Walton | Sound |
| Mundy, Isabel | <i>Geträumte Räume</i> | Breitkopf |
| Nagle, Paul | <i>Variations on a Jazz Setting</i> | Musicians |
| Needham, Clint | <i>Three Miniatures</i> | Triplo |
| Offenbach, Jacques | <i>Can (from Orpheus in the Underworld)</i> arr. Kevin Kaisershot | Kendor |
| Ojeda, Bob | <i>No Name Jive</i> (four-part ensemble, bass, and drums) | Forefront |
| Ojeda, Bob | <i>Seasons</i> (four-part ensemble, bass, and drums) | Forefront |
| Olcott, James | <i>Four Sequential Ceremonial Fanfares</i> | Triplo |
| Olcott, James | <i>TranspoJazz</i> | Triplo |
| Ostransky, Leroy | <i>Fanfare & Allegro</i> | Rubank |
| Ouimette, Tim | <i>La Sirena (The Mermaid)</i> (four-part ensemble and rhythm section) arr. Tim Ouimette | Triplo |
| Ouimette, Tim | <i>Tap Dance</i> (four-part ensemble and rhythm section) arr. Tim Ouimette | Triplo |
| Ouimette, Tim | <i>The Scooter</i> (four-part ensemble and rhythm section) arr. Tim Ouimette | Triplo |
| Owen, Jerry | <i>Salutation for Four Trumpets</i> | Brassworks 4 |
| Palestrina, Giovanni | <i>Congratulamini Mihi</i> arr. Mel Broiles | Brass Press |
| Palestrina, Giovanni | <i>Madrigal (for four trumpets)</i> arr. William Schmidt | Western |
| Palestrina, Giovanni | <i>Missa Aeterna Christi Munera</i> trans. David Hickman | ASM |
| Palestrina, Giovanni | <i>Motet "Christe, Lux Vera</i> trans. Randall Block | Evergreen |
| Palestrina, Giovanni | <i>Ricercare</i> arr. David Marlatt | Eighth Note |
| Pappas, Joseph | <i>Chorale and Fanfare</i> | JPM |

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| Pappas, Joseph | <i>The Four Aces</i> | JPM |
| Passereau, Pierre | <i>Il Est Bel Et Bon</i> arr. John Howarth | Obrasso |
| Paul, Mark | <i>Softly, Softly</i> arr. Mike Walton | Sound |
| Perrin, Christopher | <i>Wild Quaver Boogie</i> | Kookaburra |
| Pethel, Stan | <i>Chorale and Hallelujah</i> | Triplo |
| Petit, Jacques | <i>10 pièces pour 4 Trompettes</i> | International |
| Peysseys, Marcel | <i>Plein Soleil</i> (pour quarte trompettes en ut avec timbales e tambour) | Delrieu |
| Philidor, André D. | <i>Pièces de Trompettes et Timbales</i> (for two to six players and kettledrums) arr. Henry Parramon | Editions BIM |
| Pierluigi, Giovanni | <i>Sicut Cervus</i> arr. John Irish | Queen City |
| Piston, Walter | <i>Salute</i> (four-part ensemble and optional percussion) ed. Luis C. Engelke and Carl B. Schmidt | ECS |
| Plog, Anthony | <i>Fanfare FT 1844</i> | Editions BIM |
| Plog, Anthony | <i>Hurry Up</i> | Editions BIM |
| Poglietti, Alessandro | <i>Balletti in C</i> (four-part ensemble, strings, and B.C.) arr. Robert L. Minter and John Madden | Musica Rara |
| Praetorius, Michael | <i>Höfische Tänze</i> arr. Otto Hornek | Munich |
| Presser, William | <i>Trumpet Quartet</i> | T. Presser |
| Purcell, Henry | <i>Gavotte and Hornpipe</i> arr. Ronald C. Dishinger | Medici |
| Purcell, Henry | <i>Gavotte from Harpsichord Suite No. 5</i> arr. Anton Vedeski | Medici |
| Purcell, Henry | <i>Little Suite</i> arr. Ronald C. Dishinger | Medici |
| Purcell, Henry | <i>March from Suite No. 5</i> arr. Ronald C. Dishinger | Medici |
| Purcell, Henry | <i>Sound the Trumpet</i> arr. Carson Rothrock | Musicians |
| Purcell, Henry | <i>Sound the Trumpets</i> (four-part ensemble and optional piano) trans. Allen Ostrander | Musicus |
| Purcell, Henry | <i>Symphony from Fairy Queen</i> (four-part ensemble, organ, and timpani) arr. David Marlatt | Eighth Note |
| Purcell, Henry | <i>Two Ceremonial Classics</i> arr. Thomas G. Campbell | Kendor |
| Rachmaninoff, Sergei | <i>Prelude in G Minor</i> arr. Kevin Scollin | Hickman |
| Rameau, Jean-Philippe | <i>Rigaudon from Pièces de Clavecin, 1724</i> arr. Ronald C. Dishinger | Medici |
| Raphling, Sam | <i>Concert Suite</i> | Musicus |
| Reskin, Charles | <i>Easy Ensemble Outings for 3 or 4 Trumpets</i> | Editions BIM |
| Reskin, Charles | <i>Intermediate Ensemble Outings for 3 or 4 Trumpets</i> | Editions BIM |
| Ricquier, Michel | <i>Histoire De Souffler</i> | G. Billaudot |
| Roger, Denise | <i>Triptyque</i> | International |
| Rogers, Shorty | <i>Short Stop</i> (four-part ensemble and rhythm section) arr. Curt Wilson | Triplo |
| Rogers & Hart | <i>Falling in Love With Love</i> arr. Brad Sharp | Triplo |
| Rossini, Gioachino | <i>William Tell Overture</i> arr. Caens | Leduc |
| Roulette, Soni | <i>Portes De L'Atlantide</i> | G. Billaudot |

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| Roussel, Albert | <i>Fanfare Pour Un Sacre Païen</i> arr. Bill Schuetter | Imagine |
| Russell, Nagy | <i>Potter's Hill Fanfare</i> | Triplo |
| Sampson, David | <i>Canzona</i> | Editions BIM |
| Scarmolin, A. Louis | <i>Just We Four</i> | Barnhouse |
| Schaeffer, Don | <i>15th Century Madrigal</i> | Pro Art |
| Scheidt, Samuel | <i>Canzon</i> ed. Robert King | Robert King |
| Scheidt, Samuel | <i>Canzon Cornetto</i> ed. Philip Jones and Elgar Howarth | Chester |
| Scheidt, Samuel | <i>Canzon for Four Trumpets</i> arr. Rob Roy McGregor | Balquhider |
| Schein, Johann H. | <i>Intrada</i> | Western |
| Schilling, Hans L. | <i>Trombola Suite</i> | Editions BIM |
| Schmidt, William | <i>Variants with Solo Cadenzas</i> | Western |
| Schmidt, William | <i>Variants with Solo Cadenzas</i> | Avant |
| Schmidt, William | <i>Whaling: Variations on The Turkish Lady</i> | Western |
| Schuetter, Bill | <i>Fanfare</i> | Imagine |
| Schuetter, Bill | <i>Fanfare for the Hunt</i> | Imagine |
| Schumann, Robert | <i>4 Pieces from Op. 68</i> arr. Mike Walton | Sound |
| Schumann, Robert | <i>5 Pieces from Op. 68</i> arr. Mike Walton | Sound |
| Schumann, Robert | <i>Romantic Suite, from Album for the Young</i> arr. Unknown | Nötzel |
| Semler-Collery, Armand | <i>Piece En Forme De Menuet</i> | G. Billaudot |
| Sénéé, Henri | <i>Garde-A-Vous et Marche Des Canonniers de Lille</i> | Queen City |
| Sénéé, Henri | <i>Les Fils de Porthos</i> ed. Chris Swainhart | Queen City |
| Sharp, Brad | <i>Con Suerte</i> (four-part ensemble and rhythm section) arr. Brad Sharp | Triplo |
| Sharp, Brad | <i>On Top</i> (four-part ensemble and rhythm section) arr. Brad Sharp | Triplo |
| Simpson, Ron | <i>Sonatina</i> | Carl Fischer |
| Smith, Peter B. | <i>Suite für 4 Trompeten</i> | Con Fuoco |
| Smith, Peter B. | <i>Toccata</i> | Con Fuoco |
| Snell, Keith | <i>Fanfare for "Gaicho"</i> | Touch |
| Solomon, Edward S. | <i>Uno Continuo</i> | Southern |
| Squire, Cyril J. | <i>Intrada</i> | Editions BIM |
| Stephenson, James | <i>Fanfare for an Angel</i> | Stephenson |
| Sterrett, David M. | <i>Fanfare and Caprice</i> | Brixton |
| Stevens, Thomas | <i>A New Carnival of Venice</i> (four-part ensemble and concert band) | Editions BIM |
| Stevens, Thomas | <i>A New Carnival of Venice</i> (four-part ensemble and orchestra) | Editions BIM |
| Stock, David | <i>Festive Fanfare</i> | Keiser |
| Strauss, Johann | <i>Trish Trash Polka</i> arr. Mike Watson | Sound |
| Suman, Michael | <i>Unnamed Trumpet Quartet</i> | Encore |
| Susato, Tillman | <i>Three Renaissance Dances</i> arr. Charles F. Decker | Kendor |

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| Tchaikovsky, Pyotr | <i>1812 Overture Solennelle</i> arr. G. Galinier | International |
| Tchaikovsky, Pyotr | <i>Andante Cantabile From the Fifth Symphony</i> arr. G.E. Holmes | Barnhouse |
| Tchaikovsky, Pyotr | <i>Character Pieces: 7 pieces from Album for the Young Op. 39</i> arr. Unknown | Nötzel |
| Tchaikovsky, Pyotr | <i>Sleeping Beauty Waltz</i> arr. Mike Walton | Sound |
| Tchaikovsky, Pyotr | <i>Trepak from The Nutcracker Suite</i> arr. Kevin Kaisershot | Kendor |
| Tcherepnin, Nikolai | <i>Pieces (6)</i> arr. Quinto Maganini | Musicus |
| Telemann, George P. | <i>Concerto</i> arr. Robert Nagel | Mentor |
| Telemann, George P. | <i>Concerto for Four Trumpets</i> trans. Arthur Frackenpohl | PP Music |
| Telemann, George P. | <i>Telemann Suite</i> arr. William Bjornes | Triplo |
| Telemann, George P. | <i>Toccatà</i> arr. Michael Moore | Western |
| Telman, André | <i>Evasion Quartet of Trumpets</i> | R. Martin |
| Telman, André | <i>Prières</i> | R. Martin |
| Thompson, Christopher | <i>Coral Reef</i> | Eighth Note |
| Thorne, Peter | <i>Down in New Orleans</i> | Sound |
| Thorne, Peter | <i>Five Colours for Four Trumpets</i> | Sound |
| Thrower, Daniel | <i>50 Fanfares for all Occasions (2-part, 3-part, four-part, and five-part ensembles)</i> | Hickman |
| Thrower, Daniel | <i>In Celebration of Greatness</i> | Hickman |
| Tippett, Michael | <i>2 Fanfares (No. 2 & 3)</i> | Schott |
| Tippett, Michael | <i>Fanfare No. 2 (for the Four Corners) (trumpets in Eb)</i> | Schott |
| Torelli, Giuseppe | <i>Sinfonia</i> arr. Wilma R. Cipolla | Shawnee |
| Tower, Joan | <i>Fanfare for the Uncommon Woman No. 5</i> | Associated |
| Traditional | <i>A Bugler's Fantasy: A Setting of Traditional Bugle Calls</i> arr. Bill Holcombe | Musicians |
| Traditional | <i>Billy Boy</i> (four-part ensemble and rhythm section) arr. James Olcott | Triplo |
| Traditional | <i>Booze, Ballads, and Bloodshed</i> arr. Ross Brown | Brass Wind |
| Traditional | <i>Carol of the Trumpets</i> arr. Rick Dempsey | Brassworks 4 |
| Traditional | <i>Dry Bones</i> (includes bass trumpet) arr. Howard J. Buss | Brixton |
| Traditional | <i>There was a Pig Went Out to Dig</i> arr. Percy Grainger trans. Scott Muntefering | Triplo |
| Traditional | <i>Three Sea Songs</i> arr. Alan Fernie and Urs Stähli | Obrasso |
| Traditional | <i>Two Spirituals for Four Trumpets</i> arr. Urs Stähli | Obrasso |
| Traux, Bert | <i>Call to Glory</i> (four-part ensemble, organ, and timpani) | Eighth Note |
| Trowbridge, Luther | <i>Chorale</i> | Composers |
| Tull, Fisher | <i>Canonical Trilogy</i> | Western |
| Turini, Gregorio | <i>Fanfare and Processional</i> arr. Elwyn Wienandt | Southern |
| Uber, David | <i>Festival Fanfare #1</i> | Kendor |

