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AN ANALYSIS AND PERFORMANCE GUIDE TO THE
TRUMPET WORKS OF PETER LAWRENCE

by

Paul Morelli

A Dissertation

Submitted in Partial Fulfillment of the
Requirements for the Degree of
Doctor of Musical Arts

Major: Music

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Abstract

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An Analysis and Performance Guide to the Trumpet Works of Peter Lawrence.
Major Professor: David Spencer.

This study is an analysis and guide to the performance of the trumpet solo works of Peter Lawrence. The following compositions will be examined: *Dialogue von Méndez mit Liebe* for two trumpet soloists doubling on cornet and wind ensemble (2001); *Concerto for Trumpet Doubling Flugelhorn and Orchestra* (2005); and *Concertino for Two Trumpets, Strings, and Rhythm Section* (2005). The composition and premiere history of each piece will be discussed. Each piece will be analyzed for characteristic harmonic, melodic, rhythmic, and orchestration elements. Each piece will also be discussed from a performer's perspective, with recommendations for practice, difficulty analysis, and suggestions for performance. As much as is possible, input from the composer has been included. The dissertation concludes with a list of Peter Lawrence's compositions.

It is hoped that this study will bring these pieces, as yet unperformed in the United States, to the attention of trumpet performers; and help anyone interested in learning or studying these works.

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Key to Symbols and Abbreviations

I have chosen to use the Harvard system of pitch notation, in which c' represents middle C. Higher Cs are written as c'' , c''' , etc. Lower octaves are written c , C , CC , etc.

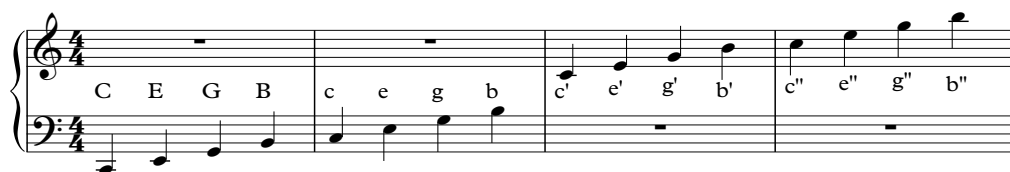


Figure 1 – Pitch notation

All pitches named and examples given will be in sounding pitch unless otherwise specified.

For the sake of brevity, the abbreviations *m.* and *mm.* will be used for the words “measure” and “measures” respectively.

Musical examples may omit pickups to later measures, notes tied from previous measures, octave doublings, or other elements not critically important to the example. The measure number given with a musical example is for the first full measure shown.

Chapter I: Introduction

Purpose and Scope of Dissertation

The trumpet music of Peter Lawrence represents a challenging and distinctive addition to the instrument's repertoire. In my opinion, the music is highly artistic while still being engaging to an audience. This study will examine all three of the composer's solo works; two of which are duos, and one for trumpet solo: *Dialogue von Méndez mit Liebe* (2001); *Concerto for Trumpet Doubling Flugelhorn* (2005); and *Concertino for Two Trumpets, Strings, and Rhythm Section* (2005). All three pieces are composed for trumpet soloist or soloists with large ensemble. *Dialogue* and the *Concertino* are both composed for two trumpet soloists with ensemble, in what is essentially a concerto grosso format. This form is not seen often in modern trumpet literature. What makes these three pieces even more interesting and worthy of study, however, is that all three pieces require the soloist to play multiple instruments; and all three pieces demand both classical and jazz styles. The ability to improvise is not required. It is important, when performing any one of the five solo parts in these three pieces, to have experience with both classical and jazz phrasing and articulation, and with different instruments. Not only are varied styles required for these three pieces, the performer must often switch between styles quickly.

These pieces are worthwhile not only for their artistic value but for their pedagogical potential. Artistically, pieces using various styles and several instruments open up many more potential tone colors and a wider articulation palette for soloists to work with. Furthermore, two soloists with contrasting styles, as in *Dialogue* and the *Concertino*, extend further the variety that can be drawn out of a work. In fact, as we will see in analysis, the composer exploits the variety of different instruments and styles by using a limited number of musical motives but varying their presentation. Pedagogically, trumpet students, whatever their specialty, need a grounding in orchestral, jazz, and rock styles if they are going to succeed as a professional. They also need ability on many instruments, not just the B-flat and C trumpets. Lawrence's works embody the stylistic versatility required by today's musical job market by requiring many styles and sudden style changes of the performers.

The purpose of this study is to introduce trumpet teachers and performers to the music of Peter Lawrence, and aid potential performers in understanding the music, from both an analytical and performance perspective. This repertoire has been rarely if ever performed in the United States, but its value both as repertoire and as a pedagogical tool makes this music worth studying.

For analysis, I have chosen to use Jan LaRue's *Guidelines for Style Analysis* and its division of analysis into sound, harmony, melody, rhythm, and growth. Because of the possible confusion when dealing with trumpet

parts written in B-flat and E-flat, as well as various pitches in scores, all musical examples will be presented and discussed in concert pitch unless otherwise labeled. When discussing performance of these works, however, it will be helpful to view the parts in written pitch. Examples presented in written pitch will be clearly labeled.

Biography of Peter Lawrence

Peter J. Lawrence is a native of Barrow-in-Furness in England, where he was born in 1965.¹ Music played a big role in his household, as both of his parents were cellists in the local amateur orchestra. His brother is also a professional musician, a horn player in London.² Lawrence's music study began with the violin at age 6, and he picked up the trumpet at 11. While in high school, he began composing and arranging, mostly for brass instruments. Lawrence attended the Royal College of Music in London, studying trumpet. While studying in London, Lawrence excelled, winning the David Mason Orchestral Trumpet Prize two straight years as well as the Malcolm Sargent Award. Besides trumpet, he also studied violin and piano while continuing to compose and arrange. However, he was not

1. Unless otherwise noted, Lawrence's biography comes from "Peter Lawrence Biography", Peter Lawrence Editions, accessed February 12, 2014, http://shop.strato.de/epages/62000619.sf/en_GB/?ObjectPath=/Shops/62000619/Categories/CustomerInformation.

2. Peter Lawrence, interviewed by author via Skype, February 22, 2014.

formally trained in composition.³ Lawrence no longer plays the violin, but knowledge of its technique has helped him write characteristic parts for string instruments.

After graduation from the Royal College of Music, Peter Lawrence's professional experience included being principal trumpet in the Scottish Opera in Glasgow, trumpet and keyboards in *Cats* in Zurich, Switzerland, and trumpet for the Royal Shakespeare Company. He moved to Hof, Germany in 1994 to take over the principal trumpet duties in the Hofer Symphoniker. Lawrence has continued to compose, especially for the Hofer Symphoniker. Always a versatile musician, he has written compositions and arrangements for symphony orchestras, jazz orchestras, wind ensembles, brass ensembles, trumpet ensembles, and interesting combinations of the above. For example, Lawrence has composed works for symphony orchestra with jazz orchestra and orchestra with rhythm section. According to Lawrence's biography: "It is Lawrence's wish to create successful fusions of diverse musical styles, thereby creating new sounds which can appeal to a wide audience."

Overview of Works to be Studied

This document will examine Peter Lawrence's three works for solo trumpet. These three pieces represent nearly every style a professional trumpeter might be asked to play, including baroque, Arban-style cornet

3. Lawrence, interview.

playing, Latin, modern classical, bebop, cool jazz, blues, and jazz ballad. Also, these pieces cover every instrument a trumpet player will commonly use – trumpets in B-flat, C, and E-flat, piccolo trumpet in B-flat, cornet, and flugelhorn.

In my interview with the composer, Lawrence revealed that his major influences as a composer are late Romantic composers: Mahler, Tchaikovsky, Dvorak, Wagner, and especially Richard Strauss. It should come as no surprise, then, that his creative output consists mostly of works for large ensembles, often in creative combinations. Lawrence's trumpet pieces are not exceptions.

Dialogue von Méndez mit Liebe calls for two trumpet soloists with wind ensemble. This piece is more of an arrangement than a composition. The composer calls it a “collage”.⁴ The work is an amalgam of Méndez' “Jota”, also known as “Méndez Jota”, and Liebe's “Der Zungenbrecher” as well as some newly composed material. The first soloist performs mostly on the B-flat trumpet in a Latin style, playing the part of Rafael Méndez, while the second soloist performs mostly on cornet in the style of a turn of the century cornet virtuoso, playing the part of Willi Liebe. However, there is a passage in the middle of the piece where the players switch instruments and thematic material, so both perform on trumpet as well as cornet. This work is an imagining of a meeting between the two trumpet virtuosos and is a cheerful, lighthearted showpiece. It was written in 2001, and is the first of his three trumpet pieces to be composed.

4. Lawrence, interview.

The *Concerto for Trumpet Doubling Flugelhorn* was completed in 2005, and is the only of his three pieces for trumpet that was not composed on a commission. The work is scored for trumpet and orchestra in three movements. The first and third movements are performed on trumpet while the second movement calls for flugelhorn. The piece was originally conceived for E-flat trumpet, though the piece is also playable on C or B-flat trumpet. The first and third movements are modern classical in style but with significant jazz influence, particularly bebop. The second movement evokes a jazz ballad and much of its solo part is meant to sound like improvisation.⁵

Concertino for Two Trumpets, Strings, and Rhythm Section is the most recent of Lawrence's trumpet works, also composed in 2005, and begun just after the completion of the *Concerto*. Composed for Matthias Höfs and Hans Gansch, the *Concertino* combines two soloists, a string section, and jazz piano, percussion, and drums. Lawrence's ability to combine styles is most clearly demonstrated in this piece, whose first and third movements in particular are built around shifts in melodic language and rhythmic style. Movement I is a combination of Bach-style fugue and cool jazz, with the first soloist on piccolo trumpet and the second on flugelhorn. Movement III features melodic content which alternates between twelve tone rows and blues. This piece also requires different personalities from its two performers: the first soloist covers mostly classical material and plays C

5. Lawrence, interview.

trumpet and piccolo trumpet, while the second soloist covers most of the jazz work playing C trumpet and flugelhorn.

The *Concertino* is also interesting to study because it is very similar in concept to *Dialogue*. However, the *Concertino* was written four years later when Lawrence was a much more mature composer. In 2001, when *Dialogue* was written, Lawrence was mostly writing arrangements, but between then and 2005 when the *Concertino* was composed, he began composing seriously.⁶ As a result, *Concertino* shows the listener a rather more mature composer's take on the concept of two soloists with contrasting styles.

6. Lawrence, interview.

Chapter II: *Dialogue von Méndez mit Liebe*

Composition and Premiere History

Dialogue is a work for two trumpet soloists, both doubling on cornet, and wind ensemble. Peter Lawrence composed this piece in 2001, and it was premiered at the 6th Trumpet Festival of Bad Säckingen in November 2001.¹ The commission came from Gudrun Liebe through Edward Tarr and Richard Carson Steuart, two trumpeters who are involved with the International Trumpet Guild. The piece is a tribute to Rafael Méndez and Willi Liebe, and the two soloists take on the roles of those two trumpet legends. Gudrun Liebe, wife of Willi Liebe, commissioned *Dialogue* in memory of her late husband. Peter Lawrence composed the piece as an imagining of a meeting of these two very different trumpet virtuosos. According to the composer, the idea to include Rafael Méndez came from Richard Carson Steuart simply because Steuart enjoys playing Méndez' music.² The musical content of the piece is based on Méndez' "Jota" and Liebe's "Der Zungenbrecher". The word *Zungenbrecher* translates directly to "tongue breaker" but has a meaning in German more akin to the English "tongue twister". Premiering *Dialogue* were Richard Carson Steuart on the first part and Vincent DiMartino on the second part. The piece was also

1. "The Sixth Trumpet Festival in Bad Säckingen, Germany. Feb. 2, 2002," International Trumpet Guild, accessed February 3, 2014, http://www.trumpetguild.org/news/news02/bad_sack_2001.htm.

2. Lawrence, interview.

performed July 4, 2002 at the International Trumpet Guild conference in Manchester, UK with an interesting twist. *Dialogue* was on the program in between its two source pieces: after Méndez' "Jota" and before Liebe's "Der Zungenbrecher".³

Willi Liebe (1905-1977) was a cornet standout from a young age, beginning his professional career at age 12 and earning a position in the Gewandhausorchester in Leipzig at age 15.⁴ After completing his studies at the State Conservatory in Cologne, Liebe took a position as first solo trumpet with the German Opera in Berlin, a position he held until his retirement forty years later. While working with the German Opera, Willi Liebe also enjoyed a highly successful solo career. Known as a sure crowd pleaser, Liebe performed popular music on recital well into the sixties. "Der Zungenbrecher" is a virtuoso piece for cornet and orchestra in the style of a march which, true to its title, shows off triple tonguing in abundance.

Rafael Méndez (1906-1981) was a world-renowned trumpet virtuoso.⁵ Born in Jiquilpan, Mexico, Rafael began playing the cornet at age five, studying with his father, who led an orchestra in their town. When the

3. "ITG 2002 Conference Coverage," International Trumpet Guild, accessed February 3, 2014, <http://www.trumpetguild.org/2002conference/thurs/308.html>.

4. Liebe's biography paraphrased from Richard Carson Stuart, *Concert Pieces for Trumpet and Concert Band* (New York: MMO Music Group, 2005).

5. Unless otherwise noted, Méndez' biography taken from "Biography," Herberger Institute for Design and the Arts, accessed April 1, 2014, <http://mendezlibrary.asu.edu/biography/>.

orchestra began to lose players, Rafael's father started a family orchestra.⁶ The family was able to form a sizeable orchestra because Rafael was one of fifteen children. Mexican revolutionary leader Pancho Villa enjoyed the Méndez family orchestra so much that he enlisted them as his personal traveling ensemble during the revolution. Rafael was only ten years old. After moving to the United States at age twenty, Méndez began his professional career, performing with the Capitol Theatre Orchestra in Detroit and later the MGM Orchestra in Hollywood. His increasing popularity as a soloist led to him becoming a soloist full time by 1950. Méndez was known for his incredibly clean articulation and fluid agility. After an accident in 1932 that injured his mouth, Méndez worked his way back into shape while carefully analyzing every aspect of his technique, leading to an ability to solve playing problems as they developed. Méndez continued to perform professionally until 1975 when his failing health forced him to retire. In addition, he composed many pieces, and "Jota" is one of them, first recorded on the album "Méndez in Madrid: The Folk Music of Spain".⁷ A Jota is a Spanish dance in quick triple meter.

Though the purpose of this study is not to analyze "Jota" and "Der Zungenbrecher" in depth, I would like to introduce the major themes of each, since each is used and rearranged in *Dialogue*.

6. Jane Hickman and Delon Lyren, *Magnificent Méndez* (Tempe, AZ: Summit Books, 1994), 16.

7. Rafael Méndez, *Mendez in Madrid*. Decca Records DL 74497, Vinyl LP.

The image displays five staves of musical notation for the piece 'Dialogue'. Each staff is labeled with its respective theme:

- Jota A theme:** A melody in 3/8 time, featuring eighth and quarter notes, ending with a triplet.
- Jota B theme:** A melody in 3/8 time, featuring eighth and quarter notes, ending with two triplets.
- Der Zungenbrecher main theme:** A melody in 3/4 time, featuring quarter and eighth notes.
- Der Zungenbrecher trio:** A rhythmic pattern in 2/4 time, consisting of eighth-note triplets.
- Lawrence's variation on the trio:** A variation of the trio pattern in 2/4 time, featuring eighth notes.

