

Belmont University

Belmont Digital Repository

Recital Papers

School of Music

Summer 8-3-2020

Four Works For Trumpet: Compositions by: Torelli, La Barbera, Ewazen and Hovhaness

Charles Meggitt
cameggitt@gmail.com

Follow this and additional works at: https://repository.belmont.edu/music_recitals



Part of the [Music Performance Commons](#)

Recommended Citation

Meggitt, Charles, "Four Works For Trumpet: Compositions by: Torelli, La Barbera, Ewazen and Hovhaness" (2020). *Recital Papers*. 7.

https://repository.belmont.edu/music_recitals/7

This Scholarly Project is brought to you for free and open access by the School of Music at Belmont Digital Repository. It has been accepted for inclusion in Recital Papers by an authorized administrator of Belmont Digital Repository. For more information, please contact repository@belmont.edu.

FOUR WORKS FOR TRUMPET: COMPOSITIONS BY TORELLI, LA BARBERA,
EWAZEN AND HOVHANESS

By
CHARLES MEGGITT

A RECITAL PAPER

Submitted in partial fulfillment of the requirements for the degree of
Master of Music in Instrumental Performance
in the School of Music
of the College of Visual and Performing Arts
Belmont University

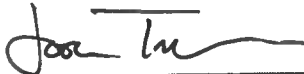
NASHVILLE, TENNESSEE


August 2020

Submitted by Charles Meggitt in partial fulfillment of the requirements for the degree of Master of Music in Trumpet Performance.

Accepted on behalf of the Graduate Faculty of the School of Music by the Mentoring Committee:


7/31/2020
Date


Joel Treybig, D.M.A.
Major Mentor


Barry Kraus, D.M.A.
Second Mentor


Terry Klefstad, Ph.D.
Third Mentor

7/31/2020
Date


Kathryn Paradise, M.M.
Assistant Director, School of Music

Contents

Illustrations	iv
Presentation of Material	
Introduction.....	1
Giuseppe Torelli: <i>Sinfonia in D. G.8</i>	4
John La Barbera: <i>Drover's Lament</i>	12
Eric Ewazen: <i>Sonata for Trumpet and Piano</i>	17
Alan Hovhaness: <i>Sonata for Trumpet and Organ Op. 200</i>	30
Conclusion	36
References	37

Illustrations

Figures

1. Natural Trumpet made by Johann Wilhelm Haas 5

Examples

1. Harmonic Series of the Baroque Trumpet 5
2. Torelli - Sinfonia in D G.8 Mvt. I mm. 4-9 6
3. Torelli - Sinfonia in D G.8 Mvt. II mm. 1-8..... 8
4. Torelli - Sinfonia in D G.8 Mvt. III mm. 1-3..... 8
5. Torelli - Sinfonia in D G.8 Mvt. IV mm.1-9 9
6. Torelli - Sinfonia in D G.8 Mvt. IV mm. 15-32 10
7. Excerpt from Sinfonia in D G.8. Original scoring and its transposition..... 11
8. La Barbera – Billings Bound Drover Theme 15
9. La Barbera - Drover’s Lament mm. 26-29 16
10. Ewazen - Sonata for Trumpet and Piano Mvt. I mm. 32-34..... 20
11. Ewazen - Sonata for Trumpet and Piano Mvt. I mm. 163-166..... 21
12. Ewazen - Sonata for Trumpet and Piano Mvt. I mm. 92-97..... 22
13. Ewazen - Sonata for Trumpet and Piano Mvt. II mm. 5-6 22
14. Ewazen - Sonata for Trumpet and Piano Mvt. II mm. 1-8 23
15. Ewazen - Sonata for Trumpet and Piano Mvt. II mm. 104-114 24
16. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 1-5 24
17. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 5-18 25
18. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 78-89 26
19. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 142-151 26
20. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 186-19527
21. Ewazen - Sonata for Trumpet and Piano Mvt. III mm. 223-23828
22. Hovhaness - Sonata for Trumpet and Organ. Mvt. I..... 33
23. Hovhaness - Sonata for Trumpet and Organ Mvt. II 33
24. Hovhaness - Sonata for Trumpet and Organ Mvt II mm 4-6..... 34
25. Hovhaness - Sonata for Trumpet and Organ Mvt III..... 34
26. Hovhaness - Sonata for Trumpet and Organ Mvt. III..... 35

Introduction

Programming and preparing recital can be a daunting task. It requires countless hours of dedicated practice, thorough research into the composers' lives and legacies, and the careful collection of data that is then assimilated and presented to the audience as program notes. Although these tasks are at the forefront of our minds when we consider recital programming, they are not the only important factors. Programming a recital is an opportunity to construct an event that will benefit both the audience and performer by demonstrating the capabilities and techniques of an instrument, building the performer's knowledge of repertoire, and increasing exposure to contrasting styles and eras of music for the performer and the audience alike. Moreover, the performer and audience learn about the lives of composers as well as their creative processes, inspirations and historical impact, which then may inform the performance itself. With these ideas in mind, for this recital I have gathered a selection of works by composers of different musical eras with the goal of benefiting the audience as music consumers and the performer as an active musician and student.

The initial task of selecting works to perform on a recital can be a rewarding experience. This process involves a great deal of listening to works that span across musical eras in order to find a perfect fit for the program one has in mind. The selection of pieces is often guided by a student's teacher, as the teacher can help choose a set of works that engage the student with challenges that strengthen their weaknesses with also providing additional opportunities to showcase and display their strengths. For the

performer, the demonstration of techniques and abilities of their instrument may be a top priority. It is of great importance that a performer can demonstrate a sum of their hard work and dedication to their craft through excellent performance. This demonstration of ability reinforces and validates the performer's dedication and allows them to witness musical growth. By programming a strenuous program that covers multiple styles and techniques, this recital directly benefits my growth as both a student and performer. For the present recital I prioritized selections that together showcase the range of the trumpet's abilities as a chance to familiarize myself with several genres, styles, and techniques.

