

AN EXAMINATION OF *LAUDE: FOUR CHARACTER SKETCHES FOR SOLO  
TRUMPET IN B-FLAT OR C* BY STANLEY FRIEDMAN, TOGETHER WITH  
THREE RECITALS OF SELECTED WORKS BY JOSEPH HAYDN,  
GEORGE FREDRICK HANDEL, ERIC EWAZEN,  
AND OTHERS

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Stanley Friedman is a composer of many works, primarily for brass instruments, that have become part of the standard repertoire. *Solus, for Trumpet Unaccompanied*, for example, appears on many audition and competition lists, as do others of his works. On the other hand, *Laude: Four Character Sketches for Solo Trumpet*, commissioned by the International Trumpet Guild in 1980, is unfortunately not widely known among trumpet performers and educators. The intent of this study is to demonstrate, through discussion and analysis, the qualities and potential appeal of this lesser-known work and to renew interest in its performance.

Among the six chapters is an overview of *Laude*, including an explanation of Friedman's peculiar titles for each movement: *Nocturne for St. Thomas*, *Phantasie für Der Wiz*, *Berceuse for John Julius*, and *Rondo for Professor Nabob*. Other chapters discuss the procedure for analysis of the work and probable sources for melodic material. The motivic development and form of each movement of the work are also explored. The final chapter includes recommendations for the performance of *Laude* and is followed by a summary and conclusion.

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## INTRODUCTION OF THESIS

### Introduction

The modern trumpet evolved from its primitive stages to its current form during the late nineteenth and early twentieth centuries, although the cornet remained for a time the premier solo wind instrument, with the trumpet functioning more in an accompanimental role in bands and orchestras.<sup>1</sup> Composers such as Nicolai Rimsky-Korsakov, Gustav Mahler, Igor Stravinsky and Maurice Ravel began to exploit the trumpet for its wide technical capability and the sonorous tone that resembled the resonance of its predecessor, the natural trumpet of the Baroque and Classical periods. It was not until nearly the mid-twentieth century that the first multi-movement solo composition was written for the modern trumpet,<sup>2</sup> *Sonata for Trumpet and Piano*, by Paul Hindemith. Since that time, an extensive repertoire of solo music has been composed for the instrument by such composers as Kent Kennan, Halsey Stevens, and Eugene Bozza.

The unaccompanied trumpet solo is an outgrowth of the modern trumpet literature written in the late twentieth century. In an essay by Peter D. Francis titled "A Performance and Pedagogical Analysis of Compositions for Unaccompanied Solo Trumpet by Persichetti, Wolpe, Sampson, and Ticheli,"<sup>3</sup>

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<sup>1</sup> Richard P. Birkemeier, "Part II: The History and Music of the Orchestral Trumpet of the Nineteenth Century," *International Trumpet Guild Journal* (May 1985), 17.

<sup>2</sup> Peter D. Francis, "A Performance and Pedagogical Analysis of Compositions for Unaccompanied Solo Trumpet by Persichetti, Wolpe, Sampson, and Ticheli" (DMA essay, University of Miami, 2005), 1.

<sup>3</sup> Francis, 2.

the author outlines a history of the recordings of unaccompanied trumpet solo works performed by prominent artists. The list begins in the 1970s with Gerard Schwarz' recording of Stefan Wolpe's *Solo Piece for Trumpet* and Lucia Dlugoszewski's *Space is a Diamond*. In 1979, renowned trumpet soloist Thomas Stevens recorded Robert Henderson's *Variation Movements* and Hanz Werner Henze's *Sonatina*. Francis continues his list of prominent unaccompanied solo recordings with more recent performances such as Hakan Hardenberger's recording of *Shazam for trumpet in B-flat*, by Foke Rabe, Anthony Plog's performance of *Kryll*, by Robert Erickson, Reinhold Freidrich's recording of *Solo Piece for Trumpet*, by Stefan Wolpe, and David Sampson's *Solo Piece for Trumpet*, performed by Ray Mase.<sup>4</sup>

Interestingly absent from Francis's list is a composition titled *Laude: Four Character Sketches for Solo Trumpet in B-flat or C* by Stanley Friedman. Recorded by the former Principal Trumpet of the Dallas Symphony and renowned clinician-conductor Richard Giangiulio, and subsequently issued by Crystal Records, *Laude* is a work that has gone mostly unnoticed since it was published in 1984. This lack of acclaim is even more surprising when considered in light of the tremendous success enjoyed by an earlier work of Friedman's, *Solus for Trumpet Unaccompanied* (1979), which is regularly programmed at international competitions, including competitions in Munich, Germany and

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<sup>4</sup> Ibid.

Toulon, France.<sup>5</sup> As recently as 2005, *Solus* was a required piece for the first Theo Charlier International Trumpet Competition held in Brussels.<sup>6</sup>

Michael Craig Bellinger, in a recent study titled *A Model for Evaluation of Selected Compositions For Unaccompanied Solo Trumpet According to Criteria of Serious Artistic Merit*, names Friedman's *Solus* as a true masterwork, along with *Parable, op. 127* by Persichetti and *Du Style* by Charlier.<sup>7</sup> According to the composer, "*Laude* is a more mature, sophisticated and serious piece than *Solus*, and deserving of at least as many performances."<sup>8</sup> Dr. Friedman comments that, contrary to the recommendations of the International Trumpet Guild, *Laude* is actually more difficult to perform than its predecessor. The purpose of this essay and lecture is to demonstrate, through analysis, the qualities and appeal of this lesser-known work, and to advance interest in its performance.

#### Limits of Study

Because there is such a large amount of contemporary unaccompanied trumpet literature, the musical analysis and study in this paper is limited to the specific piece chosen for this essay: *Laude*, by Stanley Friedman. However, two published analyses will be occasionally referenced for comparative value: the

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<sup>5</sup> Michael Craig Bellinger. "A Model for Evaluation of Selected Compositions for Unaccompanied Solo Trumpet According to Criteria of Serious Artistic Merit" (DMA diss., Louisiana State University, 2002), 127.

<sup>6</sup> International Trumpet Guild [Internet]; available from <http://www.trumpetguild.org/news/news06/495charlierresult.htm>; accessed 2 September 2006.

<sup>7</sup> Bellinger, 127.

<sup>8</sup> Stanley Friedman, email correspondence with Adam Lambert, 31 August 2006.



aforementioned thesis by Peter D. Francis and a second by Steven Russell Hanna titled, *Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Wilson Osborne, George Perle, and Vincent Persichetti*.<sup>9</sup>

### Expected Results

The intent of this research and presentation is twofold: 1) To bring to light a quality work that has languished in obscurity since its publication, and 2) Through discussion and analysis, to provide guidance for musical interpretation to the performer of the work.