Figure 2 – Themes in *Dialogue*

The piece has an interesting programmatic bent: the concept involves these two very different trumpet virtuosos meeting, but being unable to understand each other. The two then play the other's themes, gain understanding, and then play the two themes together as an exciting duet.

Lawrence, at this time, claims to have been more interested in what he calls “creative arranging” than composing.⁸ *Dialogue* does contain original material, most notably the opening Latin proclamation, but is predominantly an inventive rendition and combination of the two pieces. It makes more sense to think of the piece as an arrangement than a fully original composition.

8. Lawrence, interview.

Analysis of Dialogue

Overall Style Characteristics

Dialogue von Méndez mit Liebe is a work composed in one movement but with several distinct sections, taking approximately eleven minutes to perform. In presenting the various themes from its two source pieces, *Dialogue* frequently changes tempo and rhythmic style. There are about twelve tempo changes, most of them sudden. Because of the frequent tempo shifts, the piece never settles comfortably into one tempo.

The full forces of the wind ensemble are deployed early and often, and much of the piece is thickly scored, both in number of instruments playing and due to thick chords. The piece calls for a large wind ensemble, including two tenor saxes, contrabassoon, E-flat and alto clarinets, string bass, and drum set in addition to standard percussion. Some of those parts for more unusual instruments, however, are marked optional. Due to the large ensemble employed, even thickened and extended chords are often doubled several times over throughout the ensemble. However, the slower sections do reduce the orchestration significantly. In addition, when the two soloists “find” each other, the harmony simplifies considerably, to mostly straightforward triads.

Because of its heavy reliance on source material, this paper will aim to analyze not the source material itself but instead the elements of *Dialogue*

that are unique to the piece. The analysis will focus on the new material and the creative presentations and combinations of the source material, and will be less detailed than the analysis of Lawrence's two fully original pieces.

Harmonic Content

The opening of *Dialogue* uses sustained chords based on fourths. Tertian analysis shows each chord to be a minor chord extended to include the seventh and eleventh. Due to the quartal voicing, however, the sound that emerges is more akin to that of a suspended chord. Though the root changes, the chord quality remains the same until the new section at m. 42.



Figure 3 – Opening harmony

Here, with the rock feel, the chord implied by the pattern is an E-flat dominant seventh chord. Frequently in rock or blues music, a dominant type chord can actually function as the tonic chord, and that is the case here as the tonal center is clearly E-flat.

Dialogue m. 46

Ensemble

Bass line

Figure 4 – E-flat is established

When the second soloist plays, the accompaniment shifts down a half step to the key of D. The piece continues to shift between these two keys as the soloists trade, and in m. 82 when both soloists play at once, the key becomes ambiguous. The first soloist is in E-flat, the second soloist is in D, and the accompaniment shifts between the two chords about once per beat.

Dialogue, m. 82

Trumpet solo

Cornet solo

Ensemble

Bass instruments

poco f

marc. e stacc.

Figure 5 – Conflicting keys in the solo parts

As the piece transitions to a slower section, the ensemble is in the key of E-flat minor for four measures and then D minor for four measures, repeating the two competing key centers but more slowly.

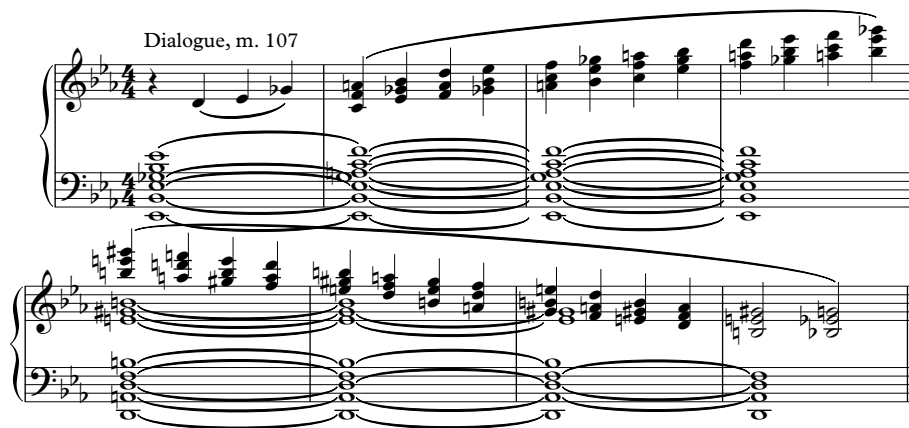


Figure 6 – Transitioning to the slow section

Beginning at m. 115, the two soloists play a slow, minor key version of “Jota” and the accompaniment is sustained minor chords. M. 133 harmonizes a similar solo melody with a more active harmony, this time with fairly straightforward jazz changes, including several ii-V-I patterns. As the accompaniment becomes thicker, the harmonies become dense as well, culminating in m. 149 and beyond with minor chords with added major sixths, ninths, and raised elevenths. Other thick voicings are also used.

Dialogue, m. 114

The image shows a musical score for a piece titled "Dialogue, m. 114". The score is arranged in two systems. The first system includes parts for Trumpet solo, Cornet solo, and Ensemble. The second system includes parts for Tpt., Cor., and Ens. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melodic line in the Trumpet and Cornet parts, with the Ensemble providing harmonic support. The Tpt. and Cor. parts also have melodic lines, with some triplets indicated by a '3' below the notes. The Ens. part provides a bass line with chords and triplets.

Figure 7 – Jota A theme harmonized with minor triads

Dialogue, m. 132

The image displays a musical score for three parts: Soloists, Alto Sax, and Ensemble, in 3/4 time. The Soloists part begins with a rest, followed by a melodic line with a triplet of eighth notes. The Alto Sax part starts with a quarter rest, then plays a melodic line with a triplet of eighth notes. The Ensemble part consists of a piano accompaniment with sustained chords and moving bass lines. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, with the second system ending in a double bar line.

Figure 8 – Harmonies become more active

Dialogue, m. 149

Figure 9 – Denser harmonization

At m. 166, when the first soloist tries “Der Zungenbrecher”, the harmony is suspended dominant seventh chords. When the second soloist tries “Jota” in m. 201, the harmony is simple in its function but thick as the chords are extended to include ninths, elevenths, and thirteenthths.

Dialogue, m. 166

Figure 10 – Suspended dominant harmony

Dialogue, m. 200

Figure 11 – Dense harmonization of Jota melody

To this point, *Dialogue* has avoided the simple, triadic harmonies of its source pieces in favor of quartal, suspended, and extended chords. However, this changes at m. 213 when the two soloists begin playing their themes together in the same key. Now, as the tension has been resolved, the harmony is suddenly much simpler. The progression is tonal and made up of basic triads and seventh chords.

Dialogue, m. 213

Figure 12 – Simpler harmony when soloists play themes together

The conclusion of the piece reprises the quartal harmonies of the beginning before ending on an E-flat chord with no third.

Melodic Content

Dialogue has five main themes: One newly composed Latin fanfare for the first soloist and two themes each from “Jota” and “Der Zungenbrecher”. Also of note is the four-note cell played by the second soloist on its first entrance, which is derived from the trio of “Der Zungenbrecher” but is used in this simpler form often in *Dialogue*. See figure 2 for these motives. The first solo entrance is the first soloist on trumpet in m. 18 with the brilliant Latin fanfare. When the second soloist enters in m. 24, they perform, on cornet, the variation of the trio of “Der Zungenbrecher”. Difficult to recognize at first due to transformation of the intervals by half steps, m. 26 adjusts the intervals back to the original. Combination of seemingly disparate themes is a major facet of *Dialogue*, and these two themes are combined in mm. 29 through 33.

Dialogue, m. 29

Trumpet solo

Cornet solo

Figure 13 – Combination of themes

The first soloist takes the melody at m. 49. This tune is a transformed version of the secondary theme of “Jota”: though that theme is in 3/8 time in the original piece, here its rhythm has been altered to fit over the 4/4 rock beat.

Jota B theme

Dialogue, m. 49

Figure 14 – Transformation of Jota B theme

Also interestingly, the themes from “Jota” have been reversed in importance: *Dialogue* treats “Jota”'s secondary theme as more important by employing it first and more frequently. There is a two measure sequence in “Jota” – f-sharp’ – g’ – e-flat”, which then repeats a whole

step higher. This figure is played in repeated, syncopated figures in *Dialogue*. As the first soloist finishes the passage, the second soloist takes over, performing the main theme from “Der Zungenbrecher”. This theme is transformed in several variations within “Der Zungenbrecher”, and here is presented in a form similar to its initial statement: calm and without extra figuration. However, once again the melody’s original 3/4 time signature has been changed to 4/4, and the rhythms have been both stretched to fill the measure and syncopated.



Figure 15 – Transformation of Der Zungenbrecher main theme

The first soloist returns briefly with a passage lifted from the end of the very slow cantabile section and beginning of the subsequent Tempo I of “Jota”, enhanced with some extra notes from Mixolydian and Lydian Dominant scales. Soloist 2 responds with some material freely adapted from “Der Zungenbrecher”’s first brief cadenza.

Dialogue, m. 75

Trumpet solo

Cornet solo

Tpt.

Cnt.

Cnt.

Figure 16 – Exchange of lines

In m. 82, there are themes from both source pieces performed together for the first time. A programmatic touch is that the two performers are not yet comfortable with each other, so they are not in the same key. The first soloist is performing “Jota”’s secondary theme in E-flat major while soloist 2 plays “Der Zungenbrecher” in D major. The two meander in and out of several keys as the phrase continues, but they do not find each other in the same key. There is significant musical tension in this phrase due to the polytonality.

Dialogue, m. 82

The image shows a musical score for three instruments: Trumpet, Cornet, and Cello. The score is divided into three systems. The first system shows the Trumpet and Cornet parts. The Trumpet part has a treble clef and a key signature of two flats (B-flat and E-flat). The Cornet part has a bass clef and a key signature of two flats. The second system shows the Trumpet and Cello parts. The Trumpet part has a treble clef and a key signature of two flats. The Cello part has a bass clef and a key signature of two flats. The third system shows the Trumpet and Cello parts. The Trumpet part has a treble clef and a key signature of two flats. The Cello part has a bass clef and a key signature of two flats. The score includes various musical notations such as notes, rests, and triplets.

Figure 17 – Conflicting keys in solo parts

The next entrance of the soloists in m. 114 introduces the primary theme of “Jota”, its first statement in *Dialogue*. However, the theme has been modally altered and is heard in a minor key instead of the major of the original. It is also much slower and legato, and the two trumpets alternate measures: one plays the melody while the other sustains a single pitch. Because it has been so heavily changed, the melody may not be immediately recognizable to some listeners. The next phrase, beginning in m. 141, continues the pattern of combining the two pieces by combining the four-note motive from “Der Zungenbrecher” with a descending figure pulled from the B theme of “Jota”.

The image shows a musical score for three parts: Jota main theme, Trumpet solo, and Cornet solo. The Jota main theme is in 3/8 time. The Dialogue m. 114 section is in 3/4 time and marked 'Andante calmo' with a dynamic of 'p espr.'. The Trumpet solo part features a melodic line with triplets. The Cornet solo part features a rhythmic accompaniment with triplets.

Figure 18 – Original and variation of Jota A theme

The image shows a musical score for two parts: Trumpet solo and Cornet solo. The Dialogue, m. 145 section is in 3/4 time. The Trumpet solo part features a complex melodic line with many triplets. The Cornet solo part features a rhythmic accompaniment with triplets.

Figure 19 – Combination of themes in m. 145

Beginning in m. 154, the two performers begin to attempt each other's themes. Here, both performers use mutes to play the polka theme from "Der Zungenbrecher" in harmony and slowly. The tempo slows and the first soloist switches to cornet and begins the four note motive derived from the B section of "Der Zungenbrecher" – the first time the first soloist has played material from that piece alone. The tempo gradually accelerates as the lead passes to the second soloist, now on trumpet, who is playing the main theme from "Jota". The first soloist plays the second "Der Zungenbrecher" theme and the second soloist plays the secondary "Jota" theme, as the tempo continues to increase.

Dialogue, m. 154

Trumpet solo

Cornet solo

Figure 20 – both soloists harmonize Der Zungenbrecher

Dialogue, m. 181, second soloist

Dialogue, m. 193, first soloist

Figure 21 – The soloists try each others' themes

At m. 211, the tempo has reached its fastest, and the two soloists switch back to their original instruments and their original themes.

Dialogue, m. 213

Trumpet solo

Cornet solo

Tpt.

Cnt.

Figure 22 – The soloists play their original themes together

Programmatically, the two soloists have now found each other and understand the other's style. Now they joyfully burst into "Jota" played by soloist 1 and "Der Zungenbrecher" played by soloist 2 at the same time, both in E-flat major. Jota, which was originally in 3/8, has been rhythmically adjusted to fit into the 2/4 of "Der Zungenbrecher"'s polka.



Figure 23 – Transformation of Jota A theme

The two soloists trade descending figures, each derived from their respective pieces. The second soloist's line has been altered into whole-tone patterns.

M. 242 returns us to the idea that opened the piece, the Latin fanfare which soon combines with the simplified "Der Zungenbrecher" theme. The melody switches from the A theme of "Der Zungenbrecher" to the A theme of "Jota" to the simplified "Der Zungenbrecher", but each time with both soloists contributing until a *rallentando* stops the phrase at m. 269. At this point, we hear the "Jota" B theme and "Der Zungenbrecher" main theme together, and for the first time neither has to be rhythmically altered because both are in 3. "Der Zungenbrecher" is mostly in 2/4 time, but the main theme is first heard in 3/4.



Figure 24 – Combination of themes

This passage gradually accelerates into a cadenza with both trumpets performing figures requiring rapid triple tonguing. Though both source pieces use a significant amount of triple tonguing, neither is thematically represented here. Each soloist plays a descending figure from their respective piece which leads into a grandiose ending played in parallel fifths, reminiscent of the Latin opening.

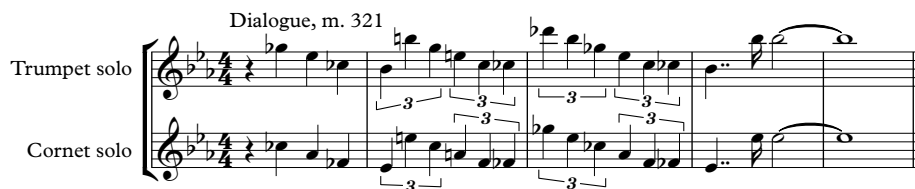


Figure 25 – End of *Dialogue*

Rhythmic Content

Dialogue opens at a slow, grandiose tempo to set up the dramatic Latin style trumpet entrance. For the first forty measures, the ensemble is mostly sustaining chords, with some woodwind filigree in sixteenth notes

and triplets. M. 42 settles into a comfortable moderate tempo with a rock feel, made especially obvious by the fact that a drum set is included in the ensemble. There is also an ostinato rhythm in the woodwinds running through this section.

The rock feel continues for quite some time as the trumpet soloists pass their themes back and forth. At m. 115, however, the piece slows considerably and the time signature changes to 3/4 time. Here, the accompaniment to the “Jota” theme is mostly simple sustained notes. As the passage continues, the ensemble begins to play more of the “Jota” material and the accompaniment becomes gradually more active.