The selections for the performance should also build upon both the audience and performer's knowledge of the repertoire. This does not mean that famous trumpet works essential to the instrument's history and repertoire should be ignored, but rather a recital is a chance to demonstrate excellent compositions that were previously unknown to both audience and performer. The discovery of new music is an enriching experience; many times I have returned from attending concerts and recitals with my program notes covered in writing; the scribbling of notes on which pieces I wished to learn more about or perform. I have also attended recitals in which I was very familiar with the entire program; still enriching experiences but often leaving me without a greater direction.

A recital should also aim to give accurate and meaningful information about the selected composers. This information is usually biographical, but there is also value in covering the composer's inspiration or views on the specific work. As composers are the essential force of music's creation, it is important to reach out to them when possible and seek to understand their creative processes and inspirations. A better understanding of the

composer will not only lead to a better understanding in how the performer can prepare and present a work, but it also enriches the experience of the audience.

Giuseppe Torelli - *Sinfonia in D* (G. 8)

Giuseppe Torelli (1658-1709) was an Italian composer and violinist. Although he is most widely known as a composer of string music and for his contributions to the development of the instrumental concerto, he was also one of the most prolific Italian composers for the trumpet. Torelli was an active composer and violinist at the San Petronio Basilica in Bologna, Italy, where he lived from 1686 to 1701. During his early period in Bologna, Torelli published five collections of chamber works containing works entitled *sinfonias*, *concertos* and *concertos*. Inspired by Bolognese trumpeter Giovanni Pellegrino Brandi, Torelli began to assert his focus on composing music for trumpet (Shcnoebelen and Vanscheeuwijck 2001). It is worth noting that Giovanni Pellegrino Brandi's career as a trumpeter for the patronal feast of St. Petronius from 1679 to 1699 also inspired the trumpet works of Torelli's contemporaries, such as Perti and Domenico Gabrielli.(Shcnoebelen and Vanscheeuwijck 2001). As one of the most talented trumpeters in Bologna, many of their works were written for him specifically.

Festive sonatas written by these composers would be frequently used as opening pieces for large events. Specifically, The Feast of San Petronio (taking place every 4th of October) required a great magnitude of musicians and music, and concertos were also frequently used during the celebration of Mass. The trumpet was clearly heard during service and acted as a metaphorical 'voice of God' (Hickman 2007). The Bolognese

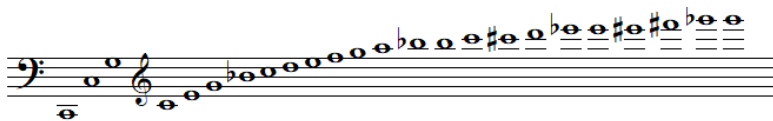
people during this time believed in the spiritual qualities of theatrical performance in a religious setting (Smithers 1988, 100).

Figure 1. Natural Trumpet made by Johann Wilhelm Haas (German, Nuremberg 1649–1723).



It was during Torelli's time in Bologna that most of his trumpet works were written; although only five of his trumpet works are dated. The trumpet at this time was rather limited due to the lack of valves (fig. 1) and was restricted to the notes of the harmonic series (Example 1). Therefore, explorations of tonality occurred during sections between the trumpet's statements. This was rather typical of Bolognese trumpet *sinfonias*, as the San Petronio composers wrote multiple themes for the string parts that often act separately from the trumpet's usually simpler and sometimes less engaging line (Smithers, 1988).

Example 1. The harmonic series of the baroque trumpet on C.



The lack of acrobatic trumpet writing in the Bolognese repertoire makes much out these works accessible as a great introduction to high trumpet playing. Specifically, Torelli's *Sinfonia in D G.8* is a well-known work among trumpeters and a great introductory tool for students and performers to Baroque trumpet literature. Unless a trumpeter wishes to prepare these works on a period-accurate instrument these works are

often performed on modern piccolo trumpets. For developing students, the preparation of Torelli's trumpet literature utilizing the piccolo trumpet is a chance to develop their skills and artistry in the upper range of the trumpet. In order to play the piccolo trumpet idiomatically, it requires a different and more delicate approach than when performing on modern B-flat and C trumpets.

Sinfonia in D G.8 is one of Torelli's 36 trumpet works. Despite the name of the work, caution should be exercised in associating the names of Torelli's trumpet works with their forms, as at the turn of the century it was common practice to use terms such as "sinfonia" and "sonata" synonymously for "concerto"; a trend that was rather short lived (Tarr 1973).

Example 2. Torelli *Sinfonia in D* G.8 Mvt. I mm. 4-9.

Originally scored for trumpet, strings and basso continuo. Torelli's approach to trumpet writing mirrors his Bolognese contemporaries; most of the activity is located in the accompaniment. Three movements of G.8 are marked at Allegro, and feature bursts

of trumpet melodies firmly set in D major, with a busy accompaniment underneath. Specifically, in the first movement, the trumpet is used to call out in brief moments (Example 2); at most only lasting five measures. At measure five, the accompaniment provides emphasis on the V-I relationship and accompanies the trumpet line into a typical progression and cadence of I-IV-I⁶-V⁷-I.

The trumpet is absent from the second movement. Instead, the second movement acts a brief adagio for the string accompaniment to lead into the third movement. Often in baroque music the trumpet is absent from the slower movement as its fixed key is unable to participate in a change of key. The adagio from G.8 (Example 3) ends in A major but begins in its relative key of F-sharp minor. The first two measures feature a prominent use of E-sharp as a leading tone with measure three establishing C-sharp major as a dominant chord. Common chord modulation is used in measure four to establish E major as the dominant chord leading into A major. A cadence is given in measure six that reinforces the shift in key.