The list of unaccompanied trumpet solo literature is not short, but, according to Michael Craig Bellinger, the number of quality works from this genre is sparse. In his research, Bellinger examined hundreds of compositions from the genre and concluded that only three contain “high artistic merit.”<sup>10</sup> One of the three given the prestigious title was *Solus* by Friedman. The flaw with the system of evaluation used by Bellinger lies in the fact that his conclusions are based primarily on the number of evaluators that knew each piece. *Laude*, for example scored high, according to other categories from the study, such as form, shape and design of the composition. Areas in the study evaluating craftsmanship in orchestration, sufficient unpredictability, and consistent quality throughout also

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<sup>9</sup> Steven Russell Hanna, “Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Willson Osborne, George Perle, and Vincent Persichetti” (DMA diss. Eastman School of Music, 1993).

<sup>10</sup> Bellinger, 127.

show *Laude* and *Solus* receiving high scores according to Bellinger's study.<sup>11</sup> The variance between the two is simply found in the number of evaluators that knew *Laude*. Fourteen of the sixteen evaluators were familiar with Friedman's earlier work, but only twelve knew the later work. Thus the study concludes that *Solus* is of greater artistic merit than its successor, *Laude*. The hope is to demonstrate, through analysis and explanation, that the quality of Friedman's subsequent work *Laude* is deserving of equal praise, and should be added to the list of great, unaccompanied trumpet works for future performance.

Unaccompanied solo literature is not as frequently performed as familiar concertos, sonatas, or chamber works, but is, nonetheless, a valid and important form of artistic expression. Mr. Scott Thornburg, trumpet professor at Western Michigan University, a noted soloist and chamber musician, commenting on the unique attributes and challenges of unaccompanied solos in a lecture at the University of Miami, noted that this form of music is particularly well-suited to expressing drama.<sup>12</sup> At the conclusion of this essay, particular attention will be given to the unique intricacy necessary for the successful performance of *Laude*.

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<sup>11</sup> *Ibid.*, 86.

<sup>12</sup> Francis, 3.

## OVERVIEW OF LAUDE

### Biography of Composer

Born in 1951, Stanley Friedman received his Doctor of Musical Arts degree in Composition at the Eastman School of Music. Friedman's works have been premiered and performed by such ensembles as the Ensemble Intercontemporain in Paris, the Los Angeles Philharmonic Chamber Music Society, the New Zealand Symphony, the Memphis Symphony, and by soloists at festivals and competitions around the world. He is probably best known for his compositions for brass instruments, which include commissions by the International Trumpet Guild, the International Trombone Association, the International Horn Society, and other commissions by soloists and smaller ensembles.

As a trumpet performer, Friedman has performed with the Los Angeles Philharmonic, and as principal trumpet with the Israel Philharmonic, the New Zealand Symphony, and the Hong Kong Philharmonic. His solo CD, *The Lyric Trumpet*, won Classical Record of the Year in 1989 at the New Zealand Music Awards.<sup>13</sup> He continues to perform solo recitals and is frequently called upon to give masterclasses throughout the world. As a teacher, his most recent position was Professor of Trumpet at the Interlochen Arts Academy in Michigan, a position he held from 1998 to 2005. He is also a distinguished conductor, leading his own music as well as works of other composers.

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<sup>13</sup> Stanley Friedman, *Solus for Trumpet Unaccompanied* (Switzerland: The Brass Press, 1979), 12.

## Genesis of *Laude*

Shortly after the premiere and publication of *Solus*, Friedman accepted a commission by the International Trumpet Guild in 1980 to compose another work for solo trumpet.<sup>14</sup> The Guild requested a piece “like *Solus* but easier”.<sup>15</sup> The president of the Guild announced the completion of Friedman’s work, *Laude: Four Character Sketches for Solo Trumpet*, in the Guild’s February 1981 newsletter, and the composition was premiered later that year at the ITG conference in Boulder, Colorado, by Rick Giangiulio.<sup>16</sup>

Each of *Laude*’s four movements is dedicated to a different trumpet virtuoso and new-music expert who influenced Friedman’s early career, both as a composer and as a trumpet performer.<sup>17</sup> The musical reference to these individuals is rather cryptic and mostly known only to Friedman himself. The first movement is titled *Nocturne for St. Thomas* for Thomas Stevens, a member of the Los Angeles Philharmonic from 1965 to 1999 and principal of the trumpet section from 1977 until his retirement. The second movement is titled *Phantasie für Der Wiz* for Allen Vizzutti, the great classical and jazz virtuoso. Movement Three, titled *Berceuse for John Julius*, was written for Rick Giangiulio, long-time member and former principal trumpet of the Dallas Symphony Orchestra. The

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<sup>14</sup> Richard Burkart, “ITG News,” *International Trumpet Guild Newsletter* (October 1980): 7.

<sup>15</sup> Stanley Friedman, email correspondence with Adam Lambert, 31 August 2006.

<sup>16</sup> Don Whitaker, “From the President,” *International Trumpet Guild Newsletter* (February 1981): 2.

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

title of the fourth and final movement, *Rondo for Professor Nabob*, is dedicated to Robert Nagel, trumpet professor at Yale University for 31 years and both founder and director of the New York City Brass Quintet.

At its premiere in Boulder, Colorado in 1981, Rick Giangiulio was scheduled to perform the work as part of a lecture that Friedman gave on scoring for trumpet and trumpet ensemble. Unbeknownst to Friedman, there had been a plot to have Stevens, Vizzutti and Nagel show up unannounced, each playing his respective movement. Unfortunately, Nagel had a prior commitment and was unable to attend. As mentioned previously, *Laude* was subsequently recorded by Rick Giangiulio, a performance that remains the only recorded version of the piece. The recording is currently available on LP only. Unfortunately, the piece “was placed with a publisher who did not promote it, and it languished nearly forgotten.”<sup>18</sup>

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<sup>18</sup> Stanley Friedman, email correspondence with Adam Lambert, 31 August 2006.

## PROCEDURE FOR ANALYSIS OF WORK

### Survey of Existing Models

Surprisingly little has been written on the subject of unaccompanied trumpet solo works. Three studies were found that closely addressed the topic: Mark Nelson's *The Brass Parables of Vincent Persichetti*,<sup>19</sup> written in 1985; Neil Mueller's *Stefan Wolpe's Important Contributions to Solo and Chamber Music Repertoire for Trumpet*, written in 1999; and the doctoral essay by Peter D. Francis. Steven R. Hanna also provides useful general research on the subject of unaccompanied solo works, specific to bassoon. I am greatly indebted to these scholars, most especially to Dr. Francis and Dr. Hanna, for establishing analytical models that have proven useful in my investigations.