At m. 166, the piece enters a very slow 2/4 section. The tempo marking is 40 beats per minute, with a long gradual *accelerando*. Despite the very slow tempo, the ensemble figures are the “oom-pah” of a polka. Though “Der Zungenbrecher” does have a polka section, the slow tempo here makes it an unusual choice of rhythm. However, as the tempo increases, the feel sounds more natural. After a lengthy trumpet cadenza which runs from grandiose and slow to very fast, the ensemble returns to close the piece as it opened, with a long sustained chords.

Growth

Dialogue von Méndez mit Liebe is less of a serious composition and more of a showpiece for soloists, and as such the development of the

composition as a whole is not as carefully controlled as it is in Lawrence's other trumpet works. Most of the growth in *Dialogue* comes from the programmatic nature of the interaction of the two soloists. Beginning tentatively and unsure of each other, the two styles learn to understand each other and joyfully merge for the conclusion.

At the opening, the Méndez part plays a powerful Latin proclamation, followed by a quiet and tentative response by the Liebe part. The two conclude the introduction together, but they are playing independent material. Méndez states the B theme of "Jota" in E-flat major, and is answered by Liebe on "Der Zungenbrecher" in D major. Soon, they are both playing at the same time, but they are discordant due to playing in two unrelated keys.

As we reach the Andante calmo at m. 115, the two soloists begin to cooperate, as they essentially alternate measures playing the "Jota" main theme in D minor. (See figure 18.) They then cooperate on the "Der Zungenbrecher" trio before harmonizing quietly the polka figure from the same piece. The understanding between the two soloists deepens when, at measure 165, both players switch instruments: Méndez switches to cornet while Liebe switches to trumpet. For the next 45 measures, the two soloists explore the other performer's themes – the Méndez part plays the patterns from "Der Zungenbrecher" while the Liebe part explores "Jota". During this section, the tempo is gradually increasing as well.

Performance Considerations

Though not as musically demanding as his other trumpet works, *Dialogue* certainly requires significant preparation to perform effectively. Familiarity with the source pieces, especially “Jota” for the player on the Méndez part and “Der Zungenbrecher” for the player on the Liebe part, is absolutely essential. The difficulties in technique presented by those pieces, including agility, rapid tonguing, and clean technique across range jumps, are all present in *Dialogue*. Not only do the soloists need to be familiar with the source pieces, they also need to be able to effectively imitate the style of the performer whose role they are playing. *Dialogue* is a bit of a theater piece in that each performer is playing the role of a famous historical trumpet virtuoso, and the players need to be able to get into character and emulate their styles beyond simply performing the piece. Recordings of Rafael Méndez are readily available, but Willi Liebe is not as well known, at least here in the United States, so tracking down his recordings may take some searching. Though searches for his performances on Youtube have been unsuccessful, the International Trumpet Guild is a great resource for finding a few of Liebe’s recordings.

The first solo part is deceptively difficult when it comes to the range of the part. Sounding d-flat” is needed several times at the conclusion of the piece, and greatly compounding the difficulty is the fact that the soloists have very little time to rest in the last seventy or so measures. Very strong

endurance will be needed to effectively perform the end of the Méndez part as written. Alternatively, adding a grand pause at m. 269 can give the players a chance to recuperate. The second part is mostly on cornet and its range is more controlled, never reaching above sounding b-flat". However, the ending is nearly as difficult for the second player due to the same long phrase without a break.

There is only one short passage requiring a mute, and both parts are simply labeled *con sord*, surprisingly with no specification as to which type of mute. Since the effect here is a trumpet call far off in the distance, a straight mute such as the Denis Wick or Lyric straight would be preferred over a mute with a more nasal sound like a Tom Crown. A cup mute would also be appropriate. When considering mute choice, the performer must be mindful that they will have to reach high sounding a" on the first part or b-flat" on the second part. The composer's demo of the piece uses Humes and Berg cup mutes.

Chapter III: *Concerto for Trumpet Doubling Flugelhorn and Orchestra*

Composition and Premiere History

In the opinion of the composer, the *Concerto* is both the strongest and most difficult to perform of his three trumpet works.¹ The *Concerto* uses a more standard format than the other pieces, scored for trumpet soloist with orchestra and in three movements. A rare piece in that it was originally conceived for the E-flat trumpet, the composer includes solo parts in C and B-flat as well. The lyrical second movement is written for flugelhorn. Of the three pieces studied in this project, this piece is the only one not composed for a commission. Instead, the *Concerto* is a programmatic and somewhat autobiographical work.

Movement I is intended to be an expression of frustration through insistent, repetitive melodic and rhythmic patterns. Aggressive rhythms and angular melodies contribute to the impression of frustration. A gentle second movement begins with a dialogue between solo flute and muted trumpet. The soloist soon switches to flugelhorn and stays on flugelhorn for the rest of the movement. For much of the second movement, especially the first half, the flute and flugelhorn are on approximately equal footing as soloists. The composer calls the interplay the “love duet”. Movement III is a joyful celebration, featuring some agile trumpet work and

1. Peter Lawrence, email message to author, February 2, 2014.

unexpected meter changes. Rapid scale passages abound, including diminished, chromatic, and bebop scales.

In 2003, Lawrence completed and premiered a piece for children's concerts called "Puss in Boots", composed for orchestra with narrator. Leading up to the premiere in Hof, the composer was unhappy to see that the local newspaper was highlighting the conductor and the narrator but ignoring the composer of the new piece. Driven by this frustration, Lawrence began composing the *Concerto for Trumpet* with the intention of performing the solo at the premiere. In his words, "The thought came to my head: okay, I'm going to write a trumpet concerto, be the composer and the soloist, and can't be pushed to the background".² Irritation is not the only reason he composed the piece, but it is the spark that inspired him to start writing. This is why the first movement is angry and frustrated. However, as composition continued, the piece began to take an autobiographical bent. Lawrence composed a second movement featuring a "love duet" with flute and plenty of lovely, contemplative flugelhorn work written to sound like jazz improvisation. Lawrence's wife plays second flute in the orchestra, and he arranged for her to play the first part so they could play the love duet together. The piece concludes with a celebratory third movement.

2. Lawrence, interview.

The trumpet part was conceived for four-valve trumpet in E-flat.³ This instrument is frequently used in England by principal players in orchestras because the higher instrument helps security in the upper register and the fourth valve allows for low range similar to that of the C or B-flat trumpet. Lawrence was performing on E-flat trumpet more than other instruments at the time, so he chose that to be the solo instrument in the first and third movements. The second movement starts on trumpet, but otherwise calls for flugelhorn. C and B-flat parts are also available, since the composer would like to sell the work and not everyone owns or is skilled at playing an E-flat trumpet. While acknowledging that a few parts do lay better on the C or B-flat instruments, Lawrence prefers the E-flat trumpet on the *Concerto* due to the overall tone quality and technique demands. In addition, although the range is not extreme, the highest pitch being concert c''' and the piece only going above b-flat'' very briefly, the overall tessitura of the solo part is somewhat high. This is another reason the E-flat instrument makes performance more secure. Although the part was written with four-valve E-flat in mind, there are only four brief places where the fourth valve is actually needed. All are in the first movement and none of them is critically important. The composer has provided ossia parts for those four very short sections for performers using an E-flat trumpet with only three valves or C trumpet.

Although this was not the composer's original intent, it is interesting to note that the percussion parts were performed by a single percussionist at

3. Lawrence, email to author.

the premiere.⁴ The *Concerto* was composed for a timpanist and two other percussionists, but the percussionist in the Hofer Symphoniker felt that the piece would be better served by combining those parts. This player set up a bass drum pedal on an orchestral bass drum and arranged orchestral percussion so he could play it like a drum set. Due to the heavy jazz influences in this piece, the resulting drum set sound is appropriate for the music.

Analysis

Overall Style Characteristics

The *Concerto* is a work in three movements, following, at least in broad outline, a fairly standard format for such a work. Movement I is fairly quick and powerful, movement II is calm and slow, and movement III is rapid and agile. The score calls for woodwinds in pairs with second flute doubling piccolo, four horns, three trumpets not including the soloist, three trombones, tympani, other two percussionists, and standard string section. As one would expect in a work rooted in jazz and late Romanticism, brass and percussion both feature heavily throughout the work. Even in the slower second movement, though the brass is less prominent overall, there is still a powerful climax involving the entire brass section marked fortissimo.

4. Lawrence, interview.

Throughout the piece, the orchestration tends to be thick. Not only are large portions of the ensemble playing at any given time, the chords sounded tend to be full of dissonant intervals or based on thick, jazz-inspired harmonies with extensions or alterations. Simple triads and seventh chords are rarely part of the language, especially in movement I. In addition, the dynamics in movement I tend to be loud. The combination of high volume, complex, dissonant chords, and thick scoring gives this movement the intended air of anger and frustration.

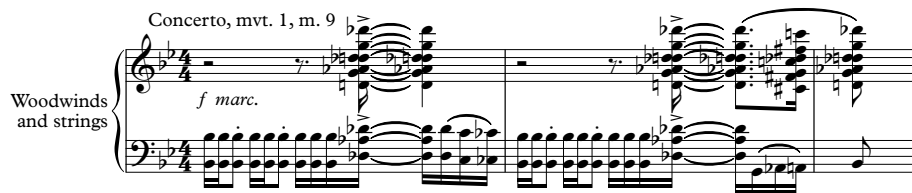


Figure 26 – An example of thick, dissonant scoring

The intense movement I gradually transitions into the gentle, flowing movement II in such a way that it is difficult to tell exactly where one ends and the other begins. If we take the track division on the recording of the premiere as accurate, movement II begins at m. 182. However, it is important to realize that this is a point midway in the transition and not a sharp change from one movement to the next. The texture of this movement, while often still fairly thick, is less dense than that of the first. In some areas early in the movement, including near m. 200, the flugelhorn and flute soloists play with only strings as accompaniment. This movement, though written out in tempo, has some improvisatory gestures

not only in the solo flugelhorn part but also in the woodwinds, who often echo the soloist's lines. The heavy, insistent rhythms beginning at Moderato con dolore in m. 247 call to mind a Romantic adagio, and there is also simulated jazz ballad improvisation floating over the top. In fact, the composer cites the Adagio from Khachaturian's *Spartacus* as an inspiration for this movement.

Movement III is lighter and faster than the other two movements. Pizzicato strings and staccato winds dominate the texture of this movement, occasionally interrupted by slurred sixteenth note runs or sustained chords with fortissimo in the brass. The celebratory dance-like character of this movement is also augmented by unexpected meter changes, usually to 7/8 from 4/4. This movement is highly rhythmic and, unlike the other two movements, the tempo does not vary anywhere in this movement.

Concerto, mvt. III, m. 431

The image shows a musical score for the third movement of a concerto, specifically measures 431 and 432. The score is written for piano and includes a 'Rhythmic accomp.' section. The first system (measures 431-432) is in 4/4 time, with the right hand playing a rhythmic accompaniment of eighth notes and the left hand playing a bass line of eighth notes. The second system (measures 433-434) changes to 7/8 time, with the right hand playing a rhythmic accompaniment of eighth notes and the left hand playing a bass line of eighth notes. The key signature is B-flat major (two flats).

Figure 27 – Changing meters in the third movement

A major theme of Lawrence's works is the seamless combination of seemingly disparate styles. This notion is on display in the *Concerto* in all three movements. The first movement begins in a style which sounds like modern classical music, but employs harmonies derived from jazz. However, the rhythmic structure begins to change at m. 37 to a pattern resembling a rock beat. At the same time the trumpet solo part turns to bebop phrasing and blues patterns. As already discussed, movement II features a solo part composed to sound like a jazz ballad followed by improvisation, including the woodwinds echoing some of the "improvised" material, while the accompaniment is more straightforwardly orchestral in style though again containing thick, jazz-derived chords. Movement III shows less jazz influence, but still brings some touches such as bebop rhythms and modal scales in the melodic material.

Harmonic Content

The *Concerto* draws heavily from extended jazz harmonies as well as modern classical sonorities for its harmonic language. Most of the harmonic language is dense and thick, especially in the first two movements. However, as the piece progresses, the harmonies gradually become less dissonant. The first sustained sonority is a good example of the high level of dissonance early in the piece: a sonority full of perfect fourths, tritones, half steps, and their inversions. These intervals form the

structure for much of the melodic and harmonic language in the *Concerto*. Every note of the opening trumpet pattern is included in the harmony.

Concerto, mvt. 1, m. 1

Solo tpt.

Strings

Figure 28 – Harmony in the opening of *Concerto*

This dissonant sonority is very important to this movement. At m. 9 when the orchestra ostinato begins, each measure ends with a chord based on D-flat but with many dissonant tones. The lower instruments are on D-flats and A-flats, while the higher voices include G and D natural as well, yielding perfect fourths, tritones, and half steps throughout the sonority. B-flat is not part of this sonority but is repeated by bass instruments for the rest of the measure. This ostinato pattern continues without harmonic change for 16 measures, relentlessly pounding the dissonant chord.

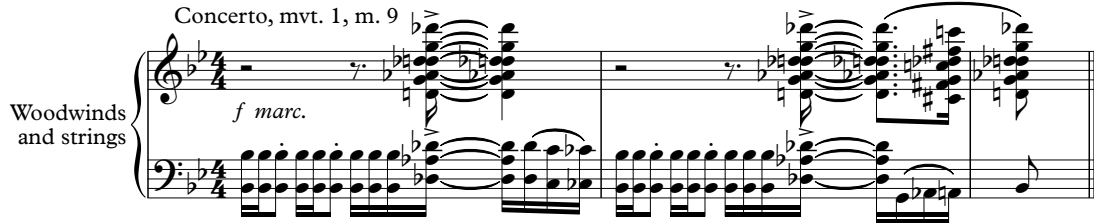


Figure 29 – Ostinato pattern

Under the descending sequence in the solo part, in mm. 25-28, the harmonic accompaniment, though played by orchestral strings, is a jazz progression. The pattern is a sequence of ii-V motions, each one a whole step lower than the last, which is a common jazz progression. “How High the Moon” is a familiar example of this harmony. In the *Concerto*, the chords are thickened considerably from the more standard minor sevenths and dominant sevenths – the ii chords are minor eleventh chords and the V chords are dominant sevenths with a flat 9th and a 13th.

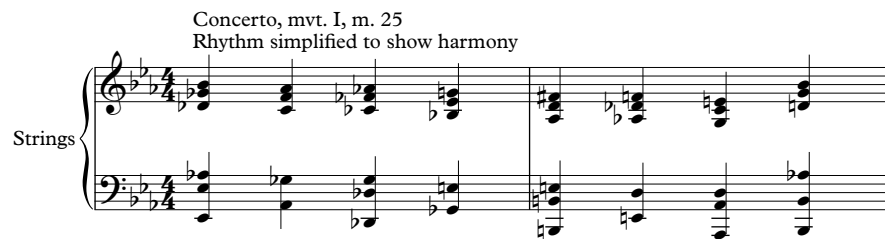


Figure 30 – ii-V harmony in *Concerto*

After returning to the ostinato on the B-flat dominant chord with sharp 9th and 13th, the harmony changes to a relatively mild F-sharp dominant 7th

chord played in syncopated rhythms by horns and trombones alternating. There is a sustained G natural, the lowered ninth of that chord, throughout in the woodwinds. Note that the spelling of the chord uses some enharmonics. It is mostly spelled as an F-sharp chord, but the third is written as B-flat instead of A-sharp.