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| Uber, David | <i>Festival Fanfare #3</i> | Kendor |
| Various | <i>4 Easter Quartets</i> arr. John J. Hilfiger | Brassworks 4 |
| Various | <i>4 Yuletide Fanfares</i> arr. James L. Klages | Brassworks 4 |
| Various | <i>6 Christmas Quartets</i> arr. John J. Hilfiger | Brassworks 4 |
| Various | <i>12 Carols for Four Trumpets</i> arr. Greg McLean | Balquhidder |
| Various | <i>50 Symphonic Trumpet Quartets</i> arr. Albert Mancini | Charles Colin |
| Various | <i>Baroque Suite</i> arr. Allen Ostrander | Musicus |
| Various | <i>Big Four Collection of Cornet Quartettes</i> arr. George D. Barnard | Barnhouse |
| Various | <i>Chorales for Trumpets</i> arr. Donald Coakley | Eighth Note |
| Various | <i>Christmas Holiday Quartet Collection</i> arr. Greg McLean | Balquhidder |
| Various | <i>Christmas Medley</i> arr. James L. Klages | Brassworks 4 |
| Various | <i>Classical Saints</i> arr. Ray Woodfield | Obrasso |
| Various | <i>Classics for Trumpet Quartet</i> arr. Rebecca G. Jarvis | Kendor |
| Various | <i>Close Harmony: Jazz for Four Trumpets</i> arr. Lochs | Nötzel |
| Various | <i>Easter Quartets</i> arr. John J. Hilfiger | Brassworks 4 |
| Various | <i>Easy Collection of Trumpet Quartets</i> arr. Craig Marlatt | Eighth Note |
| Various | <i>Four Early Baroque Quartets</i> arr Jason Dovel | Hickman |
| Various | <i>Golden Oldies</i> arr. William Ryden | Musica Rara |
| Various | <i>Madrigaux et Danses</i> arr. Luc Rousselle | International |
| Various | <i>Quartet Repertoire for Cornet or Trumpet</i> | Rubank |
| Various | <i>Six Christmas Quartets</i> arr. John J. Hilfiger | Brassworks 4 |
| Various | <i>Three Renaissance Madrigals</i> arr. David Marlatt | Eighth Note |
| Various | <i>The Sounds of Christmas</i> arr. David Marlatt | Eighth Note |
| Various | <i>Three Early Madrigals</i> arr. Roger Sherman | Ensemble |
| Various | <i>Traditional Trumpets Vol. 1</i> arr. Mike Walton | Sound |
| Various | <i>Traditional Trumpets Vol. 2</i> arr. Mike Walton | Sound |
| Various | <i>Trumpet Four Fun!</i> Arr. Robert Wallace | Cimarron |
| Various | <i>Trumpet Sessions: Fun for two, three, and four trumpets</i> (two-part, three-part, and four-part ensembles) arr. Don Cassel and Livingston Gearhart | Shawnee |
| Various | <i>Trumpet Symphony</i> arr. G.E. Holmes | Rubank, |
| Various | <i>Trumpet Tunes for Christmas</i> arr. Mike Walton | Sound |
| Various | <i>Trumpets in Consort</i> arr. Bram Wiggins | Fentone |
| Various | | Nötzel |
| Various | <i>Two Hymns for Trumpets</i> arr. Andrew F. Poor | Eighth Note |
| Vecchi, Orzaio | <i>The Cricket</i> arr. Quinto Maganini | Musicus |
| Verdi, Giuseppe | <i>Laudi alla Vergine Maria</i> trans. David Turnbull ed. James Olcott | Triplo |
| Verdi, Giuseppe | <i>Triumphal March (From 'Aida)</i> arr. Roland Brom | Kendor |

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| Victoria, Tomas L. de | <i>Tenebrae Factae Sunt</i> arr. Don Sweete | Eighth Note |
| Vivaldi, Antonio | <i>Concerto for Four Trumpets and Organ from L'Estro Armonico Op. 3 No. 1</i> (four-part ensemble and keyboard) arr. David Marlatt | Eighth Note |
| Vivaldi, Antonio | <i>Four Seasons</i> arr. Robert Wallace | Cimarron |
| Voskanian, Arzas | <i>Quartet for Trumpets</i> | Editions BIM |
| Wagner, Richard | <i>Three Fanfares</i> arr. K. V. Jones | Chester |
| Walter, Johann | <i>Choral, "Komm, Gott Schöpfer, Heiliger Geist"</i> trans. David Hickman | Trigram |
| Walton, Mike | <i>1920's Ragtime Trumpets</i> | Sound |
| Walton, Mike | <i>4 Rags for 4 Trumpets</i> | Sound |
| Walton, Mike | <i>A Sailor Went to Sea</i> | Sound |
| Walton, Mike | <i>All Four One</i> | Sound |
| Walton, Mike | <i>Castle Collection 1</i> (four-part ensemble, optional trombone, and optional percussion) | Sound |
| Walton, Mike | <i>Castle Collection 2</i> (four-part ensemble, optional trombone, and optional percussion) | Sound |
| Walton, Mike | <i>Challenger One</i> | Sound |
| Walton, Mike | <i>Circus Trumpets</i> | Sound |
| Walton, Mike | <i>Close Relations</i> | Sound |
| Walton, Mike | <i>Cluster Buster for Trumpets</i> | Sound |
| Walton, Mike | <i>Counter-attraction for Trumpet Quartet</i> | Sound |
| Walton, Mike | <i>The Essential Book of Swinging Carols</i> | Sound |
| Walton, Mike | <i>Fanfare and Soliloquy</i> | Sound |
| Walton, Mike | <i>Festive Trumpets</i> | Sound |
| Walton, Mike | <i>Flourishes and Fantasia</i> | Sound |
| Walton, Mike | <i>Introduction to Swing</i> | Sound |
| Walton, Mike | <i>Jazzy Jive</i> | Sound |
| Walton, Mike | <i>Keep on Movin'</i> (four-part ensemble, percussion, and bass guitar) | Sound |
| Walton, Mike | <i>Launchpad for Trumpets</i> | Sound |
| Walton, Mike | <i>London Bridge: Variations for Trumpets</i> | Sound |
| Walton, Mike | <i>Lyrical Liaisons</i> | Sound |
| Walton, Mike | <i>Millennium March</i> | Sound |
| Walton, Mike | <i>Out West</i> | Sound |
| Walton, Mike | <i>Paso doble Parody for Trumpets</i> | Sound |
| Walton, Mike | <i>Performance Winners for Four Trumpets</i> | Sound |
| Walton, Mike | <i>Prelude and Pageantry</i> (four-part ensemble, optional percussion, optional bass guitar) | Sound |
| Walton, Mike | <i>Rockin' Trumpets</i> | Sound |
| Walton, Mike | <i>Rondo for Trumpets</i> | Sound |
| Walton, Mike | <i>Saucy Saunter for Trumpet Quartet</i> | Sound |
| Walton, Mike | <i>Seasons for Trumpets</i> | Sound |
| Walton, Mike | <i>Shake 'n' Swing for Four Trumpets</i> | Sound |
| Walton, Mike | <i>Sound the Trumpets Overture</i> | Sound |

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| Walton, Mike | <i>Starting Point</i> | Sound |
| Walton, Mike | <i>Swaggering Trumpets</i> | Sound |
| Walton, Mike | <i>Switchback Riders</i> | Sound |
| Walton, Mike | <i>Tenderfoot Rag</i> | Sound |
| Walton, Mike | <i>Theme and Variations</i> | Sound |
| Walton, Mike | <i>Three Sketches for Trumpets</i> | Sound |
| Walton, Mike | <i>Titillating Trumpets</i> | Sound |
| Walton, Mike | <i>Toe Tapping Trumpets</i> | Sound |
| Walton, Mike | <i>Tranquil Trumpets</i> | Sound |
| Walton, Mike | <i>Travelling Tableaux</i> | Sound |
| Walton, Mike | <i>Trumpet Banter</i> | Sound |
| Walton, Mike | <i>Trumpet Cha</i> | Sound |
| Walton, Mike | <i>Trumpet Lullaby</i> | Sound |
| Walton, Mike | <i>Trumpet Shuffle</i> | Sound |
| Walton, Mike | <i>Trumpet Sixth Sense</i> | Sound |
| Walton, Mike | <i>Trumpet Starlets</i> | Sound |
| Walton, Mike | <i>Trumpet Tango</i> | Sound |
| Walton, Mike | <i>Trumpet Tapestry</i> | Sound |
| Walton, Mike | <i>Trumpet Time Teaser</i> | Sound |
| Walton, Mike | <i>Trumpet Treats</i> | Sound |
| Walton, Mike | <i>Trumpets Together</i> | Sound |
| Weber, Beat | <i>Andante</i> | Obrasso |
| Weber, Beat | <i>Bells and Carols for Trumpet Quartet</i> | Obrasso |
| Weber, Beat | <i>Busy Fingers</i> | Obrasso |
| Weber, Beat | <i>Canzon Classico</i> | Obrasso |
| Weber, Beat | <i>Canzone Primaveraile</i> | Obrasso |
| Weber, Beat | <i>Entrata for Trumpet Quartet</i> | Obrasso |
| Weber, Beat | <i>Festivo</i> | Obrasso |
| Weber, Beat | <i>Joke</i> | Obrasso |
| Weber, Beat | <i>Intermezzo</i> | Obrasso |
| Weber, Beat | <i>More Busy Fingers</i> | Obrasso |
| Weber, Beat | <i>Teufelstango</i> | Obrasso |
| Weber, Beat | <i>Triplets Walk</i> | Obrasso |
| Weber, Beat | <i>www.freestyle.1-4</i> | Obrasso |
| Weber, Beat | <i>www.freestyle.5-8</i> | Obrasso |
| Weber, Beat | <i>www.freestyle.9-12</i> | Obrasso |
| Weber, Beat | <i>www.freestyle.13-16</i> | Obrasso |
| Weber, Carl Maria von | <i>Adagio and Hunter's Chorus</i> arr. J. Johnson | JPM |
| Wilkins, Ernie | <i>Dizzy's Business</i> (four-part ensemble and rhythm section) arr. Brad Sharp | Triplo |
| Williams, Ernest S. | <i>Bolero</i> (trumpets or cornets) | Charles Colin |
| Winsor, Phil | <i>Coronation</i> (four amplified trumpets) | Carl Fischer |

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| Zelenka, Jan D. | <i>6 Fanfares</i> (four-part ensemble and timpani) ed. Karel Pojar | Breitkopf |
| Zelenka, Jan D. | <i>6 Fanfares Equestres</i> (four-part ensemble and timbales) | R. Martin |
| Zwillich, Ellen Taaffe | <i>Clarino Quartet</i> | Margun |

Table 2. Trumpet Quintets.