In the fourth chapter of his essay, Francis analyzes Persichetti's *Parable for Solo Trumpet* (1975) by first drawing attention to the dense score and irregular rhythms, which he notes can be quite intimidating.<sup>20</sup> At a closer look, the work reveals motivic organization, which helps greatly in understanding the composition. Francis quotes Persichetti in saying, "A melodic kernel of two or more tones may form the nucleus from which the subject matter of an entire work is shaped and harmony derived."<sup>21</sup>

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<sup>19</sup> Mark Nelson, *The Brass Parables of Vincent Persichetti* (DMA essay, Arizona State University, 1985).

<sup>20</sup> Hanna, 29.

<sup>21</sup> Vincent Persichetti, *Twentieth-Century Harmony* (New York: W. W. Norton, 1961), 275.

Francis organizes his analysis of *Parable for Solo Trumpet* within two main areas: form and motivic content. He defines the form of the piece according to three main motives from which most of the piece is derived. These motivic ideas are all developed from material contained within the first two measures of the piece. While the motives usually are not repeated exactly, they are all identifiable by particular recurring characteristics. Francis' motive A is characterized by a note that is sustained and then repeated several times. Variations of this theme are identified as A<sub>1</sub> and A<sub>2</sub>.<sup>22</sup> While motive A tends to appear frequently in fragmentation, motive B is fully-formed in the introduction and in each of several recurrences, although it is not again expressed as its exact original until the final measure.<sup>23</sup> Motive C functions similarly to motive A and never reappears in its original form. The organization of Francis's analysis for *Parable for Solo Trumpet* by Vincent Persichetti is shown below in Example 3.1 and 3.2.

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<sup>22</sup> Peter D. Francis, "A Performance and Pedagogical Analysis of Compositions for Unaccompanied Solo Trumpet by Persichetti, Wolpe, Sampson, and Ticheli" (DMA essay, University of Miami, 2005), 32 - 34.

<sup>23</sup> Ibid., 34.

Example 3.1

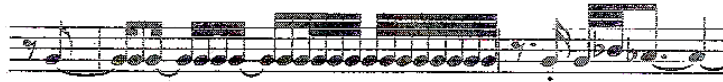
Table 1. Vincent Persichetti, *Parable for Solo Trumpet, Form*

Section	Subsection	Measures	Prominent timbre	Prominent motives
1.	Flexibly ( $\downarrow = 66$ )	1-11	Cup Mute	A1, B1
	With rhythmic pulse ( $\downarrow = 96$ )	12-15		A2
	Tempo I <sub>(2)</sub> ( $\downarrow = 66$ )	16-22		C
	Tempo II <sub>(2)</sub> ( $\downarrow = 96$ )	23-28		A2
	Tempo I <sub>(3)</sub> ( $\downarrow = 66$ )	29-32		Open
2.	Capriciously	33-66	(open)	C, B
			(to straight)	
3.			Straight Mute	
	Tempo I ( $\downarrow = 66$ )	67-69		A1
	Tempo II ( $\downarrow = 96$ )	70-71		A2
	Tempo I <sub>(2)</sub> ( $\downarrow = 66$ )	72-80		B1
	Slower ( $\downarrow = 56$ )	81-85		B1



## Example 3.2

Example 1. Vincent Persichetti, *Parable for Solo Trumpet*, mm. 5-6,  
Motive A<sub>1</sub>.



Example 2. Vincent Persichetti, *Parable for Solo Trumpet*, m. 22,  
Motive A<sub>2</sub>.



According to Persichetti himself, identifying the differing expressions of motives is key to understanding the organization of his works. From Persichetti's, *Twentieth-Century Harmony*:

Removing certain notes of the line creates hidden tone-relationships...Part of an idea may be omitted by dismemberment and held later for expansion. Repeating tones and shifting their octave placement adds new color and meaning. Variants of the motif are made possible through retrogression, retrograde inversion, and rhythmic transformation, and although an original identity is often obscured, a unified musical expression may unfold.<sup>24</sup>

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<sup>24</sup> Vincent Persichetti, *Twentieth-Century Harmony* (New York: W. W. Norton, 1961), 236.

In his analysis of *Rhapsody for Bassoon* by Wilson Osborne, Steve Hanna identifies two different scales used in crafting the melodic lines of the piece. Osborne begins the work in the Phrygian mode and exploits its characteristic intervals. The octatonic scale is the second scale of choice for Osborne, mostly in its half-step-first mode. Hanna organizes the Phrygian and octatonic key centers in collections, the Bb collection (collection I) being very similar in content sharing five notes between them. According to Hanna, the form of the work is free, but can be articulated according to the parameters outlined above. A diagram of the form of *Rhapsody* is shown below in Example 3.3.<sup>25</sup>

### Example 3.3

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**Table 2.1: Form of Osborne *Rhapsody***

<u>Section/Phrase</u>	<u>Measures</u>	<u>Pitch center</u>	<u>Function</u>
1/ 1	1- 5	Bb	
/ 2	5- 9	Bb	
/ 3	10-15	Eb	
/ 4	15-19		Episode I
2/ 5	20-24	F	
/ 6	25-28		Episode II
/ 7	29-33	C# (= Db)	
/ 8	34-37	B	Episode III
/ 9	37-40		
/10	40-42		Retransition
3/11	43-47	Bb	(= phrase 1)
/12	47-51	Bb	(= phrase 2)
/13	52-55		Episode IV
/14	55-57		(prep. cadenza)
4/15	58-60	C#	Cadenza
/16	60-62	C#	
/17	63-66	Eb	Coda
/18	67-70	Eb	
/19	70-72	Eb	

### Outline of Proposed Analytical Procedures

<sup>25</sup> Steven Russell Hanna, "Analysis and Performance of Music for Unaccompanied Bassoon by Malcolm Arnold, Gordon Jacob, Willson Osborne, George Perle, and Vincent Persichetti" (DMA diss. Eastman School of Music, 1993). 16 - 17.

Outwardly, *Laude* and *Solus* share some characteristics. Both are unaccompanied solo trumpet works that contain four movements, bear a subtle programmatic subtext, and are of similar duration (*Laude* being slightly longer). But structurally there are important distinctions. *Laude* is less dependent on extended techniques and does not require overt theatrics. There is little in common between *Laude*'s movements, with each one able to stand alone in performance. However, together they create a full, complete, and rounded composition.

One category for analysis was suggested by correspondence with the composer. Dr. Friedman states that *Laude* is also not like the other unaccompanied solo, *Solus*, in that its tonal organization does not follow the pattern of dodecaphony used in his earlier work.<sup>26</sup> Instead, the basis for the melodic content of *Laude* comes mainly from scales and modes of limited transposition. The use of various scales or modes was observed and documented to help determine formal organization of the piece.