Concerto, mvt. 1, m. 37

The musical score for Figure 31 consists of three staves: Woodwinds, Brass, and Low strings. The key signature is one flat (B-flat) and the time signature is 4/4. The Woodwinds staff (treble clef) features a sustained G natural note (G4) with a fermata, circled in red. The Brass staff (bass clef) shows a complex chord structure with many notes and dynamics markings. The Low strings staff (bass clef) shows a rhythmic pattern of eighth notes with a dynamic marking of *mp*.

Figure 31 – F-sharp dominant chord at m. 37

The next harmonic change comes in the ensemble build from mm. 51 to 61. This whole section is built on a single sonority, an E fully diminished chord with a major 7th added. Though not identical, the sound produced by this chord is nearly the same as that of a C dominant seventh chord with a raised and lowered ninth. If the C is removed from that altered dominant, and what remains is the exact collection of notes in these measures, E fully diminished seventh with a major seventh added.

From mm. 67 through 85, the harmony contains the same pitches as the dissonant sonority from the earlier trumpet melody. It is, however, voiced as an altered dominant as a jazz orchestra writer might use, with

the D-flat above the D and the G above the A-flat. A theme of all of Lawrence's trumpet solo music is contrasting different musical styles, and he accomplishes that here by revoicing the pitches of a sonority Schoenberg might have used with as a jazz chord.

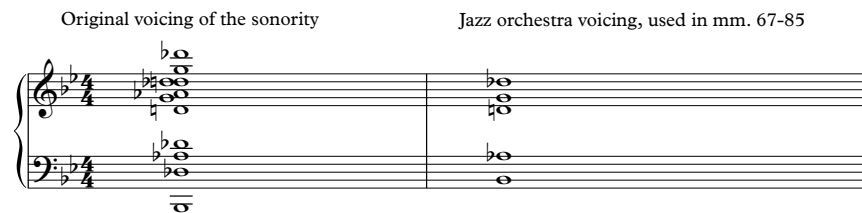


Figure 32 – Comparison of voicings

The next several phrases alternate between the dissonant sonority full of tritones and half steps and the dense ii-V pattern, just as in mm. 9-36. The long crescendo beginning in m. 114 uses altered dominant chords which do not resolve. The phrase begins with an E-flat dominant chord with a flat ninth, and the same sonority shifts up a minor third to F-sharp, then another minor third to A, where it stays for fifteen measures before shifting up a minor third three more times quickly before suddenly stopping at the height of the crescendo at m. 139. The sonority heard at the beginning of the piece is sounded from mm. 145 through 162. The harmony slides down a half step in mm. 163-164, then another in mm. 165-166. Even as the first movement comes to its quiet conclusion, every sustained string chord is the same dissonant structure except the last

measure of the movement, which is C-flat major seventh chord with some extensions.

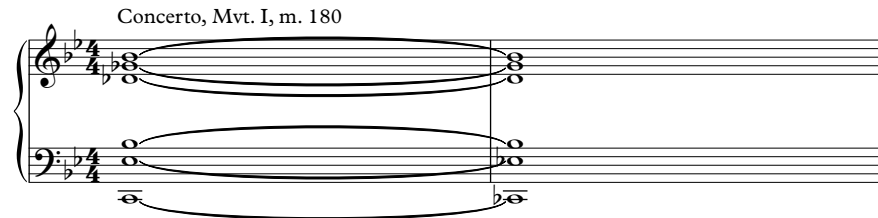


Figure 33 – End of first movement

Movement II begins with the C-flat major seventh chord resolving to a B-flat major triad, the first triad of any sort the piece has contained. The strings sustain this triad under the opening flute solo. When the trumpet answers, it's given a harsher harmonization with a dissonant brass cluster. The pitches are those of an E major triad with F and B-flat added, and they accompany the muted soloist playing the frustration motive from movement I. The cluster is a combination of the previous chord, B-flat major, and E major and continues to emphasize half steps and tritones as the prominent intervals.

Concerto, mvt. 2, m. 186

The image shows a musical score for two parts: Solo tpt. and Brass. The Solo tpt. part is in 4/4 time, marked 'st. mute' and 'f aggressivo'. It features a melodic line with five-measure and three-measure rests. The Brass part is marked 'con sord.' and 'f', showing a sustained harmonic cluster in the first measure and a more active line in the second measure.

Figure 34 – Brass cluster

The harmonic dialogue repeats, but this time with brass a minor third higher. As the flute continues the love theme, the strings continue to sustain a B-flat major triad, but extensions in the form of E and A are quietly added. The trumpet interjects with dissonant chords from the brass, but those chords are quieter and less dissonant each time. B-flat major transforms into B-flat dominant seventh with flat 9th and 13th, the same sonority used extensively in the first movement, to lead into the E-flat minor chord under the flugelhorn melody at m. 201. This harmony, like many in this movement, is voiced mostly in fourths. The full sonority is an E-flat minor seventh chord with an added eleventh, and the following chord is an A-flat dominant chord with some extensions. The extensions are 13th and flat ninth, forming the same altered dominant used so often in the first movement. Using primarily quartal voicings to achieve tertian harmony is a device used in writing for the jazz orchestra. My interview with the composer revealed that he conceived this movement as a jazz ballad.

Concerto, mvt. II, m. 201

The image shows a musical score for two parts: Solo flg. (flute) and Strings. The Solo flg. part is written in a single staff with a treble clef and a key signature of two flats. It begins with a *p dolce* marking. The melody starts with a quarter note, followed by eighth notes, and includes two triplet markings. The Strings part is written in a grand staff (treble and bass clefs) and provides harmonic support with sustained chords. The key signature is consistent with the Solo flg. part.

Figure 35 – Flugelhorn entrance and its harmonization

The harmonic structure here recalls that in the first movement at m. 25: a string of ii-V chords thickened with extensions, each ii-V a whole step lower than the last. Here, however, the chords are move much more slowly, with each chord lasting a measure. At m. 221, the beginning of the flugelhorn quasi-improvisation, the harmony becomes more modal, as the accompaniment consists of minor chords extended to the eleventh. The progression is not functional; instead, the chords progress by moving down mostly by whole steps.

Concerto, Mvt. II, m. 221

The image shows a musical score for two systems. The first system has a treble clef and a key signature of two flats. It features a melodic line in the upper staff and sustained chords in the lower staff. The second system continues the descending harmony with similar chordal structures and a melodic line. The key signature remains two flats throughout.

Figure 36 – Descending harmony

The key signature changes at m. 247 to A-flat minor. Much of the harmonic motion here is alternating i and V7 chords. The tonic chord is A-flat minor extended with a minor seventh, ninth, and thirteenth. The minor seventh is not usually included in tonic minor chords in jazz, a more typical tonic minor chord having a major sixth, major seventh, and/or a ninth. Adding the minor seventh gives the tonic chord more a modal flavor, appropriate for the relaxed feel of this section of the movement. The V7 chord is also a thick chord, with a lowered ninth and thirteenth added. At m. 279, the key transposes a major third higher to the key of C minor.



Figure 37 – Establishing the key of A-flat minor

The harmonic content becomes more complex at m. 293. Here, over a pedal B-natural, two chords alternate. The first is based on major thirds and half steps, the second on minor thirds and half steps.



Figure 38 – Harmony at 293

These progressions gain tonal character again at the *forte* at m. 305, where the key is established as B-flat minor, and the harmony once again alternates between i and V chords to establish the key. The *fortissimo* brass entrance in m. 321 brings us the descending ii-V pattern we have already seen, albeit much more forcefully scored. This passage quiets into the cadenza. Even the cadenza closing the movement has harmony implied due to the timpani rolling a quiet d throughout.

As the soloist resolves into the third movement, B-flat is established as the new tonal center due to the flugelhorn resolving there as well as the timpani playing nothing but that note for each of the first 27 measures in movement III. The third movement is a great deal more simple harmonically than the other two, creating its interest through rhythmic variety and key changes instead of harmonic progression. The entire movement is based on a single sonority, a major triad with a ninth, raised eleventh, and thirteenth added. At the beginning of the movement, neither the third nor thirteenth is present, however. Instead, Each chord is voiced in fifths, with a raised eleventh above the bass note added.

Concerto, mvt. III, m. 380

Solo tpt. *mp*

Strings *pizz.* *p*

Figure 39 – Trumpet and strings, beginning of movement III

Note also the bass line. The pattern is B-flat – A-flat – F – C-flat, which, leaving out the A-flat, gives us the perfect fourth, tritone, and half step that this piece is based on.

In m. 405, the sonority adds the note a major third above the bass, yielding a sound more like a major chord with extensions and less like the quintal language of the opening of the movement.

Concerto, Mvt. III, m. 405

Figure 40 – Major chords with extensions

M. 425 is the first time the thirteenth is added to the chord, in the brass section fortissimo, and it is also a sudden change in key center. The piece has been almost entirely in B-flat, and here the chord is E. From here, the

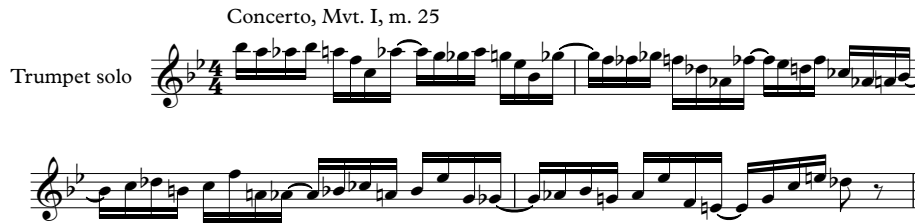


Figure 44 – Descending sequence in solo part


A brief lyrical episode begins in m. 29, using pieces of melodic content from the marcato sixteenth notes of the opening. In fact, the first part of the lyrical melody is the opening motive played slurred and half as fast. After several measures of legato eighth notes, the melodic rhythm accelerates to triplets then sixteenths, bringing the first section of the piece to a close with marcato sixteenths. Though the tempo does not change, the metric modulation from eighth notes to eighth note triplets to sixteenth notes suggests an *accelerando*.

At measure 38, the movement shifts its style to incorporate bebop feel and figures. Descending slurred chromatic sixteenth note passages and syncopated swing figures alternate. Throughout this piece, especially in the first and third movements, Lawrence is very clear where the accents and syncopations occur in runs. Often, a run is broken in several surprising places and each time the next note is marked with an accent, creating rhythm and pulse in what would otherwise be a uniform scale passage. The first place we see this is in m. 38, and this type of passage is prominent in several places in the work. Usually the beginning of each

new slur is marked with an accent, and even here where there are no accents, the effect of tonguing in unusual places through the run should give an accented effect.

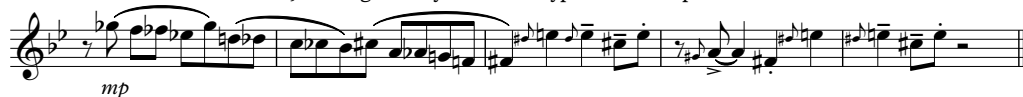
Through the jazz section, the sixteenth notes swing. If the whole piece were to be written in this bebop style, it would look more natural to a jazz player to double all the note values so eighths swing.

Concerto, mvt. I, m. 38 as written

Solo tpt. 

mp

note values doubled, making the rhythm more typical of bebop



mp

Figure 45 – Comparison of notation of jazz figures

In the sixteenth note passages, the predominant melodic cell starts on the highest note, descends a major third, then descends chromatically three or four more notes. The idea of major thirds combined with chromatic scales will return throughout the piece. The eighth note swing rhythms emphasize the arpeggio of a minor 7th chord, which in context with the harmony implies a blues scale. Though the melody has relied heavily on hemiola throughout this movement, at m. 45 the time signature truly changes to 3/8 for six measures while the soloist plays a descending sequence. Each measure is transposed down a perfect fourth from the last one, and the pattern is a variant on the earlier sixteenth note pattern – five notes descending chromatically, then an upward leap of a major third

to return to the starting note. This pattern returns so many times that I will call it the chromatic / major third pattern. M. 53 brings us the main theme, once again in augmentation and slurred, followed by the chromatic / major third idea.

The soloist adds a straight mute for the entrance in m. 70, which reprises the bebop figure and then adds a new motive – a staccato, syncopated figure whose intervals are mostly half steps and major thirds, much like the chromatic / major third motive. This motive is mixed with the frustration motive.



Figure 46 – Muted trumpet entrance

At this point, the performer has seen all of the major material the first movement contains. The muted trumpet continues with some more bebop figures, then reprises the opening motive but adds two more notes onto its end. M. 93 asks the trumpeter to remove the mute in a ridiculously short amount of time and the next few phrases recap the early parts of the movement. A long crescendo begins in m. 115 with a figure in eighth-note triplets, a rhythm we have not heard more than briefly yet in the piece. The triplets are mixed with bebop rhythms as the range of the part reaches

higher, adding more intensity to the crescendo, until the arrival in m. 124, which is only eighth and sixteenth notes.

The movements in the *Concerto* are performed without a break, so rather than a definite ending, each movement transitions into the next. The movement begins calming at m. 145, after which the soloist enters playing the chromatic / major third motive. At m. 171, the trumpet, still muted, plays the main theme quietly in quarter note triplets.

Movement II, which follows movement I without a pause, opens with a dialogue between a solo flute and solo trumpet, now muted with a straight mute. The flute plays the main theme of the first movement gently and slurred in flowing triplets, while the muted trumpet responds aggressively with the theme in faster rhythms, mostly quintuplets. In the composer's performance of the work, these figures are not played in strict time. The dialogue repeats at a higher pitch and louder before quieting down. Then we have our first statement of new material in this movement, a flowing motive on flugelhorn. This melody relies on rising perfect 5ths offset by scale patterns, especially chromatic scales, and its rhythms are calm, mostly eighth notes and eighth note triplets. Of particular note is the very beginning of the passage, consisting of ascending perfect fifths alternating with descending major seconds. This figure will be important both in this movement and as a triumphant motive in the third movement. Here, the figure also reflects the quartal voicing of the harmony.



Figure 47 – Triumphant motive in the second movement

Also note an important melodic gesture first appearing in m. 207, two eighth notes ascending by half step followed by a lower long note ending the phrase. Though the exact descending interval changes, this pattern occurs many times in this movement, especially early in the movement. This motive, which I will call the “sighing” motive, brings the phrase to a relaxed, contemplative end.

Another feature to note in the melodic content of the second movement is that, unlike in the first movement, most of the phrases suggest a tonal center. The first flugelhorn passage, for example, sound like A-flat major despite a few chromatic notes, and the next sounds like A major. The implied tonal center frequently changes throughout the movement, and is often obscured by chromatic passages. Often, the melody outlines pentatonics, such as in mm. 223-224 and 231-232, which also gives the movement a more flowing, gentle feel than the first.



Figure 48 – Pentatonic approach in flugelhorn solo

Much of the movement centers on flowing cadenza-like passages from the flugelhorn, though only the final one is actually marked as a cadenza. The composer noted in my interview that these sections are meant to simulate jazz improvisation, and preferably should not be played in precise time. The soloist has freedom, but the orchestra continues in time. The first quasi-improvisation begins in m. 230, and combines the opening flugelhorn theme in m. 234 with the chromatic / major third pattern, as in mm. 235-237. The opening theme, though, has been altered for more tension, and now involves ascending tritones and descending half steps, which are the primary intervals of the first movement's harmony. This first cadenza-like passage is capped by the sighing motive used more intently, repeatedly and high on the instrument. Two calmer phrases follow which end with the sighing motive in its original, calmer form.