| Composer | Title of Work | Publisher |
|--------------------------------------|---|------------------|
| Albeniz, Isaac | <i>Tango</i> arr. Mike Walton | Sound |
| Albinoni, Tomaso G. | <i>Concerto St. Marc</i> arr. Gordon Mathie | Triplo |
| Andrès, Bernard | <i>Triforium</i> | International |
| Anonymous | <i>Sonata a 5 Clarini</i> (five-part ensemble and organ) ed. Edward H. Tarr | McNaughtan |
| Arban, Jean-Baptiste | <i>Fantasia sur "Actaon" d'Auber</i> arr. Fabien Gabel | International |
| Bach, Jan | <i>Fanfare and Fugue for Five Trumpets</i> | Associated |
| Bach, Johann S. | <i>Contrapunctus No. 1 from The Art of the Fugue</i> (five-part ensemble and one bass clef instrument) arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Contrapunctus No. 3 from The Art of the Fugue</i> (five-part ensemble and one bass clef instrument) arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Gloria in Excelsis Deo: Cantata #191</i> arr. Bill Schuetter | Imagine |
| Bach, Johann S. | <i>Sheep May Safely Graze</i> (five-part ensemble and one bass clef instrument) arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Sicut Locutis Est from the "Magnificat in D"</i> arr. James L. Klages | Brassworks 4 |
| Barthélémy, Claude | <i>Des Vents Dans la Nuit</i> (five-part ensemble and orchestra) | International |
| Bassett, Leslie | <i>Salute: Fanfare for Five Trumpets</i> | Robert King |
| Beach, Amy | <i>Gavotte from Children's Album, Op. 36</i> arr. Daniel Gianola-Norris | Triplo |
| Beauvarlet-Charpentier, Jean-Jacques | <i>La Quête</i> arr. Patrick Fabert | International |
| Beethoven, Ludwig Van | <i>Hymne A La Joie (Extrait 9E Symphonie)</i> arr. Gilles Dulauroy | G. Billaudot |
| Bandinelli, Cesare | <i>Sonata No. 336 From Tutta L'Arte della Trombetta</i> arr. Edward H. Tarr | Brass Press |
| Bandinelli, Cesare | <i>Sonata No. 336</i> (five-part ensemble and timpani) arr. Unknown | Musica Rara |
| Boismortier, Joseph B. | <i>Concerto No. 2 Op. 15</i> arr. Luc Rousselle | International |
| Boone, Benjamin | <i>Volunteer Fanfare</i> (five-part ensemble including bass trumpet and timpani) | Eighth Note |
| Brahms, Johannes | <i>Two Hungarian Dances</i> arr. Mike Walton | Sound |
| Bretz, Michael | <i>Fantasy Fanfare</i> | Triplo |
| Buss, Howard J. | <i>Blazons Five</i> | Brixton |
| Byrd, Richard | <i>Sound Reflections</i> | Eighth Note |
| Carter, Elliott | <i>Birthday Flourish</i> | B&H |
| Castells, Andres V. | <i>La Catedral (A.V.4)</i> | G. Billaudot |
| Chpelitch, André | <i>Fanfares</i> | International |
| Clarke, Jeremiah | <i>Trumpet Tune</i> arr. James Olcott | Triplo |
| Coakley, Donald | <i>Donkey Riding</i> arr. David Marlatt | Eighth Note |

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| Cohen, Leonard | <i>Hallelujah</i> (five-part ensemble and optional drum set) arr. Frédéric Quinet | Golden River |
| Collins, Brendan | <i>The Murder</i> | Kookaburra |
| Defaye, Jean-Michel | <i>Ouverture</i> | Symphony |
| DeJarnett, Megan | <i>Storm Warning</i> | DeJarnett |
| Dovel, Jason | <i>Trumpet Flourish</i> | Hickman |
| Ducret, Marc | <i>Toi et Moit et Vous</i> | International |
| Escher, Wolf | <i>5 Steps to the Answer</i> | Editions BIM |
| Everson, Terry | <i>Idea Number Twenty-Four</i> | TREverson |
| Everson, Terry | <i>There and Back Again</i> | TREverson |
| Fantini, Girolamo | <i>Imperial Intrada</i> (five-part ensemble and timpani) arr. Henry Meredith | Eighth Note |
| Fitzgerald, Bernard | <i>Trumpet Guild Fanfare: for Five to Eleven Trumpets in Bb</i> | T. Presser |
| Genzmer, Harald | <i>Capriccio for Five Trumpets</i> | Peters |
| Gershwin, George | <i>Blues Theme from An American In Paris</i> arr. Mike Walton | Sound |
| Handel, George F. | <i>Eternal Source of Light Divine from Ode for the Birthday of Queen Anne</i> (five-part ensemble and soprano) arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>The Harmonious Blacksmith</i> arr. Mike Walton | Sound |
| Handel, George F. | <i>Lascia ch'io pianga</i> (solo trumpet and four flugelhorns) arr. Eric Swisher | Triplo |
| Handl, Jakob | <i>Three Renaissance Motets: For 4, 5, and 8 Trumpets</i> arr. Theodore Morrison | Balquhider |
| Hefti, Neal | <i>A Little Tempo, Please</i> (five-part ensemble and rhythm section) arr. Richard Burkart | Triplo |
| Hobbs, Joshua | <i>Soar</i> | Triplo |
| Hubbard, Freddie | <i>Up Jumped Spring</i> (five-part ensemble and rhythm section) arr. Curt Wilson | Triplo |
| Kabelevsky, Dmitry | <i>Variations on a Russian Folk Song</i> arr. Glauber L. A. Santiago | Triplo |
| Kaisershot, Kevin | <i>Musical Contrasts</i> (five-part ensemble and timpani) | Eighth Note |
| Kaisershot, Kevin | <i>Rondo Energico</i> | Eighth Note |
| Karg-Elert, Sigfrid | <i>Marche Triumphale: Now Thank We All Our God</i> arr. Mike Walton | Sound |
| Key, Francis S. | <i>The Star Spangled Banner</i> arr. James Olcott | Triplo |
| Kiefe, Corine | <i>Jerry and Co</i> (five-part ensemble, percussion, and piano) | International |
| Koetsier, Jan | <i>Concertino Piccolo Op. 101</i> | Editions BIM |
| Lagoanere, Oscar de | <i>Missolonghi</i> arr. Patrick Fabert | International |
| Lavallee, Calixa | <i>O Canada</i> arr. David Marlatt | Eighth Note |
| Lewis, Eddie | <i>Voice of the Prophets</i> | Lewis |
| Loeillet, Jean Baptiste | <i>Largo Cantabile from Flute Sonata #1</i> arr. David Marlatt | Eighth Note |
| LoPresti, Ronald | <i>Suite for Five Trumpets</i> | Shawnee |

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| Long, Richard | <i>Apocalyptic</i> | Leduc |
| Machado, J.M. | <i>Toccata</i> | International |
| Marenzio, Luca | <i>Mentre Qual Viva Pietra</i> arr. Don Sweete | Eighth Note |
| Martin, Casey | <i>Desert Sketches</i> | CCM |
| Mendelssohn, Felix | <i>Fugue</i> arr. William Schmidt | Western |
| Mendelssohn, Felix | <i>Wedding March</i> arr. James Olcott | Triplo |
| Migiani, Armand | <i>Up To Date</i> | Symphony |
| Miller, Glen | <i>Moonlight Serenade</i> arr. Mike Walton | Sound |
| Monteverdi, Claudio and Girolamo Fantini | <i>Toccata from Orfeo (+ 1st/2nd Imperiale)</i> | Musica Rara |
| Morales, Erik | <i>Celestial Dance</i> | Morales |
| Morales, Erik | <i>Cityscapes</i> | Morales |
| Morales, Erik | <i>Cyclone</i> | Morales |
| Morales, Erik | <i>Divertimento in Blue</i> | Morales |
| Morales, Erik | <i>Metallic Fury</i> | Morales |
| Morales, Erik | <i>Path of Discovery</i> | Morales |
| Morales, Erik | <i>XI</i> | Morales |
| Moravec, Paul | <i>Quintessence</i> | Subito |
| Mouret, Jean-Joseph | <i>Rondeau</i> arr. James Olcott | Triplo |
| Mouret, Jean-Joseph | <i>Rondeau</i> arr. David Marlatt | Eighth Note |
| Mouret, Jean-Joseph | <i>Rondeau</i> (five-part ensemble and organ) arr. James Olcott | Triplo |
| Mozart, Wolfgang A. | <i>Adagio for Glass Harmonica</i> arr. John Wallace | Brass Wind |
| Mozart, Wolfgang A. | <i>Alleluia from Exultate Jubilate K. 165</i> arr. David Marlatt | Eighth Note |
| Mozart, Wolfgang A. | <i>Divertimento sur les Noces de Figaro</i> arr. Luc Rousselle | International |
| Mozart, Wolfgang A. | <i>Presto from Symphony No. 1, K. 161</i> trans. Daniel Gianola-Norris | Triplo |
| Mozart, Wolfgang A. | <i>Queen of the Night Aria from The Magic Flute</i> arr. David Marlatt | Eighth Note |
| Naulais, Jérôme | <i>Cocktail</i> | International |
| Naulais, Jérôme | <i>Le Vent des Hélices</i> (five-part ensemble and concert band) | International |
| Nissim, Mico | <i>Une Histoire de la Main</i> (five-part ensemble and concert band) | International |
| Paganini, Niccolò | <i>Variations on a Theme by Paganini</i> arr. Mike Walton | Sound |
| Petit, Jacques | <i>Fanfare</i> | International |
| Plog, Anthony | <i>Contrasts</i> | Editions BIM |
| Poremba, Edward | <i>Festive Fanfare for Five Trumpets and Timpani</i> (five-part ensemble and timpani) | Crown |
| Price, Joseph | <i>Bourbon Street Breakdown</i> | Triplo |
| Price, Joseph | <i>Intrada Dramatica</i> | Triplo |
| Price, Joseph | <i>The Square Dance from Sinfonia Americana</i> | Triplo |
| Price, Joseph | <i>Westward Ho! From Sinfonia Americana</i> | Triplo |

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| Puente, Tito | <i>Mambo Beat</i> (five-part ensemble and rhythm section) arr. James Olcott | Triplo |
| Reynolds, Verne | <i>Music for 5 Trumpets</i> | Robert King |
| Rossini, Gioachino | <i>William Tell Overture</i> arr. David Marlatt | Eighth Note |
| Roth, David A. | <i>Fired Up! For 5 Trumpets</i> | Roth |
| Santiago, Glauber L. A. | <i>Brazil: 250 Years</i> (five-part ensemble and optional percussion) | Triplo |
| Santiago, Glauber L. A. | <i>Sol e Pedra "Sun and Stone"</i> ed. Maico Lopes | Triplo |
| Sapp, Gary | <i>Kwaidan</i> (five-part ensemble and timpani) | Seesaw |
| Satie, Erik | <i>Gymnopedie #1</i> arr. David Marlatt | Eighth Note |
| Scheidt, Samuel | <i>Benedicamus Domino</i> arr. David Marlatt | Eighth Note |
| Scheidt, Samuel | <i>Canzon super Belgicam</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Canzon super Cantion Gallicam</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Canzon super Intradum Aechiopicam in C</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Canzon super Intradum Aechiopicam in Eb</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Canzona Bergamasca in Bb</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Canzona Bergamasca in G</i> arr. James L. Klages | Brassworks 4 |
| Scheidt, Samuel | <i>Galliard Battaglia</i> arr. David Marlatt | Eighth Note |
| Scheidt, Samuel | <i>Galliard Battaglia</i> arr. Blümel | Nötzel |
| Scheidt, Samuel | <i>Intrada</i> arr. Richard Burkart | Crown |
| Scheidt, Samuel | <i>Nachbar Roland</i> arr. James L. Klages | Brassworks 4 |
| Schlee, Thomas D. | <i>Fanfare</i> | G. Billaudot |
| Sharp, Brad | <i>Cookin'</i> (five-part ensemble and rhythm section) | Triplo |
| Silva, Jose da | <i>Fantasia Brasileira</i> ed. Luis C. Engelke | Triplo |
| Silva, Jose da | <i>Fantasia Pernambucana</i> ed. Maico Lopes | Triplo |
| Slechta, Gary | <i>Texas Twister</i> | Select |
| Smith, John S. | <i>The Star Spangled Banner</i> arr. Gary Slechta | Select |
| Sousa, John P. | <i>The Stars and Stripes Forever</i> arr. David Marlatt | Eighth Note |
| Speck, Frederick | <i>Lumen</i> | Triplo |
| Stevens, Thomas | <i>Triangles III</i> (five-part ensemble and 2 pianos) | Editions BIM |
| Stölzel, Gottfried H. | <i>Concerto in E-flat</i> arr. Gordon Mathie | Triplo |
| Susato, Tylman | <i>Three Susato Dances from the Danserye</i> arr. David Marlatt | Eighth Note |
| Telemann, Georg P. | <i>Concerto</i> arr. Patrick Fabert | International |
| Telemann, Georg P. | <i>Heroic Suite</i> arr. David Marlatt | Eighth Note |
| Theurer, Britton | <i>Magma</i> | Balquhiddier |
| Thrower, Daniel | <i>50 Fanfares for all Occasions</i> (2-part, 3-part, four-part, and five-part ensembles) | Hickman |
| Torme, Mel | <i>The Christmas Song</i> arr. James Olcott | Triplo |
| Traditional | <i>Amazing Grace</i> arr. Mike Walton | Sound |
| Traditional | <i>Battle Hymn of the Republic</i> arr. Robert Nagel | Mentor |
| Traditional | <i>Carol of the Merry Gentlemen</i> arr. David Marlatt | Eighth Note |