Example 3. Torelli. *Sinfonia in D G.8 Mvt. II mm. 1-8*

Adagio

5

The third movement features a return to D major and busy trumpet writing, but at its essence is a brief duet between solo trumpet and solo cello written in a perpetual motion style that is repeated before a very traditional cadential ending. Example 4 shows the main motive that is shared and repeated by both cello and trumpet. In the trumpet melody, scale degree four is first emphasized, then scale degrees three and two. Each strong beat descends diatonically until reaching its cadential point.

Example 4. Torelli. *Sinfonia in D G.8 Mvt. III mm. 1-3*

Allegro

Tr.

Vc.

The final movement is in 6/8 and features several swaying trumpet melodies and arpeggiations. Example 5 shows the trumpet's primary motif – arpeggiations in D major followed by quick ascending passages.

Example 5. Torelli. Sinfonia in D. G.8 Mvt. IV mm.1-9

The musical score for Example 5 is presented in two systems. The first system consists of three staves: a single treble clef staff for the trumpet and a grand staff (treble and bass clefs) for the piano accompaniment. The tempo is marked [Allegro]. The key signature is D major (two sharps) and the time signature is 6/8. The trumpet part begins with a whole rest for the first two measures, then enters in the third measure with a series of eighth-note arpeggiations. The piano accompaniment starts in the first measure with a rhythmic pattern of eighth notes in the left hand and chords in the right hand. The second system begins at measure 5, where the trumpet part continues with more arpeggiations and ascending passages, while the piano accompaniment provides a steady accompaniment.

Similar to the first movement, all thematic development occurs within the accompaniment. The violins begin the thematic development (Example 6) at measure nineteen and continues through measure twenty-nine.

Example 6. Torelli. Sinfonia in D G.8 Mvt. IV mm. 15-32.

The features of the trumpet writing in this work are rather straightforward and indicative of the trumpet music in Italy during this period, therefore acting as a great entry point to Baroque trumpet playing and the Italian Baroque trumpet repertoire. For the performer, the music is firmly rooted in D Major, putting the modern A piccolo trumpet into the comfortable key of F (Example 7); therefore, there aren't any immediate tremendous or unsurmountable technical difficulties in preparing this work.

Example 7. Excerpt from *Sinfonia in D* G.8.

The image shows a musical score for two trumpet parts. The top staff is labeled 'Trumpet in D' and the bottom staff is labeled 'Piccolo Trumpet in A'. Both staves are in 4/4 time. The music is highly rhythmic, featuring many sixteenth and thirty-second notes. The Piccolo Trumpet part is transposed down a major third from the Trumpet part. The score consists of two systems of music, each with four measures. The first system ends with a double bar line, and the second system ends with a final cadence.

Many of the difficulties for a student newer to Baroque trumpet playing are related to combination of the exposure to a newer instrument, the piccolo trumpet, and its transposition – or even more difficult, preparing the work on a period-appropriate instrument and staying true to the nuanced performance practices required for playing Baroque trumpet music.

Early method books on Baroque trumpet playing mention several of these nuances such as the uneven approach to notes depending on their groupings, articulation styles, ornamentation and the dynamic approach to longer notes (longer tones must first crescendo and then decrescendo for shaping) (Hickman 2007). Specifically, ornamentation was used to allow the performer a freedom of expression while playing the musical line. Performer discretion became a priority in Baroque trumpet playing, leaving many melodies ideas open for ornamentations and other embellishments. Using Torelli's *Sinfonia in D*, a performer can better understand Italian Baroque music, Bolognese trumpet writing, and further develop the techniques required specific approach when preparing and performing with music from this period.

John La Barbera - *Drover's Lament*

John La Barbera (b.1945) is an American trumpeter, composer and arranger, and serves as Professor Emeritus of Music at the University of Louisville's School of Music. With an extensive catalog of compositions, La Barbera's works have been performed and recorded by notable musicians such as Buddy Rich, Count Basie, Dizzy Gillespie, Harry James, and Phil Woods. Although many of his compositions are in the styles of jazz, he has also composed music for symphony orchestra, chamber orchestra, brass quintet and other chamber ensembles. La Barbera also received a Grammy nomination for "Best Large Jazz Ensemble Album" for *On the Wild Side* in 2004.

La Barbera's *The Drover Trilogy* is a three-movement suite scored for orchestra and corno da caccia. The corno da caccia (Italian for "hunting horn") dates to the baroque period when it was used primarily by hunters and messengers (Meucci and Rochetti 2001). Although the corno da caccia had a common function as a calling horn, composers were utilizing it for greater musical purposes. For example, corno da caccia is scored in J.S. Bach's cantata *Wär Gott nicht mit uns diese Zei*, BWV 14. The part is lively, and would prove rather difficult by today's horn standards (Falvey, 2011. 5) Hunting horns used in music generally required sets of crooks -- pieces of tubing adding to the length of the horn and thus offering a change of pitch. However, modern corno da caccias are built with the addition of valves and sounds similar to a flugelhorn.

Although *The Drover Trilogy* is a three-movement suite, its inception began with a melody used previously by La Barbera. In 1989, La Barbera composed the soundtrack

for the documentary *Billings Bound* – which follows the work of drovers, those who drive cattle across long distances, and their hard laboring hours of managing cattle drives of over 2,000 head of cattle. One moment in the documentary was the catalyst for the main theme that would eventually become the suite’s second movement *Lament*: “There was one scene where there was no narration or dialog which is pure joy to a composer. It was a drover in the early morning saddling up his horse, ready for the day's work. The main theme of "Drover's Lament" is what I scored for that long scene.” (John La Barbera, Email to the Author, January 27, 2020). Years later, La Barbera was approached by trumpeter Michael Tunnell, who was in need of music for an upcoming recital and the theme was then expanded into a solo work for flugelhorn. La Barbera had the opportunity to work closely with both Michael Tunnell and his wife and accompanist, Meme Tunnell, to write the work’s accompaniment. La Barbera experimented with the concept of having the soloist start with his back to the audience and his bell into the inside of the piano. A depression of the piano’s pedals resulted in the overtones of the piano ringing out and creating the effect of a sostenuto and beautiful sonority -- a musical depiction of an early dawn being witnessed by the drover.