Figure 49 – Climax of first “improvisation” by flugelhorn

At m. 247, the work moves to a slightly faster tempo and a new key signature – written B-flat minor for the B-flat flugelhorn and A-flat minor for the concert instruments in the score. Upon the next flugelhorn entrance, we are introduced to a new important motive of alternating major thirds and minor thirds:



Figure 50 – Motive with alternating major and minor thirds

The main theme of the first movement returns in m. 268, but with a subtle change: instead of ending on the dissonant note, the motive continues through the dissonant note to a resolution – a musical device demonstrating the programmatic theme of the movement; that the frustration expressed in the first movement is being resolved.

From here, the soloist plays rapid flowing scale passages, mostly chromatic, with an interlude of the motive using major and minor thirds. At m. 331, the soloist begins the final cadenza, which reprises every important motive we've heard so far in the piece. This cadenza is a constant tug between tension and release. The calm beginning accelerates before calming back down into the major and minor third pattern. The tension begins building again as the soloist climbs higher, plays the major and minor thirds motive high in the flugelhorn's range and then plays the chromatic – major third figure in sequence. M. 362 brings the tension to its height with a passage of rapid sixteenth notes in wide intervals and seemingly random patterns, which at last calms into a trill resolving into the beginning of the third movement. The melodic intervals here are frequently tritones, minor seconds, and major sevenths.



Figure 51 – Conclusion of second movement

The third movement opens with a syncopated theme in eighth notes by the soloist, who has now switched back to trumpet. The theme is essentially in the B-flat Lydian mode, but tends to dissolve into chromatic patterns. Ascending chromatic passages lead the soloist into a tricky descending arpeggio figure in m. 391, a pattern which will return, sometimes transposed, several times in the movement. The arpeggios do not fit neatly into a particular chord or key, but do outline several augmented triads.



Figure 52 – Arpeggio pattern

The next major melodic component of the movement comes at m. 409, where sweeping scale passages race up and down in sixteenth notes. The melody here is nothing but scales, but more important than the notes is the shape of the line and the rhythm it implies. This passage begins in 7/8 and moves to 4/4. The passage repeats, but its second half, though

identical in rhythm and shape, has changed notes. Though it does not always use the exact same notes, this idea, or fragments of it, returns quite a few times in the movement.

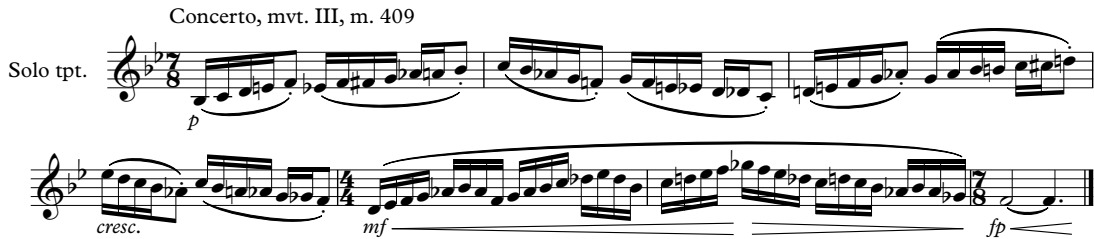


Figure 53 – 7/8 passage

Beginning in m. 425, we see a major theme of the third movement: a figure in rising perfect fifths, a lively version of a similar figure from the second movement. I will label this the triumphant motive. This first time we hear the triumphant motive, it dissolves into the main theme. Three measures later, the figure repeats a minor third higher. M. 448 returns to the triumphant motive without reverting to the frustrated main theme. M. 458, the triumphant motive is intensified by repeating a minor third higher.



Figure 54 – Triumphant motive

Following this, m. 466 contains an abbreviated reprise of the opening of the movement in the solo part. Of note, however, is the tricky arpeggio

passage, which is played as before but then repeated a half step higher.

An ascending run in sixteenth notes then begins, asking the player to accent in odd places for syncopation.

After a relatively lengthy rest, the trumpet soloist returns in m. 495 with rising and falling sixteenth note runs alternating with the triumphant motive. M. 516 brings us a repeat of the earlier 7/8 to 4/4 scale runs in the solo, but here they are transposed into higher keys, reaching all the way to c'' near the end of the passage. The triumphant motive returns in m. 537, alternating with variations on the main theme in 5/8 time, similar to the end of the flugelhorn cadenza in movement II.

M. 555 returns to the opening theme of the movement, this time an octave higher and marked fortissimo. From here to the end of the movement, the trumpet reprises themes from the rest of the movement, including the sweeping 7/8 figures reworked into 4/4, and ends with a syncopated sixteenth run up to the final b-flat''.

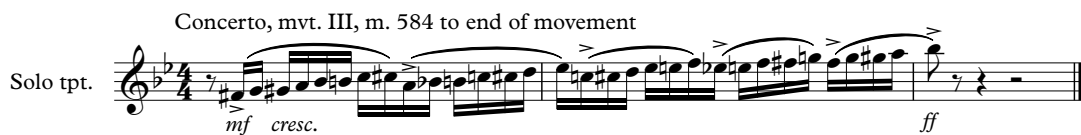


Figure 55 – Conclusion of piece

Rhythmic Content

From its outset, the *Concerto* is driven by insistent, repetitive ostinato rhythms. The first eight measures establish the style with heavy accents on two eighth notes at the start of nearly every measure. Measure nine brings us a rhythmic ostinato which will underlie much of the movement, a pounding figure which repeats with little variation underneath the melody. This figure places accents on beats 1, 2, and 3 as well as one sixteenth note before beat 4. Because of the anticipation of beat 4, the pattern has forward propulsion, and also a bit of a jazz or funk flavor.



Figure 56 – Ostinato rhythm

The trumpet solo, like the orchestral parts, is also playing a repeating figure, though it does develop into a melodic line. At m. 29, though the orchestra is playing the same ostinato, the trumpet solo plays a passage created through rhythmic augmentation. Its rhythm is based on the previous trumpet rhythm, but it is half as fast and lyrical for significant contrast. As this lyrical passage continues, its note values gradually move more quickly and the articulations become gradually more staccato, transitioning back to the original marcato style. Though the tempo per

quarter note does not change, there is an accelerando built into the rhythm of the line.

Concerto, mvt. I, m. 34

mf
cresc.

Figure 57 – Accelerando

When the trumpet soloist plays the lyrical passage, the rhythm simplifies a bit to remove the syncopated accents, though the ostinato does return. The first major change in rhythmic feel happens at m. 37, when the percussion switches to a rock pattern. At the premiere, one percussionist performed all three percussion parts, and he was able to accomplish this by essentially building a drum kit out of orchestral percussion, including using a foot pedal to play an orchestral bass drum. In this passage, the drum set sound is very appropriate because the composer is attempting to simulate a rock beat with orchestral instruments. At the same time, the trumpet soloist has moved to syncopated bebop lines, the first time this rhythm has been heard.

Concerto, mvt. I, m. 38

mp
snare drum
bass drum

Figure 58 – Bebop lines with rhythmic underpinning

A third rhythmic underpinning is heard when the full orchestra enters at m. 51. Here, there are accents on beats 1 and 3 and eighth note triplets in between. Over the triplets, the brass section is playing a rising figure using eighth note rhythms and quarter note triplets, both conflicting with the eighth note triplets.

Concerto, mvt. I, m. 52

The image shows a musical score for two staves: Brass and Strings. The title above the staves is "Concerto, mvt. I, m. 52". The Brass staff is in the upper position, using a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of chords and melodic fragments, including eighth notes and quarter note triplets. The Strings staff is in the lower position, using a bass clef and the same key signature. It features a rhythmic pattern of eighth note triplets, with each triplet marked with a "3" below it. The overall texture is complex due to the conflicting rhythms between the two sections.

Figure 59 – Sesquialtera

The opening ostinato returns in m. 66 after the brief trumpet cadenza. The muted trumpet plays fragmented, syncopated figures over the ostinato, and m. 82 is of particular note due to its carefully placed accents in a sixteenth note run. We saw this idea earlier in the first movement and it will be important in the third as well. In m. 107, the trumpet begins playing the lyrical passage, but this time the ending is different and the trumpet soloist plays eighth note triplet figures over the sixteenth notes of the accompaniment, especially in mm. 115 to 118. The trumpet soloist's rhythmic elements are carefully controlled here, as the player switches to sixteenth note rhythms in m. 118, and then mixes sixteenths and triplets in m. 122 before ending the phrase with sixteenths in mm. 124-125.

M. 145 is similar to m. 51, where the orchestra shifts to a pattern based on eighth note triplets. However, in m. 145, the time signature changes to 6/8 and the figures are written as eighth notes. The composer notates that the eighth note remains constant, so m. 145 is a slower version of m. 51. This begins the transition to the slower second movement. The rhythmic transition continues with a slightly slower tempo and a quarter note triplet pulse at m. 171 before reaching movement II at m. 182, which is marked half as fast as before at 65 beats per minute.

The second movement, especially early in the movement, is fairly rhythmically static. Until m. 217, the accompaniment is mostly simple whole and half notes sustaining chords. M. 217 adds some rhythmic variety by pitting eighth note triplets in violas and cellos against eighth notes in woodwinds. Under the quasi-improvisation by the flugelhorn, though, the rhythm reverts to mostly sustained whole notes.

The rhythmic flow of the movement becomes more well defined with the time signature change to 3/4 in m. 247. The rhythmic underpinning of most of the remainder of the movement is presented by the strings at m. 247. The basses play quarter notes in beats 1 and 3, while the other strings emphasize the upbeats. There is also a rhythmic melody line that will be heard many times on many instruments, played first by the soloist in m. 251, a dotted quarter followed by three eighth notes.

Concerto, mvt. II, m. 251

The image shows a musical score for three parts: Solo fig., Strings, and Bass. The Solo fig. part is in the treble clef and features a melodic line with a dynamic marking of *p*. The Strings part is in the bass clef and consists of a dense, rhythmic accompaniment with a dynamic marking of *pp* and a *pizz.* (pizzicato) instruction. The Bass part is also in the bass clef and provides a simple rhythmic foundation with a dynamic marking of *p*. The score is set in a key with four flats and a 3/4 time signature.

Figure 60 – Rhythmic pulse of late second movement

These rhythms form the foundation for the rest of the movement, slowly building to a climax. Gradually, agile figures in sixteenth notes and sixteenth note triplets add more tension to the repeating pattern until the closing flugelhorn cadenza.

Movement III is quick and has the character of a dance. Unlike the other movements, the tempo is steady and does not change during at all during the movement. However, the time signature does change fairly often, and even when the piece is in 4/4 time there is some unusual rhythmic tension.

The accompaniment at the beginning of the movement is a hemiola figure, playing a staccato eighth note every beat and a half. The pattern repeats every three measures of 4/4, but to a listener it may sound more like four measures of 3/4. Only the timpani, which plays on the downbeat of every measure, gives us a clear sense of 4/4 in this section.

Concerto, mvt. III, m. 380

Timpani

Strings

Figure 61 – Hemiola at beginning of movement III

Throughout the movement, interjections of several measures in 7/8 are common. The first is a single measure, m. 392, then at m. 395 the piece changes to 7/8 for eight measures. Though the composer neglects to print this in the score, the accent pattern in 7/8 is always 2+2+3. After several 7/8 measures, the piece usually returns to 4/4 with a brass figure reminiscent of the “oom-pah” of a polka. We see this first in m. 413. Each time the polka band appears, it disappears just as suddenly after two measures.

Concerto, mvt. III, m. 413

Trumpets

Trombones

Bass Trombone,
Timpani

Figure 62 – Polka figure

The next major rhythmic change begins in m. 445. Here the brass begin a repeated, syncopated figure of quarter notes and eighth notes. Though in 4/4, the unexpected accents obscure the meter somewhat. This figure is traded between various wind instruments while the soloist interjects with the fanfare and sustained notes marked with fortissimo.

Concerto, mvt. III, m. 445

Brass, Strings

Bass, Timpani

Figure 63 – Syncopation in brass and strings

The quieter section at m. 475 recalls the opening of the movement, but the rhythm is a little less syncopated, repeating every two measures instead of every three, and some of the notes are sustained. A crescendo brings the piece back into the 7/8 material. There are several areas, m. 505 being the first, where the piece goes entirely into 6/8 or 3/8 for several measures, instead of just implying that time signature through hemiola in 4/4. There are also two brief reprises of the frustration motive as it was presents at the end of the second movement, played quickly in 5/8 time. The frequent time signature changes as the piece races to its conclusion give it a feeling of frantic excitement. The piece ends with the orchestra playing square rhythms over a highly syncopated trumpet run.

Growth

Though the movements of the *Concerto* have no clear formal design, the piece overall follows a straightforward concerto structure. The first movement is quick and the most aggressive and harmonically dissonant movement; the second is calm, lyrical, and contemplative; and the third very fast and dancelike. The programmatic idea of the piece, a journey from anger to love and contemplation to celebration, gives it a very strong direction from beginning to end.

Lawrence's arranging background shows in the growth of the *Concerto* because much of the piece's movement and connection comes from developing a few simple motives. The very first melody heard in the first movement is used throughout the piece. The composer says that this dissonant motive is representative of frustration and anger. It is heard often throughout the first movement, usually *marcato* but sometimes slower and *legato*. As the work transitions into the calm second movement, we still hear the motive played by muted trumpet as the accompanying orchestration becomes more subdued. This represents the anger beginning to fade. The frustration motive is used in several forms in the remainder of the second movement and in the third movement, but it has developed into a theme which resolves its dissonance thanks to several extra notes added to the end. Alternatively, the motive may repeat with more consonant intervals.

Frustration theme,
first presentation (m. 1):

With resolution (m. 87):

With altered intervals (m. 542):

The image shows three staves of musical notation for the Frustration theme. The first staff is in 4/4 time, showing the first presentation (m. 1) and a version with resolution (m. 87). The second staff is in 3/8 time, showing the theme with altered intervals (m. 542).

Figure 64 – Transformation of the Frustration motive

A second critically important motive appears first in the solo flute at the beginning of the second movement. The motive involves an ascending perfect fifth followed by a descending major second, repeated several times. This forms the basis of the contemplative flugelhorn melody in the second movement, and is sometimes transformed into the more intense ascending tritones and descending minor seconds. This serene motive becomes a celebratory fanfare quite a few times in movement III, as is sometimes transformed by being shifted one eighth note over in the measure.

Triumphant theme, first presentation
(m. 193, flute):

With altered intervals
(flugelhorn, m. 334):

Triumphant theme in mvt. III
(m. 449, trumpet):

The image shows three staves of musical notation for the Triumphant theme. The first staff shows the first presentation (m. 193, flute) and a version with altered intervals (flugelhorn, m. 334). The second staff shows the theme in movement III (m. 449, trumpet) with dynamic markings *fp*.

Figure 65 – Transformation of Triumphant motive

Another motive of note in the *Concerto* is a six-note pattern involving five notes descending the chromatic scale and the sixth leaping up a major third back to the starting note. This motive is frequently heard in the first and second movements, so the audience hears it in both the harsh setting of the first movement and the calm, reflective setting of the second. This motive is not as developed as the others, but does undergo one subtle change. In the first movement, the motive is always played at a constant speed. In part of the second movement, it is played with accelerating note values.

Because the three movements of this piece are fairly disparate in style, Lawrence chose to unite them by the thematic connections I have outlined above and by connecting the three movements without a pause. The result is a piece which feels united and cohesive, and which takes the listener on a journey from anger into joy.