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| Traditional | <i>Oh, When the Saints</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>Petite suite de Noël's</i> arr. Pascal Proust | R. Martin |
| Traditional | <i>Steal Away</i> arr. David Marlatt | Eighth Note |
| Various | <i>Five Early Spanish Pieces</i> arr. John Miller | Brass Wind |
| Vecchi, Orazio | <i>Se Desio di Fuggir</i> arr. James L Klages | Brassworks 4 |
| Vigneron, Louis | <i>Mirages</i> | International |
| Vivaldi, Antonio | <i>Les Quatre Saisons L'Automne</i> arr. Patrick Fabert | International |
| Vivaldi, Antonio | <i>Les Quatre Saisons L'Eté</i> arr. Patrick Fabert | International |
| Vivaldi, Antonio | <i>Les Quatre Saisons L'Hiver</i> arr. Patrick Fabert | International |
| Vivaldi, Antonio | <i>Les Quatre Saisons Le Printemps</i> arr. Patrick Fabert | International |
| Walton, Mike | <i>Rock Around the Block</i> (obligato trumpet and four-part ensemble) | Sound |
| Warren, Earle | <i>9:20 Special</i> arr. Curt Wilson | Triplo |
| White, Gary C. | <i>Soundings</i> (solo trumpet and four-part ensemble) | Seesaw |
| Williams, Dustin | <i>Joy</i> | Cimarron |
| Zuckerman, Mark | <i>Recollections for trumpet quintet</i> | Zuckerman |

Table 3. Trumpet Sextets.

| Composer | Title of Work | Publisher |
|---------------------------|---|------------------|
| Ackley, James | <i>Fanfare</i> | Cimarron |
| Albeniz, Isaac | <i>Granada form Suite Espanola</i> (solo Bb trumpet and five-part ensemble) arr. David Marlatt | Eighth Note |
| Anonymous | <i>Allegro from Die Bankelsangerlieder</i> arr. Joseph Pappas | JPM |
| Anonymous | <i>Charamela real Acht einhörige Sonaten für Trompeten und Pauken</i> (six-part ensemble and timpani) ed. Edward Tarr | Amadeus |
| Anonymous | <i>Rejoice, Ye Pure in Heart</i> (six-part ensemble and organ) arr. Phil Collins | Queen City |
| Anonymous | <i>Sonata from Die Bankelsangerlieder</i> arr. David Marlatt | Eighth Note |
| Arban, Jean-Baptiste | <i>Fantaisie et Variations</i> (four trumpets, flugelhorn, and cornet) arr. Laurent Bômont | International |
| Bach, Johann S. | <i>Contrapunctus No. 1 from The Art of the Fugue BWV 1080</i> arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Contrapunctus No. 3 from The Art of the Fugue BWV 1080</i> arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>If Thou be Near</i> arr. Barry Ford | Eighth Note |
| Bach, Johann S. | <i>Jesu Joy of Man's Desiring</i> arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Little Fugue in G Minor</i> arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Tocatta and Fugue in D minor BWV 565</i> arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Sheep May Safely Graze from Cantata No. 208</i> (six-part ensemble including bass trumpet) arr. David Marlatt | Eighth Note |
| Bach, Johann S. | <i>Wachet Auf Cantata 140</i> arr. David Marlatt | Eighth Note |
| Barrett, Roland | <i>Graffiti</i> | Barrett |
| Bartok, Bela | <i>Dances in Bulgarian Rhythm</i> arr. Roger Harvey | Brassworks 4 |
| Biber, Heinrich I.F. | <i>Intrada (1668)</i> (six-part ensemble, timpani, and organ) ed. Christian Blümel | Nötzel |
| Bloom, Reuben | <i>Give Me the Simple Life</i> (six-part ensemble and bass) arr. James Olcott | Triplo |
| Boone, Benjamin | <i>Holiday Fanfare</i> | Eighth Note |
| Boulton, Kent | <i>Milestone</i> | Triplo |
| Boutry, Roger | <i>Feux De Cuivres</i> | R. Martin |
| Bradshaw, Robert | <i>Carillon: the bells of Our Lady</i> | Bradshaw |
| Broiles, Mel | <i>Fanfare for Trumpets in Bb</i> | Robert King |
| Brown, Rayner | <i>Prelude & Fugue</i> | Western |
| Byrd, Richard | <i>Exultation</i> | Eighth Note |
| Charpentier, Marc-Antoine | <i>Prelude to Te Deum</i> (six-part ensemble, optional organ, and optional timpani) arr. David Marlatt | Eighth Note |
| Cioffari, Richard | <i>Badinage for trumpet sextet</i> | PP Music |

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| Clarke, Herbert L. | <i>Cousins</i> (solo Bb cornet, solo Bb flugelhorn, and four-part ensemble) arr. David Marlatt | Eighth Note |
| Clarke, Herbert L. | <i>The Maid of the Mist</i> (solo Bb cornet and five-part ensemble) arr. David Marlatt | Eighth Note |
| Clarke, Jeremiah | <i>Trumpet Voluntary</i> ar. James Olcott | Triplo |
| Clarke, Jeremiah | <i>Trumpet Voluntary: Prince of Denmark's March</i> (six-part ensemble and timpani) arr. David Marlatt | Eighth Note |
| Clement | <i>Come Now, Ye Maidens for Trumpet Sextet</i> arr. Joseph Pappas | JPM |
| Collins, Brendan | <i>Sacred Suite</i> | Kookaburra |
| D'Ambrosio, Mike | Compressionism | Triplo |
| D'Ambrosio, Mike | <i>Homage: In Memory of Bud Herseth and Gustav Mahler</i> | Triplo |
| D'Ambrosio, Mike | <i>Ice Town</i> | Triplo |
| Dauverne, Francois | <i>Three Pieces</i> ed. H.M. Lewis | Triplo |
| Debussy, Claude | <i>Clair de Lune</i> (six-part ensemble and percussion) arr. David Marlatt | Eighth Note |
| Delibes, Leo | <i>Flower Duet from Lakme</i> arr. David Marlatt | Eighth Note |
| Diabelli | <i>Heroic Music</i> (six-part ensemble and timpani) arr. John Wallace | Brass Wind |
| Dovel, Jason | <i>Catacomb</i> | Hickman |
| Dukas, Paul | <i>Fanfare "La Peri"</i> arr. Delon G. Lyren | PP Music |
| Ewazen, Eric | <i>An Olcott Overture</i> | Triplo |
| Ewazen, Eric | <i>Concert Fanfare</i> | Triplo |
| Ewazen, Eric | <i>In Memoriam</i> (includes bass trumpet) | T. Presser |
| Ewazen, Eric | <i>Prelude and Fugue for Trumpet Choir</i> | Triplo |
| Fitzgerald, Bernard | <i>Trumpet Guild Fanfare: for Five to Eleven Trumpets in Bb</i> | T. Presser |
| Fletcher, Jennifer | <i>Fanfare of the Bells</i> | Hickman |
| Friedman, Stanley | <i>Antiphona IV</i> | Seesaw |
| Friedman, Stanley | <i>Cuando las Ranas Crien Pelo</i> | Asher |
| Gabrieli, Giovanni | <i>Canzon VI</i> arr. David Marlatt | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon Vi</i> (six-part ensemble and bass clef instrument) arr. David Marlatt | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon per Sonare #1 - La Spiritata</i> arr. David Marlatt | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon per Sonare #2</i> arr. David Marlatt | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon per Sonare #4</i> arr. David Marlatt | Eighth Note |
| Glinka, Mikhail I. | <i>Ruslan and Ludmila Overture</i> arr. Erik Morales | Morales |
| Green, Christopher K. | <i>Chorale for Trumpets</i> | RWS |
| Gruber, Franz | <i>Silent Night</i> arr. David Marlatt | Eighth Note |
| Gussago, Cesario | <i>Sonata Quartradecima & Sonata Terzadecima</i> | Crown |
| Handel, George F. | <i>Awake the Trumpet's Lofty Sound</i> arr. David Marlatt | Eighth Note |

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| Handel, George F. | <i>Entrance of the Queen of Sheba</i> arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>Hallelujah from Messiah</i> arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>Hornpipe from Watermusic</i> arr. James Olcott | Triplo |
| Handel, George F. | <i>Let Me Weep (Lascia ch'io pianga) from Rinaldo</i> arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>Water Music Mini Suite</i> arr. David Marlatt | Eighth Note |
| Handel, George F. | <i>Water Music Suite</i> (six-part ensemble and continuo) arr. David Marlatt | Eighth Note |
| Hartley, Walter | <i>Suite for Diverse Trumpets</i> | Tenuto |
| Hassler, Hans Leo | <i>Seven Renaissance Intradas</i> arr. Andrew Dziuk | Triplo |
| Hobbs, Joshua | <i>Forever Sky</i> | Triplo |
| Holst, Gustav | <i>Hymn from Jupiter: I Vow to Thee, My Country</i> arr. David Marlatt | Eighth Note |
| Houben, Kevin | <i>Three Statements</i> | Editions BIM |
| Jones, Kevin | <i>Circuite Suicus</i> | Brassworks 4 |
| Joplin, Scott | <i>Rag-Time Dance</i> arr. David Marlatt | Eighth Note |
| Koch, Johannes H.E. | <i>Five Pieces</i> (six-part ensemble and percussion ad libitum) | Möseler |
| Lane, Nick | <i>Triangles: 3 Sides for 6 Trumpets</i> | Balquhider |
| Lawrence, Peter | <i>Trom Moods</i> (six-part ensemble and timpani) | Lawrence |
| Laye, Philippe and Sylvain Gargalian | <i>Guça Prodžekt</i> (six-part ensemble and drums) | R. Martin |
| Lazarof, Henri | <i>Fanfare for six trumpets</i> | Merion |
| Leoncavallo, Ruggero | <i>Vesti La Giubba from I Pagliacci</i> (solo Bb trumpet and five-part ensemble) arr. David Marlatt | Eighth Note |
| Marcello, Benedetto | <i>Psalm 19: The Heavens Declare the Glory of God</i> arr. James L. Klages | Brassworks 4 |
| Marlatt, David | <i>Bolero</i> | Eighth Note |
| Marlatt, David | <i>Click</i> (six-part ensemble and percussion) | Eighth Note |
| Marlatt, David | <i>Earthscape</i> | Eighth Note |
| Marlatt, David | <i>Festival of Lights</i> | Eighth Note |
| Marlatt, David | <i>Five Fanfares for Six Trumpets</i> | Eighth Note |
| Marlatt, David | <i>Guardians of the East</i> | Eighth Note |
| Marlatt, David | <i>Groovy Vamp</i> (six-part ensemble and percussion) | Eighth Note |
| Marlatt, David | <i>Ripples in the Sand-Inspirations of a Japanese Zen Garden (Karesansui)</i> (six-part ensemble, timpani, and percussion) | Eighth Note |
| Marlatt, David | <i>Shaped by Time</i> | Eighth Note |
| Marlatt, David | <i>Spring: A New Beginning</i> | Eighth Note |
| Martin, Casey | <i>The Autonomy of Machines for trumpet septet</i> | CCM |
| McGregor, Rob Roy | <i>Essay for Six Trumpets</i> | Balquhider |
| McKee, Kevin | <i>Dürrenhorn Passage</i> | Balquhider |
| McKee, Kevin | <i>Vuelta Del Fuego (Ride of Fire)</i> | McKee |
| Michel, Jean-François | <i>Choral et Toccata</i> | Editions BIM |

