

Four Contemporary Trumpet Sonatas:
A Recording Project and Performer's Guide

by

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ABSTRACT

This document accompanies new recordings of four recent sonatas for trumpet and piano. The project's objective is to promote these works, while providing a comprehensive resource for potential performers. The four sonatas were selected based on their appeal to modern audiences. Composers Brendan Collins, Luis Engelke, William Rowson, and Christoph Nils Thompson each represents a different country, and they offer significant contributions to the trumpet repertoire. Each sonata expertly features the trumpet by highlighting its lyricism, virtuosity, and ability to cross genres.

The accompanying document draws upon interviews with the four composers, which reveal insights into the compositional process and provide details that performers will find useful. This document also offers in-depth musical descriptions, allowing performers to enhance their understanding of each sonata. The principal component of the document is the performer's guide: Advice is presented directly to the trumpet player that has been garnered from the composers' interviews, study of the music, and the author's thoughts on preparing the music. To help other young musicians better comprehend the recording process, the author's own experience is detailed. Ultimately, this document provides a window into the lifespan of the four sonatas; from their initial composition through the various stages of studying and rehearsing, culminating with the experience of recording these works for the first time.

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CHAPTER 1

INTRODUCTION

The three groups needed for the promotion and advancement of new music are performers, composers, and an audience. Consider the role of this interdependent relationship in shaping the development of music as an art form: What are composers without astonishing musicians to perform their music? What value do great performances have if there is no audience to appreciate it? What relevance do performers have if there is no new music for them to play? In the author's opinion, the audience is the most important group in this relationship. The audience prefers new music that is innovative, exciting, and thought-provoking, yet acknowledges the past. It is up to the composer and performer to collaborate on behalf of their audience to provide music that appeals to contemporary musical appetites.

The present document and accompanying recordings came about because of the author's desire to promote new music for trumpet that is accessible to a wide audience. It seems evident that contemporary audiences are growing weary of the standard works for trumpet. Instead, including new compositions by interesting composers gives a program an infusion of fresh sounds and keeps audience members engaged, as long as the pieces are of a high quality.

The project began in the spring of 2016 when the author began searching for new works that offered something general audiences would enjoy. The driving force behind the project was an effort to promote new compositions through the premiere recording, so finding works that had not yet been recorded became the focus. The search narrowed its

scope by focusing on works that had strong compositional merit and might appeal to a wide range of audiences. The result is the premiere recording of three new sonatas for trumpet and piano, and the second recording of the fourth sonata. By recording these works, the author hopes to bring these deserving works to the attention of a larger audience.

Accompanying the new recordings is the document at hand, which aims to inform readers about the entire process from start to finish, namely:

- 1) How each piece was chosen
- 2) Overview and influence of landmark twentieth-century trumpet sonatas
- 3) The composers' biographies
- 4) The significant events surrounding each composition
- 5) Description of the music that will benefit performers
- 6) Advice for successful performances
- 7) An overview of the recording process
- 8) Plans for promoting the recordings

Each of the four sonatas brings something distinctive to the trumpet repertoire. It was important for this project that the composers be from diverse backgrounds. The composers selected for this project hail from all around the world, which is reflective of the global music community. Brendan Collins lives and works in Sydney, Australia; Luis Engelke is originally from Brazil; Christoph Nils Thompson was born in Germany; and William Rowson is Canadian and is based in Vancouver, British Columbia.¹ Each of

¹ The four composers are presented alphabetically by last name throughout this document.

them brings his unique background to his piece while building on the traditions of the major trumpet sonatas of the twentieth and twenty-first centuries.

At its core, this project's goal is promoting music that satisfies the twenty-first-century listener's ideals. Recent compositions for trumpet have shown a strong trend towards innovative music that is written with the audience in mind. To understand what may or may not appeal to a typical audience member, it is important to consider the broad trends of musical style that shaped the twentieth century, thus setting up twenty-first century expectations. After the expressionist and avant-garde trends of the mid-twentieth century, audiences demanded music that was more accessible in terms of melodic contours, harmonic content, and rhythmic patterns. The four works chosen for this project directly meet the needs of audience members. Each piece has unique elements that contribute to their charm, and together, they are a sampling of excellent twenty-first century composition.