Further enquiry of Stanley Friedman concerning compositional methods and techniques was pursued to help better understand the formal structure of the piece. A complete analysis of the work was, then, undertaken. The analysis identified sources and techniques for melodic content, rhythmic organization, and formal structure of each movement. The analysis also identified traditional and more modern techniques within the composition. Repeating themes was

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<sup>26</sup> Friedman, email correspondence, 2006.

identified, especially those that rhythmically and melodically help in organizing and binding the sections within the movements as well as the piece as a whole.

A study and review of modern compositional techniques was part of the research for a more accurate analysis of the work. Texts that were used for this portion of the study includes *20/20: 20 New Sounds of the Twentieth Century* by William Duckworth, *Style and Idea* by Arnold Schoenberg, *A Comprehensive Project in Trumpet Literature with a Survey of Some Recently Developed Trumpet Techniques and Effects Appearing in Some Contemporary Music*, by Paul Smoker, *Introduction to Post-Tonal Theory*, by Joseph N. Straus, and Vincent Persichetti, *Twentieth-Century Harmony*.

An examination of studies on modern solos composed for instruments other than the trumpet also proved helpful for a more complete analysis.

## PROBABLE SOURCES FOR MELODIC MATERIAL

### Scales and Modes Referenced

#### Intervallic Relationships

The first movement of *Laude* is characterized by a five-note motive with alternating interval patterns of minor seconds, major seconds, and minor thirds. These pitches can be identified as part of one of three forms of the diminished (or octatonic) scale (see Example 4.1).

Example 4.1



Friedman uses at least one of these three scale forms in each musical statement, each of which is clearly identified by breath marks at its conclusion. The composer often employs all three diminished scales within one statement. He uses these pitches throughout the first movement of the piece, usually in a scalar or close-interval pattern, with only a few exceptions.

Nocturne is organized metrically, not with measures and a time signature, but with approximate seconds per line. The first line is completely made up of notes taken from a diminished scale, with the exception of a single grace note (B-flat) at the top of the contour. The first statement is clearly the motive that serves as the springboard for the entire work.

With the absence of measures in the first movement, locations on the music have been identified by line, although the phrases have been clearly

marked by breath markings, pointing to short pauses in the music. It has been determined, through the analysis, that each phrase may contain two or all forms of the diminished scale, but there is clearly a single diminished scale from which the majority of the phrase can be identified.

Persichetti's comments on, "Removing certain notes of the line create(ing) hidden tone-relationships...Part of an idea be(ing) omitted by dismemberment and held later for expansion, repeating tones and shifting their octave placement (to) add new color and meaning,"<sup>27</sup> are clearly pertinent to this work by Friedman. Notice in Example 4.2 the dismemberment of the original scale, the repeated notes, and the octave displacement. The solid line below the staff represents the diminished scale built on E-flat, the dashed line represents the diminished scale built on D, and the dotted line represents the scale beginning on D-flat (not shown in this example).

Example 4.2



<sup>27</sup> Vincent Persichetti, *Twentieth-Century Harmony* (New York: W. W. Norton, 1961), 235-236.

As explained above, the composer chose a particular diminished scale for each phrase as the main key center, but often included the other two scale options for tonal and melodic contrast. (see Example 4.3)

Example 4.3

The image displays a musical score for Example 4.3, consisting of five staves of music. The notation includes various dynamics such as *p*, *mf*, *mp*, *f*, *pp*, and *ppsub.*, along with performance instructions like *CRESC.*, *DIM.*, *SLIDE IN*, and *SLIDE OUT*. The score is written in a single system with five staves, and the music is primarily in a minor key with a lowered third and sixth scale degrees.

In considering the sources from which the melodic material was taken for the second movement of the work, and having ruled out possible relationships through pitch-class-set theory, the conclusion is that Dr. Friedman's creative ideas are derived from the Hungarian Gypsy scale. This particular scale, having been used by several composers of note during the twentieth century, namely Olivier Messiaen and Bela Bartok, is a kind of hybrid of the harmonic minor scale. Its intervallic relationships are the same as the harmonic minor scale, with a lowered third and sixth scale degrees (in relation to a major scale), but the Hungarian Gypsy scale also contains a raised fourth scale degree, creating

within the scale a series of two consecutive half-steps. It is this distinctive melodic configuration that Friedman exploits throughout the work.

This unique scale not only includes the two successive half-step pattern, but with this half-step configuration and the intervals already present in a harmonic minor scale, the note patterns in this scale also create two augmented second intervals (minor thirds), one between the third and fourth degree of the scale and the other between the sixth and seventh degree. This distinct pattern of intervals contains the building blocks for which this movement was constructed. (See Example 4.4)

Example 4.4



The second movement, *Phantasie fur Der Wiz*, can be organized in symmetrical form (ABCB'A'). The A section contains melodic material primarily made up of minor seconds and minor third trills. (See Example 4.5) This introductory section gradually introduces the prominent intervals that make up the entire movement, starting with a series of half-step trills, expanding to trills in a minor third configuration. The pattern is consistent throughout the opening section, introducing only arrangements of notes presented in configurations of minor seconds and minor thirds (augmented seconds) respectively. Then, reinforcing the concept in a fortissimo passage, leading to the end of the section.



This section, along with marked intervals, has been presented in Example 4.5.

Note the patterns consistent with the interval patterns from the Hungarian Gypsy scale.

Example 4.5

The image shows a musical score for a piece, likely a violin or flute, with multiple staves. The score is annotated with interval patterns and dynamics. The intervals are labeled as m2 (minor second) and m3 (minor third). The dynamics are labeled as pp (pianissimo), p (piano), mf (mezzo-forte), and f (forte). The score is divided into sections by varying rhythmic content. The intervals are consistently marked throughout the piece, indicating a strong adherence to the Hungarian Gypsy scale. The dynamics vary, creating a sense of movement and contrast. The score is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked as 'Allegro' and the time signature is 3/4. The score is divided into sections by varying rhythmic content. The intervals are consistently marked throughout the piece, indicating a strong adherence to the Hungarian Gypsy scale. The dynamics vary, creating a sense of movement and contrast. The score is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked as 'Allegro' and the time signature is 3/4. The score is divided into sections by varying rhythmic content. The intervals are consistently marked throughout the piece, indicating a strong adherence to the Hungarian Gypsy scale. The dynamics vary, creating a sense of movement and contrast. The score is written in a standard musical notation with a treble clef and a key signature of one flat. The tempo is marked as 'Allegro' and the time signature is 3/4.