Michael Tunnell continued to influence the creative process of *The Drover Trilogy*; as later Tunnell set out to record *Nevolution*, an album featuring and embracing the sounds of the corno da caccia, leading La Barbera to expand *Drover’s Lament* into a three-part suite for the instrument (John La Barbera, email to the Author, January 27, 2020) with *Lament* as the second movement. In his program notes for *The Drover Trilogy*, La Barbera speaks specifically about the American cowboy as a primary inspiration of the work, specifically the stark contrast that is found between the reality of

American drover life and the fabled presentation of the Western Cowboy: “The real cowboy, or drover, came from every walk of life and created a society that was the true melting pot of America. Mexican Americans, African Americans, and Native Americans worked side by side with their white brethren, as equals, in some of the most grueling work of that century...I have tried to musically capture some of the events and emotions associated with that work.” The suite’s first movement *Roundup* depicts the drover’s day of herding thousands of animals towards the city. *Lament* is a representation of a Drover’s lonely nights while keeping watch over the animals and the anticipation of hard work further ahead. The final movement *Big Sky* captures the grandeur of the drover’s every-day work environment.

The writing in *Lament* is particularly interesting when considering the function of the solo instrument. Although *Lament* has seen changes in which instrument provides the solo line, (his most recent edition of *The Drover Trilogy* is scored for cornet, flugelhorn and trumpet) La Barbera has continued to utilize instruments in the trumpet and horn family. In *Lament*, the trumpet isn’t being used in its traditional role as an instrument of force. Throughout written history, the trumpet has been used as an instrument that demands attention through its bombastic force (Steele-Perkins 2001). Military calls, hunting calls, and grand entrances for royal festivities are among just a few examples of the trumpet’s traditional and historical function. La Barbera instead takes the approach of placing the trumpet in its middle-high register at a hushed, yet still expressive dynamic. The use of flugelhorn or corno da caccia provides aid in this task, as they are able to produce mellow tones more efficiently across their ranges and dynamics.

The main melody originally written for the drover scene in *Billings Bound* is repeated multiple times throughout the movement. The movement, in rondo form, has two main sections with the first repeating once. The main melody is used as a signifier of the A section and its return, and it is also used to close out the end of the movement. The return of the A section features a slight adjustment as La Barbera scores the soloist without accompaniment. Instead, La Barbera scores for the piano to leave the pedal down in order to catch any resonance coming from the soloist.

Example 8. Main theme from *Drover's Lament*, originally used in *Billings Bound*.



During the introduction and ending of the work, the main motif is accompanied by an open and expansive sounding accompaniment. Wide intervals are utilized in a way that helps express the drover's environment, the open plains of the American West, while in conjunction with the soft dynamics help express the drover's lamentation on isolation and the hard days of work ahead. Specifically, the intervals of the main melody (Example 8) include an ascending minor sixth, a descending minor second and a descending major chord.

Example 9. La Barbera *Drover's Lament* mm 26-29.

The musical score for Example 9, La Barbera's *Drover's Lament*, measures 26-29, is presented in two systems. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into two systems, each with three staves: a soloist staff (top), a piano treble staff (middle), and a piano bass staff (bottom). The soloist part begins with a whole rest in measure 26, followed by a quarter note G4 in measure 27, and an octave leap to G5 in measure 28. The piano accompaniment features a consistent eighth-note pattern in the bass clef and chords in the treble clef. Dynamics include *ppp* (pianissimo) in measure 27, *mf* (mezzo-forte) in measure 28, and a crescendo hairpin in measure 29.

Playing at this range and dynamic with such delicacy highlights several features of the performer, perhaps most importantly control. The performer must be able to work within the sostenuto provided by the accompaniment, while maintaining a soft and delicate dynamic despite their position in the upper-middle register of the instrument. The accompaniment shown in example 9 shows the expansiveness of the accompaniment and the delicacy of the soloist in an extremely soft dynamic setting. Octave leaps are required by the soloist while maintaining extreme softness. The piano utilizes leaps of a fifth to create an open texture underneath. The soloist quietly soars above. In speaking with La Barbera over his choice of writing a delicate yet present trumpet part he responded: “I was aware of the challenges writing those softer dynamics, but I wanted to show off the skill of the player. Only an excellent player can play the complete range of the horn in all dynamics.”

Eric Ewazen - *Sonata for Trumpet and Piano*

Eric Ewazen (b.1954) is an American composer well-known for his tonally-grounded approach to composition and particularly for contributions to the modern repertoire of trumpet, trombone, and brass quintet. Ewazen holds degrees in composition from the Eastman School of Music (B.M.) and The Juilliard School (M.M.) and (D.M.A.) As a child of Polish and Ukrainian parents, both amateur musicians, Ewazen grew up with encouragement of his musical curiosity (McNally 2008, 2). He began taking piano lessons at age five and quickly developed his talents for composition. Even at a young age, Ewazen showed promise for a career in the music world; each year, he would gather other kids from the neighborhood and direct and produce musical performances. Ewazen would teach the other children their parts, as he accompanied on piano (McNally 2008, 3-4).

Ewazen's interest in composition developed further in high school while he studied under Dr. Walter Winzenburger at Baldwin-Wallace College Conservatory of Music. Encouraged by his high school band and orchestra directors, Ewazen set to compose music for his band, orchestra and chorus. By his senior year of high school, he had numerous compositions under his belt including *Apocalypse*, a rock musical in protest of the Vietnam War, a solo piano work based on twelve-tone row in perfect fourths entitled *Entrance*, and *Insurrection*, scored for orchestra.

Upon his acceptance to the Eastman School of Music, Ewazen began to develop a more atonal approach to composition. He began to experiment with sound effects and

tone clusters in compositions like *Devil's Septet* -- a piece written for four tubas, two percussionists, and piano. His experimental approach to composition was further nurtured by his mentor at Julliard, Milton Babbitt. Babbitt's serial compositions greatly influenced Ewazen, so much that he considers Babbitt as one of the "greatest serial composers of our time" (McNally 2008, 9). After receiving his D.M.A. Ewazen was offered a position at Juilliard as a faculty member of the pre-college division; a position he has held since 1982. There he teaches composition to advanced students from varying age groups.

