

# **PERFORMANCE THROUGH ANALYSIS**

*the role of the ensemble and performance practice in six modern trumpet concertos with diverse forces*

by

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*To my parents, Sherrie and Frank Fearmonti, for all of their love and support.*

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## **INTRODUCTION**

“If you don’t have clarity of ideas, you’re just communicating sheer sound.” This quote by cellist Yo Yo Ma brings attention to a concept that can benefit any performer and musical performance. Particularly, this concept can bring clarity to the performance and understanding of modern music. Just as music theorists have developed techniques to dissect and understand the classical repertoire, the same should be done for the music of modern and current times. In this document, six modern trumpet concertos with diverse forces will be discussed, determining how musical form can provide clarity for musical performance. Techniques for each concerto may vary depending on content and instrumentation of the ensemble.

## CHAPTER 1: X MARKS THE SPOT

### *Trumpet Concerto*, Edward Gregson

Educated by the Goldman College and the Royal Academy of Music in London, Edward Gregson has established himself as one of the most important composers for brass in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Gregson's first compositions were written for brass band and large brass ensemble, and Gregson currently writes for brass band, wind band, orchestra, choirs and other symphonic forces. The *Trumpet Concerto* was written as part of a set of concerti for brass instruments. Composed on commission in 1983, Gregson's *Trumpet Concerto* was written for James Watson, Howard Snell, and the Wren Orchestra of London.<sup>1</sup>

Gregson's *Trumpet Concerto* is growing in popularity in the trumpet community and continues to be used to feature a principal trumpet or guest soloist. The concerto can also be used for undergraduate or graduate recitals. The concerto is cast in three movements, entitled *Allegro vigoroso*, *Mesto (In Memoriam of Dmitri Shostakovich)*, and *Vivo e brillante*.<sup>2</sup> Originally for string orchestra, timpani, and solo trumpet in Bb, the instrumentation of the concerto has also been reduced for trumpet and piano.<sup>3</sup> Both the original orchestration and the piano reduction give a full texture for the soloist to blend with as well as soar over throughout the concerto, without any issues of the soloist being overpowered by the accompaniment.

In the following analysis, I will discuss the form of the work and the role of thematic development in the musical structure throughout the concerto. Each movement will be listed with an outline of the analysis, followed by supporting information for each movement.

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<sup>1</sup> Edward Gregson and Select Performers. Edward Gregson. [www.edwardgregson.com](http://www.edwardgregson.com). (accessed on November 21, 2013).

<sup>2</sup> Edward Gregson, *Trumpet Concerto* (London, England: Novello Publishing, 1983).

<sup>3</sup> Gregson, *Trumpet Concerto*.

Movement 1: *Allegro vigoroso* – Sonata Form

Exposition: Theme 1-Transition 1-Variation 1 of Theme Transition  
2-Theme 2-Transition 3-Variation 2 of Theme 1

Development: Material from Theme 1 and Theme 2, but never  
complete versions of either theme

Recapitulation: Theme 1-Transition 1-Theme 2-Transition 2-  
Variation 3-Coda<sup>4</sup>

The first movement, *Allegro vigoroso*, is in sonata form and begins with a three-bar introduction in the timpani.<sup>5</sup> The opening three-note motive will endure throughout the concerto. These three bars are analyzed as an introduction rather than part of Theme 1 because the motive in the timpani is not consistently used in this manner. The opening motive, which consists of two eighth notes and a half note, can be defined as motive (X). The exposition begins in m. 4 with the soloist stating the same angular motive as the timpani.<sup>6</sup>

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<sup>4</sup> Edward Gregson, *Trumpet Concerto* (London, England: Novello Publishing, 1983), 1-27.

<sup>5</sup> Gregson, *Trumpet Concerto*, 1-27.

<sup>6</sup> Ibid.

**Allegro vigoroso** ♩ = 96

Ex. 1, Gregson, *Trumpet Concerto*, Movement 1, mm. 4-24<sup>7</sup>

Motive X marks the beginning of Theme 1, which extends from m. 4 through m. 18.<sup>8</sup> Measures 16-18 contain another version of motive X, which is found throughout this concerto; for the purpose of this analysis, the second version of motive X will be labeled X1. Although Gregson continues to develop his melodic material past m. 18, future statements of Theme 1 either contain different material or end with X1 repeated twice by the trumpet.<sup>9</sup> As motive X1 is consistently used at the end of Theme 1 and is always repeated twice, X1 also gives clarity and definition to the end of Theme 1.<sup>10</sup>

<sup>7</sup> Edward Gregson, *Trumpet Concerto* (London, England: Novello Publishing, 1983), 1-27.

<sup>8</sup> Gregson, *Trumpet Concerto*, 1-27.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

Theme 1 can be divided into four sections. The initial statement of motive X comprises only three notes but is quickly repeated with thematic expansion.<sup>11</sup> After Gregson expands and develops motive X, he repeats the pattern but with different thematic development after the statement of motive X.<sup>12</sup> The four parts of Theme 1 are important because the same pattern can be found later in the exposition, in Theme 2.<sup>13</sup>

Transition 1 begins in m. 19 and continues until the next statement of Theme 1 in m. 34.<sup>14</sup> Theme 1 returns in m. 34, but this time Gregson inverts X and transposes it up a whole step from the original pitch level of X.<sup>15</sup> Due to the transposition and inversion of X and the expansion of the melodic material, m. 34-51 are labeled Variation 1 of Theme 1.<sup>16</sup> As part of the development of Variation 1, Gregson uses a twelve-tone row, which is stated by the soloist beginning in m. 42; Gregson uses this twelve-tone row in the second movement as well.<sup>17</sup>

Transition 2 connects Variation 1 to Theme 2, which begins in m. 66. Theme 2 is lyrical, in marked contrast to the angular Theme 1.<sup>18</sup> Despite its differing character, Gregson continues the pattern by having four parts to Theme 2.<sup>19</sup> Each of the four parts begins with three quarter notes that lead into a longer duration.<sup>20</sup>

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<sup>11</sup> Edward Gregson, *Trumpet Concerto* (London, England: Novello Publishing, 1983), 1-27

<sup>12</sup> Gregson, *Trumpet Concerto*, 1-27.

<sup>13</sup> *Ibid.*

<sup>14</sup> *Ibid.*

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.*

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*

7

con espressione

mp legato e cantabile

8

poco cresc. mf

9

cresc. f marcato

(v)

legato

4

dim. mf

3

2

1

Ex. 2, Gregson, *Trumpet Concerto*, Movement 1, mm. 66-101<sup>21</sup>

As Theme 2 develops, Gregson interjects material similar to the angular and aggressive material found in Theme 1.<sup>22</sup> In addition to the contrast in character Gregson also introduces counterpoint to the trumpet melody, which begins in m. 80. The downbeat of m. 118 marks the end of Theme 2.<sup>23</sup> This is due to the crescendo leading into the downbeat of m.118, which is marked *fortissimo* and is the first time that the soloist and the orchestra align since the beginning of Theme 2.<sup>24</sup>

<sup>21</sup> Edward Gregson, *Trumpet Concerto*, (London, England: Novello Publishing, 1983), 1-27.

<sup>22</sup> Gregson, *Trumpet Concerto*, 1-27.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid..

At this point the exposition could be ended and the composer could have proceeded to the development. Instead, Gregson creates a second variation of Theme 1.<sup>25</sup> Measures 118-131 serve as Transition 3, this time linking Theme 2 to Variation 2 of Theme 1.<sup>26</sup> For this variation, the soloist uses a straight mute and is instructed to play with a “menacing” character.<sup>27</sup> Once this variation is finished in m. 146, the exposition of the first movement comes to an end.<sup>28</sup>

The material that begins on the second beat of m. 146 justifies the development of the first movement.<sup>29</sup> The solo and orchestral parts become more intricate in their development and alternate between melody and accompaniment.<sup>30</sup> Until now, the soloist has had large statements of material, followed by interjections from the orchestra or thematic material to connect ideas stated by the soloist. In m. 150 we can see an example of the more intricate interaction between the soloist and the orchestra.<sup>31</sup>

Throughout the development, one can see elements of Theme 1 and Theme 2 but never an exact statement of either theme.<sup>32</sup> The material in the development builds up to m. 185, where Theme 1 returns, marking the beginning of the third section in sonata form, the recapitulation.<sup>33</sup> Although shorter than previous statements of Theme 1, it starts and ends in the same manner as previous statements of Theme 1, with (X) at the beginning and (X1) repeated twice by the soloist at the end.<sup>34</sup> A transition begins in m. 194 and continues until m. 224, where Theme 2 returns and is stated in the accompaniment.<sup>35</sup> Theme 2 is passed from the accompaniment to the soloist

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<sup>25</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 1-27.

<sup>26</sup> Gregson, *Trumpet Concerto*, 1-27.

<sup>27</sup> *Ibid.*

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

<sup>30</sup> *Ibid.*

<sup>31</sup> *Ibid.*

<sup>32</sup> *Ibid.*

<sup>33</sup> *Ibid.*

<sup>34</sup> Edward Gregson, *Trumpet Concerto* (London, England: Novello Publishing, 1983), 28-43.

<sup>35</sup> Edward Gregson, *Trumpet Concerto*, (London, England, Novello Publishing, 1983), 28-43.

in m. 237. Adhering to the pattern represented by the recapitulation of Theme 1, Theme 2 is interrupted with material from Theme 1.<sup>36</sup> At this point, the movement could technically end, as it has met all the criteria of sonata form. Instead, Gregson creates a fourth variation of Theme 1. Variation 4 of Theme 1 is stated by the soloist, who is instructed to use a Harmon mute (tube in).<sup>37</sup> Variation 4 uses an inversion of (X) that connects this statement of Theme 1 to previous statements.<sup>38</sup> Gregson concludes the first movement of his concerto with a coda, which begins in m. 286 and includes a final statement of (X).<sup>39</sup>

Movement 2: *In Memoriam (Dmitri Shostakovich)* – Ternary Form

A: Established by the use of a rhythmically diminished version of (X1) and the rhythmic motive of two sixteenth notes and one eighth note.

B: Established by the composer's use of lyricism and use of a cup mute, in contrast to the A section.

A: Established by the return of (X) cast in 6/8 time.<sup>40</sup>

*In Memoriam – Dmitri Shostakovich* is marked *Mesto* and is cast in ternary form with a cadenza at the end of the movement.<sup>41</sup> The soloist enters with cadenza-like material that is stated at two different points throughout the first A section of the movement; the first statement is muted, and the second is open.<sup>42</sup> There are two important connections between movements one and two. The first connection can be seen in mm. 9-10. In the first movement, the soloist states a twelve-tone row in the first variation of Theme 1. In mm. 9-10, a transposition of the same row is

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<sup>36</sup> Gregson, *Trumpet Concerto*, 28-43.

<sup>37</sup> Ibid.

<sup>38</sup> Ibid.

<sup>39</sup> Ibid.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

<sup>42</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 27-43.

stated down a perfect fourth in the pizzicato violin part.<sup>43</sup> A comparison of the two rows is shown in Examples 3 and 4.



Ex. 3, Gregson, *Trumpet Concerto*, Movement 1, mm. 42-47<sup>44</sup>



Ex. 4, Gregson, *Trumpet Concerto*, Movement 2, mm. 9-10<sup>45</sup>

The second connection between movements one and two helps define the ternary form of the second movement.<sup>46</sup> Motive (X) and its variations, which are used extensively in movement 1, are brought back in the material found at the beginning of this section.<sup>47</sup> Gregson states (X) in harmonic and rhythmic diminution in the trumpet cadenzas at the beginning of the second movement.<sup>48</sup> The motive now contains two sixteenth notes and one eighth note. This rhythmic motive gives definition to the first A section because it is constantly used, similar to a tonal pedal point. Up until m. 42, the tempo of the second movement has been flexible due to the nature of the orchestra alternating with the soloist's cadenza-like material.<sup>49</sup> Measure 42 establishes a firm

<sup>43</sup> Gregson, *Trumpet Concerto*, 28-43.

<sup>44</sup> Ibid.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

<sup>48</sup> Ibid.