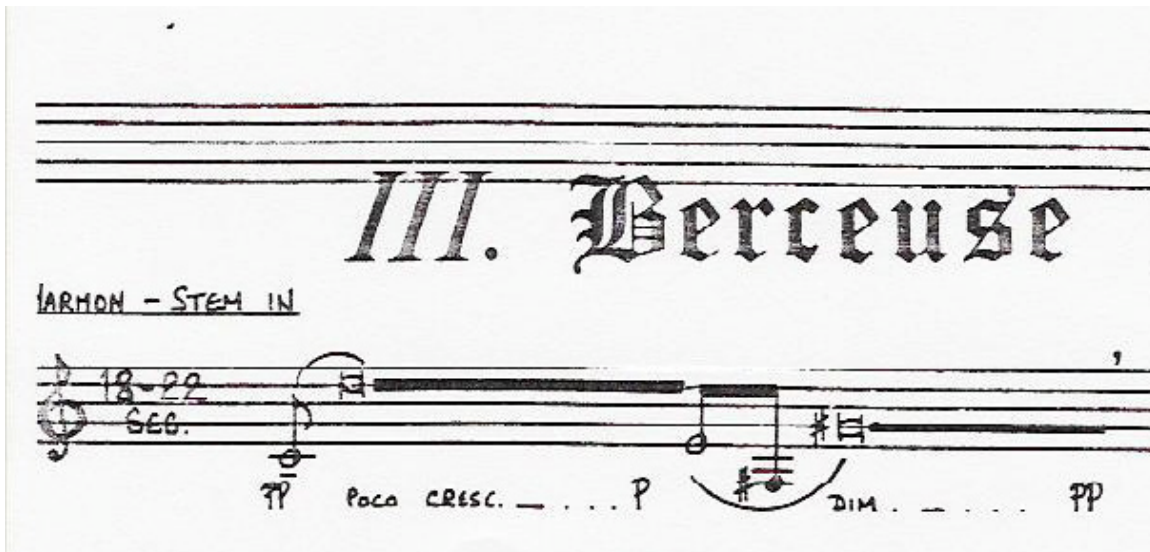
Although the movement is clearly divided into sections by varying rhythmic content, Friedman's strict consistency in maintaining melodic material from the Hungarian Gypsy scale, is very apparent. A transition moment from the second movement (Example 4.6) reinforces this point.

Example 4.6



In the third movement, *Berceuse for John Julius*, Friedman states the scale of choice for melodic content with the first five notes of the opening phrase, C,D,E,F-sharp,G-sharp (See Example 4.7).

Example 4.7



Though the melody appears less attached to a scale than in the two previous movements because of octave displacement, the succession of notes in its opening motive clearly points to a whole-tone scale. The pattern of successive whole-notes remains consistent throughout the movement with exceptions where a minor second is inserted for contrast, lessening the possibility of monotony through the use of only one scale. While this movement is the shortest of all the movements of *Laude*, its rhythmic organization creates a kind of binary form within its six staves.

*Rondo for Professor Nabob*, the fourth movement of the work, introduces new subject matter with very active rhythms and dramatic moments of large dynamic contrasts and tempo shifts. Nevertheless, its melodic content is taken directly, as in the second movement, from the Hungarian Gypsy scale. Rondo exhibits a frequent pattern taken from that scale consisting of the following intervals: M3, m2, m2, M3. It appears that Friedman starts the motive on the second scale degree or mode and eliminates the first, third, and seventh degrees. For example, the B-Hungarian Gypsy scale would be spelled B, C-sharp, D, E-sharp, F-sharp, G, A-sharp. In the example below, the first, third and seventh degrees of that scale are not present.

Example 4.8



## MOTIVIC DEVELOPMENT AND FORM

### Rhythm

Like all unaccompanied solos, *Laude* relies heavily on elements of contrast to create the musical energy necessary for a successful and captivating performance. First, the use of sound versus silence, then the degrees to which the instrument can appropriately expand and contract in volume can help to determine whether the musical intent of the composer is achieved. Without the interplay between instruments, the responsibility for exhibiting musical energy lies completely on the soloist.

Rhythmic contrast is another element that is so essential in any unaccompanied work. Rhythm plays a central part in the construction of *Laude*, particularly in the opening movement, in which Friedman uses rhythm to create the necessary energy. A good example is found in the opening two lines of Nocture.

Friedman organizes the movement according to a time signature reading “12-14 seconds per line.” Phrases are divided with a breath mark to indicate closure of each musical statement. In the first line, the opening motive dictates the rhythmic pattern for the entire movement: repeating notes (usually in sixteenth-note rhythms) followed by a long and sustained note (usually a double whole-note) then usually followed by a small statement of eighth-notes and sixteenth-notes in some combination. Within the motive, the rhythm often follows the contour of the dynamics by increasing in density with each note to the middle

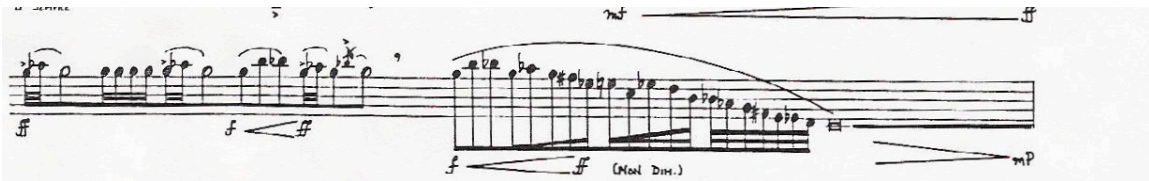
of the phrase, then releasing tension toward the end of the phrase both dynamically and rhythmically (See Example 5.1).

Example 5.1



Friedman likes to demonstrate extreme contrast rhythmically within small sections. An example is found in the seventh line of the movement where he uses a wide range of rhythmic divisions within a single line. The result is an impressive musical statement accomplished within a very short amount of time. (see Example 5.2)

Example 5.2



The technique known to brass players as “flutter tongue” is a common vehicle that Friedman uses in both the first and fourth movements to create rhythmic contrast. Traditionally, this technique appears as an abrasive and aggressive musical effect, but Friedman instead employs it in the quietest passages. The result is a highly energized tone color within a very soft dynamic range.

Example 5.3

The image shows two staves of handwritten musical notation. The top staff contains a melodic line with notes on a treble clef staff, starting with a dynamic marking of *pp*. The bottom staff contains a more complex rhythmic passage with notes on a treble clef staff. Above the notes are two sets of rhythmic markings:  $\frac{2}{3} - \frac{2}{3}$  and  $\frac{1}{3} - \frac{1}{3}$ . Below the notes, there are dynamic markings *pp* and *ppp*, and a performance instruction *(SLIDE 2)* with a bracket under a specific note. The text "Music Corp. - New York" is printed at the bottom left of the image.