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| Miller, Rodney S. | <i>Jubilance</i> | Brixton |
| Millsap, Kyle | <i>Fanfare for Evan</i> | Cimarron |
| Morales, Erik | <i>Birds of Paradise</i> | Morales |
| Morales, Erik | <i>Conquest</i> | Morales |
| Morales, Erik | <i>Within Sacred Walls</i> | ITG |
| Moren, Bertrand | <i>The Quest for Adventure</i> | Marc Reift |
| Mozart, Wolfgang A. | <i>Eine Kleine Nachtmusik: Allegro</i> arr. David Marlatt | Eighth Note |
| Mozart, Wolfgang A. | <i>Rondo Alla Turca from Piano Sonata in A Major K.331</i> arr. David Marlatt | Eighth Note |
| Needham, Clint | <i>Cleveland Sketches</i> | Triplo |
| Nelhybel, Vaclav | <i>Music for Six Trumpets</i> ed. Bryan Doughty | Cimarron |
| Olcott, James | <i>Christmas Carol Accompaniments</i> | Triplo |
| Olcott, James | <i>Doodads</i> | Triplo |
| Olcott, James | <i>Three All Purpose Fanfare</i> | Triplo |
| Olcott, James | <i>Wedding Fanfare No. 1</i> | Triplo |
| Parcel, Jim | <i>London Bridge</i> arr. David Marlatt | Eighth Note |
| Pethel, Stan | <i>Antiphon for Trumpets</i> | Triplo |
| Philidor, André D. | <i>Pièces de Trompettes et Timbales</i> (two to six players and kettledrums) arr. Henry Parramon | Editions BIM |
| Plog, Anthony | <i>Suite</i> | Editions BIM |
| Plog, Anthony | <i>Tribute Fanfare</i> | Hickman |
| Puccini, Giacomo | <i>Nessun Dorma from Turandot</i> (solo Bb trumpet and five-part ensemble) arr. David Marlatt | Eighth Note |
| Purcell, Henry | <i>Sonata</i> (six-part ensemble and B.C.) arr. David Marlatt | Eighth Note |
| Raum, Elizabeth | <i>Canadian Fanfare</i> | Cimarron |
| Ravel, Maurice | <i>Piece en Forme de Habanera</i> (solo piccolo trumpet, five-part ensemble, and percussion) arr. David Marlatt | Eighth Note |
| Reuter, Rocky J. | <i>Fansherical Flourishes</i> | Triplo |
| Rodriguez, Gerardo M. | <i>La Cumparsita Tango</i> arr. David Marlatt | Eighth Note |
| Ross, Elaine M. | <i>Neon Fanfare</i> | Triplo |
| Rossini, Gioachino | <i>The Barber of Seville Overture</i> arr. Erik Morales | Morales |
| Saglietti, Corrado M. | <i>5 Canoni A 6</i> | Editions BIM |
| Scheidt, Samuel | <i>Canzon Bergamasca</i> | Eighth Note |
| Schmidt, William | <i>A Greeley Fanfare with Variations</i> | Western |
| Schmidt, William | <i>Sequential Fanfares</i> (six-part ensemble and percussion) | Western |
| Silverman, Stanley | <i>New York Shakespeare Festival Fanfare</i> (six-part ensemble and timpani) | Ben Rena |
| Smallman, Jeff | <i>Fanfare for Prince Henry</i> | Eighth Note |
| Soto, Andrés | <i>Swashbuckler</i> (includes bass trumpet) | Soto |
| Stamp, Jack | <i>Kayee Fanfare</i> | Eighth Note |
| Stephenson, James | <i>Gilded Fanfare</i> | Stephenson |

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| Stock, David | <i>Brass Rubbing</i> | Southern |
| Susato, Tylman | <i>Susato Dance Suite from Danserye (1551)</i> arr. David Marlatt | Eighth Note |
| Sweelinck, Jan P. | <i>Hodie Christus Natus Est</i> arr. David Marlatt | Eighth Note |
| Telemann, Georg P. | <i>Allegro for Six Trumpets</i> arr. Robert Nagel | Mentor |
| Telman, André | <i>L'appel du large pour sextour (ou septuor) de trompettes</i> | R. Martin |
| Telman, André | <i>Remember</i> | R. Martin |
| Telman, André | <i>Un monde bien étrange</i> | R. Martin |
| Telman, André | <i>Zapping</i> | R. Martin |
| Terracini, Paul | <i>Exaudi Orationem Nostram</i> | Kookaburra |
| Thiele, Bob and Geroge D. Weiss | <i>What a Wonderful World</i> arr. Mike Walton | Sound |
| Thompson, Will L. | <i>There's a Great Day Coming</i> arr. Terry Everson | TREverson |
| Thrower, Daniel | <i>Arts Council Fanfare</i> | Eighth Note |
| Thrower, Daniel | <i>Freedom Festival Fanfares</i> | Eighth Note |
| Thrower, Daniel | <i>Providence Fanfare</i> | Hickman |
| Traditional | <i>The Ash Grove</i> arr. James Olcott | Triplo |
| Traditional | <i>Danny Boy</i> arr. James Olcott | Triplo |
| Traditional | <i>Deck the Hall</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>Ding Dong Merrily on High</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>I Saw Three Ships</i> (eight-part ensemble and percussion) arr. David Marlatt | Eighth Note |
| Traditional | <i>Ipharadisi (ee pah rah dee see)</i> (six-part ensemble, percussion, and choir) arr. David Marlatt | Eighth Note |
| Traditional | <i>Joy to the World</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>La Virgen de la Macarena</i> (six-part ensemble and percussion) arr. David Marlatt | Eighth Note |
| Traditional | <i>Pat-a-Pan</i> (six-part ensemble and percussion) arr. David Marlatt | Eighth Note |
| Traditional | <i>Oh! When the Saints</i> arr. Daniel Guyot | G. Billaudot |
| Traditional | <i>Riu, Riu, Chiu</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>Still, Still, Still</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>The Holly and the Ivy</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>Two Carols for Christmastime</i> arr. William G. Harbinson | Triplo |
| Traditional | <i>Ye Merry Gents</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>We Wish You a Merry Christmas</i> arr. David Marlatt | Eighth Note |
| Tynan, Paul | <i>Part 6</i> | Eighth Note |
| Uber, David A. | <i>Carols for Trumpet Choir</i> | Wehr's |
| Uber, David A. | <i>Fanfare for the International Trumpet Guild</i> | Triplo |
| Uber, David A. | <i>The New Century - 2000 A.D.</i> | Triplo |
| Various | <i>Nine Celebratory Fanfares for Six Trumpets Vols. 1 and 2</i> ed. James Olcott | Triplo |

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| Viitasaari, Jukka | <i>Aba-Zulu</i> | BRS |
| Vivaldi, Antonio | <i>Concerto for 2 Trumpets and Trumpet Ensemble</i> (two soloists and four-part ensemble) arr. David Marlatt | Eighth Note |
| Vivaldi, Antonio | <i>Concerto from L'estro armonico Op 3 #9 RV230</i> (solo trumpet and five-part ensemble) arr. David Marlatt | Eighth Note |
| Vivaldi, Antonio | <i>LARGO from Winter from The Four Seasons</i> (solo flugelhorn and five-part ensemble) arr. David Marlatt | Eighth Note |
| Vivaldi, Antonio | <i>Spring from The Four Seasons</i> arr. David Marlatt | Eighth Note |
| Wagner, Richard | <i>Wedding March form Lohengrin</i> arr. James Olcott | Triplo |
| Widor, Charles M. | <i>Toccata from Symphony No. 5</i> (six-part ensemble and organ) arr. David Marlatt | Eighth Note |
| Williams, Dustin | <i>Destiny's Call</i> | Triplo |
| Yon, Pietro | <i>Gesu Bambino</i> arr. David Marlatt | Eighth Note |

Table 4. Trumpet Septets.

| Composer | Title of Work | Publisher |
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| Ahlert, F.E. | <i>I'm Gonna Sit Right Down and Write Myself A Letter</i> (seven-part ensemble, piano, and washboard) arr. Peter Lawrence | Lawrence |
| Albeniz, Issac | <i>Leyenda from Suite Española</i> (seven-part ensemble, timpani, and percussion) arr. David Marlatt | Eighth Note |
| Albeniz, Issac | <i>Sevilla from Suite Española</i> (seven-part ensemble and percussion) arr. David Marlatt | Eighth Note |
| Adler, Samuel | <i>Trumpet Triptych</i> | Leduc |
| Altenburg, Johann E. | <i>Concerto for 7 Trumpets and Timpani</i> arr. Edward H. Tarr | Editions BIM |
| Altenburg, Johann E. | <i>Concerto for Clarini and Timpani from Versuch einer Anleitung zur Trompeter-und Pauker-Kunst</i> ed. Robert King | Robert King |
| Altenburg, Johann E. | <i>Concerto for Seven Trumpets and Timpani</i> (seven-part ensemble and timpani) ed. David Hickman | Hickman |
| Anderson, Leroy | <i>The Rakes of Mallow</i> arr. Barry Ford | Triplo |
| Bach, Johann S. | <i>Chorus: Nun seid ihr wohl gerochen</i> from <i>Christmas Oratorio, BWV 248: Part VI</i> arr. Kyle Millsap. | Triplo |
| Baldwin, David | <i>Concerto for Seven Trumpets and Timpani</i> (seven-part ensemble and timpani) | Queen City |
| Bull, John | <i>My Country, Tis of Thee</i> arr. James Olcott | Triplo |
| Buss, Howard J. | <i>The Walls of Jericho</i> (solo Bb trumpet and six-part ensemble) | Brixton |
| Clarke, Jeremiah | <i>Trumpet Tune and Symphony of Flatt Trumpitts from the "Island Princess" High Version</i> (seven-part ensemble including bass trumpet and timpani) arr. Simon Wright | Brass Wind |
| Clarke, Jeremiah | <i>Trumpet Tune and Symphony of Flatt Trumpitts from the "Island Princess" Low Version</i> (seven-part ensemble including bass trumpet and timpani) arr. Simon Wright | Brass Wind |
| De Olagué | <i>Fabordao e Versos de Primo Tono</i> (seven-part ensemble and trombone) arr. Simon Wright | Brass Wind |
| Dovel, Jason | <i>Giza Necropolis</i> | Prestissimo |
| Dukas, Paul | <i>Fanfare from La Peri</i> arr. Marie Speziale | Balquhidder |
| Ewazen, Eric | <i>Fantasia for Seven Trumpets</i> | Triplo |
| Fregoso, Eric | <i>Celestial</i> | Triplo |
| Galib, Michael | <i>The Moffett-Klein Phenomenon</i> | Triplo |
| Gillingham, David R. | <i>Seven Tapas for Seven Trumpets</i> | Alan |
| Golson, Benny | <i>I Remember Clifford</i> (seven-part ensemble and rhythm section) arr. James Olcott | Triplo |
| Grainger, Percy A. | <i>Ye Banks and Braes O' Bonnie Doon</i> arr. Barry Ford | Triplo |