<sup>49</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 27-43.

tempo of quarter note equals seventy-six that is maintained by the strings, which provide a constant eighth-note pulse.<sup>50</sup>

Measure 68 is the beginning of the B section.<sup>51</sup> This can be justified because this material is marked *cantabile* and the rhythmic motive used thus far in the movement is no longer used.<sup>52</sup> The soloist shifts from stating the rhythmic motive to playing longer, lyrical passages. Gregson instructs the soloist to use a cup mute at m. 85, which is marked *mesto*.<sup>53</sup> The use of the cup mute can also be used to establish the ABA form of the movement.<sup>54</sup> The A sections are open, and the B section is muted. *Mesto* is the marking found at the beginning of the first A section and can also be found at m. 85, labeling the beginning of the second A section of the ternary form.<sup>55</sup> The tone row used in the first A section can be found in m. 99, transposed up a major seventh and inverted from the first time that this row is stated in this movement. The row established in the first A section returns, inverted as well as transposed.<sup>56</sup>



Ex. 5, Gregson, *Trumpet Concerto*, Movement 2, mm. 9-10 and mm. 99-100<sup>57</sup>

There is one significant difference between the two statements of the A section. Measure 160 is marked *piangente* and written in 6/8 time. Although the first A section is in 3/4 and 4/4, (X) is still used. The second A section continues and gradually reduce in intensity through a thinning of texture in the accompaniment. The dynamic of the soloist is also brought down, and

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<sup>50</sup> Gregson, *Trumpet Concerto*, 27-43.

<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

<sup>57</sup> Ibid.

this sets up the soloist for the cadenza that serves as a bridge between movements two and three.<sup>58</sup>

Gregson dedicated the second movement to the memory of Russian composer Dmitri Shostakovich.<sup>59</sup> Entitled *In Memorium Dmitri Shostakovich*, Gregson constructed the second movement with material that is significant to Shostakovich and his career. Shostakovich used a cipher of his name in many of his works. Shostakovich composed his “Symphony No. 10 in E Minor Op. 93” in 1953. In the third movement of Symphony No. 10, a four-note motive is used to depict the death of Joseph Stalin. This same motive is found throughout various works from his career as a composer. The cipher contains the first letter of his first name and the first three letters of the German spelling of his name, Schostakovich. The notes used to create the cipher are D, E<sup>b</sup>, C, and B, which translate to D, S, C, and H when traced back to the original German spelling.<sup>60</sup> These letters are a combination of the first letter of the composer’s first name and the first three letters of his last name. This cipher is first stated in the Piccolo, Flute, and Oboe and can be seen in the example below.<sup>61</sup>

Concert Pitch

D      Eb      C      B

D      S      C      H

Ex. 6, Shostakovich, *Symphony No. 10*, mm. 48-49<sup>62</sup>

This motive plays a prominent role in the material contained in movement 2 of the concerto.<sup>63</sup>

The first presentation of the cipher is located in the muted trumpet in m. 17.<sup>64</sup> The cipher has

<sup>58</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 27-43.

<sup>59</sup> Gregson, *Trumpet Concerto*, 27-43.

<sup>60</sup> Peter Burkholder, Donald J. Grout, and Claude. V. Palisca, *A History of Western Music: 7<sup>th</sup> Ed.* (New York, New York: W.W Norton & Company) 2006.

<sup>61</sup> Shostakovich, Dmitri. *Symphony No. 10 in E Minor Op. 93*. (Miami, Florida: Edwin F. Kalmus & CO., Inc. 1953).

<sup>62</sup> Ibid.

been transposed from its original pitch level, but the integrity of the intervals between notes has been preserved.<sup>65</sup>



Ex. 7, Gregson, *Trumpet Concerto*, Movement 2, mm. 29-30<sup>66</sup>

Similar to the first entrance of the soloist, the second entrance begins with (016) and ends with a transposition of the cipher.<sup>67</sup> The cipher is used throughout the entire movement and is embedded in the accompaniment.<sup>68</sup> Gregson inserts a passing tone into the cipher, but if the passing tone is canceled out through analysis, a transposition of the cipher remains.<sup>69</sup> An example of how Gregson embeds the cipher can be seen in mm. 44-45.<sup>70</sup>



Ex. 8, Gregson, *Trumpet Concerto*, Movement 2, mm. 44-45<sup>71</sup>

Gregson connects movements two and three with a cadenza performed by the soloist.<sup>72</sup> In a classical concerto, such as the *Concerto in E<sup>b</sup> Major* by Franz Joseph Haydn, the cadenza is used

<sup>63</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 27-43.

<sup>64</sup> Gregson, *Trumpet Concerto*, 27-43.

<sup>65</sup> Ibid.

<sup>66</sup> Ibid.

<sup>67</sup> Ibid.

<sup>68</sup> Ibid.

<sup>69</sup> Ibid.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

to showcase the virtuosity of the soloist and is often improvised.<sup>73</sup> The cadenza that connects the last two movements of this concerto is composed because it serves another purpose, which is to create a bridge between the two movements. Alternations between material performed in the second movement and material extracted from the upcoming movement are combined to form this cadenza.<sup>74</sup>

The cadenza unfolds, alternating between “slow” and “fast” material, with each statement expanding in length as the soloist moves through the cadenza.<sup>75</sup> The last statement of the “fast” material ends with a fermata, where the soloist is instructed to flutter tongue with a *fortissimo-piano crescendo*.<sup>76</sup> From this moment on, the tempo is marked “fast”, and the final passage serves as the final bridge between movements two and three.<sup>77</sup>

Movement 3: *Vivo e brillante* – Five-Part Rondo  
A-B-A-C-A-Coda<sup>78</sup>

A five-part rondo entitled *Vivo e brillante* serves as the third and final movement of Gregson’s *Trumpet Concerto*.<sup>79</sup> The first A section of the rondo begins at m. 1 of the third movement and extends to the downbeat of m. 12.<sup>80</sup> Keeping to a pattern well established thus far in the concerto, the A section can be broken down into four parts. These four parts include the initial statement of a motive, an expansion of that motive, a recapitulation of the motive, and further development.<sup>81</sup>

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<sup>72</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 27-43.

<sup>73</sup> Gregson, *Trumpet Concerto*, 27-43.

<sup>74</sup> Ibid.

<sup>75</sup> Ibid.

<sup>76</sup> Ibid.

<sup>77</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 44-67.

<sup>78</sup> Gregson, *Trumpet Concerto*, 44-67.

<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

<sup>81</sup> Edward Gregson, *Trumpet Concerto* (London, England, Novello Publishing, 1983), 44-67.

A transition with sparse material resembling the opening is used to connect the A section to the B section, which begins in m. 25.<sup>82</sup> The B section of the rondo is much more lyrical than the exciting, flashy material contained in the A section. The soloist begins in m. 24 with a series of sixteenth notes that lead into m. 44.<sup>83</sup> Although the B section is significantly longer than the A section, the same four-part pattern is maintained.

The second transition is an opportunity for the orchestra to take over because the soloist has no material until the next transition.<sup>84</sup> Instead, Gregson constructs a three-voice fugato that extends from m. 68 to m. 87. The soloist returns with a short interjection in m. 91.<sup>85</sup> Throughout this transition, the soloist and the orchestra alternate in a call-and-response fashion, stating short segments of material similar to the A section of the rondo.<sup>86</sup>

The second statement of the A section can be heard in m. 105.<sup>87</sup> It follows a short transition after the second statement of the A section in the *scherzando*, which forms section C of the rondo.<sup>88</sup> Gregson changes the meter from 4/4 to 6/8, and the soloist's role becomes more acrobatic in nature.<sup>89</sup> Extending to the downbeat of m. 156, section C of the rondo is followed by a brief transition that includes a time signature change back to 4/4.<sup>90</sup> The final statement of the A section begins in m. 161 and concludes in m. 168.<sup>91</sup> At this point, Gregson could have ended the third movement but instead chooses to add a coda, which includes a brief inversion of the

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<sup>82</sup> Gregson, *Trumpet Concerto*, 44-67.

<sup>83</sup> Ibid.

<sup>84</sup> Ibid.

<sup>85</sup> Ibid.

<sup>86</sup> Ibid.

<sup>87</sup> Ibid.

<sup>88</sup> Ibid.

<sup>89</sup> Ibid.

<sup>90</sup> Ibid.

<sup>91</sup> Ibid.

material from the A section of the rondo and a final statement of motive (X) from movement one of the concerto.<sup>92</sup>

The music of Shostakovich is one of my favorite areas of the orchestral repertoire for trumpet. Gregson also establishes a flow and connection throughout the entire concerto, which makes for a very idiomatic piece of music. Performance of any concerto with a full orchestra is not something that occurs as often as performers would prefer. However, the reduction of this concerto allows for it be programmed for recitals and competitions. Although the concerto has been around since 1983, it has not been performed as often as other standard concertos.<sup>93</sup> This concerto also contains many characters and colors that help establish it as one of the many great concertos of the trumpet repertoire. The concerto continues to grow in popularity and exposure each year, and I hope performers and teachers will consider this concerto as a wonderful addition to the trumpet repertoire to share with an audience.

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<sup>92</sup> Ibid.

<sup>93</sup> Ibid.

## CHAPTER 2: PLAYING WELL WITH OTHERS

*Summit Concerto for Trumpet and Chamber Orchestra*, Michael Conway Baker

### **Baker, Movement 1: *Largo* - Sonata Form**

Theme 1 - Theme 2 - Theme 1 - Theme 2 - Coda<sup>1</sup>

A gesture in the timpani begins the concerto, a motive that plays a key role in dissecting and understanding the musical form of this movement.<sup>2</sup> Measures 1-10 function as the introduction to the movement; there is musical foreshadowing in the timpani, but it is not a complete version of a Theme 1.<sup>3</sup> The trumpet enters with pickups to m. 11, stating the full version of Theme 1.<sup>4</sup> Theme 1 is made of five-measure cells that are repeated and transposed.<sup>5</sup> Through mm. 11-33, Theme 1 can be seen through the first four gestures by the soloist.<sup>6</sup> Although scored for a full orchestra, the full title of the concerto indicates that the ensemble is a chamber orchestra; this is true and can be seen in the orchestration.<sup>7</sup> The initial material from the ensemble is presented in the strings and timpani, but throughout the concerto, chamber groups are formed, such as the duet between the trumpet and oboe in mm. 18-25.<sup>8</sup> Normally, a cadence would mark the end of Theme 1, but new music does not necessarily follow traditional compositional patterns. The fermata in m. 33 followed by the clear change to march style and a tempo change in m. 34 function as a clear end to this section of movement one (A).<sup>9</sup>

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<sup>1</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 1-38.

<sup>2</sup> Baker, *Summit Concerto*, 1-38.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

Trumpet in Bb

Largo ♩=50



Ex. 9, Baker, *Summit Concerto*, Movement 1, mm. 10-17<sup>10</sup>

Measure 34 is marked “Alla Marcia” and begins with two measures from the orchestra before the first statement of Theme 2, which starts with pickups to m. 36.<sup>11</sup> Similar to Theme 1, Theme 2 is made up of four-measure cells that are repeated and transposed.<sup>12</sup> At m. 40 the oboe joins the trumpet with the counter melody, forming another duet. Because there have been full statements of each theme, the exposition can be labeled and the piece can now move forward to the development.<sup>13</sup>

Trumpet in Bb

All Marcia Piu Mosso ♩=72



Ex. 10, Baker, *Summit Concerto*, Movement 1, mm. 35-39<sup>14</sup>

The striking part of the development, which begins at m. 50, is that this is the fullest the orchestration has been thus far in the concerto. In m. 60, for the first time in this concerto, the full orchestra including full winds and the soloist are performing simultaneously. As is expected,

<sup>10</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 1-38.

<sup>11</sup> Baker, *Summit Concerto*, 1-38.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

pieces of each theme can be heard throughout the development. None of these statements exactly match the opening; for example, m. 60 is similar to Theme 2 but more lyrical in style.<sup>15</sup>



Ex. 11, Baker, *Summit Concerto*, Movement 1, mm. 60-63<sup>16</sup>

Measure 82 foreshadows the recapitulation with Theme A in the oboe, but m. 93 marks the return of the exact timpani part that opened the movement, signaling the recapitulation.<sup>17</sup> As expected, both themes are re-stated by the soloist. Baker marks m. 171 as the coda; however, material from m. 138 to the end can be viewed as a coda or simply as closing material.<sup>18</sup> This is due to the lyrical version of Theme 2 that is restated along with variations on the main themes from this movement, but no full statements of either theme are used. The orchestration slowly starts to thin out, leaving the soloist with a sparse instrumentation to blend with as the movement comes to an end.<sup>19</sup>

*Cantilena*, Italian for “Lyrical Melody”, is used as the title for the second movement.<sup>20</sup> Opening with a texture of strings and piano, the first haunting lyrical melody begins in m. 3 and is stated by the english horn (Theme 1).<sup>21</sup> The trumpet enters in m. 19 (Theme 2), and while the english horn restates the previous lyrical melody, the trumpet complements it with a countermelody. Because the trumpet has the new material, it can be justified that the new

<sup>15</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 39-77.