The second movement employs an even wider range of rhythmic contrast than the first. It begins with a mysterious quality in both rhythm and dynamic range. The opening rhythm is a half-step trill at a pianissimo level. The pitch of the trill is slightly raised and lowered through the use of a modern technique of pulling in and out the third valve slide on the trumpet.

As the A section of the second movement progresses, the trill motive gradually increases in register and in volume with intervals expanding to a minor third. The opening section comes to an aggressive conclusion as the rhythm intensifies to a finish by introducing long-awaited melodic material, then retreats briefly to its trill motive before forging ahead into a metered, eighth-note driven section, with a combination of extreme volume contrasts and aggressive trills, echoing the material in the opening.

This movement serves as an appropriate contrast to the first movement by using precisely metered sections and strict, consistent rhythmic patterns. The movement also demonstrates Friedman's ability to create energy through dynamic and register contrast. In the C section of the movement, the rhythms are mainly consistent, with six even eighth-notes per measure in 6/8 time. The energy comes with the lines beginning in extreme soft ranges, with the melodic material gradually increasing in register. With a very gradual accelerando, the movement arrives at its

climax, reaching the highest note of the entire work thus far at the top of a sixteenth-note run at the triple-forte dynamic range (See Example 5.4).

Example 5.4

The image displays a handwritten musical score for Example 5.4, consisting of seven staves of music. The notation is dense and includes various performance markings and dynamic changes. Key features include:

- Staff 1:** Starts with a *DIM.* marking and a tempo of  $(♩=50)$ . It features a melodic line with slurs and a *PPP* dynamic marking.
- Staff 2:** Includes *Accel.*, *Cresc.*, and *Rit.* markings. Dynamics range from *pp* to *p*. A tempo of  $(♩=100)$  is indicated.
- Staff 3:** Features *Accel.*, *Cresc.*, and *Rit.* markings. Dynamics include *mf*, *mp*, and *pp*. A tempo of  $(♩=120)$  is shown.
- Staff 4:** Includes *Accel.*, *Cresc.*, and *Rit.* markings. Dynamics range from *f* to *pp*. A tempo of  $(♩=132)$  is noted.
- Staff 5:** Shows *Cresc.* markings and dynamics from *p* to *f*.
- Staff 6:** Features *Cresc.* markings and a dynamic of *ff*.
- Staff 7:** Includes *Accel.*, *Cresc.*, and *Rit.* markings. Dynamics range from *mf* to *fff*. A tempo of  $(♩=132)$  is indicated.

The score concludes with a *DOT. SWA* marking and a final dynamic of *fff*.



Movement three, *Berceuse for John Julius*, is more transparent rhythmically, with a kind of simple short-long or long-short-longer pattern throughout. Its opening motive is characterized by very soft dynamic levels, wide skips carried over from the closing measures of the previous movement, and rhythms generally containing progressively longer note values. The movement itself is quite short, only six lines. The challenge, and also the beauty, of this movement of *Laude* is understanding and executing the appropriate musical phrasing within the sustained notes, particularly the double whole-notes. Although, at a glance the rhythms seem static (with a few minor exceptions), the energy, which is so critical in unaccompanied works such as this, is achieved by strictly following the subtle dynamic nuances. It is this element along with the unique implementation of the harmon mute that gives the movement its exceptional character.

By far, the most rhythmically active movement is the fourth. This movement presents all of the rhythmic traits of the three previous movements, including the repetition of a single note drawn from the main motive of movement one and the characteristic trills and wide slurs from movements two and three respectively. This movement also brings back the flutter tongue technique from movement one, but this time it appears more frequently and with a more aggressive tone as one would expect from the traditional use of this technique.

The fourth movement also synthesizes the previous three movements by using both metered and non-metered sections. It should be noted that the contrast from the free meter to the measured meter is very strict, with the measured portion exhibiting a complex series of meters (3/16, 4/16, 5/16) in which the composer assigns precise markings for the eighth-note, dotted eighth-note, and sixteenth-note.

Here again, strong contrasts create high energy for this particular movement, making this a powerful ending to the complete work. At times, the piece will change instantly from flutter tongue to sustained note. The contrast is reinforced even further with the extreme spectrum of dynamic ranges (triple forte to subito piano) from measure to measure (See Example 5.5).

Example 5.5

The image displays a musical score for Example 5.5, consisting of two staves of music. The top staff begins with a dynamic marking of *p* (piano) and a time signature of 4/16. It features a series of eighth notes, followed by a complex section with a 3/16 time signature and a *fff* *sua.* (triple fortissimo subito) marking. The bottom staff starts with a 4/16 time signature and a *fff* *sua.* marking, transitioning through 3/16 and 4/16 time signatures, and ending with a *p* *sua.* (subito piano) marking. The score includes various note values such as eighth notes, dotted eighth notes, and sixteenth notes, along with dynamic and articulation markings.

## Formal Organizational Possibilities

Stanley Friedman uses the motive as his main tool for formal organization of *Laude*. The first movement is presented with a main theme and variations, the primary theme being the first motive appearing in the first line. It is characterized by four repeating sixteenth-notes, followed by a sustained note, followed by a short melodic statement gradually increasing in tempo. Then, each subsequent motive throughout the movement contains some portion of this introductory motive. The second phrase in line two, for example, is clearly based on the introductory statement but in augmentation. The third motive appears to also have those same characteristics as motive one but is stated in a kind of retrograde pattern.

The movement can be divided into four basic sections, each with an introductory statement that follows the pattern exactly as outlined above along with following the exact dynamic range as the opening motive. Each section is also roughly equivalent in length, four to five lines each, this being particularly noteworthy as the piece is organized by seconds-per-line and not by measure.

Movement two, *Phantasie*, has a symmetrical arch form of five sections (A B C B' A'), with a middle section as its climactic moment. These sections are characterized by rhythmic variation, metered and non-metered sections, dynamic contrasts, and melodic content, all of which have been addressed in previous chapters. It should be noted that the contrasts in the various areas mentioned serve to create one complete crescendo and decrescendo, nicely framing the movement.

The third movement's formal organization is clearly defined, with two sections, quite similar in rhythmic and dynamic content, separated by a three-second pause. The structure for this movement has been labeled A A', with both sections featuring the similar motivic pattern: short-long, or long-short-longer, with one exception in the third and fifth lines of the movement containing a brief pattern of a scalar-moving line, increasing in tempo with each note.