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| Hakim, Naji | <i>Hymne Au Sacré-Coeur</i> (seven-part ensemble and organ) | Leduc |
| Haskell, Jeffrey | <i>Woolloomooloo Overserved</i> (seven-part ensemble and rhythm section) arr. Jeffrey Haskell | Triplo |
| Hobbs, Joshua | <i>Tempestas</i> | Triplo |
| Husa, Karel | <i>Intradas and Interludes</i> (seven-part ensemble and percussion) | Associated |
| Jiménez, Jose | <i>Batalla de Sexto Tono</i> (six-part ensemble and trombone) arr. Simon Wright | Brass Wind |
| Klages, James L. | <i>Sinfonia</i> (solo Bb trumpet, two three-part ensembles, and timpani) | Brassworks 4 |
| Lawrence, Peter | <i>Matterhorn</i> | Lawrence |
| Martin, Casey | <i>The Prayers and Rituals of Demons</i> | CCM |
| Morales, Erik | <i>Music From Strange Places</i> (solo Bb trumpet and six-part ensemble) | Morales |
| Morrill, Dexter | <i>Pieces</i> | Chenango |
| Mozart, Wolfgang A. | <i>Sleighride</i> (seven-part ensemble including bass trumpet, timpani, percussion) arr. John Humphries | Brass Wind |
| Page, Bryan | <i>First Light</i> | Triplo |
| Pardus, William | <i>Fanfare, Ballad and Burlesque</i> (solo trumpet and six-part ensemble) | Cimarron |
| Price, William | <i>Red Mountain Fanfare</i> | Cimarron |
| Purcell, Henry | <i>Genius of England from "Don Quixote"</i> High Version (seven-part ensemble including bass trumpet) arr. Simon Wright | Brass Wind |
| Purcell, Henry | <i>Genius of England from "Don Quixote"</i> Low Version (seven-part ensemble including bass trumpet) arr. Simon Wright | Brass Wind |
| Purcell, Henry | <i>Rondeau from Abdelazer</i> (seven-part ensemble, trombone, and timpani) arr. Simon Wright | Brass Wind |
| Reed, H. Owen | <i>Fanfare for Remembrance</i> (seven-part ensemble, percussion and narrator) | Triplo |
| Rossini, Gioachino | <i>Overture to The Barber of Seville</i> arr. James L. Klages | Manduca |
| Rossini, Gioachino | <i>Overture to The Barber of Seville</i> (seven-part ensemble and percussion) arr. John Miller | Brass Wind |
| Rossini, Gioachino | <i>William Tell Overture</i> arr. Cathy Leach | Balquhidder |
| Rouse, Steve | <i>A Flying Leap</i> | Classical |
| Stradella, Alessandro | <i>Sonata</i> (solo trumpet, six-part ensemble, two bassoons) arr. David Marlatt | Eighth Note |
| Stratton, Don | <i>Suite for Seven Undependable Trumpet Players</i> | PP Music |
| Suppé, Franz von | <i>Light Cavalry Overture</i> arr. Justin Bland | Cherry |
| Telemann, Georg P. | <i>Concerto for Three Piccolo Trumpets</i> arr. Gordon Mathie | Triplo |
| Telman, André | <i>Fusion</i> | R. Martin |
| Telman, André | <i>L'appel du large pour sextour (ou septuor) de trompettes</i> | R. Martin |
| Telman, André | <i>Songe et fanfare</i> | R. Martin |

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| Telman, André | <i>Sur mesures</i> | R. Martin |
| Traditional | <i>De Colores</i> arr. David Marlatt | Eighth Note |
| Traditional | <i>We Three Kings of Orient Are</i> arr. Paul Chauvin | Cimarron |
| Vogel, Roger C. | <i>Illuminations in Brass</i> (solo Bb trumpet and six-part ensemble) | Brixton |
| Walton, William | <i>Birthday Fanfare</i> (seven-part ensemble and percussion) | Winwood |
| Wilborn, David F. | <i>Fantasy for Trumpet</i> (solo Bb trumpet and six-part ensemble) | Wehr's |

Table 5. Trumpet Octets and Larger Ensembles.

| Composer | Title of Work | Number of Parts | Publisher |
|--------------------|--|------------------------|------------------|
| Abreu Zequinha de | <i>Tico</i> (ten-part ensemble, tuba, and percussion) arr. David Marlatt | 10 | Eighth Note |
| Alford, Kenneth J. | <i>Colonel Bogey March</i> arr. Michael Serber and James Olcott | 12 | Triplo |
| Anderson, Leroy | <i>Bugler's Holiday</i> arr. David Hickman | 12 | Triplo |
| Anderson, Leroy | <i>Bugler's Holiday</i> arr. James Olcott | 9 | Triplo |
| Anonymous | <i>Charamela real Vier Zweichörige Sonaten für 12 Trompeten und Pauken</i> (twelve-part ensemble and timpani) ed. Edward H. Tarr | 12 | Amadeus |
| Anonymous | <i>Charamela real Vierchörige Sonata für 24 Trompeten und Pauken</i> (twenty-four-part ensemble and four timpani) ed. Edward H. Tarr | 24 | Amadeus |
| Arnesen, Kim A. | <i>Even When He is Silent</i> arr. James Olcott | 8 | Triplo |
| Arnold, Malcolm | <i>A Hoffnung Fanfare</i> | 36 | Triplo |
| Arnold, Malcolm | <i>A Hoffnung Fanfare</i> ed. James Olcott | 18 | Triplo |
| Arnold, Malcolm | <i>A Hoffnung Fanfare</i> ed. James Olcott | 12 | Triplo |
| Bach, Johann S. | <i>Chaconne</i> arr. Roger Harvey | 12 | Brassworks 4 |
| Bach, Johann S. | <i>Jauchzet, frohlocket, auf, preiset die Tage! From Christmas Oratorio, BWV 248: Part 1</i> arr. Kyle Millsap | 8 | Triplo |
| Bach, Johann S. | <i>Prelude and Fugue in F minor from The 48</i> arr. Roger Harvey | 8 | Brassworks 4 |
| Bach, Johann S. | <i>Selections from Goldberg Variations BWV 988</i> arr. David Haskins | 12 | Cherry |
| Baldwin, David | <i>Grappling with Dualities</i> | 13 | Balquhiddier |
| Balmages, Brian | <i>Soundings</i> (twelve-part ensemble and timpani) | 12 | Triplo Press |
| Balmages, Brian | <i>The Storm's Path</i> | 8 | FJH |
| Banchieri, Adriano | <i>Concerto primo La Battaglia</i> arr. James L. Klages | 8 | Brassworks 4 |
| Baratto, Paolo | <i>Festfanfare</i> (twelve-part ensemble and percussion) | 12 | Marc Reift |
| Baratto, Paolo | <i>Zur Sonne Empor</i> (eight-part ensemble and organ) | 8 | Musica Rara |
| Barnes, James | <i>Toccata for Trumpet Choir</i> | 12 | Southern |
| Bax, Arnold | <i>Fanfare "Hosting at Dawn"</i> arr. James Olcott | 9 | Triplo |
| Berlioz, Hector | <i>Dream of a Witches Sabbath from Symphonie Fantastique</i> arr. Brad Ulrich | 8 | Eighth Note |
| Biebl, Franz | <i>Ave Maria</i> arr. James Olcott | 10 | Triplo |

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| Biber, Heinrich I. F. | <i>Sonata C Major - Sancti Polycarpi</i> (eight-part ensemble, timpani, and B.C.) arr. Robert L. Minter | 8 | Misca Rara |
| Biber, Heinrich I. F. | <i>Sonata S. Polycarpi</i> (eight-part ensemble and timpani) arr. Hans-Martin Kothe | 8 | M. Schmid |
| Biber, Heinrich I. F. | <i>Sonata Sancti Polycarpi</i> (eight-part ensemble, kettledrums, and B.C.) arr. Edward H. Tarr | 8 | Brass Press |
| Biber, Heinrich I. F. | <i>Sonata "Sancti Polycarpi"</i> (eight-part ensemble, organ, and timpani) arr. David Marlatt | 8 | Eighth Note |
| Biber, Heinrich I. F. | <i>Sonata Sancti Polycarpi a 9</i> (eight-part ensemble, timpani, and basso continuo) arr./ed. Imtraud Krüger | 8 | McNaughtan |
| Bizet, Georges | <i>Danse Boheme from Georges Bizet's Carmen</i> arr. James Olcott | 12 | Triplo |
| Blatter, Alfred | <i>Fanfare for 12 Trumpets</i> | 12 | Brass Press |
| Blatter, Alfred | <i>Fanfare for 12 Trumpets</i> | 12 | Musica Rara |
| Brahms, Johannes | <i>Intermezzo Op. 119</i> arr. Roger Harvey | 10 | Brassworks 4 |
| Broughton, Bruce | <i>Concert Piece for Eight Trumpets</i> | 8 | Black Squirrel |
| Brown, Jemetris | <i>The Sound of Colors</i> | 8 | Hickman |
| Bruckner, Anton | <i>Ave Maria</i> arr. David Marlott | 8 | Eighth Note |
| Bruckner, Anton | <i>Os Justi</i> arr. Mark DeGoti | 8 | JPM |
| Bruckner, Anton | <i>Prayer and Alleluia Offertorium: Inveni David</i> arr. David Marlatt | 8 | Eighth Note |
| Buss, Howard J. | <i>Festive Overture for trumpet ensemble</i> | 8 | Brixton |
| Byrd, Richard | <i>Great American Fanfare</i> | 10 | Eighth Note |
| Calvert, Morley | <i>Suite on Canadian Folk Songs</i> (eleven-part ensemble and percussion) arr. David Marlatt | 11 | Eighth Note |
| Caviani, Laura | <i>Point of Departure</i> (solo Bb trumpet and seven-part ensemble) | 8 | Nichols |
| Chamberlain, Ronald | <i>Fanfare for Trumpets</i> | 12 | Triplo |
| Charlier, Theo | <i>Charlier Numero Dos</i> arr. Gary Slechta | 8 | Select |
| Coakley, Donald | <i>Celebration</i> (nine-part ensemble, timpani, and percussion) arr. David Marlatt | 9 | Eighth Note |
| Coakley, Donald | <i>Lyric Essay</i> (ten-part ensemble and percussion) arr. David Marlatt | 10 | Eighth Note |
| Cohan, George M. | <i>You're a Grand Old Flag</i> arr. James Olcott | 13 | Triplo |
| Collins, Brendan | <i>Psalm 100 - Make a Joyful Noise</i> | 12 | Kookaburra |
| Collins, Brendan | <i>Trumpet Mambo</i> (twelve-part ensemble, bass guitar, and percussion) | 12 | Hickman |
| Cortazzo, Jeff | <i>Cubic Spaces</i> | 8 | BRS |
| Danner, Gregory | <i>Music for Eight</i> | 8 | Seesaw |

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| Debussy, Claude | <i>Girl With the Flaxen Hair</i> (eight-part ensemble and percussion) arr. David Marlatt | 8 | Eighth Note |
| DeJarnett, Megan | <i>Earthquake City</i> | 8 | DeJarnett |
| Emche, John | <i>Trundle: for 8 Trumpets</i> | 8 | Crown |
| Everson, Terry | <i>Fanfare on "Lasst Uns Erfreuen"</i> | 8 | TREverson |
| Everson, Terry | <i>Ponder Anew: Fantasy on "Lobe den Herren"</i> | 10 | TREverson |
| Everson, Terry | <i>Two Occasional Fanfares</i> | 12 | TREverson |
| Ewazen, Eric | <i>A Festival of Trumpets</i> | 8 | T. Presser |
| Ewazen, Eric | <i>Elegy</i> | 8 | T. Presser |
| Ewazen, Eric | <i>Fanfare for a Great Teacher</i> | 8 | T. Presser |
| Ewazen, Eric | <i>Sonoran Desert Harmonies</i> | 8 | Triplo |
| Filmore, Henry | <i>His Honor</i> arr. James Olcott | 16 | Triplo |
| Fitzgerald, Bernard | <i>Trumpet Guild Fanfare: for Five to Eleven Trumpets in Bb</i> | 5-11 | T. Presser |
| Frackenpohl, Arthur | <i>Intrada and Allegro</i> | 8 | Marc Reift |
| Friedman, Stanley | <i>KECAK for 12 Antiphonal Trumpets</i> | 12 | Asher |
| Gabrieli, Giovanni | <i>Canzon Septimi Toni #2</i> arr. David Marlatt | 8 | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon Septimi Toni #2 à 8</i> arr. David Marlatt | 8 | Eighth Note |
| Gabrieli, Giovanni | <i>Canzon septimi toni a 8 No. 1</i> arr. David Brown | 8 | Triplo |
| Gabrieli, Giovanni | <i>Canzon XV</i> arr. Charles Stine | 10 | Crown |
| Gabrieli, Giovanni | <i>Canzona noni toni a 12</i> trans. David Brown | 10 | Triplo |
| Gabrieli, Giovanni | <i>Domine Exaudi Orationem</i> arr. James L. Klages | 10 | Brassworks 4 |
| Gabrieli, Giovanni | <i>O Magnum Mysterium</i> arr. James L. Klages | 8 | Brassworks 4 |
| Gabrieli, Giovanni | <i>Sanctus - Benedictus</i> arr. James L. Klages | 14 | Brassworks 4 |
| Gabrieli, Giovanni | <i>Sonata Piano e Forte</i> arr. Eric Swisher | 8 | Eighth Note |
| Gabrieli, Giovanni | <i>Surrexit Pastor Bonus</i> arr. James L. Klages | 10 | Brassworks 4 |
| Gallagher, Jack | <i>Stanfare</i> (eight-part ensemble and timpani) | 8 | Editions BIM |
| Gassi, Vince | <i>Orinoco Cocoa</i> (eight-part ensemble, bass, percussion, and drums) | 8 | Eighth Note |
| George, Thom R. | <i>Fanfare for Columbus (No. 5)</i> | 8 | Brass Press |
| George, Thom R. | <i>Fanfare for Columbus (No. 5)</i> | 8 | Musica Rara |
| Giuffre, Jimmy P. | <i>Four Brothers</i> (eight-part ensemble and rhythm section) arr. James Olcott | 8 | Triplo |
| Goedicke, Alexander F. | <i>Concert Etude</i> arr. David Hickman | 12 | Triplo |
| Gruber, Franz | <i>Silent Night</i> arr. Paul Chauvin | 9 | Cimarron |