In pulling from influential figures in his life, Ewazen developed his own unique style and began taking commissions from various ensembles and performers from around the world. Despite being extensively trained in the compositional techniques of atonality, Ewazen's music after he completed his degrees is primarily tonal; an aspect of his music that is occasionally condemned by critics. Ewazen's response to such criticism is that he is writing music for performers rather than for critics (McNally 2008, 12). Listening to Ewazen's music, it becomes clear that writing with the performer in mind is a perfect explanation for what makes his music so popular among performers. Performers often enjoy music that reflects awareness of the performer, as it often grants multiple opportunities to showcase and demonstrate their abilities with writing that is conscious of the intricacies, strengths and weaknesses of their instrument. A perfect example of this kind of writing stems from one of Ewazen's many sonatas, his *Sonata for Trumpet and Piano*.

In 1993, the International Trumpet Guild (ITG) commissioned Ewazen to write a trumpet sonata. Ewazen's commission allowed for a great deal of compositional freedom: the work had to be close to fifteen minutes in length, three or four movements and written

for either B-flat or C trumpet. Ewazen decided to compose a three-movement work for B-flat trumpet. Ewazen composed the sonata at his piano and implemented a composition technique he learned from Samuel Adler; the use of stemless notation across several phrases. This allowed Ewazen to figure out melodic shapes and ideas, while leaving rhythms open for interpretation before settling on a realized idea on paper.

One of the most prominent features of the sonata is the independence of the soloist and pianist. At many times, the pianist and trumpeter are each treated as their own solo instrument, each part existing without much regard for the other. The piano writing is exceptionally difficult, with Ewazen citing it as the most difficult piano part of any of his sonatas (McNally 2008, 28). The trumpet writing is written in a mostly comfortable range but includes many angular melodies that are less prominent in other sonatas within the repertoire. Despite some angularity in his melodic writing the sonata is an example of excellent brass writing. Ewazen worked closely with trumpeter Chris Gekker, a friend, on the trumpet writing. In this process Gekker would receive and approve of sections of the work before their completion.

Each movement of Ewazen's sonata implements traditional classical forms, and the entirety of the sonata operates within a fast-slow-fast model. The first movement *Lento-Allegro Molto* features several lyrical phrases that return throughout the movement. A noticeable feature prominent throughout the first movement is the frequent independence between material in the trumpet and the piano. Ewazen places the soloist and piano in a unique relationship, one in which both are treated as equals. The first movement opens with a delicate trumpet introduction, with the piano accompanying with quartal harmony. In this introduction, the piano plays a traditional role as an instrument

providing harmony and filling in the gaps when the soloist is absent. The first moment of Ewazen's use of both instruments as equals occurs in measure thirty-three.

Example 10. Ewazen. *Sonata for Trumpet and Piano* Mvt. I mm. 32-34

The piano takes over the main melodic material (Example 10), with the trumpet now interjecting and interweaving itself with the piano as an energetic coexisting force. At measure thirty-three, the piano plays trumpet's opening melody in octaves. The left hand in measures thirty-two through thirty-four outline E-flat minor with a prominent use of D-flat. Both parts meet in a moment resembling a duet in measure 37. The moment, although brief, establishes an important factor of the work that will reoccur throughout: the sonata's first movement was written with an equal relationship between the performers in mind. Ewazen demonstrates this relationship again at measure ninety-three.

Example 11. Ewazen. *Sonata for Trumpet and Piano* Movement I mm. 163-166.

Following a section of arpeggiated accompaniment with a walking bassline underneath melodic material in the trumpet, the piano suddenly carves its own path by creating metric dissonance by utilizing using both hands; creating a strong metric feeling that is in opposition to the material in the trumpet line (Example 11). The result is an interesting effect of both instruments now sounding as if they are in two different meters playing two separate musical notions that start and end at separate moments.

The movement finds itself back into the same independent material introduced in measure thirty-three. The material is unaltered, but the preceding section has conditioned the listener to hear two separate parts, and thus the transition lacks any surprising or jarring quality. The piano is now preceded to seamlessly transition from a traditional role of accompaniment to an equal collaborator status. The dynamic of this relationship becomes increasingly interesting when considering its effects on the work's form. The movement has a melancholy quality to it, which is supported by soaring trumpet lines that speak in phrases that are often uneven. Several sections feature bursts of crescendo

passages that require articulated multiple tonguing, some of them operating in similar function to fanfares that lead into very angular melodies, providing a great contrast. The qualities provide a challenge for the performer. Wide slurs (Example 12) can be found throughout the piece and require great embouchure strength, technique and accuracy.

Example 12. Ewazen. *Sonata for Trumpet and Piano* Mvt. I mm. 92-97



The second movement, *Allegretto*, is similar to a folk-song in 6/8. The repeated melody has a Celtic quality due to being built on a series of Lombard rhythms (Example 13). The movement is in a ternary form, with the opening melody making its return in the final section of the work. The A section of the work begins with the introduction of the Lombard rhythm melody stated in the piano, with the trumpet calling back to its thematic material. The use of the pedal F-sharp major chord throughout the introduction of the melody creates a droning effect, establishing the tonal center and providing a smooth texture to support the introduction of the trumpet (Example 14).

Example 13. Ewazen. *Sonata for Trumpet and Piano* Mvt. II mm. 5-6



Example 14. Ewazen. *Sonata for Trumpet and Piano* Mvt. II mm. 1-8

The image shows the musical score for the first eight measures of the second movement of Ewazen's *Sonata for Trumpet and Piano*. The score is written for trumpet and piano. The tempo is marked 'Allegretto' with a quarter note equal to 48 beats. The key signature has two sharps (F# and C#). The trumpet part (top staff) begins with a rest, followed by a melodic line starting in measure 2. The piano part (bottom staff) provides accompaniment with chords and moving lines. Dynamics include piano (p), piano forte (p), and mezzo-piano (mp). The score includes performance instructions like 'simile' and '(open)'.