The fourth movement, *Rondo*, exhibits an atypical seven-part rondo layout: ABABABA. Friedman makes this basic alternating form at work by using a variety of key centers, and by shortening and lengthening particular sections. The A section consists of the first three non-metered lines. The B section is strictly metered and points to the key center of C with every note within this section being drawn from the C Hungarian Gypsy scale (second mode). The third section is a restatement of A almost exactly but transposed up a minor third. Section four is the restatement of B in the key center of B until the dramatic conclusion of the section calling for high-energy trills and moments of flutter tongue. Section five is another restatement of A but cut short, this time in the key of F. Quickly following is the sixth section, a statement of B material in F-sharp. This section does not shift but stays with B material and changes key centers, returning to the original key of C. It is at this point, within the same B material, that a series of melodic transitions leads to the final section of the movement and the final section of the entire work. Here, the closing material is drawn again from the A section but this time the key of D. It also features extreme dynamic ranges, finishing on a sustained A and expanding the complete dynamic tessitura from

triple-pianissimo to triple-forte, the final note being a short and dynamically aggressive A-flat below the staff.

SUMMARY, CONCLUSION, AND RECOMMENDATIONS FOR  
PERFORMANCE OF *LAUDE*

Summary

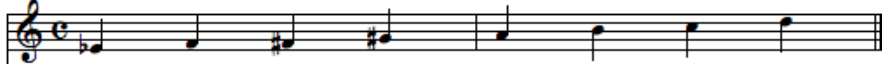
Stanley Friedman's unaccompanied trumpet work, *Laude: Four Character Sketches for Solo Trumpet*, exhibits creativity and musical depth through means of imaginatively presenting less common scales and modes, building unique motives through non-traditional intervallic relationships and creating energy and contrast through artistic use of rhythm and form. The following diagrams summarize the analytical findings of the author of this study:

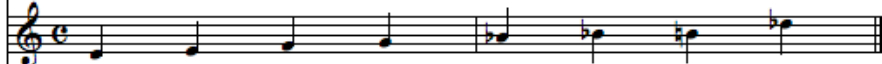
Example 6.1

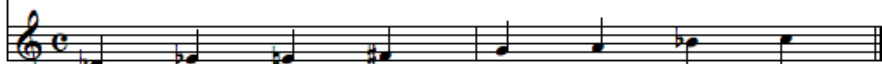
I. Nocturne for St. Thomas:


*Laude: Four Character Sketches for Solo Trumpet - Movement 1: Nocturne*  
 Form: Theme with variations

Key: V - Variation; D - The diminished scale or scales used for a particular motive

D - 1 

D - 2 

D - 3 

Theme: 


Statement	Line	Melodic content	Rhythmic content	Larger form
Theme	1	D - 1	Theme	A
V. 1	1, 2	D - 1, D - 3	Theme extended	A
V. 2	3, 4	D - 3, (fragments of D - 1 & 2)	Theme in retrograde and extended	A
V. 3	5	D - 1, D - 3	Theme extended	A <sup>1</sup>
V. 4	5	D - 3, D - 1	Theme extended	A <sup>1</sup>
V. 5	6	D - 1, D - 2	Theme fragmented and inverted	A <sup>1</sup>
V. 6	6, 7	D - 2 (fragments of D - 1 & 3)	Theme fragmented, inverted and extended	A <sup>1</sup>
V. 7	8	D - 1, D - 3, D - 2	Theme fragmented	A <sup>1</sup>
V. 8	9	D - 1, D - 2, D - 3	Theme fragmented	A <sup>1</sup>
V. 9	10	D - 2, D - 1	Theme extended	A <sup>2</sup>
V. 10	11 - 14	D - 1, D - 3, D - 2	Theme inverted, extended, and reinvented	A <sup>2</sup>
V. 11	15	D - 2, D - 1, D - 3	Theme extended	A <sup>3</sup>
V. 12	15, 16	D - 3,	Theme inverted and extended	A <sup>3</sup>
V. 13	16, 17, 18	D - 1, D - 2	Theme fragmented/rhythms augmented	A <sup>3</sup>

## Example 6.2

### II. Phantasie fur Der Wiz

*Laude: Four Character Sketches for Solo Trumpet - Movement 2: Phantasie fur Der Wiz*  
 Form: ABCB'A'

Key: HGS – The Hungarian Gypsy scale



Line	Melodic content		Rhythmic characteristics	Form
1 – 6	HGS	Derived from the Ab Hungarian is used	Minor second and minor third trills	A
7 – 11	HGS	Derived from B scale	Generally eight-note driven containing wide intervals, few trills echoing the main motive of the first section	B
12 – 17	HGS	Derived from D & Ab scales	Consistent eighth-notes in 6/8	C
17 – 19	HGS	Derived from Gb and Db scales	Generally eight-note driven containing wide intervals, few trills echoing the main motive of the first section	B'
20 – 22	HGS	Derived from Ab and B scales	Trills and few wide grace-note skips	A'
23	HGS	Derived from Db and G scales	Intervals foreshadowing upcoming movement (III)	Coda



### Example 6.3

#### III. Berceuse for John Julius

Laude: Four Character Sketches for Solo Trumpet - Movement 3: Berceuse for John Julius					
Form: Binary					
Key: P – Phrase identification; W – Whole tone scale or scales used for a particular phrase					
Phrase	Line	Melodic Content		Rhythmic characteristics	Form
P – 1	1	W – 1	Intervals of 7ths and 9ths	Short-to-long, long-short-longer	A
P – 2	1	W – 1, W – 2	Inverted from first phrase with intervals of 2nds	Long-short-longer	A
P – 3	2	Moves from W – 1 to W – 2	Combination close and wide intervals	Short-long	A
P – 4	2	W – 1, W – 2	Generally close intervals	Long-short-longer	A'
P – 5	3	W – 2	Generally intervals of 7ths and 2nds	Short-to-long, long-short-longer	A'
P – 6	3 - 4	W – 2	Intervals of 7thss	Short-long	A'
P – 7	4 - 5	W – 1, W – 2	Shifts between the two scales five times; Sections of wide and close intervals	Short-to-long, long-short-longer	A'
P – 8	5	W – 2, W – 1	Close and wide intervals	Short-long	A'
P – 9	5 - 6	W – 1	Generally intervals of 9ths, 7thss and 2nds	Short-to-long, long-short-longer	A'
P – 10	6	W – 1	An interval of a 9th	Short-long-longer	A'