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| Handel, George F. | <i>Entrance of the Queen of Sheba</i> arr. David Hickman | 12 | Hickman |
| Handel, George F. | <i>Hallelujah from Messiah</i> arr. Barry Ford | 10 | Triplo |
| Handel, George F. | <i>Joy to the World</i> arr. Paul Chauvin | 9 | Cimarron |
| Handel, George F. | <i>March from Judas Maccabeus</i> arr. James Olcott | 8 | Triplo |
| Handel, George F. | <i>Overture from Music for the Royal Fireworks</i> arr. James Olcott | 18 | Triplo |
| Handl, Jakob | <i>Three Renaissance Motets: For 4, 5, and 8 Trumpets</i> arr. Theodore Morrison | 8 | Balquhider |
| Harmon, John | <i>Mustang!</i> (solo trumpet and seven-part ensemble) | 8 | Nichols |
| Haspiel, Franklin | <i>Trumpet Choir No. 1 in G Major</i> | Unlisted | JPM |
| Hassler, Hans L. | <i>Seven Renaissance Intradas</i> trans. Andrew Dziuk ed. James Olcott | 12 | Triplo |
| Heusen, Jimmy van | <i>Here's that Rainy Day</i> arr. James Olcott | 8 | Triplo |
| Herbillon, Gilles | <i>Ciao Dino!</i> | 10 | International |
| Herbillon, Gilles | <i>Perles</i> | 10 | International |
| Hobbs, Joshua | <i>Fanfare for the Green and Gold</i> | 8 | Triplo |
| Holben, David | <i>A Gaggle of Google Os</i> (eight-part ensemble including optional bass trumpet) | 8 | Holben |
| Holden, Oliver | <i>All Hail the Power</i> arr. Rick Dempsey | 8 | Brassworks 4 |
| Holst, Gustav | <i>Jupiter, the Bringer of Jollity from "The Planets, Op. 32"</i> arr. Erik Morales | 8 | Morales |
| Holst, Gustav | <i>March from Second Suite for Military Band in F</i> arr. Mark DeGoti | 8 | Triplo |
| Holst, Gustav | <i>Mars, the Bringer of War from "The Planets, Op. 32"</i> arr. Erik Morales | 8 | Morales |
| Hummel, Johann N. | <i>Rondo</i> arr. David Hickman | 8 | Hickman |
| Jacob, Gordon | <i>The Canterbury Flourish</i> | 8 | Robert King |
| Janacek, Leos | <i>Sokol Fanfare from Sinfonietta</i> arr. James Olcott | 9 | Triplo |
| Jaquith, Austin K. | <i>Shades of Red</i> | 8 | Triplo |
| Kaisershot, Kevin | <i>Scenes from the Tournament</i> arr. David Marlatt | 8 | Eighth Note |
| Key, Francis S. | <i>The Star Spangled Banner</i> (eight-part ensemble, timpani, and percussion) arr. David Marlatt | 8 | Eighth Note |
| Key, Francis S. | <i>The Star Spangled Banner</i> arr. Alan Wenger | 8 | Balquhider |
| Kirkpatrick, William | <i>Tis So Sweet</i> (eight-part ensemble and rhythm section) arr. Rick Dempsey | 8 | BVD |
| Langer, Ken | <i>May All the World Be Clothed With Light</i> | 8 | Wehr's |
| Lasso, Orlando di | <i>Echo</i> | 8 | F. Hofmeister |
| Lawrence, Peter | <i>Festive Fanfare</i> (eighteen-part ensemble and percussion) | 18 | Lawrence |

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| Lesemann, Frederick | <i>Lux Lituorum</i> | 8 | Balquhidder |
| LoPresti, Ronald | <i>An Overture and a Finale</i> | 8 | Triplo |
| LoPresti, Ronald | <i>Heralding</i> | 13 | Triplo |
| Manfredini, Francesco | <i>Concerto</i> (nine-part ensemble and piano / organ) arr. Timofei Dokshitser | 9 | Marc Reift |
| Marlatt, David | <i>A Coconut Named Alex</i> (eight-part ensemble, bass, and drums) | 8 | Eighth Note |
| Marlatt, David | <i>Amun-Ra from Shadows of the Pyramids</i> (twenty-part ensemble, percussion, and piano) | 20 | Eighth Note |
| Marlatt, David | <i>Echoes of the Homeland</i> | 8 | Eighth Note |
| Marlatt, David | <i>Festival Fanfare</i> (fifteen-part ensemble, timpani, and percussion) | 15 | Eighth Note |
| Marlatt, David | <i>Firescape</i> (nine-part ensemble and percussion) | 9 | Eighth Note |
| Marlatt, David | <i>Shadows of the Pyramids: Movement I</i> (twenty-part ensemble, percussion, and piano) | 20 | Eighth Note |
| Marlatt, David | <i>Shadows of the Pyramids: Movement II</i> (twenty-part ensemble, percussion, and piano) | 20 | Eighth Note |
| Marlatt, David | <i>Shadows of the Pyramids: Movement III</i> (twenty-part ensemble, percussion, and piano) | 20 | Eighth Note |
| Marlatt, David | <i>Where the Eagle Soars</i> (ten-part ensemble, percussion, and piano) | 10 | Eighth Note |
| Marshall, Christopher | <i>Fortenovem</i> | 10 | Hickman |
| Marshall, Christopher | <i>Kentucky</i> | 8 | Triplo |
| Martin, Casey | <i>SEN</i> | 8 | CCM |
| McKee, Kevin | <i>Into the Blue for 8 trumpets and optional percussion</i> (eight-part ensemble and optional percussion) | 8 | McKee |
| McLean, Greg | <i>How Many Trumpets Does it Take?</i> | 10 | Rhino Boy |
| Meeboer, Ryan | <i>Big V</i> (eight-part ensemble and rhythm section) | 8 | Eighth Note |
| Mendelssohn, Felix | <i>Finale from Symphony No. 4 "Italian"</i> arr. Terry Everson | 12 | TREverson |
| Mendelssohn, Felix | <i>Scherzo from Midsummer Night's Dream</i> arr. Roger Harvey | 10 | Brassworks 4 |
| Mercer, Johnny | <i>Emily</i> arr. James Olcott | 8 | Triplo |
| Michel, Jean-François | <i>Call</i> | 8 | Editions BIM |
| Michel, Jean-François | <i>Kaleidoscopic Fanfares</i> (sixteen-part ensemble, timpani, three percussions) | 16 | Editions BIM |
| Morales, Erik | <i>Crystal Spheres</i> (eight-part ensemble, acoustic bass, and drum set) | 8 | Morales |
| Morales, Erik | <i>Infinite Ascent</i> | 8 | Morales |
| Moser, Franz | <i>Scherzo</i> ed. James Olcott | 12 | Triplo |

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| Mozart, Wolfgang A. | <i>Overture to The Marriage of Figaro</i> arr. Eric Swisher | 8 | Triplo |
| Mozart, Wolfgang A. | <i>Overture to The Marriage of Figaro</i> arr. Eric Swisher | 8 | Eighth Note |
| Mozart, Wolfgang A. | <i>The Magic Flute Overture</i> arr. Mark DeGoti | 8 | JPM |
| Munn, Zae | <i>Trumpet Calls</i> | 20 | Balquhidder |
| Mussorgsky, Modeste | <i>The Great Gate of Kiev from Pictures at an Exhibition</i> (thirteen-part ensemble and percussion) arr. Bradley Ulrich | 13 | Eighth Note |
| Narro, Pascual M. | <i>España Cañi</i> | 12 | Hickman |
| Needham, Clint | <i>Tribute</i> | 8 | Triplo |
| Nelson, Michael | <i>A Thousand Angry Bees</i> | 12 | Triplo |
| Nestico, Sammy | <i>Portrait of a Trumpet</i> arr. James Olcott | 15 | Triplo |
| Olcott, James | <i>Formal Christmas Medley No. 1</i> | 8 | Triplo |
| Olcott, James | <i>Salute!</i> | 8 | Triplo |
| Olcott, James | <i>The Standard</i> | 10 | Triplo |
| Olcott, James | <i>Trumpets</i> | 10 | Triplo |
| Olcott, James | <i>Trumpets Take Texas</i> | 9 | Triplo |
| Petit, Jacques | <i>4 pièces</i> | 10 | International |
| Plog, Anthony | <i>Fanfare M.T.</i> | 9 | Editions BIM |
| Price, Joseph | <i>Intrada Dramatica</i> | 8 | Triplo |
| Price, William | <i>Pieces of Eight</i> | 8 | Triplo |
| Purcell, Henry | <i>Overture to Act IV of The Fairy Queen</i> (eight-part ensemble and timpani) arr. James Olcott | 8 | Triplo |
| Rauch, Peter | <i>Table for Eight</i> | 8 | Cimarron |
| Respighi, Ottorini | <i>Pini di Villa Borghese from Pines of Rome</i> (twelve-part ensemble and percussion) arr. Roger Harvey | 12 | Brassworks 4 |
| Rimsky-Korsakov, Nikolai | <i>Flight of the Bumblebee</i> arr. David Marlatt | 12 | Eighth Note |
| Rimsky-Korsakov, Nikolai | <i>Procession of the Nobles</i> arr. Tim Eick | 9 | Imagine |
| Rossini, Gioacchino | <i>L'Italiana in Algeri (The Italian Girl in Algiers)</i> arr. James L. Klages | 8 | BVD |
| Sacco, Steven | <i>Music in Three Movements for Eight Trumpets</i> | 8 | Hickman |
| Sampson, David | <i>Fanfare for Canterbury Cathedral</i> | 10 | Brass Press |
| Scheidt, Samuel | <i>Echo</i> trans. Keith Terrett | 8 | Cherry |
| Schmidt, William | <i>Fantasia for 8 Trumpets</i> | 8 | Western |
| Smetana, Bedrich | <i>Dance of the Comedians</i> arr. David Hickman | 12 | Hickman |
| Smith, John S. | <i>Star Spangled Banner</i> arr. Alan Wenger | 8 | Balquhidder |
| Smith, John S. | <i>The Star Spangled Banner</i> arr. James Stephenson | 8 | Stephenson |
| Snedecor, Phil | <i>Walkabout</i> | 8 | Snedecor |