<sup>16</sup> Baker, *Summit Concerto*, 39-77.

<sup>17</sup> *Ibid.*

<sup>18</sup> *Ibid.*

<sup>19</sup> *Ibid.*

<sup>20</sup> *Ibid.*

<sup>21</sup> *Ibid.*

material should take priority while still blending with the tone of the english horn. It is also important to note that the trumpet, english horn, and the ensemble form a trio, reinforcing the idea of a “Chamber Orchestra”.<sup>22</sup>

The image displays two systems of musical notation. The first system includes staves for English Horn, Trumpet, and Piano. The English Horn and Trumpet parts are in treble clef, and the Piano part is in grand staff (treble and bass clefs). The second system includes staves for Trumpet and Piano. The Trumpet part is in treble clef, and the Piano part is in grand staff. The music is in 3/4 time and features a mix of eighth and quarter notes, with some melodic lines and harmonic accompaniment.

Ex. 12, Baker, *Summit Concerto*, Movement 2, mm. 19-30<sup>23</sup>

Traditionally, when a piece is in sonata form, the themes are linked by transitions, so it is interesting to note there is no transition linking the english horn to the trumpet entrance. Instead,

<sup>22</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 39-77.

<sup>23</sup> Baker, *Summit Concerto*, 39-77.



Instead, the composer restates Theme 1 in the trumpet at m. 135, the variation being that the theme is transposed to the original statement from the english horn at the beginning of the movement.<sup>30</sup> This structure supports the importance of m. 67 and should be considered when preparing the movement for performance; this musical peak is repeated, the second time occurring at m. 83.<sup>31</sup> The soloist continues with various statements of the themes presented throughout the movement.<sup>32</sup> As the movement comes to a close, the instrumentation is reduced until the final chord, which is only strings and trumpet.<sup>33</sup>

Movement three provides several aspects to consider; these include two different versions of looking at the structure, as well as how the movement fits together and relates to the prior movements of the concerto. Both versions can be seen below and will be dissected and explained in the following reading.

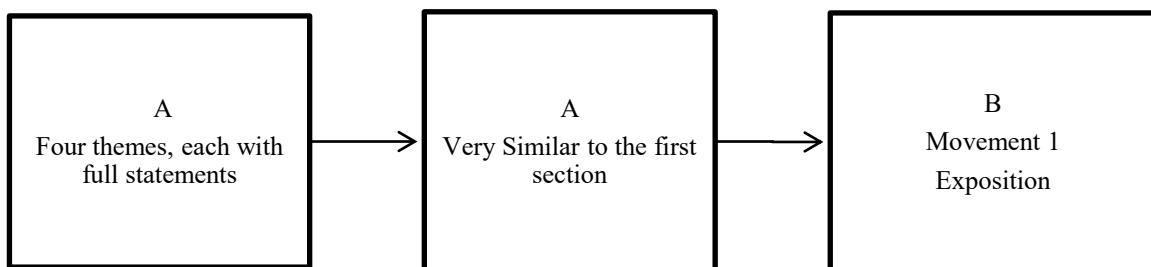


Figure 1, Baker, *Summit Concerto: Movement 3*, Macro View<sup>34</sup>

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<sup>30</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

<sup>31</sup> Baker, *Summit Concerto*, 80-156.

<sup>32</sup> Ibid.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

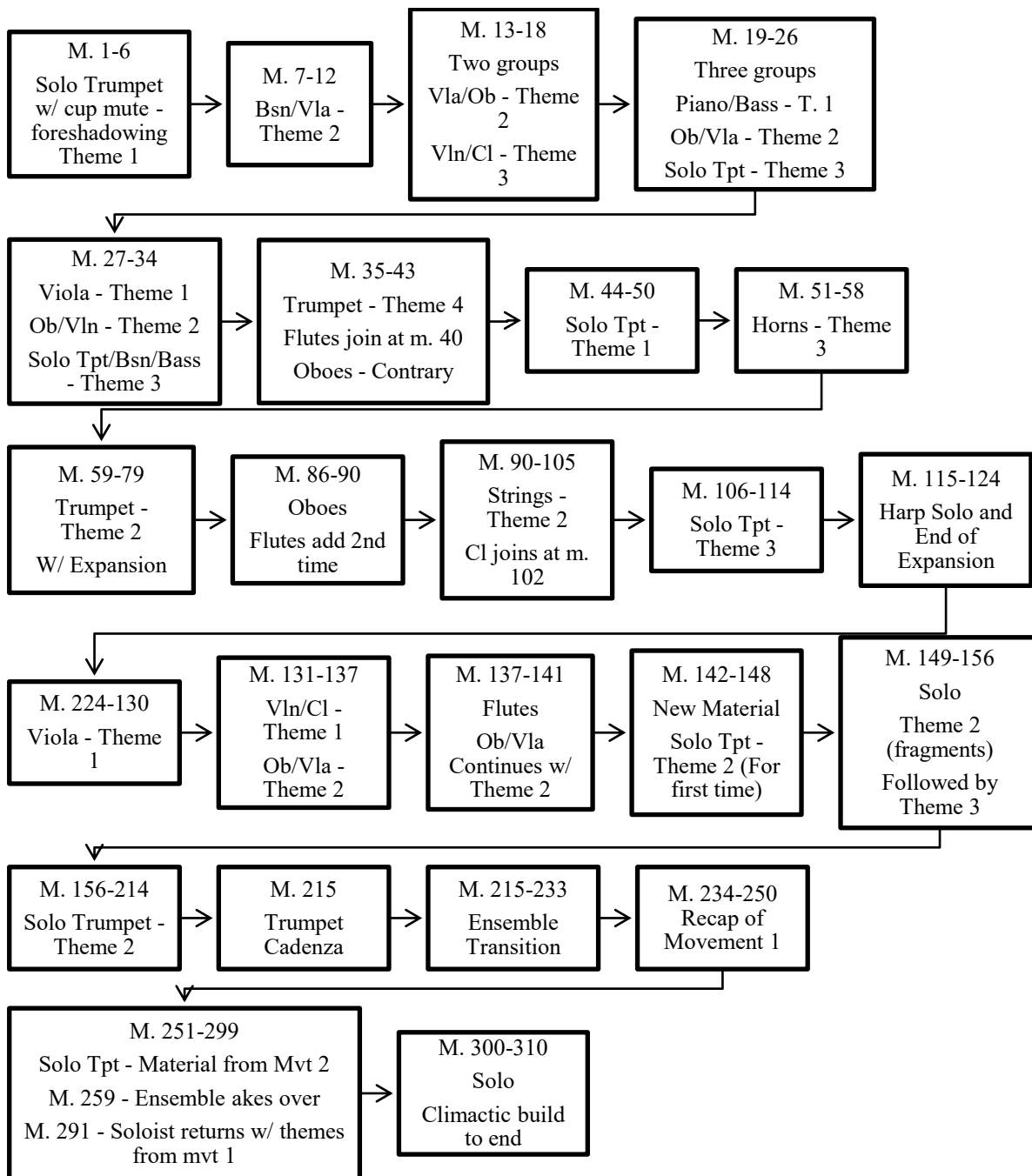


Figure 2, Baker, *Summit Concerto*, Movement 3, Micro View<sup>35</sup>

An unaccompanied statement by the trumpet soloist using a cup mute opens the third movement. This functions as musical foreshadowing, as the material stated by the trumpet is

<sup>35</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

quickly used in the opening of the movement by the orchestra and is also stated by the soloist throughout the movement. This also justifies labeling the material as the first major theme of this movement (Theme 1). A duo of strings and bassoon enter at m. 6, marked *Allegro*, presenting as well as developing the material stated by the soloist. As the orchestra layers in, small groups are formed between various sections of the orchestra. The initial theme is passed off to the clarinets and violins in m. 13, and a new pairing of instruments, the oboe and viola, presents new material.



Ex. 14, Baker, *Summit Concerto*, Movement 3, mm. 13-16<sup>36</sup>

The soloist returns in m. 19 in a trio of clarinet, trumpet, and strings with a lyrical theme that serves as Theme 3. Two other groups are formed at this point, one being bassoons, piano, cello, and bass with Theme 2, and the other being viola and oboe with Theme 1.<sup>37</sup> Similar to movement two, trios form throughout the orchestra as well in the orchestration as a whole, which now has three main ideas happening simultaneously. These small chamber groups shift in role and instrumentation throughout the movement. For instance, m. 27 presents the lyrical theme, but this time the soloist, bassoon, piano, and low strings are used.<sup>38</sup>

<sup>36</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

<sup>37</sup> Baker, *Summit Concerto*, 80-156.

<sup>38</sup> *Ibid.*

Ex. 15, Baker, *Summit Concerto*, Movement 3, mm. 27-30<sup>39</sup>

The ensemble starts to dissolve in m. 35, where Theme 2 is stated by the soloist. Although the ensemble is still in full forces, the various sections throughout the ensemble become more independent in the material each section contributes. As an example, the lyrical theme stated by the horns in m. 51 matches the previous material from the soloist (Theme 1/2). The horns carry the melody until it is handed off to the trumpet in m. 59. After the theme ends in m. 78, it is clear that what comes next is a transition, and although the trumpet has a brief role in m. 80, this material does not belong to any of the previously stated themes. Measures 78-106 continue to showcase various sections of the orchestra, either with new material or the various themes introduced in this movement. The soloist returns in m. 106 with a brief statement of Theme (1/2), this time with a straight mute for a change in color.

Measure 125 is the recapitulation, which is clear through the material stated in the viola.<sup>40</sup> The recapitulation acts as expected until the soloist enters in m. 142. Rather than stating the expected theme, the soloist now has material previously heard from various sections; this also supports the two different variations of the form of this movement.

<sup>39</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

<sup>40</sup> Baker, *Summit Concerto*, 80-156.

Trumpet in Bb

Ex. 16, Baker, *Summit Concerto*, Movement 3, mm. 142-147<sup>41</sup>

Measure 156 looks like a recapitulation, which raises the question of what happened to the development. Oddly enough, for this movement there is no development, simply two statements of the exposition. The return of Theme 2 comes in m. 156, followed by Theme 4 in m. 172. Baker continues his use of chamber groups by layering the various themes he has introduced on top of one another.

Measures 173-213 act in a similar matter to the material already discussed. The lyrical Theme 3 is passed back and forth between soloist and french horns, leading to a cadenza for the soloist. There are two written versions of the cadenza, neither of which exactly match what Hickman plays on his two recordings of the concerto.<sup>42</sup> Performers are encouraged to explore their options, including the written cadenza or by transcribing what Hickman has recorded.

The ensemble begins with just piano, and over the course of this section up to m. 234, various voices are layered on top of one another.<sup>43</sup> Material from movement 1 is introduced in m. 234, and from here the score resembles movement one more so than anything seen in movement three.<sup>44</sup> Building to the end of the concerto, the material for the soloist is built off of the initial

<sup>41</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

<sup>42</sup> Baker, *Summit Concerto*, 80-156.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

triplet figure that has been previously discussed in movements 1 and 3.<sup>45</sup> The triplet figure rises and quickly alternates between ascending and descending, finally raising to an accented C and joined by the full ensemble.<sup>46</sup>

There is a piano reduction of the concerto, which was included at the request of David Hickman, but due to the nature of all the chamber ensembles formed throughout the concerto, the composer feels that much of the musical intention is lost.<sup>47</sup> Throughout the trumpet repertoire, there are instrumental solos in various settings, but this is usually a solo or a duet, such as the clarinet solo in the Arutunian's Trumpet Concerto. Seeing the ensemble play such a large and intricate role in the overall texture, as well as so much interaction with the soloist, helps this concerto stand out from other trumpet concertos. This concerto will make for an interesting change for any audience and performer accustomed to the standard repertoire.