Example 6.4

IV. Rondo for Professor Nabob

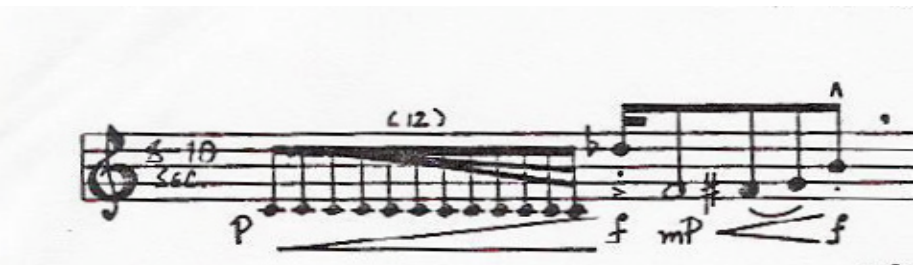
*Laude: Four Character Sketches for Solo Trumpet - Movement 4: Rondo for Professor Nabob*  
Form: Rondo

Key:

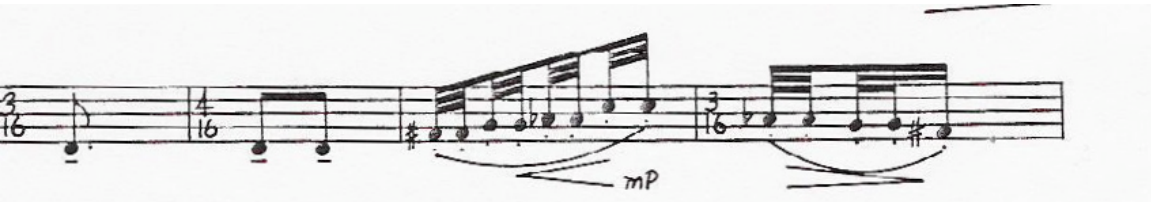
HGS: Hungarian Gypsy scale



M – 1: Motive one



M – 2: Motive two

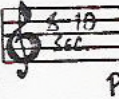
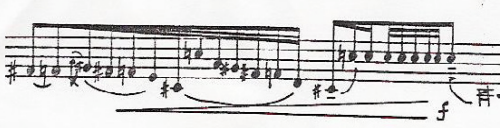





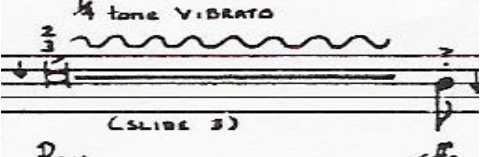
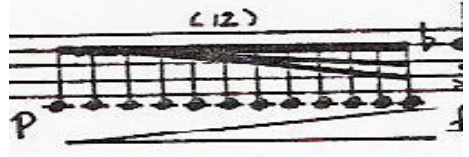

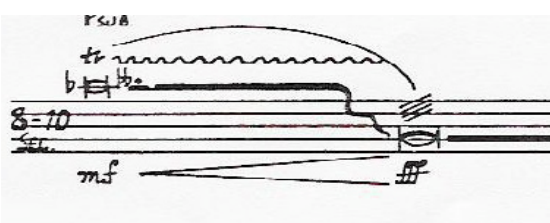
Line	Melodic content		Rhythmic characteristics	Form
1 – 3	HGS	Generally from B scale with moments of transposition	M – 1	A
4 – 8	HGS	Generally from C scale (2 <sup>nd</sup> mode)	M – 2	B
9 – 10	HGS	Generally from D scale with moments of transposition (2 <sup>nd</sup> mode)	M – 1	A <sup>1</sup>
11 – 17	HGS	Generally from B scale (2 <sup>nd</sup> mode)	M – 2	B <sup>1</sup>
18 – 19	HGS	Generally from F# scale (2 <sup>nd</sup> mode)	M – 1	A <sup>2</sup>
19 – 28	HGS	Generally from Gb shifting to Bb (2 <sup>nd</sup> mode)	M – 2	B <sup>2</sup>
29 – 30	HGS	Generally C# with moments of transposition (2 <sup>nd</sup> mode)	M – 1	A <sup>3</sup>

## Recommendations for performance

*Laude* is an exciting work to perform. It also presents challenges that are unique to this specific piece. Addressing first the unique characteristics of this work, it is important that the performer understands Friedman's terminology and notations. As there are a number of non-traditional rhythmic, dynamic, and melodic indications, the appropriate manner in which to interpret these may be confusing. For this reason, a short guide is provided below with explanations of markings that the author believes may be helpful in performance. The written music itself contains no explanations for the following unique musical indications:

### Notation guide for the performance of *Laude*

Note / Rhythm / Marker	Explanation
	<p>Many times throughout the piece the pulse is measured by seconds per line or staff. Keep in mind, these are approximate indicators.</p>
	<p>Often, this is the visual explanation for a gradual acceleration in tempo. The intent of the composer is that the acceleration be exaggerated. The rhythms are frequently not meant for an exact interpretation but rather in proportion to other rhythms.</p>
	<p>Stanley Friedman often calls for alternate fingerings to be played. The third valve trigger is requested here, arrow down meaning "in" and arrow up meaning "out".</p>

	<p>The third valve trigger (and sometimes the first valve trigger) is often used to recreate a sliding affect, similar to the sliding trombone. The fingering here is second and third valve first with trigger in, then sliding out, resulting in the pitch C sliding to B.</p>
	<p>These notes are to be played with a growl or flutter-tongue technique.</p>
	<p>This should be played as a very slow and wide vibrato, not necessarily to be played in exact number as indicated.</p>
	<p>Frequently, the composer specifies the number of notes to be played within a rhythmic pattern.</p>
	<p>Between the interval specified, these notes are to be played as rapidly as possible.</p>
	<p>Like many points in this piece, the composer requests a very quick and aggressive, non-metered "fall" or descent of pitches.</p>

Next, it is essential to the success of the performance that the player understands the extensive aesthetic nuances that make a piece such as this pleasurable to perform and to hear. The musical contrast called for by Stanley Friedman is key to a successful performance. Frequently, the work pushes to the limit the performer's ability to either drive the music forward or to pull it back. Particularly with the absence of an accompaniment, the performer must have the awareness and ability to create such contrast while maintaining control and beauty of tone production. The author of this study found it appropriate to prepare and rehearse the work at moderate levels for achieving initial accuracy and for being able to understand the work. After successfully achieving a level of precision, the extreme nuances were rehearsed and performed.

## Conclusions

The stated purpose of this essay and lecture is to reveal, through analysis, the qualities and appeal of this lesser-known work and to renew the interest in its performance. It is my conclusion that this work demonstrates a very high level of compositional creativity and ingenuity. Based on the details and research presented here, and having compared the work with masterful works of the genre, I propose that this piece is equally deserving of attention and praise.

It is my hope that this study will motivate performers and teachers of the trumpet to add *Laude* to the list of important works to be studied and performed.

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