The piano and trumpet come together to expand this material and establish the lighter character of the movement; a clear moment of unity that breaks the independence of parts utilized heavily in the first movement of the sonata. The piano acts within its traditional accompanimental role throughout the movement.

The B section develops the established melodic ideas in the first movement by taking fragments of melodies and repurposing them. Ewazen introduces completely new thematic material in measure 106, after a suggestion from Chris Gekker to implement a chorale similar to a section of Ewazen's *Fantasia for Seven Trumpets*. The resulting section (Example 15) features smooth piano writing using E-flat as a tonal center and creates a calm texture that anticipates the soft entrance of the trumpet. Recapitulation occurs at measure 134, with a shortened version of the main theme and a brief restating of previous thematic material before piano with a final coda of the main theme preceding a section of solo piano accompaniment that closes out the movement.

Example 15. Ewazen. *Sonata for Trumpet and Piano* Mvt. II mm. 104-114.

The image shows two systems of musical notation for piano accompaniment. The first system, labeled '104', consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking 'p' (piano) is present. The second system, labeled '109', continues the accompaniment with similar rhythmic complexity and includes a dynamic marking 'mp' (mezzo-piano).

The third movement, *Allegro con Fuoco*, is the most active and engaging movement of the sonata, with both the soloist and accompanist playing almost completely independently. It is presented as a rondo form. The fierce opening five measures (Example 16) were added later as the introduction of the movement, as Ewazen wanted a striking opening that would function to set up the upcoming rhythms in the solo line.

Example 16. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 1-5

The image shows a single staff of music for a trumpet in 4/4 time. The key signature has two flats. The first measure contains a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The second measure has a quarter note D4, a quarter note C4, and a quarter note B3. The third measure has a quarter note A3, a quarter note G3, and a quarter note F3. The fourth measure has a quarter note E3, a quarter note D3, and a quarter note C3. The fifth measure has a quarter note B2, a quarter note A2, and a quarter note G2. The piece concludes with a double bar line.

The A theme (Example 17) is quickly introduced after the opening idea; with a rising and falling phrase presented by a perpetually moving trumpet line, with a C-sharp pedal in the piano. The theme is lively with an active accompaniment that rhythmically sequences a C- sharp pentascale first ascending then descending.

Example 17. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 5-18.

The image displays three systems of musical notation for a trumpet and piano. Each system consists of a trumpet staff (top) and a piano staff (bottom). The piano staff is divided into a treble and a bass clef. The first system starts at measure 5, the second at measure 9, and the third at measure 14. The music is characterized by intricate rhythmic patterns and a rich harmonic texture, with the piano part featuring a prominent, sustained C-sharp in the bass register.

The B section (Example 18) is more lyrical, and at great contrast to the rhythmic drive of the A section. The trumpet is given a more flowing character, with arching crescendo and decrescendo phrases. Initially, this section is centered around F-sharp major but Ewazen takes moments to explore tonality with several changes in key, before spending a brief moment in clear tonality until eventually ramping up the use of chromaticism for the return to the A section. Once again, the pedal C-sharp returns in the piano, and new material leads toward the rondo's C section.

Example 18. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 78-89.

The arrival of the C section can be marked at measure 142, with a shift to a 5/8 time signature (Example 19). Ewazen uses this section of the rondo to generate an intensity that drives towards the movement's coda by using forward rhythms, shifting tonal emphasis through various pedals and forceful trumpet writing.

Example 19. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 142-151.

The solo writing is increasingly rhythmic, with short interjections from the trumpet. The intensity continues to build until suddenly shifting tempo to *allargando* then quickly accelerates into *presto* for the coda of the movement.

The coda features several shifts of meters, with a change almost every other bar, an effect that generates much drama and excitement (Example 20).

The trumpet continues to repeat a motive based loosely on a theme used earlier in the movement. A G pedal is utilized to establish the tonal center at the start of the coda, but the tonal center becomes increasingly ambiguous until the arrival of a pedal A that builds in acceleration into the final *prestissimo*.

Example 20. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 186-195.

The image displays a musical score for Example 20, consisting of two systems of music. The top system covers measures 186 to 190, and the bottom system covers measures 191 to 195. The score is for a Trumpet and Piano. The tempo is marked 'Presto' with a quarter note equal to 184. The piano part features a G pedal and dynamic markings of *sfz p* and *f*. The trumpet part features a motive based on a theme used earlier in the movement.

The piece ends with a descending flourish that lands on fortissimo octave A's (Example 21) from both piano and trumpet, in a way that emphasizes finality.

Example 21. Ewazen. *Sonata for Trumpet and Piano* Mvt. III mm. 223-238

The musical score for Example 21 consists of three systems of music. The first system (measures 223-233) shows the trumpet part with dynamics *p* and *mf*, and the piano accompaniment with dynamics *p*, *mf*, and *sfz*. The second system (measures 228-233) features a *rit.* marking followed by *accel.* and *Prestissimo* markings, with dynamics *sfz mf* and *f*. The third system (measures 234-238) shows the final flourish, with dynamics *ff* in both parts. The piano part includes a descending line of notes, and the trumpet part includes a descending flourish that ends on a fortissimo octave A.

The sonata was premiered in 1995 in Bloomington Indiana with Chris Gekker, trumpet and Ewazen, piano. The work has gained a positive reputation in the trumpet community and can be frequently heard on recitals. The combination of Ewazen's creative approach to each of the instruments' role in the sonata backed by Gekker's first

hand involvement with the trumpet writing resulted in a work from which performers, audiences and scholars can benefit from greatly.