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<sup>45</sup> Michael Conway Baker, *Summit Concerto for Trumpet and Chamber Orchestra* (Evocation Publishing Company, Inc. 1994), 80-156.

<sup>46</sup> Ibid.

<sup>47</sup> Michael Conway Baker, Interview by Will Koehler, February 27, 2018.

## CHAPTER 3: A MELTING POT OF MUSIC

*Vaudeville: a Concerto for Piccolo Trumpet and Orchestra*, Paul Schoenfield

Functioning more as a musical show than a concerto, Paul Schoenfield's *Vaudeville* simulates a time period from 1880-1930, the peak of the Vaudeville era. During this time, music, showmanship, and burlesque entertainment were mixed together for a very different kind of entertainment from what America had seen before.<sup>1</sup> The musical side of the Vaudeville era was influenced by Klezmer music, which was prominent on the East Coast due to an increase of the Jewish population.<sup>2</sup> Major cities were more populated and thus tended to host the larger Vaudeville shows, which is how these two cultures mixed: more people, more money.

Written for piccolo trumpet and orchestra, *Vaudeville* is a unique, uncommon challenge in the trumpet world. Many Baroque and Classical concerti feature the Clarino style of playing, but to see modern piccolo trumpet featured this extensively and in this unique style truly makes this a one-of-a-kind piece. *Vaudeville* was written in 1994 for Wolfgang Basch and has been recorded by John Nelson and the New World Symphony.<sup>3</sup> In an interview with the composer, Schoenfield had the following to say about his inspiration and influence for the concerto:

“I was living in the Twin Cities, and while standing in a grocery line saw “TC” magazine with an article “Vaudeville in the Twin Cities”. The description (Overture, Animal Act, Foreign Troup, etc., gave me the exact form of the piece. Using ‘Vaudeville’ orchestration was automatic.”<sup>4</sup>

The first movement, *Overture*, simulates the opening of the show and contains a mixture of lively Vaudevillesque melodies and lyrical lines that alternate between soloist and ensemble.<sup>5</sup>

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<sup>1</sup> Paul Schoenfield, *Vaudeville: a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 1-42.

<sup>2</sup> Schoenfield, *Vaudeville*, 1-42.

<sup>3</sup> Paul Schoenfield, Interviewed by Will Koehler, April 26, 2018.

<sup>4</sup> Schoenfield, April 26, 2018.

<sup>5</sup> Paul Schoenfield, *Vaudeville: a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 1-42.

In addition to the standard instruments of an orchestra, Schoenfield has added a banjo, three saxophones (Soprano, Alto, and Tenor), Eb clarinet, and a second piano in order to simulate a “Vaudeville Orchestra”.<sup>6</sup> From the first bar of the piece it is apparent that this “concerto” is something new. The other immediately highlighted aspect is the use of rhythm, which is a unison ostinato that drives forward.

Ensemble Ostinato Pattern



Ex. 17, Schoenfield, *Vaudeville*, Movement 1, Overture, mm. 1-4<sup>7</sup>

A brief four-bar introduction leads the entrance of the soloist and the first theme of the *Overture*. The use of syncopation is heard from m. 1, including the first theme.<sup>8</sup> The dotted eighth-note rhythm performed by the soloist can be heard throughout the entire piece, which is one of the characteristic traits of Vaudeville music for the dance-like feel it creates.<sup>9</sup>

Piccolo Trumpet in A



Ex. 18, Schoenfield, *Vaudeville*, Movement 1, Overture, mm. 5-15<sup>10</sup>

<sup>6</sup> Paul Schoenfield, Interviewed by Will Koehler, April 26, 2018.

<sup>7</sup> Schoenfield, *Vaudeville*, 1-42.

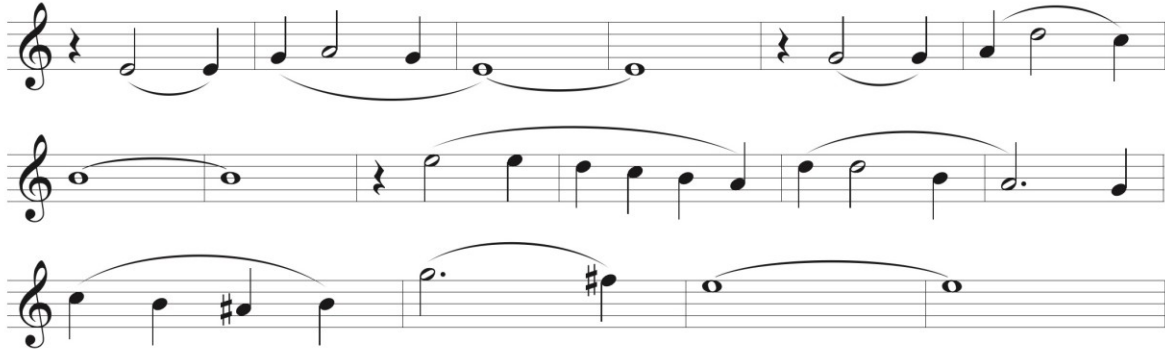
<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Paul Schoenfield, *Vaudeville: a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 1-42.

With a brief violin solo following the opening statement, the soloist repeats the opening theme beginning in m. 29.<sup>11</sup> The soloist contrasts the lively Theme 1 with a lyrical melody heard in m. 53.<sup>12</sup>

Piccolo Trumpet in A



Ex. 19, Schoenfield, *Vaudeville*, Movement 1, Overture, mm. 37-52<sup>13</sup>

Theme 3 is stated initially by the soloist but is quickly passed around the orchestra beginning in m. 80. This rambunctious theme is passed to the clarinet in m. 118, back to the soloist in m. 134 (up a diminished 5th), trombone in m. 153, and to the ensemble trumpets in the orchestra before returning to the trumpet soloist. The music associated with the Vaudeville era is known as Klezmer music, which grew out of Jewish musical traditions. These traditions included simple calls, each with its own meaning. Elements such as repetition of a single note or the act of one pitch rising to another are a few of the characteristics of these calls, which continued to be used in Klezmer music. Although the rise or rip up to a pitch can be heard from multiple instruments from the very beginning, one of the more notable instances of these musical traditions can be heard in the Eb clarinet in m. 118.

<sup>11</sup> Paul Schoenfield, *Vaudeville: a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 1-42.

<sup>12</sup> Schoenfield, *Vaudeville*, 1-42.

<sup>13</sup> Ibid.

Following the clarinet solo is Theme 3 up one octave from its original statement, and as the movement continues to role, a trombone solo is featured, with the trumpet section and soloist echoing their material.<sup>14</sup> Schoenfield's concerto is contiguous, and he achieves this by featuring the piano with a solo interlude that bridges movements one and two.<sup>15</sup> Leading up to and during the Vaudeville era, Ragtime was prominent, and with it came the roll of the piano; therefore, it makes sense for these interludes to be included in this musical show. Movement 2, entitled *Bear Dance*, is a testament to the extensive variety in Vaudeville shows.<sup>16</sup> Many shows would feature some kind of animal as part of the entertainment, and thus *Bear Dance* became a part of Schoenfield's musical landscape for this piece.<sup>1718</sup>

Featuring clarinet and flute, *Bear Dance* starts with the feel and texture of a music box.<sup>19</sup> The time signature changes to 3/4 to create a waltz as the soloist enters a measure before rehearsal number 22.<sup>20</sup> The music that follows is very lyrical with several unisons with the piccolo flute, which should be noted in order for the soloist to know who to listen for and with whom to blend. The most striking part of this movement comes at rehearsal number 27, where the time signature switches back to common time and shifts styles to a traditional jazz chart, with a straight-ahead shuffle pattern.<sup>21</sup> Similar to the transition between previous movements, movements 2 and 3 are connected by a piano interlude.<sup>22</sup>

*Klezmers*, the hauntingly beautiful third movement of Schoenfield's work, is exactly what the title says. Klezmer music was a component of Vaudeville shows and was developed

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<sup>14</sup> Paul Schoenfield, *Vaudeville: Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 42-66.

<sup>15</sup> Schoenfield, *Vaudeville*, 42-66.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Anthony Slide, *Encyclopedia of Vaudeville* (Westport, Connecticut, Greenwood Press, 1994), 14-16.

<sup>19</sup> Ibid.

<sup>20</sup> Paul Schoenfield, *Vaudeville, Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 66-91.

<sup>21</sup> Schoenfield, *Vaudeville*, 66-91.

<sup>22</sup> Ibid.

from Jewish melodies and harmonies.<sup>23</sup> Coordination is key in this movement because once the soloist enters, there is an *accelerando* to more than double the current tempo (quarter note = 66-144); from here, the tempo continues to accelerate to half note equals 104.<sup>24</sup>

The opening duet performed by the clarinets sets the style immediately, and thus it is important for the soloist to match the clarinets or to coordinate style in rehearsals.<sup>25</sup> A style trait that cannot be ignored is notated in the score, with pitch bends and falls at the ends of notes.<sup>26</sup> Some falls simply add shape to the end of a note, whereas others are notated with a specific destination.<sup>27</sup> Schoenfield notates this with a “\*” and specifically asks for a half-step lower.<sup>28</sup> In addition to these ornaments, trills and turns can be found throughout the movement.<sup>29</sup>

Throughout the various tempo changes in this movement, there is also a correlation with changing styles. These style changes are noted in the diagram below that outlines movement 3.

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<sup>23</sup> Yale Strom, *The Book of Klezmer* (Chicago, Illinois, A Capella Books, 2002), 143-153.

<sup>24</sup> Paul Schoenfield, *Vaudeville, Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 66-91.

<sup>25</sup> Schoenfield, *Vaudeville*, 66-91.

<sup>26</sup> *Ibid*

<sup>27</sup> *Ibid*

<sup>28</sup> *Ibid.*

<sup>29</sup> *Ibid.*

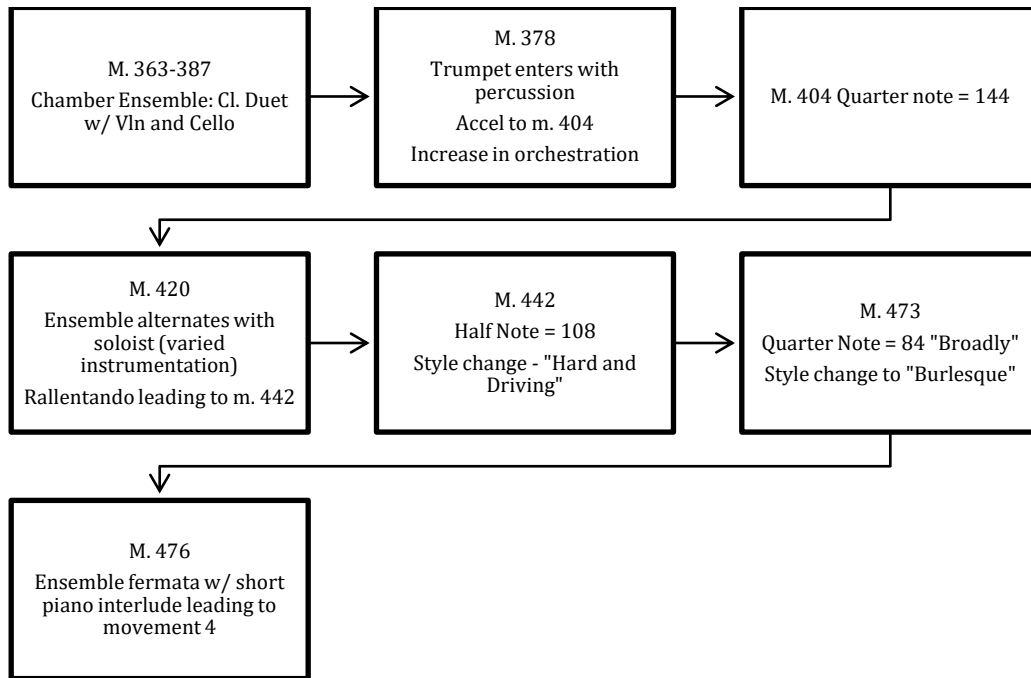


Figure 3, Schoenfield, *Vaudeville*, Movement 3, Klezmer's<sup>30</sup>

Movement four, *Sketches*, is marked *Intoxicated* at the top of the score, and the writing portrays just that.<sup>31</sup> *Vaudeville* was not just a show, but rather an industry filled with gambling and alcohol.<sup>32</sup> The movement opens with two voices trading back and forth, the lows and the trumpets, the latter of which are instructed to use Harmon mutes (stem in). This creates a Wa-wa effect that contributes to the idea that the music is not completely sober. This sparse approach to orchestration continues, with various short melodies played throughout the ensemble. The light-hearted melodies should always be performed on the lighter side to bring out the contrast that will be needed later in the movement. These melodies accelerate and slow down, contributing to the carefree nature of the music.