Performance Considerations

The *Concerto* is the most difficult to perform of Peter Lawrence's three trumpet works. The first issue that should concern a potential performer is the choice of instrument. Lawrence composed the *Concerto* with the four-valve E-flat trumpet in mind because that is the instrument he was using frequently at the time. However, many trumpeters either don't own an E-flat instrument or, if they do, they play it infrequently. My experience

indicates that the E-flat is the easiest trumpet to perform the piece on, due to the awkward keys that the C trumpet necessitates or the high tessitura and heavier sound of the B-flat. However, a trumpeter not comfortable on the E-flat trumpet might gladly take the trade-off to play a more comfortable instrument. Four valve E-flat is not critically important, because only four times does the solo part go too low for the three-valve instrument, and none of those parts are important lines.

The very first figure can present a challenge. The important note in this figure is the lowest, which is the also the most dissonant. The figure appears throughout the first movement in several transpositions.

Depending on which instrument you are using, this bottom note is often a difficult-to-tune written d-flat'. Hearing the interval to the lowest note and locking in its tuning is critical because its dissonance is important to the piece. It is present in the orchestra's sustained chord, so that may assist in the soloist hearing the pitch.

At m. 38, the trumpet solo part abruptly changes style from straightforwardly classical figures to patterns in a bebop style. When asked in my interview about performing this piece, the first place the composer mentioned was this passage. It is critically important to "sell" the change to jazz figures, and for that reason experience and fluency in jazz styles are important for a performer attempting this piece. A significant amount of the first movement needs to be performed in the bebop style, so the ability to switch back and forth stylistically will add a lot to a

effective as well due its snarling, biting tone. The part is marked “open” in m. 93, but the player has only three beats to remove the mute, which at this tempo is not at all practical. In performance, Peter Lawrence simply kept the mute in for four more measures, at which point there is a four measure rest and plenty of time to remove the mute. I recommend this as well – simply stay muted through m. 97, then open up in the four bar rest to avoid a very awkward, very fast mute change.

The *Concerto* also briefly calls for a cup mute at the end of the first movement as the solo part is receding into the distance. For tone quality, a Denis Wick adjustable cup if preferred. However, the composer noted that it can be difficult, if performing with an orchestra, to be heard using the quiet Denis Wick, and suggests that a Humes and Berg Stonelined cup is easier for projection. Lawrence used the Humes and Berg for the premiere, but recommends the Denis Wick for performances with piano due to its superior intonation and gentler sound.

As the second movement begins, the trumpet soloist must once again decide on a straight mute. The frustration motive from movement I is played loudly and aggressively before the soloist gradually fades into quieter figures. Programmatically, the frustration of the first movement is fading away here, and a gentler mute like a lyric straight is appropriate.

Beginning in m. 200, the soloist switches to flugelhorn and remains on that instrument for the rest of the movement. Much of the second movement is intended to be performed as if improvised, and for that

reason the composer insists that playing strictly in time is not necessary. The areas from mm. 223 to 239, 287 to 304, and the final cadenza from 331 to the end are all intended to be performed freely. However, except for the final cadenza, they need to be loosely in time since the orchestra is playing in time.

Despite the slow tempo of the movement, there are still some areas which will require technical work, such as the thirty-second note runs in mm. 287 through 290. Also, the flugelhorn is used all over its range – from written c'' down to written f-sharp – as well as for long phrases and unusual wide, atonal leaps. Many trumpeters use the flugelhorn only as an occasional double, but familiarity and comfort with the instrument is necessary to play this movement due to its difficulty.

Of the three movements, the third is the most technically demanding in terms of pure agility. The tempo is marked at a blisteringly fast 156 beats per minute, and the movement is full of sixteenth note runs over constantly changing scales. There are also several difficult arpeggios of altered chords. Both the scale and arpeggio figures do not fall into one clearly identifiable scale or chord, making their mastery much more difficult.

Concerto, mvt. III, m. 421

Solo tpt.

mf *fp*

Figure 67 – Rapid scale passage

This movement necessitates significant time and slow practice to manage the technique, and even more time to play the movement comfortably and musically. The rapid scale and arpeggios passages need even more attention due to their speed and difficulty. The composer himself admitted in an interview that he absolutely could not play all of the figures at the stated tempo of 156, and suggested taking the movement slower in performance. I have found 126 to 138 to be a tempo range that is more manageable but still appropriately quick. Unlike the other movements, there are no tempo changes of any kind in movement III, so it is important to select a tempo that is manageable for the entire movement.

A performer unsure about which trumpet to use for the *Concerto* would do well to examine the technically challenging areas of the third movement. Though every instrument is going to have to deal with some awkward passages due to frequent transposition of ideas, the E-flat seems to have the easiest time negotiating the movement overall. The C trumpet, while wonderful otherwise for this piece, has a more difficult time with the runs in this movement due to its different transposition. Even the tougher runs for E-flat trumpet don't become significantly easier performed on C:

Concerto, mvt. III, m. 529
C trumpet

E-flat trumpet

Figure 68 – Comparison of difficult run on E-flat and C Trumpets

Much of the difficulty in the third movement is not so much the sheer speed but the fact that the runs never use just one scale and instead are constantly changing. For example, examine mm. 421 and 422:

Concerto, mvt. III, m. 421

Tpt. in E-flat

Figure 69 – Scale passage without clear tonic pitch

These two measures appear to be mostly in D-flat major; however, there are two D naturals and the end of the line becomes chromatic. When preparing this piece, it is helpful for the performer to mark which parts of these agile runs fit a particular major/minor scale, which parts are chromatic, which parts are whole-tone scales, and so on. Knowledge of the scales used reduces the number of notes the performer has to process.

As noted in the discussion of movement I, slur groups and accents are vital to the rhythmic structure of the piece. Nowhere is this more apparent than here in movement III, since it is the most rhythmic of the three movements. For example, one rhythm that the soloist must play many times first occurs in m. 409:



Figure 70 – 7/8 rhythm

Not only are the groups clearly marked, but the time signature is 7/8, requiring very accurate rhythmic playing from both the soloist and the orchestra. The conclusion of the piece likewise consists of a run of sixteenth notes punctuated by accents. Though the rhythm is nothing but sixteenth notes, there is a deliberate syncopated effect here from the unexpected accents.



Figure 71 – Syncopated motion leading to end of *Concerto*

In addition to the challenges it presents the soloist, the *Concerto* is a complex and somewhat difficult piece for the orchestra as well. For several reasons, the piece is a challenge for an ensemble to perform and for a conductor to conduct. Several suggestions for rehearsal will be given here.

The opening of movement I is seemingly straightforward, but the tendency of the soloist to rush through the syncopated sixteenth figures must be anticipated. The conductor should keep the orchestra steady through this section. The sudden change to a lighter jazz feel at m. 37 must also be prepared in advance of the downbeat and communicated clearly. The trombone and snare drum, in particular, need to interpret their accompaniment rhythm almost as if performing in a jazz orchestra.

There is an important metric shift in m. 51. Although the overall tempo does not change, the underlying pattern shifts from sixteenth notes to eighth note triplets, and does so after several measures of 3/8 time in the midst of the 4/4 flow. Without rehearsal and careful control, the ensemble is likely to slow down here.

A notable concept in the first movement of the *Concerto* is the juxtaposition of normal time with half time. The soloist plays in a half-time feel at m. 29, but the entire orchestra continues at the original tempo. Of more concern to the conductor, however, is m. 66. Here, the orchestra re-enters after a short cadenza-like trumpet passage. Though the written tempo does not change, the orchestra figures sound as half the previous

tempo. However, the soloist is playing figures in the original time, and there are interjections from the orchestra in the original time, both over the half time underpinning. The double time accents in the orchestra need to be clearly cued because they are likely to be played very timidly without encouragement. These include the trombone entrance in m. 72 and the bassoon response in m. 79. In addition, the tempo of the orchestra needs to be clear and solid, because this is another passage where the soloist is very likely to rush if not comfortable.

The last passage in the first movement likely to be challenging to the ensemble begins in m. 139. Here, though the eighth note remains constant, the time signature changes first to 3/8 and then to 6/8, where it remains for the rest of the movement. Conducting in rapid 3 is appropriate for the rhythmic build over the 3/8 measures, but the calm, floating 6/8 ending requires beating in 2. Though the composer has marked that the eighth note remains constant, in performance with piano I found that increasing the tempo somewhat at m. 145 is effective.

Movement II opens with dialogue between the first flute and trumpet soloist, most of it not in strict time. However, the brass section must be prepared for their entrance in m. 186, where they sustain a cluster under the trumpet solo. The introduction to the movement until the flugelhorn pickups to m. 193 can be treated rubato. The primary ensemble challenge in the remainder of the movement is keeping track of the flugelhorn solo in its quasi-improvisatory passages. These are meant to be played essentially in

time by the orchestra but somewhat rubato by the soloist. Some adjustment by the ensemble may be necessary to catch the soloist at m. 239, the end of the long quasi-cadenza. The sustained whole note in the ensemble may be treated as a fermata if necessary, and the conductor must bring in the solo flute pickup. Though it is mostly the responsibility of the soloist to end at the right time, the conductor must remain aware of where the soloist is and lead the ensemble accordingly. The movement ends with a long cadenza in which the soloist is accompanied only by a timpani pedal. However, the ensemble should be prepared for the segue into the third movement, which follows the second without a pause.

Movement III, though simple in that it stays at one steady tempo throughout, is nonetheless the most difficult movement for the ensemble. There are frequent time signature changes which must be negotiated cleanly and rapid, technical passages. Marking each measure of 7/8 and 5/8 by their subdivision will help significantly. 7/8 time is always divided 2+2+3 and 5/8 is always divided 2+3. I have recommended a tempo of about 132 for this movement instead of the marked 156, and the more manageable tempo will help the ensemble as well as the soloist.

One figure in particular that will require ensemble attention is seen at m. 417. Here, the woodwinds answer the trumpet figure with a string of sixteenth notes beginning on beat 5 of a 7/8 measure. This passage will require rehearsal to ensure steady tempo and solid entrances. A similarly

difficult figure in measure 579 involves the brass entering on beat 5 of a
7/8 measure.

Chapter IV: *Concertino for Two Trumpets, Strings, and Rhythm Section*

Composition and Premiere History

Lawrence composed the *Concertino for Two Trumpets, Strings, and Rhythm Section* for Hans Gansch and Matthias Höfs, two of Europe's premiere trumpet soloists.¹ Hans Gansch is the former principal trumpet with the Vienna Philharmonic and Matthias Höfs was principal trumpet with the Hamburg Opera. The work was premiered in 2005 and recorded by these two soloists on the CD album *Gansch meets Höfs*. In the composer's words, the work is "a battle between modern, Baroque, and jazz styles".² The first soloist performs on C trumpet and piccolo trumpet, doing mostly classical work, while the second soloist handles C trumpet and flugelhorn, and does most of the jazz work. However, both soloists have to handle all styles since they are often passing lines back and forth. The work is in three movements with a slow introduction, but the movements flow together without a pause.

This is the most recently composed of Lawrence's three trumpet works, and was commissioned by Matthias Höfs. In an interview with the composer, he related to me that he had only just completed the *Concerto* the previous week after two years of work when he got the commission for the *Concertino*, which needed to be a similar length but completed in

1. Peter Lawrence, email message to author, January 30, 2014.

2. Peter Lawrence, email message to author, January 22, 2014.

several months! The lure of composing for two of Europe's top trumpet soloists proved enough that Lawrence did accept the commission and quickly composed the *Concertino*.

The original conception as requested by Höfs was a piece for two trumpets and strings, since the rest of the planned album was going to use that instrumentation. However, Lawrence conceived of the piece with jazz and blues elements and he and Höfs agreed that a rhythm section would be necessary. Hans Gansch, who performed the more jazz-inflected second part on the recording, is the brother of jazz trumpeter Thomas Gansch of the Mnozil Brass. Though Hans specializes in classical music instead, he is experienced in and knowledgeable about jazz and is part of the reason a piece with jazz influences made sense for the project.³

Analysis

Overall Style Characteristics

Concertino for Two Trumpet, Strings, and Rhythm Section is a piece in three movements. Though the movements flow together with no break, the divisions between them are very clear. The first movement opens with a slow introduction with sustained strings, which transitions into the main body of the movement, an originally composed fugue in the style of Bach. A major theme of this piece is the contrast between classical and jazz

3. Lawrence, interview.

styles, and the Baroque fugue subject is transformed into a cool jazz melody played by flugelhorn. Movement II is much like the introduction, slow, sustained, and mysterious without a strong rhythmic pulse. The two players, muted with cup mutes for part of the movement, play lines that constantly cross each other in complex rhythms. Movement III brings us a rapid 12/8 time and a combination of twelve tone music and blues, both based on the diminished scale.

Though composed for two trumpets, string section, and jazz rhythm section, this *Concertino* is much more intimate than Lawrence's other two trumpet works. The rhythm section consists of piano and drums, with the bass being covered by bassists in the string section. With no brass section or reed section, the piece has much more of a chamber music feel to it than the *Concerto*. Dynamic changes are certainly effective, but are more subtle than they might be in a piece for large orchestra. Also, the soloists stand out more against a backdrop that includes no other wind instruments. Due to reduced volume, the trumpet players can use muting including straight, cup, and optional plunger more effectively. The tessitura of the solo parts, though occasionally reaching into the upper register, is mostly very comfortable.

Harmonic Content

The opening of the first movement begins with long sustained chords in the string section. The sonorities are not triadic chords but instead sonorities built on perfect fifths, giving the introduction a feeling of harmonic ambiguity. The harmonic rhythm here is very slow, with the sonority changing only once every few measures.

Concertino, Mvt. 1, m. 8

Strings

Figure 72 – Harmony in the introduction of the *Concertino*

Once the fugue section starts at m. 35, the harmony is straightforwardly Baroque. The fugue begins in the key of G minor, and moves to C minor rather than the expected D minor when the second voice enters.

Concertino, Mvt. I, m. 35

Figure 73 – Fugue subject and change to C minor

This By the end of the first episode, the key has moved back to G minor and the trumpet soloist begins the fugue in that key, and the two trumpets, later joined by strings, essentially repeat the fugue statement. The second soloist begins the fugue theme, once again in G minor, in m. 61, but this time the key becomes unstable as several changes of tonal center occur – first to B-flat major, then to D minor and A minor. The key continues to be elusive until the jazz section begins in m. 79.

At m. 79, the flugelhorn plays an inversion of the fugue subject, and the piano accompanies with a repeated chord entirely made up of perfect fifths, like the chords in the opening of the piece. However, at this time we hear it as an E-flat major chord thickened with a sixth and a ninth. The key

is clearly E-flat major, embellished with D-flats for a blues scale / Mixolydian flavor.

Concertino, Mvt. I, m. 79



The image shows a musical score for two instruments: Flugelhorn and Piano. The Flugelhorn part is written in a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It begins with a whole rest in the first measure, followed by a series of eighth and quarter notes. The Piano part is written in two staves (treble and bass clefs) with the same key signature and time signature. It features a complex harmonic texture with many chords, some of which are stacked in perfect fifths. The score ends with a double bar line.

Figure 74 – The flugelhorn entrance and its harmonization

From here, the two styles alternate, and each style change brings with it a key change. Both styles, however, are accompanied by chords stacked in perfect fifths. At m. 118, the first soloist seems to finally reestablish the Baroque style, and the trumpet and strings stay in the key of D major for quite some time. However, even this dissolves with some surprising tonal shifts in m. 126.