Alan Hovhaness – *Sonata for Trumpet and Organ* Op. 200

Alan Hovhaness (1911-2001) was an American composer of Scottish and Armenian descent. Hovhaness took an interest in composing at a very early age, writing his first composition, a cantata in early Italian style, at age four. His parents were supportive of his interests in music and composition quickly arranged for Hovhaness to study piano with Adelaide Proctor and Heinrich Gebhard. By age 14, Hovhaness had composed several operas performed at his High School and by the early 1930s he began studying at the New England Conservatory under Fredrick Converse (Rosner and Wolverson 2001).

Although the music of Hovhaness would eventually be more influenced by his Armenian heritage, the music from his early period reflects harmonic characteristics of late Romanticism. Criticism eventually sparked a change in Hovhaness's compositional style. In 1942, Hovhaness won a scholarship at Tanglewood to study in a master class with Czech composer Bohuslav Martinů. During one of the seminars in composition, while a recording of Hovhaness' first symphony was being played, Aaron Copland talked loudly to his colleagues, and Leonard Bernstein mocked the composition as "cheap ghetto music." (Rosner and Wolverson 2001). Upset by the comments, Hovhaness left Tanglewood early; abandoning his scholarship and destroyed many of his compositions as a result of the experience (Tull 1957, 3)

After his negative experience at Tanglewood, Hovhaness began to look for inspiration in Armenian music, and incorporated many of its qualities into the music of

his second period. As a result, his music became more rhythmic and contrapuntal but his approach to harmonic and melodic writing remained constant. By the mid 1940s, Hovhaness and two of his close friends, Hyman Bloom and Herman di Giovanni, met frequently to discuss their musical and spiritual tastes. Each of them had a fascination with Indian classical music and sought to bring many well-known Indian musicians to Boston for performances. During this time, Hovhaness studied Indian music under these musicians and learned to play the sitar. Hovhaness's friends also influenced him to study the musical style of Armenian and Kurdish troubadour songs, which greatly influenced his compositions.

During the beginning of his third compositional period, Hovhaness's works began to receive respect and support from established composers, and he remained busy with commissioned works. Working on commissions from large orchestras across the country led Hovhaness's music back towards traditional western styles, yet he maintained his interest in the Eastern world of composition. Hovhaness's style began to further develop, implementing and experimenting with tone clusters and rhythmless musical lines. He was not interested in following trends or paying too close attention to the compositional techniques of his contemporaries. He was more focused on following his influences and the inner voice of his own unique style. Hovhaness's ideology can be examined in his application for Guggenheim Fellowship in 1942:

I propose to create a heroic, monumental style of composition simple enough to inspire all people, completely free from fads, artificial mannerisms and false sophistications, direct, forceful, sincere, always original but never unnatural. Music must be freed from decadence and stagnation. There has been too much emphasis on small things while the great truths have been overlooked. The superficial must be dispensed with. Music must become virile to express big things. It is not my purpose to supply a few pseudo intellectual musicians and critics with more food for

brilliant argumentation, but rather to inspire all mankind with new heroism and spiritual nobility. This may appear to be sentimental and impossible to some, but it must be remembered that Palestrina, Handel, and Beethoven would not consider it either sentimental or impossible. In fact, the worthiest creative art has been motivated consciously or unconsciously by the desire for the regeneration of mankind. (Shirodkar)

Hovhaness worked on the faculty of the Boston Conservatory of music from 1948 to 1951 and served as a consultant for the Far East section of Voice of America before moving to New York to dedicate most of his time to composition (Tull 1957, 4). It was during his time in New York that he composed his *Sonata for Trumpet and Organ*, Op. 200 (1962), the first of his only two works written for solo trumpet and organ. His second work for trumpet and organ, a Sonata subtitled *The Divine Fountain*, was composed in 1981. It is worth mentioning that *Prayer of Saint Gregory*, Hovhaness's most famous work for trumpet that is often performed with organ, was originally composed for trumpet and strings, although the version for trumpet and organ remains a very popular choice for performers.

Sonata for Trumpet and Organ is presented in three movements. Each movement is marked "Senza Misura" indicating a lack of meter – a compositional choice that resembles the unmeasured preludes of Louis Couperin. Movement one opens with a brief and quiet organ introduction that introduces the trumpet, which then presents the movement's motivic idea (Example 22). As the music is presented without meter and with a slight varying degree of rhythmic value, this motivic idea is expressed as a contour shape in the melodic line. The melody sits on a longer note value, usually notated as a half note, before descending and ascending in a series of modal eighth notes that resemble chant. Due to the work's polytonality, it is difficult to deem a definitive tonal center, but G mixolydian appears to be the dominant mode used. Once reaching the

destination of the phrases, the last two notes repeat in a brief response. The organ accompaniment features a sustained polychord, consisting of G major and D minor.

Example 22. Hovhanness. *Sonata for Trumpet and Organ*. Mvt. I

The image shows a musical score for the first movement of the Sonata for Trumpet and Organ by Hovhanness. It consists of two staves: a trumpet staff and an organ staff. The trumpet staff begins with a measure marked with a box containing the number '1'. Above the first few notes of the trumpet line, it says 'Possibly ♩=88'. The organ staff is marked with a piano 'p' dynamic and also has 'Possibly ♩=88' written above it. The organ accompaniment features a sustained polychord of G major and D minor, with notes from both chords held together.

The second movement starts with unmetred organ, and quickly establishes the movement's primary motif. The organ first plays a dissonant chord cluster, slowly taking notes out of the chord until a perfect fourth interval remains (Example 23).

Example 23. Hovhanness. *Sonata for Trumpet and Organ* Mvt. II

The image shows a musical score for the second movement of the Sonata for Trumpet and Organ by Hovhanness. It consists of two staves: a trumpet staff and an organ staff. The organ staff is marked with 'Senza Misura' and 'Possibly ♩=100'. The organ accompaniment features a dissonant chord cluster that slowly resolves to a perfect fourth interval. The trumpet staff is marked with 'Senza Misura' and 'II', featuring a series of notes. The organ staff has dynamic markings of 'f', 'pp', and 'f'.