<sup>30</sup> Paul Schoenfield, *Vaudeville, Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 66-91.

<sup>31</sup> Paul Schoenfield, *Vaudeville: Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994). Movement 4. (Migdal Publishing, 1994), 91-128.

<sup>32</sup> Trav S.D., *No Applause-Just Throw Money*, (Canada: Douglas & McIntyre Ltd., 2005).

Pic. Tpt. in A  
*molto Accel*-----♩=104  
*Poco Rit.*-----♩=92

*p* < < < < > > *dim.* *pp*

Ex. 20, Schoenfield, *Vaudeville*, Movement 4, Sketches, mm. 471-474<sup>33</sup>

The soloist brings the ensemble together at rehearsal 50 with music that you would hear in an old Western saloon or in this case, Vaudeville.<sup>34</sup> The trumpet has the melody, but the soloist should be aware that the piano is also important, playing gestures that respond to each line stated by the soloist.

Pic. Tpt. in A  
*cantabile*

*p*

Ex. 21, Schoenfield, *Vaudeville*, Movement 4, Sketches, mm. 492-496<sup>35</sup>

The ensemble is featured at rehearsal 54 and gives the tempo an abrupt boost to quarter note equals 180. A more raucous section of music follows, picking up tempo, with thicker orchestration, and signaling the good times we all know to happen in these types of establishments.<sup>36</sup>

The soloist leads a tempo change to quarter note equals 110 and another style change at rehearsal 58. The trumpet has primary rhythms of eights and sixteenths grouped together in quintuplets, creating the aural sensation of stumbling and falling. Instead of the piano for the

<sup>33</sup> Paul Schoenfield, *Vaudeville: Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994). Movement 4. (Migdal Publishing, 1994), 91-128.

<sup>34</sup> *Ibid*

<sup>35</sup> Paul Schoenfield, *Vaudeville: a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 91-128.

<sup>36</sup> Schoenfield, *Vaudeville*, 91-128.

transition, Schoenfield features the clarinet at rehearsal 59. However, this section is short, and things quickly turn back to the style of the opening, illustrating the musical humor of the composer. The music turns to a more haunting texture and color, and for any trumpet player or symphonic musician, the haunting ascending arpeggio from the opening of Mahler's Fifth Symphony can be heard from the saxophone section and ensemble trumpets. The ensemble slows the tempo to quarter note equals 132, all while building in dynamic and creating tension. However, this aggressive section transitions immediately into the light-hearted rondo of the final movement.

Vaudeville shows featured certain performers, their act, and whatever special features they brought to the variety show.<sup>37</sup> Similar to the style of Vaudeville stars such as Kitty O'Neil, *Carmen Rivera* is meant to be the big finish to Schoenfield's musical show.<sup>38,39</sup> This lively movement can be viewed as a rondo due to the recurring theme (Theme A) that returns throughout the movement; the rondo theme can be seen in the example below.



Ex. 22, Schoenfield, *Vaudeville*, Movement 5, Carmen Rivera, mm. 619-627<sup>40</sup>

From the aggressive material leading up to the fifth movement, the ensemble shifts to a brisk Allegro tempo of 132. This eight-bar introduction leads the soloist and the first statement of

<sup>37</sup> Paul Schoenfield, *Vaudeville, a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 128-172.

<sup>38</sup> Schoenfield, *Vaudville*, 128-172

<sup>39</sup> Douglas Gilbert, *American Vaudeville: It's Life and Times* (New York, N.Y., Dover Publication, 1968), 152-154.

<sup>40</sup> Schoenfield, *Vaudville*, 128-172.

the rondo theme, which is repeated twice with some variation on the second statement. The rondo theme alternates with various material, the first being a section that can be broken into two parts comprising a continuation of the rondo style and followed by a rock/funk section featuring the low end of the piano and the saxophone section.

The second statement of the rondo then leads into rehearsal 69, this time only stating the theme once. At rehearsal 73 the soloist echoes the ensemble material heard at rehearsal 72. With some variations on the rondo theme, the soloist presents the third statement. Following this statement of the rondo theme is a stringendo with various material in the rondo style established in this movement. The final statement of the rondo theme is at rehearsal 80, and from rehearsal 81 to the end, the music can be viewed as a coda; this is due to the fact that there are no more full statements of any theme.<sup>41</sup> However, Schoenfield continues to keep the audience and performers alert by shifting the rondo theme to the key of A-minor; the rest of the movement has been in the key of B-major. The four statements of the rondo theme result in a seven-part rondo with a coda, shown in the diagram below.

Introduction – A – B – A – C – A - D - A – Coda<sup>42</sup>

Traditionally, the B Theme would recur again, but instead the composer simply presents more new material. The Coda includes pieces of the rondo theme but not full statements. The concerto ends with Schoenfield's musical humor, and although the concerto builds to the end, the soloist drops the dynamic to *mf*, and the ensemble drops even further, to *mp* and *p*.<sup>43</sup> This continues until the final note of the piece, which is marked fortissimo and accented with the use of a bass drum; this humor makes for a lighthearted and comical ending to Schoenfield's work.

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<sup>41</sup> Paul Schoenfield, *Vaudeville, a Concerto for Piccolo Trumpet and Orchestra* (Migdal Publishing, 1994), 128-172.

<sup>42</sup> Schoenfield: *Vaudeville*, 128-172.

<sup>43</sup> *Ibid.*

As discussed at the beginning of this chapter, Schoenfield's concerto contains five movements that are contiguous, each highlighting a style and/or aspect of the Vaudeville era. All five movements have been reduced to main aspects and can be seen in the chart at the end of this chapter. Schoenfield's concerto brings something completely new to the trumpet repertoire and the musical community. There are various current Vaudeville reenactments and burlesque shows, but Schoenfield takes the music and creates a new musical setting for the symphonic audience.

**Vaudeville**  
**Concert for Piccolo Trumpet and Orchestra**

**Movement I: Overture**

- The introduction to the show.
- High energy throughout - Ensemble ostinato pattern.
- Dotted eight note rhythm throughout for dance like feel.
- Three major themes, two technical and one lyrical.
- Transition: Piano Interlude

**Movement II. Bear Dance**

Derived from the animal acts that were a part of Vaudeville shows.

Sparse instrumentation with interaction between soloist and multiple soloists in the ensemble.

Transition: Piano Interlude

**Movement III: Klezmer's**

Klezmer Style throughout, mimicking the clarinet style heard in the opening.

Transition: Clarinet feature

**Movement IV: Sketches (Intoxicated)**

Unstable with multiple tempo changes and style changes.

Transition: Ensemble interlude

**Movement V: Carmen Rivera**

Closing the show, burlesque performers were often the highlight of Vaudeville.

The movement is a Rondo, so be sure to have a conscious idea of how you want the rondo theme to go each time it is stated.

End!

Figure 4, Schoenfield, *Vaudeville: Concerto for Piccolo Trumpet and Orchestra*

## CHAPTER 4: A FORCE TO BE RECKONED WITH

*Concerto No. 3 for Trumpet and Brass Band*, Anthony Plog

Based on five paintings by Nikolay Kandinsky, Anthony Plog's *Concerto No. 3 for Trumpet and Brass Band* was commissioned by Virginia Commonwealth University and written for Rex Richardson and The Brass Band of Central Florida.<sup>1</sup> The initial idea for using a British style brass band came from Rex Richardson pitching the idea to Plog, who expressed a desire for a new type of challenge for his writing.<sup>2</sup> This would present a new challenge for Plog and would appropriately belong to the burgeoning brass band movement in the U.S. and other parts of the world.<sup>3</sup> The concerto received its premier at the National Trumpet Competition in 2016 in Columbus, Georgia with Rex Richardson and the Brass Band of Central Florida.<sup>4</sup> The brass band has a different combination of colors, as opposed to an orchestra or wind band. All instruments are conical, meaning that all instruments have a continuous taper that expands from the receiver to the end of the bell. The soloist, however, performs on a trumpet, which is cylindrical. This will provide a unique challenge for blend through the concerto, especially with unison lines. Each movement and the corresponding painting will be discussed in the following text. In addition to the analyses, Richardson was interviewed about his process for preparing the piece and provided the following steps that he takes when learning a new piece:

- 1) Speak to the composer about their work; see if there are any special insights to be gained (there almost always are!).
- 2) Learn the score thoroughly, as if I were going to conduct it.
- 3) Learn my part very thoroughly/slowly, being careful not to take any "shortcuts" and to master every passage.

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<sup>1</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015).

<sup>2</sup> Rex Richardson, Interview by Will Koehler, April 29, 2018.

<sup>3</sup> Richardson Interview, April 29, 2018.

<sup>4</sup> Plog, *Concerto No. 3*.

- 4) Play along with the MIDI realization I was provided, in order to understand my part in context and to aid with memorization.
- 5) The rest of it is working with a conductor and ensemble to get a unified approach to each movement.<sup>5</sup>



Figure 5, Kandinsky, *Improvisation 26, Rowing*<sup>6</sup>

Portraying a “moving, swinging feeling”, the painting used for the inspiration of movement one is entitled *Rowing*. The movement opens with steady eighth notes in the snare drum, but a swinging motion can be heard shortly after in the trumpet and vibraphone, which share a duplet figure that is repeated by the soloist and ensemble. The duplet figure is displaced throughout the movement, starting an eighth note or a full beat later than the original statement.

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<sup>5</sup> Rex Richardson, Interview by Will Koehler, April 29, 2018.

<sup>6</sup> Google. “Wassily Kandinsky.” *Improvisation 26 (Rowing)*, <http://www.wassilykandinsky.net/work-29.php> (accessed on March 14, 2018).

This first section contains m. 1-39, and all the material stems from the duplet motive in the example below.

Trumpet in C

Ex. 23, Plog, *Concerto No. 3*, Movement 1, Rowing, mm. 3-7<sup>7</sup>

A brief transition from m. 35-39 leads into the second section, which is clear for multiple factors. For the first time, the ensemble and soloist vertically align in m. 35, creating a very clear musical punctuation. This is followed by single eighth notes on each beat with a decrescendo; the ensemble changes gears from the duplet motive, while the soloist starts playing more expanded versions of the duplet motive.

Ex. 24, Plog, *Concerto No. 3*, Movement 1, Rowing, mm. 39-46<sup>8</sup>

<sup>7</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 3.

<sup>8</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 7-8.

The expansion on the duple motive continues throughout the movement, with a recapitulation of the opening material beginning in m. 91.<sup>9</sup> The difference here is that Plog reverses the effect he has used throughout the movement, creating fragments that are shorter and shorter until the very end, where there is a final statement of the duple pattern heard throughout the movement.<sup>10</sup> Although contemporary, this movement still breaks down to a simple ABA' form. For performers, this signals that the outer sections of the movement should be treated the same in regards to style and approach, or with an intentional uniqueness to create a greater difference between the two sections.



Figure 6, Kandinsky, *Improvisation, Dreamy*<sup>11</sup>

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<sup>9</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 15.

<sup>10</sup> Plog, *Concerto No. 3*, 16-18.

<sup>11</sup> Google. "Wassily Kandinsky." *Improvisation. Dreamy*. <http://www.wassilykandinsky.net/work-33.php> (accessed on March 14, 2018).

Plog describes the second movement, *Dreamy*, as “impressionistic, showing different colors from both ensemble and soloist”.<sup>12</sup> The color difference in the soloist can come from the use of flugelhorn, which is marked optional. The ensemble parts are more sustained and subdued, with a mixture of duple and triple motives throughout. In addition to these elements, the soloist and ensemble are often offset, never vertically aligning, creating a melting effect that contributes to the dreamy aspect portrayed in Kandinsky’s painting.