At the onset of this project, the author's recordings were intended to be the very first professional recordings of each work. With one exception, these are the premiere recordings, therefore enabling listeners to hear each composition for the first time. The author cannot claim the premiere recording of the sonata by Brendan Collins, which was concurrently recorded and written on by Phillip Chase Hawkins as part of his DMA project at the Cincinnati College-Conservatory of Music.² For the three remaining sonatas by Engelke, Rowson, and Thompson, the author's recordings retain their position as the first. This is also the first time these works have been detailed in a publication.

² The Sonata by Brendan Collins was recorded concurrently by Phillip Chase Hawkins, who produced a CD of Collins's music. Hawkins' new CD, "Great Southern Land," was released in January 2019 on Navona Records.

The performer's guide to these pieces is intended to assist any trumpet players who choose to perform these pieces. This document affords trumpet players a unique opportunity to familiarize themselves with the composers' thoughts about the pieces, coupled with the author's take on how to best prepare the music. Performers who tackle contemporary repertoire often lack relevant information and quality recordings. For the sonatas involved in this project, performers will have a resource to enhance their study of the works. To perpetuate the composer-performer-audience relationship, new pieces of quality should be made public through recordings and publications such as this one. The author hopes that this project will encourage others to perform these sonatas.

Selection Process

When considering pieces to include in the project, the author was specifically looking for recent works for trumpet and piano that offered something fresh for audiences. There are many excellent works being written for trumpet and piano, but the most substantial pieces commonly fall into the sonata category. Based on general trends of successful compositions for trumpet and piano, the four main characteristics of an early twenty-first century trumpet sonata include:

- 1) Emphasis placed on melodic lines in both instruments
- 2) Exciting interplay between trumpet and piano
- 3) Innovative harmonies
- 4) Stimulating rhythms and meters

The sonata by Brendan Collins was introduced to the author by Dr. Alexander Wilson, a former classmate and the current Assistant Professor of Trumpet at Grand

Valley State University in Michigan. Collins's sonata was a clear choice for the project because of its appeal to audiences. It is also not overly difficult, and could be performed well by advanced high school students. The sonata by Luis Engelke was first heard by the author at the 2015 International Trumpet Guild Conference. The quality of Engelke's composition is very high, and the audience of mostly trumpet players reacted very favorably to the performance. The sonatas by William Rowson and Christoph Nils Thompson were discovered via Internet searches. These two works were chosen based on their unique offerings to the trumpet repertoire; Rowson's sonata is wonderfully lyrical throughout, and Thompson's sonata is one of the few pieces specifically written for the E-flat trumpet.

Pre-Recording Process

Immediately after the sonatas were selected, the author contacted each composer to ask for permission to record their work, verifying that this recording would indeed be the first.³ After cordial responses from each composer, the project was ready to move forward. The author enlisted the help of pianist Dr. Miriam Hickman, and individual preparations of the music began. Difficult passages in the music were identified and are addressed in the performer's guide sections of this paper.

The process of recording in a professional studio can be quite expensive. Fortunately, there are several grants available to students at Arizona State University for research and professional development. The Graduate and Professional Student

³ At this time, the *Sonata for Trumpet and Piano* by Brendan Collins had not yet been recorded by Mr. Hawkins.

Association (GPSA) Research Grant at Arizona State University is awarded to graduate students with the intent to increase resources available for student research projects.⁴ The author's successful grant application covered a significant portion of the costs associated with recording (studio time, collaborative pianist fees, piano tunings, hourly editing fees, and mastering).

Musical Description

The description of each sonata is geared toward potential performers who wish to understand the elements of the work that would best aid in their performances. Since both instruments play equal roles in the sonata genre, both parts must be carefully studied. Both the pianist and trumpet player must understand their roles, which can only come from a thorough study of the score. The starting point in the study of each work was the form of each movement. Not all movements adhere to strict formal structures, which is common for contemporary compositions. When appropriate, form diagrams have been provided for the reader.

Understanding the formal structures allows the performers to trace thematic material throughout each movement. Knowing which instrument is carrying the most important melodic line will aid in balance issues. The description also explains the more intriguing elements of each piece that performers may have questions about as they prepare.

⁴ Arizona State University Graduate and Professional Student Association, "Graduate Research Support Program," <https://gpsa.asu.edu/funding/research/graduate-research-support-program/> (accessed October 29, 2016).