After several cycles of tension and relief from the organ, the trumpet is introduced, now metered in 7/4 and establishing its own separate motif (Example 24). This motif is also built upon tension and release, with each phrase starting with elongated and close intervals.

Example 24. Hovhanness. *Sonata for Trumpet and Organ* Mvt II mm 4-6.

The organ accompanies this with repeated cycles of its own motif, with each cycle ending on the same perfect fifth interval of F to C. The movement ends with the same unmetered organ as the introduction but transposed up one octave and with the interval inverted as a perfect fourth.

The opening to the final movement is similar to that of the second movement. Unmetered organ introduces the movement (Example 25) with expressive bouts of tension and release, with the resolution landing again on perfect fifth intervals.

Example 25. Hovhanness. *Sonata for Trumpet and Organ* Mvt III.

This tension and release motif is exercised for the majority of the movement, with the trumpet line emerging for only sixteen measures in 7/4. Despite a limited presence in the

movement, the solo trumpet provides contrast to the repeating motivic idea present in the organ with a series of phrases that swell in contour and centers around G as its tonal center. The organ closes the movement with three final clusters (Example 26) resolving to a perfect fifth, the first repeating once.

Example 26. Hovhanness. *Sonata for Trumpet and Organ* Mvt. III.

The image displays three systems of musical notation for an organ, each system consisting of two staves (treble and bass clef). The notation is for clusters of notes, with dynamic markings and performance instructions.

- System 1:** The top staff has a treble clef and a whole note G. The bottom staff has a bass clef and a whole note G. Above the bottom staff, the text "Senza Misura" is written. Below the bottom staff, the text "Possibly ♩=88" is written. The dynamic marking *f* is at the beginning and *pp* is at the end.
- System 2:** The top staff has a treble clef and a whole note G. The bottom staff has a bass clef and a whole note G. The dynamic marking *f* is at the beginning and *pp* is at the end.
- System 3:** The top staff has a treble clef and a whole note G. The bottom staff has a bass clef and a whole note G. The dynamic marking *f* is at the beginning and *ppp* is at the end.

Conclusion

The works included on this recital create a program of music that demonstrates several different time periods and styles, and delves into the expressive range of the trumpet as a solo instrument. Throughout this recital the trumpet is explored in a multitude of ways and artistic directions; it serves as an instrument of force, as a soft expression of sadness, as a virtuoso instrument, and an outlet of experimentation. At many times it takes full attention of the audience, and at others it helps raise attention to those in collaboration. The composers featured in this program were carefully and deliberately selected for several reasons, one of the highest being their extreme sensibilities and knowledge of the instrument. The resulting hour of music is one that educates an audience through exposure to both standard and unique selections of the trumpet repertoire and tests the performer with an array of different styles and techniques.

References

- Enrico, Eugene Joseph. 1978. *Torelli's Trumpet Music: the Primary Sources*. International Trumpet Guild 3: 4-14.
- Falvey, Joseph. 2011. "An Equipment Guide to Performing Baroque Horn Music".
- Farkas, Philip. 1989. *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Players Embouchure*. Rochester, NY: Wind Music, Inc.
- Fasman, Mark J. 1990. *Brass Bibliography: Sources on the History, Literature, Pedagogy, Performance, and Acoustics of Brass Instruments*. Bloomington, IN: Indiana University Press.
- Feldman, Evan. 2015. "Ewazen, Eric." Grove Music Online. Accessed 2 Oct. 2019
- Frederiksen, Brian. 2006. Arnold Jacobs: *Song and Wind*. Edited by John Taylor. Gurnee, IL: WindSong Press.
- Harms, Andrew. "Sonata for Trumpet and Piano, Eric Ewazen." Dr. Andrew Harms Performance, Pedagogy, Research. Accessed September 9, 2019. <http://www.andrewbharms.com/recordings/undreamed-shores/sonata-for-trumpet-and-piano-eric-ewazen/>.
- Hickman, David. 2007. "Masterclass Series – Baroque Trumpet Repertoire" Summit Records.
- Hovhaness, Alan. 1963. Sonata for Trumpet and Organ. New York: C. F. Peters Corporation.
- Hyatt, Jack Rene. 1974. The Soprano and Piccolo Trumpets: Their History, Literature, and a Tutor. D.M.A diss., Boston University.
- Johnson, Keith. 1994. *The Art of Trumpet Playing*. Denton, TX: Gore Publishing.
- McNally, Joseph Daniel III. 2008. "A Performer 's Analysis of Eric Ewazen 's Sonata for Trumpet and Piano." DMA. diss, The University of Southern Mississippi.

- Meucci, Renato, and Gabriele Rocchetti. 2001. "Horn." Grove Music Online.
- Rosner, Arnold, and Vance Wolverton. 2001. "Hovhaness [Hovaness], Alan." Grove Music Online. Accessed 2 Oct. 2019.
- Schoebelen, Anne, and Marc Vanscheeuwijck. 2001. "Torelli, Giuseppe." Grove Music Online.
- Shirodkar, Marco. "Alan Hovhaness Biographical Summary." The Alan Hovhaness Website. Accessed September 18, 2019. <http://www.hovhaness.com/hovhaness-biography.html>.
- Smithers, Don. 1988. *The Music and History of the Baroque Trumpet before 1721*. Carbondale, IL: Southern Illinois University Press.
- Steele-Perkins, Crispian. 2001. *The Trumpet*. London: Kahn & Averill.
- Tarr, Edward H., ed. 1973. *Sinfonia in D for Trumpet, Strings and Basso Continuo*. Leipzig, Germany: Breitkopf & Hartel.
- Tull, Fisher Aubrey. 1957. *An Analysis of the Works for Solo Trumpet by Alan Hovhaness*, thesis, Denton, Texas.
- Wallace, John, and Alexander McGrattan. 2011. *The Trumpet*. New Haven: Yale University Press.