The second movement follows a similar trajectory to movement one and is cast in a simple form of A-B-A-C-A-D-Coda (song form). The opening material, m. 1-8 is written so that all gestures cross over the bar-line, only resolving on a down beat before and/or the resolution of a cadence. Acting as a signal, the gesture on beat 3 of measure 2 that is stated by the soloist will return and, similar to a Baroque Aria, continue to return to it with changing variations, and contrasting material separating each statement.

(optional flugelhorn)

Adagio ♩ = 76

Ex. 25, Plog, *Concerto No. 3*, Movement 2, *Dreamy*, mm. 2-9<sup>13</sup>

Although brief, this section completely lacks prior material.<sup>14</sup> The theme of overlapping voices is compounded, and various triplet figures and quarter note figures are juxtaposed against one

<sup>12</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 19.

<sup>13</sup> Plog, *Concerto No. 3*, 19.

another, except for two voices in the ensemble, vibraphone and flugelhorn, that have constant eighth-note triplets.<sup>15</sup>

The main Theme A returns in mm. 13-17 and is stated by the soloist; as previously discussed, this statement is based on the main theme but expands and adds variation to previous statements. A complete contrast to anything we have heard thus far, constant sixteenth notes form the foundation for mm. 18-24 (C).<sup>16</sup> Another variation in this passage is that in addition to the ensemble, the soloist also has new material. Following the established pattern, mm. 25-29 has the soloist playing Theme A.<sup>17</sup> The alternation in material continues in mm. 30-43 (Theme D) and ends with most of the ensemble dropping out.<sup>18</sup> The last remaining bars contain only two voices, the soloist with flowing material and the ensemble flugelhorn with statements of the main sixteenth note gesture; a third voice in the form of a solo horn is added in m. 46.<sup>19</sup> When compared to an aria, the resemblance is very clear.

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<sup>14</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 19-24.

<sup>15</sup> Plog, *Concerto No. 3*, 19-24.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.



Figure 7, Kandinsky, *Improvisation, Deluge*<sup>20</sup>

“*Deluge* is Kandinsky’s artistic reaction to World War I, and so the music is very aggressive and harsh.”<sup>21</sup> Indeed, the third movement is aggressive and opens with an accented ostinato pattern in the ensemble that alternates with straight eighths from the soloist.<sup>22</sup> Also contributing to the impact of this movement is the frequent use of hair-pin dynamics, quick swells and decays. The movement continues the aggressive approach for the first 37 measures, which ends with a Grand Pause.<sup>23</sup> The ensemble continues with material similar to the beginning, but the soloist and repiano cornet switch to a lyrical melody. Although lyrical, the overall sense remains aggressive due to the continuing ensemble ostinato, which results in a battle of rhythm

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<sup>20</sup> Google. “Wassily Kandinsky.” *Improvisation. Deluge*. <http://www.wassilykandinsky.net/work-32.php> (accessed on March 14, 2018).

<sup>21</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM, 2015), 25-40.

<sup>22</sup> Plog, *Concerto No. 3*, 25-40.

<sup>23</sup> *Ibid.*

vs. lyricism. The musical confrontation goes until m. 54, where the lyrical material disappears.<sup>24</sup> The remaining material is similar to the opening, ending with a powerful rhythmic unison of a single eighth note. Because of this recapitulation of material, we can relate movement III to movement I, with a simple form of ABA'.<sup>25</sup>



Figure 8, Kandinsky, *Improvisation 18, Gravestones*<sup>26</sup>

“*Gravestones* uses two different groups of instruments and harmonies to symbolize death and grief.”<sup>27</sup> Using this information provided by the composer, the symbols of death and grief

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<sup>24</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM, 2015), 41-45.

<sup>25</sup> Plog, *Concerto No. 3*, 41-45.

<sup>26</sup> Google. “Wassily Kandinsky.” *Improvisation 18 (with Gravestones)*. <http://www.wassilykandinsky.net/work-510.php> (accessed on March, 14, 2018).

<sup>27</sup> *Ibid.*

can be seen in the examples below. The two symbols mentioned by the composer are “muted cornets in chord clusters and low brass in parallel fifths”.

St. Mute

Solocnt. *pp*

Re.cnt. *pp* St. Mute

Cnt. 2 *pp* St. Mute

Cnt. 3 *pp* St. Mute

Ex. 26, Plog, *Concerto No. 3*, Movement 4, Gravestones, mm. 1-3<sup>28</sup>

Bar. 1 *p*

Bar. 2 *p*

Ex. 27, Plog, *Concerto No. 3*, Movement, 4, Gravestones, mm. 1-3<sup>29</sup>

In the first section of music from mm. 1-28, this lyrical movement, although sustained, is built on blocks of chords for the first fourteen bars that create a very distinctive beginning to each chord. As the movement progresses, voices start to stagger but always remain in groups. Both the soloist and ensemble have a mixture of lines that move by half steps and whole steps. This is due to the nature of the chord clusters used by the composer and provides a constant

<sup>28</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 41-45.

<sup>29</sup> Plog, *Concerto No. 3*, 41-45.

effect of tension and release that should be considered when preparing for performance; the emphasis will be on the resolution note of any given pair of half steps.

The first section is continuous and is only broken by a cadenza. Once the ensemble returns, it seems as if nothing happened; the music picks up with the exact same use of half steps and block chords. This movement is through-composed, and although elements are repeated, the material constantly changes, which allows for a wide range of interpretations.



Figure 9, Kandinsky, *Improvisation 12, Rider*<sup>30</sup>

The final movement, *Rider*, “symbolizes a move from darkness to light.”<sup>31</sup> Cast in a time signature of 12/8, m. 1-28 provides a striking contrast to the previous movement. The effect of

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<sup>30</sup> Google. “Wassily Kandinsky.” *Improvisation 12 (Rider)*. <http://www.wassilykandinsky.net/work-140.php> (accessed on March, 14, 2018).

“riding” can also be seen in primary material stated by the soloist and ensemble, consisting of a mixture of steady eighth notes, single eighth notes, and the use of a single eighth rest between notes, which creates a galloping effect.

Trumpet in C  
**Allegro** ♩ = 144

Ex. 28, Plog, *Concerto No. 3*, Movement 5, Rider, mm. 1-3<sup>32</sup>

Ensemble  
 ♩ = c. 144

Ex. 29, Plog, *Concerto No. 3*, Movement 5, Rider, mm. 35-38<sup>33</sup>

**Allegro** ♩ = 144  
 Solo Cornet in Bb

♩ = c. 144  
 Solo Trumpet in C

Ex. 30, Plog, *Concerto No. 3*, Movement 5, Rider, mm. 55-57<sup>34</sup>

The riding effect is diminished in m. 35, which contains a change to 4/4; instead of steady groups of three eighth notes, the gesture is now an eighth note and two sixteenths, which can be seen in Ex. 42. Measure 53 provides an interesting challenge for the soloist and ensemble because they are in different time signatures. The ensemble returns to the 12/8 meter, while the

<sup>31</sup>Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM, 2015), 46-60.

<sup>32</sup>Plog, *Concerto No. 3*, 46-60.

<sup>33</sup>Ibid.

<sup>34</sup>Ibid.

soloist continues in 4/4, which again gives a boost to the sensation of riding.<sup>35</sup> The ensemble returns to the 4/4 meter at m. 65 to give the last seven measures of Plog's Concerto No. 3 an exciting end with a vertically aligned single eighth note.

Plog's concerto gives performers a unique opportunity to cross over multiple art forms and create a product that would potentially appeal to a wider audience. The concept of combining music with visual arts is nothing new, but for the paintings of Kandinsky, Plog's concerto has created a new vehicle to display the work of an important figure in art history. A closing thought on performance from Rex Richardson:

While I haven't done this yet, I think the ideal performance would involve displaying each painting on a large screen for the duration of each corresponding movement; I think this would be a lovely experience for audience members, to have 2-3 minutes (all of the movements are very brief) to ponder each painting while enjoying Tony's gorgeous musical commentary.<sup>36</sup>

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<sup>35</sup> Anthony Plog, *Concerto No. 3 for Trumpet and Brass Band* (Vuarmarens, Switzerland, Edition BIM 2015), 46-60.

<sup>36</sup> Rex Richardson, Interview by Will Koehler, April 29, 2018.

## CHAPTER 5: CALLS AND ECHOES

*Awake, You Sleepers!:* Concerto for Trumpet and Orchestra/Band, Laurence Bitensky

A call to action, signals of war, a sign of celebration. This is the early history of brass instruments and can be traced back to primitive times when the instrument was simply an animal horn or a conch shell.<sup>1</sup> What material was used to create various instruments, and what specific calls were used, depended on the geographical location and cultural population of a given area. For Bitensky's *Awake, You Sleepers!*, the Shofar and its role in Jewish culture function as a primary theme that is highlighted in each movement. Each movement is based on a traditional call that was played on the Shofar, as well as a given verse from various religious texts. From the composer, about the creation of this piece:

The piece was the result of a commission from the Fromm Foundation. I received the commission as an open-ended prospect. My colleague at Centre College, Vince DiMartino, was very instrumental in setting up the premiere performance. He connected me with his former student John Hagstrom, 2<sup>nd</sup> trumpet in the Chicago Symphony, who agreed to perform it at the 2002 ITG conference in Manchester England with the Royal Northern College of Music Wind Orchestra, Tim Reynish, conductor.<sup>2</sup>

Much of what is heard in the music of the Jewish community, like most religions, is an accumulation of history and tradition. This includes melodies, tunes, chants, and concepts that are handed down generation after generation. An interview with the composer revealed that much of what he created was simply from the memory of growing up as part of the Jewish community; Abraham Idelsohn's *Thesaurus of Hebrew-Oriental Melodies* was also used as a

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<sup>1</sup> Anthony Baines, *Brass Instruments*, (Faber and Faber Limited London, England, 1976).

<sup>2</sup> Laurence Bitensky, *Awake, You Sleepers!:* For Trumpet and Wind Ensemble, (Silly Black Dog Publishing, 2002).

source of inspiration.<sup>3</sup> This text reveals that much of the music in the Jewish culture can be traced back to specific motives of one measure in length. Bitensky used the volume devoted to the East European and Chassidic tradition, especially the section on high holiday music (Rosh Hashannah and Yom Kippur).<sup>4</sup> In addition to the musical traits, Idelsohn also notes that not all music within Jewish culture was strictly Jewish; music from other cultures such as Ukrainian, Russian, Spanish, Yiddish, and Polish is also included. This melting pot of musical culture explains the unique tonality heard throughout Bitensky's concerto.

Some of my earliest musical experiences were from the chants and songs that I heard in the synagogue, and I wanted to explore how much that had impacted my musical identity. Other pieces from this period include *Mishb'rey Yam*, a song cycle based on Hebrew texts of Yehudah Halevi, *A Perfect Rest* for orchestra based on an East European melody for the traditional prayer of remembrance, and *Rapture*, a piano piece based on Chassidic tunes.<sup>5</sup>

"...as morning dawned, there was thunder and lightning and dense cloud over the mountain; there was a loud shofar blast, and all the people in the camp trembled." (Exodus 19:16).<sup>6</sup> The previous text accompanies the first movement of the concerto, which is based on "the fearful nature" of *Tekiah*, a call to worship with the Jewish celebration of Rosh Hashanah.<sup>7,8</sup> This call has two distinct elements, including a long pitch followed by a slide up to a higher pitch, which Bitensky accomplishes through the use of a gliss.<sup>9</sup>

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<sup>3</sup> Laurence Bitensky, *Awake, You Sleepers!: For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 1-27.

<sup>4</sup> Bitensky, *Awake, You Sleepers!*, 1-27.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

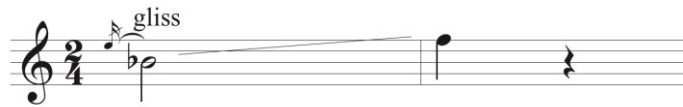
<sup>7</sup> Ibid.

<sup>8</sup> Israel Music \*Psalm 22:3\*. "Tekiah", Youtube, Published on Apr 30, 2015. <https://www.youtube.com/watch?v=CJr9t7YJ4uQ> (Accessed June 13, 2018).

<sup>9</sup> Ibid.