Composer Interviews

A cornerstone of this project is the dialogue between the author and the four composers. After an initial reading of the four pieces with pianist Miriam Hickman, some points of confusion required conversations with the composers. Details such as articulations, tempi, note lengths, and stylistic choices were discussed. Once confirmed, the performers adjusted to accommodate the wishes of the composers. Because the interviews are the primary form of research for this project, the Institutional Review Board (IRB) needed to review the author's project, eventually declaring that it was exempt from IRB approval.⁵ Composers were sent a Consent Form, which detailed their involvement in the project and provided the parameters for the interviews.⁶

The author determined that conducting the interviews electronically would provide both convenience and clarity of responses. A Google Doc was created by the author for the first round of questions, and the composers were invited to submit their responses into the document as their time allowed. This method also was well-suited to the accurate sharing of the requested information. Round One interview questions asked the same general things of all four composers.⁷ This first round of questions aimed to acquire information about the composers' biographies, the background of the pieces, and the composers' styles. Answers to these questions, along with information previously

⁵ The IRB Approval Letter can be found in APPENDIX F.

⁶ The Consent Form can be found in APPENDIX A.

⁷ APPENDICES B-E contain both rounds of interview questions and composer responses.

published about each composer, would be used to inform the reader about the generalities of each piece.

The responses provided by the composers in Round One inspired a second round of questions, which sought to clarify previous answers and delve into elements of each piece. Round Two questions focused on specific details such as the compositional decisions made by each composer, the relationship the composer had with the original performers, and sources of inspiration for the piece. The responses to these questions are of utmost importance for readers wishing to gain a deeper understanding of these sonatas.

CHAPTER 2

REVIEW OF MAJOR TRUMPET SONATAS

After the Baroque era ended, the trumpet was not given many significant opportunities to perform in a solo or chamber idiom until the middle of the twentieth century. Prominent composers beginning with Karl Pilss and Paul Hindemith sought to alter that trend by writing sonatas featuring the trumpet. Subsequently, a series of skillfully crafted twentieth-century sonatas for trumpet and piano laid the foundation for this genre. By tracing the trumpet sonata through several landmark compositions by Pilss, Hindemith, Peter Maxwell Davies, Kent Kennan, Halsey Stevens, Norman Dello Joio, and Eric Ewazen, the reader ought to have a sense of the background that led to the four new sonatas highlighted by this project.

To best examine the common traits among these selected masterworks, as well as the four sonatas chosen for this project, it is important to consider the progression of the trumpet sonata genre. The term “sonata” is vague, and therefore the definition relies on generalities. Unlike a concerto, which at its core juxtaposes solo statements with *tutti* interludes, the sonata is treated as true chamber music. Too often, instrumentalists confuse their role as the “soloist” and the pianist as the “accompaniment.” When performing a duo sonata like the ones examined in this document, there must exist a partnership between the two instruments with neither one predominating.

The solo works for trumpet from the Baroque era had a major effect on the modern trumpet sonata. The natural (valveless) trumpet at this point was fixed in pitch (typically in D), and the performer had access only to the notes of the harmonic series. To

overcome this limitation, composers from the Bologna School, the center of early Baroque trumpet playing, allowed the trumpet player to rest while they explored contrasting tonal centers in the middle movements of three- or four-movement sonatas.

More than anything else, the compositional principles of the Classical era formed the core elements of the modern sonata. The composer and theorist Johann Gottfried Walther defined the sonata in his 1723 publication, *Musicalisches Lexicon* in this way: “The sonata is a piece for instruments, especially the violin, of a serious and artful nature, in which adagios and allegros alternate.”⁸ During the Classical era, this alternation of tempos was reduced in most sonatas to three movements: fast, slow, fast. These compositions also included at least one movement that employed the “sonata-allegro” or “sonata” form. Sonata form was most often used in the first movement. Second movements were usually slower, had a new tonal center, and the form could be any of several types. The third movement returned to tonic, had a faster tempo, and was composed in either a rondo, minuet, or another sonata form. Many of these characteristics are found in contemporary sonatas such as the four included in the project at hand.

⁸ Sandra Mangsen, John Irving, John Rink, and Paul Griffiths, “Sonata,” *Grove Music Online*, Oxford Music Online, Oxford University Press, <https://doi.org/10.1093/gmo/9781561592630.article.26191> (accessed January 5, 2018).