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| Stanford, Charles V. | <i>Flourish of Trumpets</i> | 12 | Triplo |
| Steffe, Wiliam | <i>Battle Hymn of the Republic</i> (eight-part ensemble and organ) arr. Peter J. Wilhousky | 8 | Triplo |
| Stephenson, James | <i>Unplugged</i> | 8 | Stephenson |
| Stevens, Thomas | <i>8 Studies for 8 Trumpets</i> | 8 | Editions BIM |
| Stevens, Thomas | <i>Triangles II - Segnali</i> | 9 | Editions BIM |
| Strauss, Richard | <i>Fanfare "Stadt Wien": Fanfare zur Eröffnung der Musikwoche der Stadt Wien</i> (nine-part ensemble and timpani) arr. Michael Huff | 9 | Eighth Note |
| Strauss, Richard | <i>Feierlicher Einzug der Ritter des Johanniter-Orderns: Solemn Entrance of the Knights of St. John</i> (nine-part ensemble and timpani) arr. Michael Huff | 9 | Eighth Note |
| Stravinsky, Igor | <i>Final Hymn from The Firebird</i> (ten-part ensemble and organ) arr. James Olcott | 10 | Triplo |
| Suppe, Franz von | <i>Poet and Peasant Overture</i> arr. Matt Barker | 8 | Eighth Note |
| Suppe, Franz von | <i>Poet and Peasant Overture</i> arr. Michael Serber | 18 | Triplo |
| Susato, Tylman | <i>Three Susato Dances from The Danserye</i> arr. David Marlatt | 8 | Eighth Note |
| Tchaikovsky, Pyotr I. | <i>Marche Slave</i> arr. Michael J. Miller | 8 | Eighth Note |
| Tchaikovsky, Pyotr I. | <i>Miniature Overture</i> (ten-part ensemble and percussion) arr. Roger Harvey | 10 | Brassworks 4 |
| Telman, André | <i>Au Parcours Des Univers</i> | 13 | lafitan |
| Telman, André | <i>Eden</i> | 12 | International |
| Telman, André | <i>Cérémonial</i> | 10 | International |
| Telman, André | <i>L'Intrigante Legende du Chateau</i> | 10 | Beriato |
| Telman, André | <i>Tutti en Forum</i> | 11 | R. Martin |
| Terracini, Paul | <i>Exaudi Orationem Nostram</i> | 8 | Kookaburra |
| Terracini, Paul | <i>Kundibar</i> | 14 | Kookaburra |
| Terracini, Paul | <i>Uzuki</i> | 8 | Kookaburra |
| Thrower, Daniel N. | <i>Fanfare for the King of Trumpets: A Tribute to David Hickman</i> | 12 | Hickman |
| Traditional | <i>Amazing Grace</i> (ten-part ensemble and optional percussion) arr. Erik Morales | 10 | Morales |
| Traditional | <i>Down by the Riverside</i> arr. Roger Harvey | 8 | Brassworks 4 |
| Traditional | <i>Hava Nagila</i> arr. James Olcott | 12 | Triplo |
| Traditional | <i>It Came Upon a Midnight Clear</i> arr. Paul Chauvin | 9 | Cimarron |
| Traditional | <i>Joshua Fought the Battle of Jericho</i> (eight-part ensemble and rhythm section) arr. Rick Dempsey | 8 | Brassworks 4 |
| Traditional | <i>Men of Harlech</i> (twelve-part ensemble and timpani) arr. David Marlatt | 12 | Eighth Note |

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| Traditional | <i>Michael Row the Boat Ashore</i> (ten-part ensemble and rhythm section) arr. Gary Slechta | 10 | Select |
| Traditional | <i>Shenandoah</i> arr. James Olcott | 9 | Triplo |
| Traditional | <i>Siyahamba</i> (eight-part ensemble, timpani, and percussion) arr. David Marlatt | 8 | Eighth Note |
| Traditional | <i>Sometimes I Feel Like a Motherless Child</i> (solo Bb flugelhorn, seven-part ensemble, and percussion) arr. David Marlatt | 8 | Eighth Note |
| Traditional | <i>Steal Away</i> arr. Roger Harvey | 8 | Brassworks 4 |
| Tull, Fisher | <i>Segments</i> | 8 | B&H |
| Turrin, Joseph | <i>Festival Fanfare</i> (ten-part ensemble and percussion) | 10 | Winwood |
| Uber, David A. | <i>American Fanfare</i> | 8 | Tap |
| Uber, David A. | <i>Fanfare for Rushmore</i> | 8 | Tap |
| Uber, David A. | <i>Fanfare in Jazz 1</i> | 8 | Tap |
| Uber, David A. | <i>Fanfare in Jazz 2</i> | 8 | Tap |
| Uber, David A. | <i>Fanfare on America the Beautiful</i> | 10 | Tap |
| Uber, David A. | <i>Fanfare on Battle Hymn of the Republic</i> | 10 | Tap |
| Uber, David A. | <i>Nocturne for Trumpet Octet</i> | 8 | Tap |
| Uber, David A. | <i>Octet for Trumpets</i> | 8 | Triplo |
| Uber, David A. | <i>Prologue: For Four Antiphonal Trumpet Choirs</i> | 16 | Shawnee |
| Uber, David A. | <i>Rendezvous With Dissonance</i> | 8 | Tap |
| Various | <i>Fanfares 1969</i> | 8 | Western |
| Verdi, Giuseppe | <i>Grand March from Aida</i> arr. David Turnbull | 20 | Triplo |
| Verdi, Giuseppe | <i>Requiem Mass Sanctus</i> trans. James Ault Jr. | 8 | Wehr's |
| Verdi, Giuseppe | <i>Tuba Mirum from Requiem</i> (twelve-part ensemble and timpani) arr. James Olcott | 12 | Triplo Press |
| Viadana, Ludovico | <i>La Bergamasca</i> arr. James L. Klages | 8 | Brassworks 4 |
| Viadana, Ludovico | <i>Sinfonia La Padovana</i> arr. James L. Klages | 8 | Brassworks 4 |
| Wagner, Richard | <i>Elsa's Procession to the Cathedral: Lohengrin: Act 2, Scene 5 Gesegnet soll sie schreiten</i> arr. Kyle Millsap | 12 | Cimarron |
| Wagner, Richard | <i>Lohengrin: Prelude to Act III</i> arr. James L. Klages | 10 | Brassworks 4 |
| Wagner, Richard | <i>March from Lohengrin Act Three, Scene Three</i> (sixteen-part ensemble and timpani) arr. James Olcott. | 16 | Triplo |
| Wagner, Richard | <i>March from Lohengrin for 12 Trumpets, Timpani, and Organ</i> (twelve-part ensemble, timpani, and organ) arr. Charles Stine | 12 | Crown |

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| Walton, William | <i>Salute for Sir Robert Mayer</i> (twelve-part ensemble and percussion) | 12 | Winwood |
| Watson, Ty | <i>Fanfare Esprit</i> (nine-part ensemble, timpani, and percussion) arr. David Marlatt | 9 | Eighth Note |
| Weber, Carl Maria von | <i>Marcia Vivace</i> (ten-part ensemble and percussion) | 10 | Peters |
| Wilson, Kenyon | <i>Mobius: For Trumpet Ensemble</i> | 8 | Potenza |
| Wuorinen, Charles | <i>Big Epithalamium</i> | 8,12,16 | Peters |
| York, Barbara | <i>Ripples</i> (two solo trumpets, eight-part ensemble, and percussion) | 10 | Cimarron |
| Zabel, Albert | <i>Procession</i> arr. James Olcott | 10 | Triplo |

Appendix: Full Name of Music Publishers with Abbreviations

| Full Name of Music Publisher | Abbreviation |
|---|---------------------|
| Amadeus Vertrieb | Amadeus |
| Andrés Soto | Soto |
| Asher Rose Music | Asher |
| Associated Music Publishers, Inc. | Associated |
| Avant Music | Avant |
| Balquhidder Music | Balquhidder |
| Belwin-Mills Music, Inc. | Belwin-Mills |
| Ben Rena Music | Ben Rena |
| Beriato Music Publishing | Beriato |
| Black Squirrel Music Inc. | Black Squirrel |
| Boosey & Hawkes | B&H |
| Bourne Co. | Bourne |
| Brass Wind Publications | Brass Wind |
| Brass Works Munich | Munich |
| Brassworks 4 Publishing | Brassworks 4 |
| Brazilian Music Enterprises | Brazilian |
| Breitkopf & Härtel KG | Breitkopf |
| Brixton Publications | Brixton |
| Broadbent & Dunn Ltd. | Broadbent |
| BRS Music, Inc. | BRS |
| BVD Press | BVD |
| C. Alan Publications | Alan |
| C.L. Barnhouse | Barnhouse |
| Carl Fischer, LLC | Carl Fischer |
| CCM Music | CCM |
| Charles Colin Publications | Charles Colin |
| Chenango Valley Music Press | Chenango |
| Cherry Classics Music | Cherry |
| Cimarron Music Press | Cimarron |
| Crown Music Press | Crown |
| David A. Roth Music | Roth |
| Donemus Publishing B.V. | Donemus |
| ECS Publishing Group | ECS |
| Editio Musica Budapest Zeneműkiadó Kft. | Budapest |
| Edition Delrieu | Delrieu |
| Edition Musicus | Musicus |
| Edition Peters | Peters |
| Editions BIM | Editions BIM |
| Edition Con Fuoco | Con Fuoco |
| Editions Marc Reift | Marc Reift |

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| Éditions Musicales Alphonse Leduc | Leduc |
| Editions Musicales Transatlantiques | EMT |
| éditions pierre lafitan | lafitan |
| Éditions Robert Martin | Robert Martin |
| Edward R. Lewis | Lewis |
| Eighth Note Publications | Eighth Note |
| Encore Music Publishers | Encore |
| Ensemble Publications | Ensemble |
| Erik Morales | Morales |
| Fentone Music | Fentone |
| FJH Music Company, Inc. | FJH |
| Forefront Music | Forefront |
| Friedrich Hofmeister Musikverlag Leipzig | F. Hofmeister |
| Gèrard Billaudot Éditeur | G. Billaudot |
| Golden River Music | Golden River |
| Hickman Music Editions | Hickman |
| Holben Publishing | Holben |
| Imagine Music Publishing LLC | Imagine |
| International Music Co. | IMC |
| International Music Diffusion | International |
| International Trumpet Guild | ITG |
| JPM Music Publications | JPM |
| Keiser Classical | Keiser |
| Kendor Music, Inc. | Kendor |
| Kevin McKee Music | McKee |
| Kookaburra Music | Kookaburra |
| Ludwig Masters Publications | Ludwig |
| M.M. Cole Publishing Company | M.M. Cole |
| Manduca Music Publications | Manduca |
| Margun Music, Inc. | Margun |
| Mark Zuckerman | Zuckerman |
| Martin Schmid Blechbläsernoten | M. Schmid |
| Max Hieber Musikverlag | Max Hieber |
| McNaughtan Publishing | McNaughtan |
| Medici Music Press | Medici |
| Megan DeJarnett | DeJarnett |
| Mentor Music, Inc. | Mentor |
| Merion Music, Inc. | Merion |
| Möseler Verlag | Möseler |
| Musica Rara | Musica Rara |
| Musical Evergreen | Evergreen |
| Musicians Publications | Musicians |
| Nichols Music | Nichols |
| Nötzel Edition | Nötzel |
| Obrasso Verlag | Obrasso |

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|-----------------------------------|-------------|
| Peter Lawrence Edition | Lawrence |
| Phil Snedecor | Snedecor |
| Potenza Music Publishing | Potenza |
| PP Music | PP Music |
| Prestissimo Press | Prestissimo |
| Pro Art Publications, Inc. | Pro Art |
| qPress Music | qPress |
| Queen City Brass Publications | Queen City |
| Rhino Boy Music Press | Rhino Boy |
| Robert J. Bradshaw | Bradshaw |
| Roland Barrett | Barrett |
| Rubank, Inc. | Rubank |
| RWS Music Company | RWS |
| Schott Music | Schott |
| Seesaw Music Corporation | Seesaw |
| Select-a-Press | Select |
| Shawnee Press | Shawnee |
| Sound the Trumpet Publications | Sound |
| Southern Music Co. | Southern |
| Spratt Music | Spratt |
| Stephenson Music | Stephenson |
| Studio Music Co. | Studio |
| Subito Music Publishing | Subito |
| Symphony Land Publishing | Symphony |
| Tap Music | Tap |
| Tenuto Publications | Tenuto |
| Tezak Music Publishing Co. | Tezak |
| The Brass Press | Brass Press |
| The Composers Press, Inc. | Composers |
| Theodore Presser Co. | T. Presser |
| Touch of Brass Music | Touch |
| TREverson Music | TREverson |
| Trigram Music, Inc. | Trigram |
| Triplo Press | Triplo |
| Tritone Press | Tritone |
| Virgo Music Publishers | Virgo |
| Visible Music | Visible |
| Wehr's Music House | Wehr's |
| West Wind Music | West Wind |
| Western International Music, Inc. | Western |
| Wimbeldon Music | Wimbledon |
| Winwood Music | Winwood |

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