## Tekiah

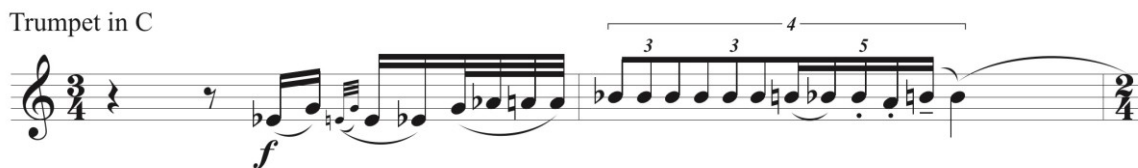
Trumpet in C



Ex. 31, Bitensky, *Awake You Sleepers!*, Movement 1, Tekiah, mm. 3-4<sup>10</sup>

The gliss is immediately heard in the ensemble via the trombone, but it is reversed, sliding up and down in pitch. This is quickly followed by the soloist, who gives the first statement of the Tekiah. In addition to the calls, this concerto also has primary themes that can be heard throughout the concerto through the soloist and ensemble. The first primary theme (T1) is stated by the clarinet at m. 10, foreshadowing the material that will be heard shortly by the soloist. The opening call and T1 function as an introduction, building to m. 14, which contains a brief woodwind feature primarily made up of triplets; the triplet will play a large role in the structure of the motives in this movement.<sup>11</sup>

The soloist returns at m. 22 to state Theme 1, which is heard earlier by the clarinet.<sup>12</sup> This theme is free in nature, with a distinct indication of moving forward, which can be seen in the example below.



Ex. 32, Bitensky, *Awake, You Sleepers!*, Movement 1, Tekiah, mm. 22-23<sup>13</sup>

<sup>10</sup> Laurence Bitensky, *Awake, You Sleepers!: For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 1-27.

<sup>11</sup> Bitensky, *Awake, You Sleepers!*, 1-27.

<sup>12</sup> *Ibid.*

<sup>13</sup> *Ibid.*

This two-measure theme is transposed and manipulated throughout the movement, and although the entire concerto can be viewed as continuous, these themes function as musical landmarks to help the soloist and ensemble organize large musical sections and stay together. Theme 2 is stated by the soloist in m. 37, creating a musical whiplash effect of juxtaposing eighth-note triples and sixteenth-note sextuplets.<sup>14</sup>

Trumpet in C

Ex. 33, Bitensky, *Awake, You Sleepers!*, Movement 1, Tekiah, mm. 37-40<sup>15</sup>

The statement of these two themes is a musical signal that this section is coming to a close; this continues until m. 53, in which new material based on T2 continues to be stated along with a fade in dynamic. Similar to the opening, m. 58 features a section of the ensemble, this time in the brass.<sup>16</sup> Theme 1 returns at m. 63, and from here the movement starts to push and pull in tempo, accelerating to tempo markings of 100 and 138.<sup>17</sup> With a fermata on the downbeat of m. 58, the acceleration is abruptly halted and is followed by a slower tempo of 69, continuing to reduce to quarter note equals 58.<sup>18</sup> It is also important to note that the soloist and ensemble are in unison, something that has not yet happened in this concerto.<sup>19</sup>

<sup>14</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 1-27.

<sup>15</sup> Bitensky, *Awake, You Sleepers!*, 1-27.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid.

<sup>18</sup> Ibid.

<sup>19</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble*, (Silly Black Dog Publishing, 2002), 1-27.

Measure 37 also introduces a key point of tonality for the concerto: Ukrainian-Dorian Scales; Idelsohn notes that this is a common Jewish mode in Eastern Europe. Bitensky combines the use of Ukrainian-Dorian scale and chromaticism to create the tonality that is heard throughout the concerto. The B Ukrainian-Dorian scale has three main attributes, a raised second, a raised fourth, and a raised sixth. Bitensky combines the Ukrainian-Dorian scale with chromaticism, resulting in a tonality that is different from what is normally heard in Western Harmony. Below are multiple examples of how Bitensky uses the Ukrainian-Dorian scale throughout his concerto.



Ex. 34, Bitensky, *Awake, You Sleepers!*, Movement 1, Tekiah, m. 37<sup>20</sup>



Ex. 35, Bitensky, *Awake, You Sleepers!*, Movement 1, Tekiah, m. 37<sup>21</sup>



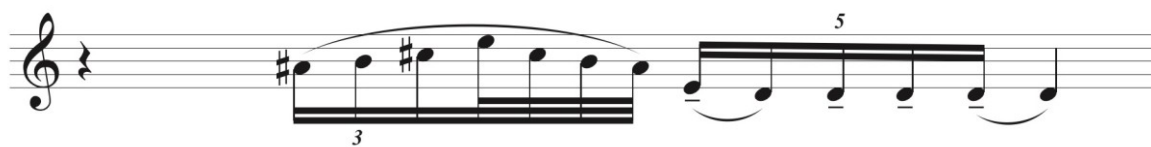
Ex. 36, Bitensky, *Awake, You Sleepers!*, Movement 1, Tekiah, m. 42<sup>22</sup>

<sup>20</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 28-47.

<sup>21</sup> Bitensky, *Awake, You Sleepers!*, 28-47.

<sup>22</sup> Ibid.

Trumpet in C



Ex. 37, Bitensky, *Awake, You Sleepers!*, Movement 2, Tekiah, m. 43<sup>23</sup>

The material from mm. 75-88 can be considered a transition, as there are no statements or segments of prior material. Oddly, there are no further statements of T1 or the Tekiah, but simply repetitions of T2 that slow down into a fermata in m. 93.

The transition to movement II is seamless, with the first movement ending with a fermata and the tenor sax introducing the second call of the concerto, *Shevarim*.<sup>24</sup> This call signals repentance, the act of requesting forgiveness of sin. “The great shofar is sounded, and a still small voice is heard.” (excerpt of the Unetanew Tokef prayer, attributed to Rabbi Amnon Mainz).<sup>25</sup> The call, Shevarim, is made up of three short blasts, with each blast ascending from low to high in pitch.<sup>26</sup> The Shivarim is first stated by the saxophone in response to the bassoon, which has the grace-note gesture heard throughout the movement.<sup>27</sup> In addition to the gesture occurring three times, Bitensky lowers the last pitch a chromatic half step.<sup>28</sup>

Tenor Saxophone

**Cantabile; con rubato**



Ex. 38, Bitensky, *Awake You, Sleepers!*, Movement 2, Shevarim, mm. 94-97<sup>29</sup>

<sup>23</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 28-47.

<sup>24</sup> Bitensky, *Awake, You Sleepers!*, 28-47.

<sup>25</sup> Ibid.

<sup>26</sup> Israel Music \*Psalm 22:3\*. “Shivarim”, Youtube, Published on Apr 30, 2015.

<https://www.youtube.com/watch?v=-dp2Vh5Ljc8> (accessed June 13, 2018).

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002) 28-47.

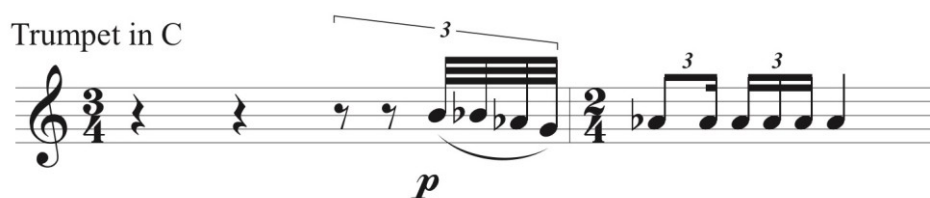
Marked “*Freely, as if improvised*” and maintaining the previously marked tempo of quarter-note equals 40, the soloist enters with pickups to m. 101. Measure 116 gives a stable tempo marking of quarter note equals 69, which is the first instance of strict meter in this movement.<sup>30</sup> Due to the improvisational nature of this movement, there is no direct form, but similar to movement I, there are gestures that repeat; they are not labeled as themes because they contain numerous variations, but the intent to move things forward is consistent.<sup>31</sup>

## Shevarim



Ex. 39, Bitensky, *Awake, You Sleepers!*, Movement 2, Shevarim, m. 127<sup>32</sup>

The example above shows the soloist playing the full Shevarim, but the following statements are shortened and the intervallic relationship is augmented; however, the half step difference is maintained. Measure 142 presents a new gesture (Theme 3) comprising a series of thirty-second notes that lead into a triplet. It could be argued that this is a theme, and although the motion of the gesture is consistent throughout, too many other elements of the gesture change to establish a common theme.



Ex. 40, Bitensky, *Awake, You Sleepers!*, Movement 2, Shevarim, m. 142<sup>33</sup>

<sup>30</sup> Bitensky, *Awake, You Sleepers!*, 28-47.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

<sup>33</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 48-83.

The rest of the movement functions as a transition to the third, with increasing tempo, increasing dynamic, diminishing rhythms, and sixteenth note triplets to thirty-second note triplets.<sup>34</sup> This association is justified due to the structure of the final call, Teruah, a call to war.<sup>35</sup>

The Teruah represents an alarm for war and is constructed of several repeated staccato notes; there are also at least nine repetitions of the given pitch.<sup>36</sup> In addition to the traditional call, Bitensky adds a rip up that is punctuated with the ensemble. Bitensky uses the following quote to accompany the final movement of his concerto: “Awake you sleepers! Awake from your sleep! You slumberers, awake from your slumber! (Maimonides, Hilkhoh Teshuvah III. 4)<sup>37</sup>

### Teruah



Ex. 41, Bitensky, *Awake, You Sleepers!*, Movement 3, Teruah, mm. 170-172<sup>38</sup>

Although aggressive, the final movement is structured as a meditation or recitative and contains several sustained fermatas and passages with no bar lines.<sup>39</sup> Depicting the anger and fear of war, the music also succeeds in recapturing the rest of the concerto as a whole.<sup>40</sup> Specifically, at m. 211, all three calls are started with the second valve slide removed, which imitates the sound of a shofar.<sup>41</sup>

<sup>34</sup> Bitensky, *Awake, You Sleepers!*, 48-83.

<sup>35</sup> Ibid.

<sup>36</sup> Ibid.

<sup>37</sup> Ibid.

<sup>38</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002), 48-83.

<sup>39</sup> Bitensky, *Awake, You Sleepers!*, 48-83.

<sup>40</sup> Ibid.

<sup>41</sup> Ibid.

Tekiah *remove 2nd valve* (1+2-----2+3)  
long  
*fp* *sfffz*

Shevarim  
*p* *fff*

Teruah  
*fp* *ad lib.* *sfffz*

Ex. 42, Bitensky, *Awake, You Sleepers!*, Movement 3, Teruah, mm. 210-212<sup>42</sup>

The movement is largely structured by the soloist stating long lyrical lines built from familiar themes heard throughout the movement; these lines are separated by short solos from various instruments in the ensemble. The ensemble and soloist come together at m. 31, stating the triplet figures heard at the beginning of the concerto. This continues until m. 254, which gives another statement of the Shevarim. This sets up the end of the concerto, which continues to accelerate into a massive statement of the Tikiah that contains forty-seven counts.

As discussed in the beginning of the chapter, Bitensky's concerto contains three through-composed movements; however, through the use of calls and motives, the concerto can be mapped out in the following way:

Tekiah-Theme 1-Theme 2-Shevarim-Theme 3-Teruah-all three  
calls in succession-Teruah-Coda<sup>43</sup>

<sup>42</sup> Ibid.

<sup>43</sup> Laurence Bitensky, *Awake, You Sleepers! For Trumpet and Wind Ensemble* (Silly Black Dog Publishing, 2002).

Bitensky has made a new contribution to the trumpet repertoire that presents a new type of concerto for the trumpet community. The approach to style and harmony is derived from Jewish culture, and knowledge of Jewish Culture and the Shofar is therefore very valuable (if not expected) in the study of this concerto, along with traditional practice techniques. Just as a performer would translate all of the German terms in a Mahler symphony, the same should be done to better understand Bitensky's concerto.

## CHAPTER 6: HOMAGE TO A LEGEND

Concerto for Trumpet and Orchestra, Frank Ticheli

Cast in three movements, Frank Ticheli's *Concerto for Trumpet and Orchestra* is a demanding but ultimately beautiful piece of music honoring trumpet virtuoso and pedagogue Armando Ghitalla. The concerto was conceived and premiered in 1990 by Armando Ghitalla and the Winters Chamber Orchestra of San Antonio.<sup>1</sup> Since then, the concerto has received a few performances from various orchestras, but its exposure has been limited, creating a hidden gem in the trumpet repertoire.