Influential Twentieth-Century Trumpet Sonatas

Karl Pilss

The first sonata written for trumpet and piano in the twentieth century was by Austrian composer Karl Pilss (1902-1979). Composed in 1935, but not published until 1962, Pilss's *Sonata for Trumpet and Piano* clings to the late Romantic style.⁹ The work was written as a study piece for Helmut Wobisch, the long-time Principal Trumpet of the Vienna Philharmonic.¹⁰ Pilss is often criticized for his ties to the Nazi Party. His music largely fell out of public use, partly due to its associations with the Nazis, until trumpet players resurrected the *Sonata* and his *Concerto for Trumpet and Orchestra*. Despite new twentieth-century compositional techniques gaining popularity elsewhere in Europe, Pilss and the Nazis favored the Romantic style of Richard Strauss, whom Pilss idolized.¹¹ The *Sonata* is composed very much in this style, which is significant for trumpet players who lack repertoire from the Romantic era.

Pilss's sonata uses the fast-slow-fast scheme for its three movements. The first movement, *Allegro appassionato*, is composed in a 3/4 meter, something that is relatively rare in the trumpet repertoire.¹² The trumpet part quickly covers a large range while executing the dotted rhythms that are present throughout the movement. As evident from

⁹ Karl Pilss, *Sonata for Trumpet and Piano* (Vienna: Universal Edition, UE 13489, 1935).

¹⁰ Robert James Suggs, "Karl Pilss: Late Romantic Heir to the Viennese Tradition of Trumpet and Brass Ensemble Music" (DMA diss., University of Maryland, 1998), 12.

¹¹ *Ibid.*, 10.

¹² John Adler, "Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin" (DMA diss., University of Miami, 2009), 3.

two contrasting themes and corresponding changes to key area, this movement is composed in sonata form.

The second movement becomes rather active, despite the *Adagio, molto cantabile* expressive marking. After a slow, lyrical theme, Pilss writes passages of nimble fanfare figures for the trumpet. The third and final movement, *Allegro agitato*, is a relatively brief march that features soaring trumpet melodies. Endurance is a major factor in this work, as the trumpet writing is quite heavy and offers little rest. The piano writing is also very difficult and requires a skilled pianist.

Paul Hindemith

Paul Hindemith (1895-1963) wrote his *Sonata for B-flat Trumpet and Piano* in 1939, which was part of a larger project in which Hindemith intended to write a sonata for every wind instrument.¹³ Despite the numerous recital performances this piece receives every year, Hindemith intended his wind sonatas to be studied and performed by amateur musicians, and were not necessarily for concert use.¹⁴ The *Sonata* displays concepts that Hindemith outlined just two years prior in his book, *Unterweisung im Tonsatz* (The Craft of Musical Composition). Hindemith forged his own compositional style, one that is tonal, yet does not consistently use a diatonic scale. In his sonata, Hindemith wrote in tonal centers that are idiomatic for the trumpet through each of the three movements: B-flat, F, and B-flat. The emphasis on B-flat in the trumpet sonata is

¹³ Paul Hindemith, *Sonata for Trumpet and Piano* (London: Edition Schott, ED 3643, 1986).

¹⁴ Giselher Schubert, "Paul Hindemith," *Grove Music Online, Oxford Music Online*, Oxford University Press, <https://doi-org.ezproxy1.lib.asu.edu/10.1093/gmo/9781561592630.article.13053> (accessed January 5, 2019).

especially significant because in that key, Hindemith could take advantage of the instrument's natural harmonic series.

Hindemith's concept of tonality depends on the establishment of strong intervals (such as perfect fifths or perfect fourths) early in the work to form a base, and from there, modulations can take place.¹⁵ The first movement begins with intervals of perfect fourths and perfect fifths, but eventually departs to more winding chromatic melodies as the tonal center modulates. The second movement is almost an *intermezzo*, taking on a much lighter character than the two outer movements. The last movement is a funeral march, and ends with Hindemith's setting of *Alle Menschen müssen sterben* (All men must die). Originally, this was a thirteenth-century plainchant, and was later set as a chorale by J.S. Bach. Hindemith extracted the melody and superimposed it over a slow funeral dirge accompaniment. Hindemith's *Sonata for B-flat Trumpet and Piano* is still regarded as one of the masterworks for the trumpet, despite the composer's original practical intentions. The rest of this brief survey of landmark trumpet sonatas expounds the great influence Hindemith's piece had on composers of the twentieth century.