M. 132 brings us a new musical section and a new key signature, now F minor. When this chord is harmonized in the strings in m. 134, there is a ninth, an eleventh, and a thirteenth added. Though the trumpet soloists seem to be changing keys here, the bass line, which is a pattern based on the fugue subject, remains solidly in F minor until m. 144 where it changes to D-flat minor. The key center continues to change, often to fairly remote keys, making the piece feel less and less like a Baroque piece. At last, the piece arrives at m. 156 solidly in C minor.

Concertino, Mvt. I, m. 150

Figure 75 – Harmony leading into C minor arrival at 156

The brief second movement is harmonically similar to the introduction; nearly every chord is built out of perfect fifths. One important difference is that some of the sonorities will have one interval in the middle of the voicing that is not a perfect fifth.

Concertino, mvt. II, m. 167

Figure 76 – Harmony based on perfect fifths

Harmonic confusion abounds in the solo parts, who are often playing in different keys here. For example, at the start of the movement, the second soloist is in C minor while the first soloist echoes in E-flat minor.

Movement III is built around the fully diminished chord and the diminished or octatonic scale, a symmetrical scale composed of alternating whole steps and half steps. At the beginning of the movement, the pianist is playing a twelve-tone row based on the diminished scale while the strings play fully diminished arpeggios in dotted quarter notes. Though each string part melodically spells out a fully diminished seventh chord, each chord sounded by the string section is a dominant seventh chord.

Concertino, mvt. III, m. 209

The image shows a musical score for the third movement of a Concertino, starting at measure 209. It consists of three staves. The top staff is for the Piano, showing a melodic line in the right hand that is a twelve-tone row based on the diminished scale. The middle staff is for the Strings, marked 'pizz.' (pizzicato), showing a series of dotted quarter notes that spell out a fully diminished seventh chord. The bottom staff is for the Bass line, showing a series of dotted quarter notes that spell out a dominant seventh chord. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8.

Figure 77 – Twelve tone row and diminished arpeggios

The fully diminished patterns are finally broken when the bass line turns to a more standard walking bass pattern in m. 227 to accompany the trumpet playing the blues figure in the key of E. But, soon the harmony returns to implied fully diminished chords in m. 235. Several times in the third movement, the fugue subject from movement I makes an

appearance, and here the harmony does become more tonal, as it was for the fugue initially. After a brief reprise of the second movement and a romp through the third movement's material once again, the movement ends with a diminished pattern leading up to the final b-flat". Despite the heavy dissonance of twelve tone rows and symmetrical scales, B-flat still sounds like the tonal center.

Concertino, mvt. III, m. 335

The image shows a musical score for three parts: Trumpet 1, Trumpet 2, and Low Strings. The music is in 12/8 time and B-flat major. The key signature has two flats (B-flat and E-flat). The score consists of three staves. The top staff is for Trumpet 1, the middle for Trumpet 2, and the bottom for Low Strings. All three parts play a similar melodic line with eighth notes and rests. The music ends with a final chord in B-flat major. The dynamic marking *sf* (sforzando) is present at the end of each staff.

Figure 78 – Close of third movement

Melodic Content

A brief, slow introduction has the two soloists giving a preview of all the themes to be encountered in the piece. C trumpets and cup mutes are used for the introduction. The first entrance is the main theme of the first movement, played in hocket with the two soloists alternating melody notes and sustaining through the next note. The effect is of a distant echo. Similar treatment of the solo parts brings us briefly stated themes from the second and third movements before the first movement proper begins.

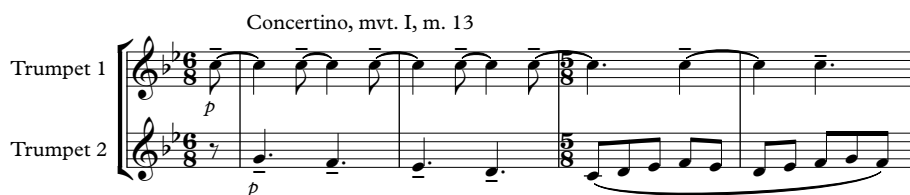


Figure 79 – Hocket statement of the first movement’s main theme

The *Concertino*’s first movement is entirely based on a single theme, and we hear it first in m. 35 played by solo violin. The theme is newly composed by Peter Lawrence, but is in the style of a fugue subject by JS Bach. In my interview, Lawrence had this to say about the composition of this fugue: “Going from the Baroque styles to the jazz styles, it works very easily. You take a piece of Bach and with just a few subtle alterations make it into a jazz piece... You can do anything with Bach and you can’t destroy it. It just works.”



Figure 80 – Fugue subject

This theme becomes the subject for a fugue performed by the strings. The trumpet soloists then take up the fugue, beginning with the second trumpet playing C trumpet on the fugue subject who is followed by the first trumpet, now on B-flat piccolo, joining as the answer. The subject is in the home key of G minor. The answer, which enters four measures later, is a

real answer beginning a perfect fourth higher than the subject in the key of C minor. The subject also switches to C minor when the answer enters, and the tonal center stays there until the end of the phrase in m. 57.

Another exposition begins in m. 61. Again, the second trumpet begins the subject, which for the first four measures is identical to the first exposition. This time, the first trumpet answers with a tonal answer in the key of B-flat major, and the phrase continues in the key of B-flat major.

The theme is developed in the key of A minor beginning in m. 72, and it is here where the piece begins to deviate from straight ahead Baroque fugue. A minor is not closely related to the original key of G minor. As this development unfolds, the piccolo trumpet continues playing alone, rapidly changing keys in figures first derived from the subject and then following a pattern reminiscent of Herbert L. Clarke's Second Study, now in the remote key of C-sharp minor.

Concertino, mvt. I, m. 73

Trumpet 1 (piccolo tpt.)



Figure 81 – Last trumpet 1 passage before jazz feel starts

M. 79 is where the piece begins its shift to a jazz feel. The second trumpet has used the time resting to switch to flugelhorn, and begins

Concertino, mvt. I, m. 95

Trumpet 1 (piccolo tpt.)

Figure 83 – The fugue theme becomes Lydian

The trading section ends with a longer passage on flugelhorn beginning in m. 107, now sticking more closely to the theme in straightforward baroque style. The piece is gradually returning to its Baroque roots here, as the next entrance is piccolo trumpet in m. 118 playing the theme inverted in Baroque style. However, the end of this piccolo passage playfully adds some jazz language with whole-tone scales.

Concertino, mvt. I, m. 126

Piccolo tpt.

Figure 84 – Piccolo trumpet passage ending with whole-tone scale

M. 136 begins a dialogue between the two soloists who play a descending arpeggio passage augmented with neighbor tones. The flugelhorn takes over where the piccolo stops, with a few notes of overlap, so the passage can cover a wider range without putting the piccolo uncomfortably low or the flugelhorn uncomfortably high. The passage is

soon extended by some of the Clarke etude figures from the fugue subject.

Concertino, mvt. I, m. 136

Piccolo tpt. *mp*

Flugelhorn *mp*

Figure 85 – Dialogue between piccolo and flugelhorn

The flugelhorn enters in m. 145 with the middle of the fugue subject, which the piccolo trumpet joins three and a half measures later. This counterpoint builds until the climax of the movement: m. 156 which is marked both *fortissimo* and *molto marcato*. This measure features the opening motive of the fugue subject, but it has been shifted by one eighth note: What was before an eighth note pickup is now squarely on the beat. The first four measures of the fugue subject are played this way, which gives the melody a much more march-like character. The phrase concludes the movement with a long run down the C minor scale in sixteenth notes, handled by the piccolo trading the line to the flugelhorn.

The brief second movement of the *Concertino* is reminiscent of the introduction to the first movement: Slow and lyrical, with both soloists muted in cup mutes. The tempo is marked *adagio* with a metronome mark

of fifty-six beats per minute. Both soloists are back to using C trumpets, and will be for the rest of the piece. The second trumpet enters with a motive in C minor in m. 167, and is joined three measures later in canon by the first trumpet, who plays the same melody but in E-flat minor. Due to a time signature change, the first part is not a perfect repeat of the second, but is very close aside from being a minor third higher. Lawrence described this movement as the two soloists wandering through a mist, trying to find each other but not able to do so.⁴ The feeling of uncertainty is highlighted by conflicting keys played simultaneously, subtly shifting time signatures, and the two soloists playing completely independent rhythms.



Figure 86 – Theme of second movement, played in conflicting keys

The second melodic statement begins in m. 181, where the time signature changes to 6/8 with the eighth note remaining constant. The second soloist plays the melody while the first sustains notes which gradually descend chromatically. The phrase ends with the two players

4. Lawrence, interview.

sustaining an interval of a whole step for three measures. The melody of the second part here uses the same pitches in the same order as the previous motive, except now in the key of C-sharp minor; however, the rhythm has been simplified and is now simply eighth notes.

Concertino, mvt. II, m. 181

Trumpet 1

Trumpet 2

Figure 87 – Main theme of second movement

The third and final area of this movement begins with the first trumpet, now open, in m. 189. This melody begins with a twelve-tone row. When the second trumpet, also open, enters two measures later, that line begins with the same row transposed up a perfect fourth, although with different rhythm. The two trumpets play together, but the lines almost never move at the same time and the rhythms are complex and unpredictable. The effect is a composite rhythm of mostly straight sixteenth notes. Once again, the phrase ends with the two soloists a whole step apart and the brief second movement comes to a close.

The third movement is a lively *allegro vivace* in 12/8 time. The composer said in my interview that the idea for this movement came from the similarities between modern classical music's twelve-tone rows and symmetrical scales, particularly the diminished scale, and blues music's reliance, via blue notes, on the diminished scale. The diminished scale is

a symmetrical, synthetic scale often used in jazz in which the intervals alternate between whole steps and half steps. “Blue notes” are often used in blues music and styles, such as jazz and rock, that are heavily based on it and are altered notes of the major chord. Often, players will lower the third or fifth of a major chord by a half step and the resulting tension is what we call a blue note.

Throughout the third movement, the first trumpet part handles the modern classical parts while the second part plays the blues licks. There are a small number of places where the two parts play together so each has to take the style of the other.

The choice of 12/8 time was deliberate, according to the composer, because it allowed him to fill a measure with a complete twelve tone row in eighth notes. The rolling piano line in the first measure, which continues through much of the piece, is a twelve tone row. Twelve tone rows are often used to mask any hint of tonality, but here the pattern implies a key center. Due to the first four notes outlining a B-flat minor chord and the last note being an A, which leads back to B-flat in the next bar, we tend to hear a tonality of B-flat.



Figure 88 – Twelve tone row that forms basis of third movement

When the first trumpet begins in m. 211, its melodic content alternates between b-flat and f and twelve tone rows based around diminished scales and diminished arpeggios.

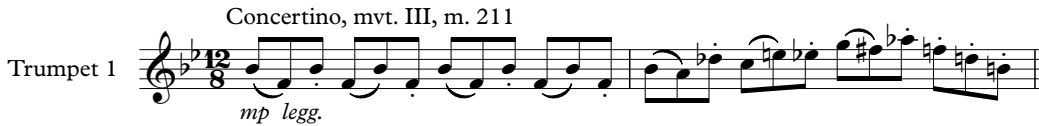


Figure 89 – Solo motive in modern classical style

B-flat is firmly established in mm. 211, 213, and 215 which consist of nothing but the tonic and dominant pitches. However, even the twelve tone measures in between lead back to B-flat. M. 218 has the second trumpet enter for its first substantive passage playing a descending chromatic scale with accents every two eighth notes. The effect, in 12/8, is that of quarter note triplets. The second soloist then plunges into their main theme, a blues figure. The blues theme, like the classical theme, is based on the diminished scale, but due to the change in style that similarity is not immediately easy to hear. The blues patterns are marked “with plunger ad lib” each time they appear for the second soloist.

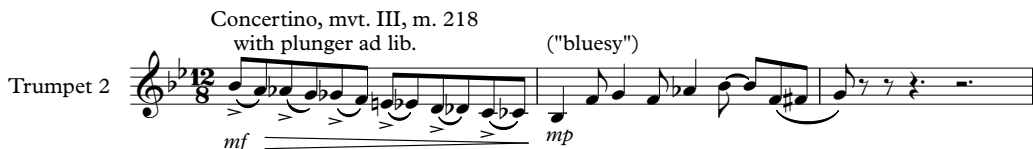


Figure 90 – Introduction of blues motive

From m. 218 until m. 231, the two parts alternate – the first trumpet playing its patterns from earlier in the piece alternates with the second trumpet’s blues figures. Here, too, the theme of the fully diminished chord continues: The first part played B-flat and F at the start, and now plays the same pattern a minor third higher, and then another minor third higher still. The blues figures start in B-flat but the switch to E, a diminished fifth higher. When the second trumpet switches to blues figures in E, the first trumpet joins in the blues playing but is still in B-flat, giving us two measures of clashing keys. In fact, the two parts play in parallel tritones.

Concertino, mvt. III, m. 231

The image shows a musical score for two trumpets. The title is 'Concertino, mvt. III, m. 231'. The time signature is 12/8. The key signature has one flat (B-flat). The first staff is labeled 'Trumpet 1' and the second 'Trumpet 2'. Both staves begin with a melodic line marked 'mp cresc.' and end with a blues motif marked 'f'. The two parts are in parallel tritones, with Trumpet 1 in B-flat and Trumpet 2 in E.

Figure 91 – Bitonality with blues motive

When the two soloists reenter in m. 235, the melodic material is the same the beginning of the movement, but with the second soloist instead of the piano playing the twelve tone row.

The interval of the perfect fourth is very important melodically in this movement. We have already seen it quite a bit in the first solo part, and those ideas are developed by shifting them chromatically beginning in m. 245. M. 247 uses the same idea but condenses it into two eighth notes. Both of these perfect fourth patterns will be used frequently through the

rest of the movement. Mm. 245 through 247 feature both trumpets in contrary motion nearly throughout, with both the perfect fourths and with a figure based on the opening twelve tone row. The following phrase mixes the blues in the second solo part with the perfect fourths in the first. The second soloist at last plays some of the classical material, figures based on diminished scales and arpeggios, beginning in measure in m. 257.

Concertino, mvt. III, m. 245

The image shows a musical score for two trumpets. The title is "Concertino, mvt. III, m. 245". The score is written for Trumpet 1 and Trumpet 2. The key signature is two flats (B-flat and E-flat) and the time signature is 12/8. The music features contrary motion between the two trumpets, with various intervals and a blues-influenced phrase in the second solo part.

Figure 92 – Soloists in contrary motion

M. 274 slows down in a reprise the opening of the first movement, as the two trumpets play, in hocket, brief reprises of the main themes of the first and second movements.



Figure 93 – Reprise of themes from earlier movements

The two soloists then, in m. 281, perform the main twelve tone row of the third movement, still in hocket. The tempo here is slow but gradually accelerates into m. 289 where the descending perfect fourth theme takes over.

Trumpet 1 reprises the fugue subject from the first movement briefly in m. 298 before the second soloists interrupts with the descending perfect fourths and launches into the blues theme, this time in the key of G. Two measures into the blues theme, the first soloist joins with the blues theme in B-flat and the two keys sounds simultaneously for the next four measures. Once again, the theme of diminished chords and scales is present, as the two keys are a minor third apart.

After some reprise of the opening trading area, the two trumpets briefly return to the fugue subject from movement I before rushing through diminished scale patterns to the piece's conclusion. The tension in the build to the final note is intensified by conflicting accents – the first soloist

is directed to accent every third note while the second soloist accents every other note.