The first movement of Ticheli's concerto is titled "Fanfare Fantasy", which is portrayed through two main musical characteristics found throughout the movement.<sup>2</sup> The opening fanfare is based on two primary pitches, A and G.<sup>3</sup> These are the initials of Armando Ghitalla, for whom the concerto is dedicated.<sup>4</sup> The two notes create a whole step, or a major ninth when the octave is added. These intervals are found throughout the entire concerto.

Trumpet in C



A      A      AG      GA      GAGGG      AG      A G      A G

Ex. 43, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 1, mm. 1-4<sup>5</sup>

In combination with the fanfare, while the soloist has longer durations, the ensemble wedges in and out of various pitches; this is later copied by the soloist.

<sup>1</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 1-31.

<sup>2</sup> Ticheli, *Concerto*, 1-31.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

<sup>5</sup> Ibid.



Ex. 44, Frank Ticheli, *Concerto for Trumpet and Orchestra*, Movement 1, m. 2<sup>6</sup>

In addition to the fanfare style and the technique of wedging found throughout the opening, this section also uses the technique of echoing, both within the ensemble and between the ensemble and soloist.<sup>7</sup> Below is an example of the echoing within the ensemble, without out the soloist.

Ex. 45, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 1, mm. 6-9<sup>8</sup>

Measure 37 marks the beginning of the “Fantasy” section of the movement, which is more lyrical in style.<sup>9</sup> The fanfare established in the beginning is not used, and in contrast to the previous call and response relationship between the soloist and ensemble, the fantasy section is

<sup>6</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 1-31.

<sup>7</sup> Ticheli, *Concerto*, 1-31.


<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

more integrated. This means that there are multiple musical lines happening at a given time or that musical lines are formed by several instruments making sequential statements.

Measure 67 breaks away from both styles presented thus far and presents a canon within the entire ensemble. Ticheli notes in the score that the conductor should pan counter clockwise starting from the left, and thus the canon begins with the violins.

♩=82 but not together



VI. *pp* nervously

Ex. 46, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 1, m. 67<sup>10</sup>

While the ensemble is playing the canon, the soloist performs a cadenza that brings back elements of the fanfare from the opening, which appropriately sets up the return of material similar to the opening at m. 68.<sup>11</sup> This section is very similar in style but is more of a mixture of the prior techniques; thus it can be argued that this section simply combines the two sections discussed earlier. After a brief cadenza in m. 97, the orchestration starts to thin out and decay in dynamic until only two voices remain, the second violins and the soloist. This leads to the end of the movement, where Ticheli again states the whole step of A to G.<sup>12</sup>

Through-composed and simply entitled “Song”, movement two continues to make use of the major second but also starts to tear away, presenting minor seconds and larger intervals.<sup>13</sup> For the performers, bringing out the difference between whole steps and half steps is key. In this concerto, the major second functions as the tonic, so the half step creates an effect of tension and

<sup>10</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 1-31.

<sup>11</sup> Ticheli, *Concerto*, 1-31.

<sup>12</sup> Ibid.

<sup>13</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 1-31.

release. The instrumentation is significantly reduced to strings alone, changing the texture that the soloist interacts with throughout the opening of the second movement. Another variation in the texture is the use of suspensions, instruments overlapping one another, again contributing to the idea of tension and release.<sup>14</sup>

The first entrance by the soloist is an un-metered measure that leads into “a tempo” at m. 18; the opening tempo is marked as quarter note equals sixty.<sup>15</sup> Forming a duet, the vibraphone joins the soloist at m. 21 with a counter melody.<sup>16</sup> These two voices interact with each other, never achieving vertical alignment. The duet is seen in the example below and also shows an example of the musical style for this movement.

The image shows a musical score for two instruments: Vibes and Trumpet in C. The score is in 4/4 time and has a tempo marking of quarter note = c. 66. The Vibes part starts with a rest, then plays a series of chords and notes. The Trumpet in C part starts with a rest, then plays a melodic line. The score includes dynamic markings such as p, mp, and mf.

Ex. 47, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 2, mm. 21-27<sup>17</sup>

As the duet ends in m. 32, the winds join the strings with similar overlapping material.<sup>18</sup> The soloist is instructed to use a cup mute at m. 58, shifting the color slightly but maintaining the

<sup>14</sup> Ticheli, *Concerto*, 1-31.

<sup>15</sup> Ibid.

<sup>16</sup> Ibid.

<sup>17</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 32-49.

<sup>18</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 32-49.

concept of whole step to half steps.<sup>19</sup> As the cup mute section concludes, the tempo picks up at m. 68 to quarter note equals seventy-two.<sup>20</sup> This section also briefly removes the strings, leaving the texture as winds only.<sup>21</sup> From here the orchestration starts to increase in volume and depth, leading to the peak of the movement at m. 100.<sup>22</sup> The instrumentation slowly decays to strings only, leaving the soloist with two final statements of A to G.<sup>23</sup>

A fiery seven-part rondo serves as the final movement to Ticheli's concerto.<sup>24</sup> Kicking off at a tempo of quarter note equals 172, the ensemble drives to the first entrance of the soloist and the rondo theme in m. 9.<sup>25</sup> Theme A is shown below, along with an extracted scale that shows the octatonic tonality of the theme.

Trumpet in C

Ex. 48, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 9-18 (A)<sup>26</sup>

Scale in concert pitch

Ex. 49, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 9-18<sup>27</sup>

<sup>19</sup> Ticheli, *Concerto*, 32-49

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 50-98.

<sup>26</sup> Ticheli, *Concerto*, 50-98.

<sup>27</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 50-98.

The octatonic scale is a combination of alternating half-steps and whole-steps, which allows for chord clusters not normally heard in Western music.<sup>28</sup> The movement as a whole is imbedded with octatonic scales, which can be seen when considering the various musical lines throughout the concerto.<sup>29</sup> After Theme A is heard, new material is developed. Although the ensemble has statements similar to theme A, no full or unaltered versions of Theme A can be found, making this section a transition. Traditionally, a seven-part rondo would have the rondo theme alternate with other themes (ABACABA). However, Ticheli's rondo breaks from the traditional form, resulting in a pattern of ABCABDA.<sup>30</sup> This is proven by an examination of the score and will be discussed throughout the chapter. Although different, the statements of Theme A are equally divided by two themes, creating a resemblance to the traditional form.<sup>31</sup>

The movement as a whole makes use of the octatonic scale, which can be seen in examples 64-69.<sup>32</sup> Octatonic scales have two main features. The scale is made up of eight pitches instead of seven, and the relationship between notes is an alternation of half-steps and whole-steps. Any of the themes that Ticheli presents can be broken down into an octatonic scale. The examples below are from sections B and C of the movement and show the continued use of octatonic scales.<sup>33</sup>

Trumpet in C

The musical notation shows a trumpet line in C. It begins in 3/4 time with a rest, followed by an octatonic scale: C4, D4, E4, F4, G4, A4, B4, C5. The dynamics are marked as *mf*, *f*, and *ff*. There are accents over the notes G4, A4, and B4. The time signature changes to 2/4 at the end of the phrase.

Ex. 50, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 26-30 (B)<sup>34</sup>

<sup>28</sup> Stefan Kotska, Dorothy Payne, *Tonal Harmony, 6<sup>th</sup> Edition*, (McGraw-Hill Education, 2012).

<sup>29</sup> Ticheli, *Concerto*, 50-98.

<sup>30</sup> *Ibid.*

<sup>31</sup> *Ibid.*

<sup>32</sup> *Ibid.*

<sup>33</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* ([www.frankticheli.com](http://www.frankticheli.com), 1990), 50-98.

<sup>34</sup> Ticheli, *Concerto*, 50-98.



Trumpet in C

Ex. 54, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 91-102 (C)<sup>41</sup>

Scale in Concert Pitch

Ex. 55, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 91-102<sup>42</sup>

As established earlier in the movement, two themes follow the second statement of the Theme A. However, Ticheli recycles the B theme but not C, instead introducing a fourth theme to the rondo (Theme D).

Trumpet in C

Ex. 56, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3, mm. 205-215 (D)<sup>43</sup>

A brief transition leads to m. 266 to start the third and final statement of the rondo Theme A.<sup>44</sup> From the final statement of A, the concerto builds to an exciting end, which makes

<sup>41</sup> Ibid.

<sup>42</sup> Ibid.

<sup>43</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra* (www.frankticheli.com, 1990), 50-98.

everything from mm. 277 to the end a Coda.<sup>45</sup> With the entire structure of the movement in mind, it can be broken down in two ways. In one, each theme is independent, resulting in a seven-part rondo (A-B-C-A-B-D-A). The other option is to simply view the material between the statements of the Theme A as a whole (A-BC-A-BD-A).<sup>46</sup> A more specific layout of the movement can be seen in the chart below.

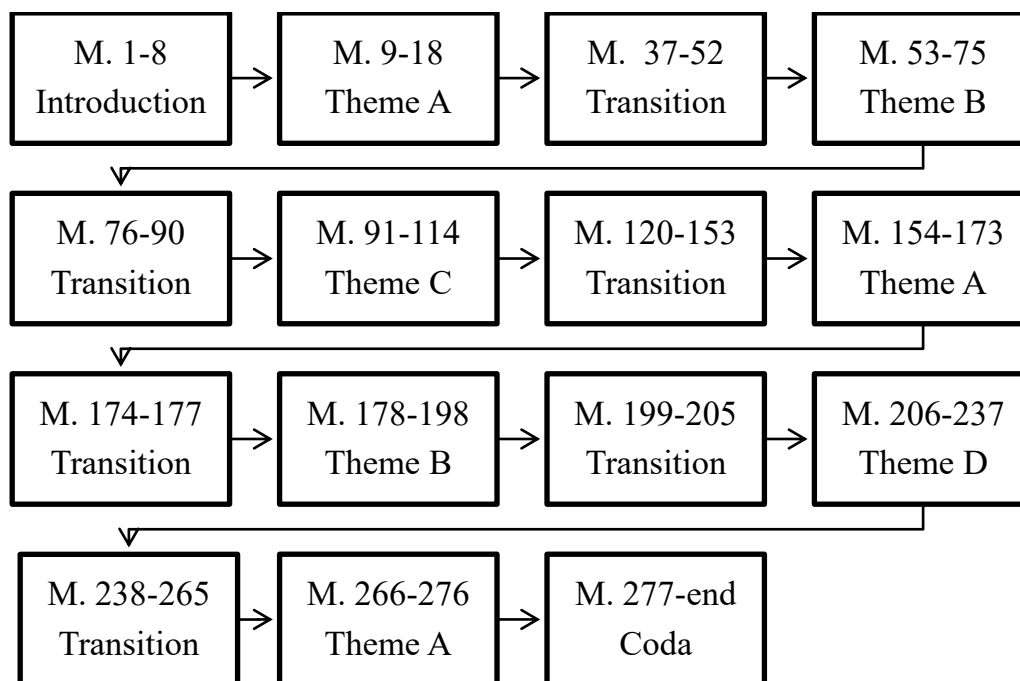


Figure 10, Ticheli, *Concerto for Trumpet and Orchestra*, Movement 3<sup>47</sup>

Despite the techniques of modern music, this concerto adheres to a traditional form and function. Oddly, Ticheli's concerto is not widely known in the trumpet community. Through this research, the author hopes to bring the concerto into popularity, and with it provide homage to one of the greatest trumpet players and teachers in history, Armando Ghitalla.

<sup>44</sup> Ticheli, *Concerto*, 50-98.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid.

<sup>47</sup> Frank Ticheli, *Concerto for Trumpet and Orchestra*, (www.frankticheli.com, 1990) 50-98.

Going beyond the notes on the page is the role of any professional musician, but in addition to musical maturity, this approach to learning a piece of music can enhance appreciation and understanding for performance practice. The other main aspect of this research was to determine how the soloist interacted with the ensemble, depending on the instrumentation of the ensemble. Each concerto resulted in a unique interaction between the ensemble and soloist. In addition to interactions with the ensemble, there is also variation for the soloist, depending on the orchestration at a given moment within each concerto. The Plog will test the projection of the soloist, creating a dense orchestration to interact with, while the Baker provides the opportunity for chamber music and a more subdued volume and color. Hopefully, this research will bring these concertos into popularity and provide inspiration for other performers to explore their music in this fashion.

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