Peter Maxwell Davies

The next major trumpet sonata reflects a shift in the direction of compositional style. In 1955, British composer Peter Maxwell Davies (1934-2016) wrote an entirely atonal three-movement work for D trumpet and piano.¹⁶ The work was later published in

¹⁵ Paul Davis Morton, "The influence of Paul Hindemith's 'The Craft of Musical Composition' on his Sonata for Trumpet in B-Flat and Piano" (DMA Diss., University of Alabama, 1995), 12.

¹⁶ Peter Maxwell Davies, *Sonata for Trumpet and Piano* (London: Edition Schott, ED11067, 1969).

1969.¹⁷ The composer was inspired by a performance of Bach's *Christmas Oratorio* in which trumpeter Elgar Howarth performed beautifully on a D trumpet, hence the reason for writing for the unorthodox instrument.¹⁸ The piece demands highly advanced technique and a strong embouchure due to the high tessitura. The melodic lines are 12-tone and extremely pointillistic, requiring the performer to be nimble and accurate. Despite being composed in the typical three-movement structure, the work is not as long as other sonatas (typical performance time is seven minutes). Davies's sonata introduced to the trumpet repertoire a piece that pushed the boundaries of technique and affirmed that serial music was still relevant. This work also laid the groundwork for several of his avant-garde trumpet compositions.

Kent Kennan

Just a year after the Davies *Sonata* was composed, Kent Kennan (1913-2003) wrote one of the most often performed works in the trumpet repertoire. Kennan was a professor at the University of Texas at Austin for much of his career, and was an influential American composer and author.¹⁹ Despite being composed right after the Davies sonata, Kennan's 1956 *Sonata for Trumpet and Piano* shares more characteristics

¹⁷ Kathryn James Adduci, "An analysis of the Sonata for Trumpet and Piano by Peter Maxwell Davies, identifying the use of historical forms, and the implications for performance" (DMA diss., University of North Texas, 2006).

¹⁸ Mike Seabrook, *Max: The Life and Music of Peter Maxwell Davies* (London: Gollancz, 1994), 40-41.

¹⁹ W. Thomas Marrocco, "Kennan, Kent." *Oxford Music Online, Grove Music Online*, Oxford University Press, <https://doi.org/10.1093/gmo/9781561592630.article.14882> (accessed January 5, 2018).

with Hindemith's sonata.²⁰ Hindemith's first movement includes the instruction "Mit Kraft" (With Strength) while Kennan offers "With strength and vigor." Bold melodic statements begin both sonatas, and both feature perfect fourths, perfect fifths, and major seconds as the main intervallic content. The listener is drawn to the unmistakable sound of the exposition's vigorous first theme, making for an effective recapitulation in both pieces. Like Hindemith, Kennan picked keys that are friendly for the B-flat trumpet; E-flat major begins and ends the first movement, and the third movement ends decisively in B-flat major. Another obvious feature that is shared between the two sonatas is the use of a chorale texture in the final movement. Kennan was clearly influenced by Hindemith's composition, but added to it a fresh American sound.

Kennan's sonata underwent a revision in 1986, and the newer version is the more common version performed today. Kennan offered these reasons for the revision in his preface to the new edition:

Passages that involve uneven groupings (5/8, 7/8, etc.) or segments of varying lengths have been renotated using their "true" meter signatures rather than in a consistent meter with irregular beaming or accents. Although the latter notation was once felt to be easier to read, it tends to seem unnatural and even confusing to today's performers, for whom uneven and changing meters have long since become routine. The coda of the first movement, which the composer came to feel was too extended and repetitive, has been shortened somewhat. This change also reduces the tendency of that movement to seem disproportionately long in relation to the others. Metronome indications, which were originally about one notch too fast (because of a faulty metronome used in determining them), have been corrected. Portions of the piano part have been altered slightly, for reasons too various to detail here.²¹

²⁰ Kent Kennan, *Sonata for Trumpet and Piano* (Miami: Warner Bros. Inc., 1986).

²¹ Ibid.

Other pieces written for the trumpet between the 1950s and the 1980s that featured rapidly shifting meters may have influenced Kennan's decision to re-notate the rhythm. Now, high school- and college-age trumpet players can gain an introduction to complex meters via Kennan's timeless *Sonata for Trumpet and Piano*.