Rhythmic Content

The *Concertino* opens with a slow introduction which is very rhythmically vague. The time signature changes frequently to accommodate the shifting accents, but no one listening would be able to determine any of the marked time signatures. This part of the piece is deliberately ambiguous.

The majority of movement I, however, is plainly in 4/4 time, though 3/2 is used in several places to extend a measure. The fugue is fairly quick and lively, and is performed by strings and soloists, augmented with accents from timpani. This mostly Baroque rhythmic feel is contrasted with the jazzy feel beginning at m. 79, which includes drum set and piano. Though the tempo does not change, the relaxed jazz feel is a surprising change from the previous phrase. Also in the jazz sections, the melody is occasionally syncopated to give it a jazzier flavor. The effect is rather subtle, but very effective.

A third rhythmic idea begins at m. 132. Here, the time is kept by the piano, cellos, and basses playing eighth notes, augmented by hi-hat and, later, congas and snare drum. The effect is somewhat like a march, and continues until the end of the movement. Throughout the march section,

the trumpet players play patterns similar to what they played during the fugue section, but the different rhythmic backdrop gives the melody a sense of greater urgency, especially at the movement's climax at m. 156.

Movement II employs essentially the same rhythmic devices as the introduction. The tempo is slow, and the time is deliberately vague throughout. Most of the accompaniment is simply long, sustained chords, and the time signature changes frequently, preventing the listener from hearing a strong metrical flow. The trumpet soloists play clearly rhythmic parts, some of which are fairly active. However, the two soloists keep the time murky by almost never moving at the same time. The two parts are almost entirely in hocket, one part moving only when the other is sustaining. The second half of the movement, which is mostly written in 6/8 time, is much more rhythmically active for the soloists than the first half. Even here with a steady time signature, the time is obscured by notes sustained over the barline and notes moving in unexpected places.

The third movement of the *Concertino* rolls along in a quick 12/8 time. The piano immediately established the tempo and feel by playing straight eighth notes through the first part of the piece. The main conflict in this movement is the dialogue between the modern classical 12/8 and the bluesy 12/8, where the time feels more like swing eighth notes. When transitioning into the blues figures, the composer usually uses a measure of six quarter notes, creating an effect in 12/8 similar to quarter note triplets in 4/4.

In m. 227, the blues feel is reinforced by the strings and drum set playing what amounts to swing eighth notes, written in 12/8 as a quarter note followed by an eighth note. Despite the change in feel, the piano quietly plays the twelve tone row in the background, keeping the two styles connected. The two styles become more intertwined in m. 235, where the two soloists are playing the classical themes but the drums and string section are playing swing figures as they were for the blues section.

The other rhythmic elements of this movement are the reprises from the other two movements. The first movement's fugue returns, but it has been reworked into 12/8 time so the time signature does not change. A *ritardando* begins at m. 272 and leads into a reprise of the second movement. M. 281, however, begins a long *accelerando* from the slow tempo of the second movement all the way back to the rapid tempo of the third movement. Throughout the *accelerando*, the trumpet soloists are trading off the twelve tone row while the drummer is playing a steady stream of eighth notes on the snare. This *accelerando* lasts for eight measures, after which the movement races to its ending, augmented occasionally by the first movement's main theme.

Concertino, mvt. III, m. 281
poco a poco accel.

Trumpet 1
pp cresc. poco a poco

Trumpet 2
pp cresc. poco a poco

Snare drum
pp cresc. poco a poco

Figure 94 – Twelve tone row split between two trumpet parts

Growth

The overall growth and direction of the *Concertino* rely both on its loosely programmatic nature and on the development of the contrasting styles within the piece. The mysterious, floating opening leaves the listener wondering what to expect for the rest of the piece. It does include brief snippets of all three important themes, one from each movement: the fugue subject of movement I in m. 13, the opening motive of movement II in m. 17, and the twelve-tone ostinato of the third movement in m. 25. Having stated all of the major themes here in the introduction, the three movements are vehicles to develop them.

Movement I begins as a fugue in the style of Bach. The development of the idea begins when the flugelhorn enters in m. 79, with jazz rhythm section, playing a jazz inflected version of the fugue subject. For the next major section of the movement, the jazz and Baroque styles alternate, though they are playing the same basic musical ideas. M. 132 begins a

new idea, this time with both rhythm section and string together with a march-like rhythm. The low strings and piano left hand provide a bass line in eighth notes which is the first measure of the fugue subject, though sometimes intervallically inverted. Because the fugue subject is used in the accompaniment, the new rhythmic feel is still clearly connected to the rest of the movement. The climax of the first movement happens at m. 156, where the march rhythm reaches fortissimo and both soloists harmonize the fugue subject – but the rhythm has been offset by an eighth note, greatly changing the character of the melody.

The brief second movement functions to link the more substantive first and third together. The composer visualizes this movement as the two soloists trying to find one another through confusion and being unable to do so. This is accomplished by the two soloists performing in different keys – for example, the first entrance has trumpet 2 in C minor, then trumpet 1 in E-flat minor – and independent rhythms. The movement reaches climax at m. 197, where the soloists are marked forte and are playing relatively high. A decrescendo from there brings the movement to its end.

Peter Lawrence described the third movement to me as the two players emerging from the confusion of the second movement, but emerging in two different ways. The rolling twelve-tone row ostinato of movement three is taken to be the basis for a modern classical work by the first soloist while the second hears it as a blues pattern. At first, the two ideas trade

back and forth, but they cooperate on the blues in mm. 231-232 and on the classical work in mm. 235-248. However, the lines between the styles begin to blur, as the drum set is playing behind some of the classical section. See mm. 240-241, for example.

As it heads for a conclusion, the third movement reprises the fugue subject from movement I beginning in m. 261 in cellos and basses, though it has been reworked to fit into 12/8 time. A short interlude follows with much slower tempo, similar to the introduction of the piece. Themes from all three movements are briefly stated, and the trumpets play the twelve tone row which forms the basis of movement III together and slowly. They accelerate all the way back to the rapid tempo of movement III, and rush to the ending playing a mixture of movement III's figures mixed with the fugue subject from movement I. The third movement, by bring back the earlier themes, especially from movement I, ties the piece together as a whole nicely. The *Concertino* could have sounded like three unrelated movements, but Lawrence made sure to keep them connected so the final product would be more unified.

Performance Considerations

The *Concertino* condenses a great many style changes into a relatively short work. In its fifteen minute performance time, the piece ranges from mysterious and slow to Baroque to cool jazz to modern virtuoso trumpet

music to blues. Both soloists, especially the second soloist, must be comfortable in all represented styles. Not only must the performers perform each style convincingly, they must also be able to quickly change from one character to another, and to know where each of those changes happens. The first trumpet part has limited responsibility with the two jazz styles, only playing those when harmonizing with the second soloist, so that part is actually less stylistically challenging. But the second soloist must cross all five styles often, so for most players it will be a more difficult part to interpret.

The piece opens with both trumpets playing lyrically in cup mutes. Due to the quiet volume and accurate tuning required, the Denis Wick adjustable cup would probably be the most effective choice, and that mute is the sound heard on the Gansch Meets Höfs recording. The overall effect of the introduction is mysterious and uncertain, but the melodies need to be clearly heard because every major theme of the piece is stated by the soloists in the introduction.

As the first movement proper begins, the strings play a fugue in the Baroque style, which the trumpets then join. Here, the two soloists must match styles closely. However, at m. 79 when the second soloist switches to flugelhorn, their styles must contrast sharply, as the first soloist is still playing Baroque while the second has veered off into jazz. Even when the second soloist is playing a part that seems to be more straightforwardly Baroque, such as m. 107, it is important to maintain a bit of a jazz lilt and

swing to the passage. Both the choice of flugelhorn as the instrument and the accompaniment by jazz rhythm section dictate that this section is still meant to be in the jazz style.

From m. 136 to the end of the movement, the style is less clear cut, as the ensemble begins a march-like rhythm reminiscent of some of the Baroque-jazz sections of Claude Bolling's *Toot Suite*. Here, with the accompaniment more uniform, the two players must again try to match styles as best they can. Making the process difficult is the fact that piccolo trumpet and flugelhorn are very different instruments, but that conflict is part of the loosely programmatic nature of the piece.

Movement II is brief compared to the outer movements and is similar to the introduction of the piece in its sound. Once again, both players begin in cup mutes, though both players remove the mute at m. 188. Though the character of the movement is much more lyrical than rhythmic, absolute rhythmic precision is necessary because the two solo parts both have complex rhythms but almost never actually play the same rhythm. Because of this, reading from Lawrence's published part, which shows both solo parts on one page, is very helpful. Each player can watch both parts.

Concertino, mvt. II, m. 193

The image shows a musical score for two trumpets, labeled 'Trumpet 1' and 'Trumpet 2'. The music is in 6/8 time and marked with a mezzo-forte (*mf*) dynamic. Both parts feature complex, independent rhythmic patterns. The Trumpet 1 part consists of eighth and sixteenth notes with various rests, while the Trumpet 2 part has a more syncopated feel with dotted rhythms and eighth notes. The two parts do not align rhythmically, illustrating the concept of rhythmic independence.

Figure 95 – Rhythmic independence in second movement

Tuning of somewhat dissonant intervals, especially whole steps, is important here as well, such as in mm. 185-187 and 199-200. Peter Lawrence described this movement to me as the two soloists trying to find each other through a fog of confusion, but being unable to do so. The uncertainty of this movement is resolved in the third, as each player emerges from the confusion in a different way.

Like movement I, movement III of the *Concertino* is a battle between two styles, the modern trumpet solo played by the first soloist and the blues line played by the second soloist. However, both do join the other's line at times. Much of the preparations necessary in movement I are also needed here. Each player needs to know which style they are playing at every moment and make style changes clearly and convincingly. Though this movement is not catastrophically difficult from a technical standpoint, both players will benefit from practicing fully diminished arpeggios and diminished scales. Not only is the fingering tricky for players not used to these patterns, but these are patterns that are not always easy to hear for players with limited jazz experience. Practice on those items will allow the performer to become familiar with the sound of diminished arpeggios and scales.

Trumpet soloist 2 has "plunger ad lib" marked before all of the blues segments, and its use is left up to the performer. Hans Gansch makes effective use of the plunger on the recording, but some may find they can play with convincing blues style without it. Holding the plunger in the left

hand does tend to reduce agility and range, since it forces you to play essentially one-handed, and some passages may be significantly more difficult this way. In particular, notice mm. 251-255, in which the second trumpet crosses from d' all the way up to d'''. This part is significantly more difficult if performed with one hand holding the plunger.

The third movement reprises the material from the first and second movements, and then another difficult area presents itself. At m. 281, the two trumpets play in hocket – alternating every few notes – the opening twelve tone row, albeit transposed up a perfect fourth. Though they play the same figure many times in a row, the pattern starts at the slow second movement tempo and the two players have to gradually accelerate back to the third movement tempo, which is more than twice as fast. Though technically simple enough, the two players will have to spend some time working on this together to ensure that the accelerando is gradual and together.

Peter Lawrence wrote all of the parts in this piece for C trumpet, with the exception of the second half of the first movement, where the first soloist uses B-flat piccolo and the second uses B-flat flugelhorn. However, he acknowledges that some of the piece may be better served by a different instrument. The second movement, especially in the second part, has a high tessitura and may be more effectively played on the E-flat trumpet. There are a small number of notes which would become written f on the E-flat trumpet, so a fourth valve or minor rewrite would be

necessary. Likewise, the second soloist may want to use B-flat trumpet for the third movement. Because so much of the second soloist's material in that movement is blues-based, it may sound more characteristic on the B-flat trumpet. If the player can handle the high sounding d^{'''}, which would become written e^{'''} for the B-flat trumpet, and can make the classical parts sound appropriately modern, B-flat trumpet is a very solid choice for this movement.

Conclusion

Peter Lawrence's trumpet works represent a valuable addition to the instrument's repertoire. They are challenging, enjoyable to play, enjoyable to listen to, and represent a wide cross-section of the various instruments and styles the professional trumpeter has to perform. It is my hope that this study will encourage trumpet performers to program these pieces, in particular the original compositions *Concerto* and *Concertino*, and trumpet teachers to use them as pedagogical tools.

The *Concerto* is highly recommended for advanced students. Though its difficulty precludes its study by any but the most accomplished undergraduates, the piece should be a solid but playable challenge for a Master's or Doctoral trumpet student. There is very little trumpet literature in the Romantic style, so Lawrence's neo-Romantic *Concerto* is a valuable addition to the few works we have in the style. The piece is a wonderful addition to a concert or recital due to its exciting variety of tempi and its wide range of emotional expression. But the piece has value even as a pure teaching tool. The *Concerto* requires solid control both on the E-flat trumpet and the flugelhorn, instruments that are rarely a player's primary instrument; vivid, fluid expression and rubato in the slow movement; both tonal and atonal materials; technique challenges; and a lot of opportunity for expression due to the programmatic nature of the piece.

Lawrence's *Concertino* is a sure crowd-pleaser. A gleeful blend of contrasting styles, fancy interplay between the two soloists, and the touch of using a rhythm section makes this piece a lot of fun to listen to and to perform. Though it lacks the wide variety of challenges and the emotional intensity that the *Concerto* presents, the slightly easier *Concertino* would also be a valuable piece for a trumpet student to learn. Also appropriate for graduate students, the *Concertino* is a challenge both individually and collectively for the two soloists. Each soloist must play a role in this work, the first as a straight-laced classical soloists and the second as a jazz player. The two players must match styles at times as they trade lines or play in harmony and must also contrast vividly when their different personalities interact. The stylistic challenges in this piece, especially in the second soloist's part, make it valuable as both a teaching tool and a piece to perform.

Lawrence's *Concertino* and *Concerto*, in particular, are wonderfully inventive combinations of disparate styles sewn together by common threads of meaningful rhythmic and melodic material. I have found them to be deep and rewarding pieces, and I hope my readers do also.

List of Compositions by Peter Lawrence

- c. 1985: "Prelude" for 6 trumpets, 6 trombones, and timpani
- c. 1995: "Matterhorn" for 7 trumpets (also available for jazz orchestra and ten-piece brass)
- 1999: "Rendezvous" for jazz orchestra and symphony orchestra
- 2000: "Trumpet Moods" for 6 trumpets (from bass to piccolo) and timpani
- 2000: "Brandenburg Jazz", "Choral and Contrapunctus", "Das Kaffeewasser Kocht" for ten-piece brass and choir, freely based on works by JS Bach
- 2001: "Latin Suite" for jazz orchestra and symphony orchestra
- 2001: *Dialogue* for Trumpet, Cornet, and Wind Band
- 2002: "Merry Christmas, Mr. Bach" for brass band and choir, freely based on the first movement of Bach's Christmas Oratorio
- 2003: "Puss in Boots" for narrator and orchestra
- 2003: "Further Metamorphoses on Themes by Carl Maria von Weber" for twelve brass, two harps, and piano, freely based on Weber and Hindemith
- 2005: *Concerto for Trumpet Doubling Flugelhorn and Orchestra*
- 2005: *Concertino for Two Trumpets, Strings, and Rhythm Section*
- 2005: "Jazz Suite" for euphonium/trombone and percussion
- 2006: "Credo" for brass quintet and church bells
- 2008: "One Day in Town" for euphonium/trombone and wind band
- 2010: "Orient Express" for euphonium, cornet, and brass band (also available for orchestra)
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