Halsey Stevens

Halsey Stevens (1908-1989), another prominent American composer of the twentieth century, began work on his *Sonata for Trumpet and Piano* in 1953, but did not complete it until 1956.²² The premiere took place in 1957, and it was finally published in 1959.²³ Stevens's writing is clearly influenced by Samuel Barber and Aaron Copland. On display in his sonata are a variety of sonorities that include higher tertian, secundal, and quartal harmonies. In the first movement, the melodic lines are based around two motives. The first begins the movement and features the major second in sixteenth notes. The second features an ascending/descending third in eighth notes. Combined, these two motives create continuous mixed meter sections, which can be tricky to align with the piano. The first movement themes are not as bold as those in the Hindemith and Kennan sonatas. Instead, Stevens masterfully weaves counterpoint through the movement, which is at its height during the development. The opening material returns where a recapitulation is expected, but the themes are still being developed. The true recapitulation is masked, which is an important stylistic feature of Stevens. To this point,

²² Ronald Robert Elliston, "An Analysis of the Trumpet Sonatas of Kent Kennan and Halsey Stevens: Models for Instruction" (DMA diss., University of Oregon, 1978), 20.

²³ Halsey Stevens, *Sonata for Trumpet and Piano* (New York: Edition Peters, PE.EP6030, 1959).

Stevens's former student and theorist, Wallace Berry, wrote, "It is characteristic of Stevens' applications of sonata form that stated material undergoes almost constant amplification, with recapitulation sometimes only suggested."²⁴

Like Kennan and Hindemith, Stevens writes in idiomatic tonal centers for the B-flat trumpet. The outer movements center around F, but the second movement is bitonal around A-flat and D-flat. The second movement is perhaps the most Copland-esque, perhaps taking inspiration from Copland's *Quiet City*. Stevens builds the bitonality with higher tertian chords before a calm trumpet melody enters. The straight mute is used extensively in this movement to give a distant effect. This technique is used similarly in *Quiet City* and Kennan's sonata. Later, in the third movement, a Harmon mute with stem is called for, giving yet another tonal color. These composers and their successful use of mutes can be credited for inspiring the next generation of twenty-first-century composers to utilize various mutes to alter the trumpet sound.

Norman Dello Joio

After Halsey Stevens's *Sonata*, over two decades passed before another noteworthy trumpet sonata was written. That changed in the year 1979, when Norman Dello Joio (1913-2008) completed his unique *Sonata for Trumpet and Piano*.²⁵ Dello Joio, who studied with Hindemith at a young age, was a prolific American composer.²⁶

²⁴ Wallace Berry, "The Music of Halsey Stevens," *The Musical Quarterly*, vol. 54, no. 3 (1968), 290.

²⁵ Norman Dello Joio, *Sonata for Trumpet and Piano* (New York: Associated Music Publishers, Inc., 1980).

²⁶ Richard Jackson, "Norman Dello Joio," *Oxford Music Online*, *Grove Music Online*, Oxford University Press, <https://doi.org/10.1093/gmo/9781561592630.article.07496> (accessed January 6, 2018).

The trumpet sonata came later in his career, after his lyrical writing style had matured. Dello Joio's sonata showcases the singing qualities of the trumpet. The piece is in three movements: a theme and variations, an expressive second movement, and a brisk finale.

The first movement breaks from the norm of a vigorous opening that is likely to be followed by a sonata form. Instead, it begins with a flowing theme, followed by variations in different styles that range from *scherzando* to jazz-influenced. The songlike second movement contains sustained lines that present a challenge for the trumpet player. The final movement is effervescent in character. Dello Joio abandons the lyrical writing of the previous two movements for extended *staccato* passages. This piece was originally written for B-flat trumpet, but because of the high tessitura throughout, it is appropriate to perform it on the C or E-flat trumpet.

Eric Ewazen

The end of the twentieth century was when composer Eric Ewazen's (b. 1954) brass chamber music began to become widely popular. To this day, Ewazen's trumpet music is arguably the most popular for students and professionals alike. Ewazen studied composition at the Eastman School of Music and The Juilliard School, the latter where he now teaches composition and music theory.²⁷ His *Sonata for Trumpet and Piano* was commissioned in 1997 by the International Trumpet Guild.²⁸ Chris Gekker, a former member of the American Brass Quintet and professor at the University of Maryland, gave

²⁷ Eric Ewazen, "The Music of Eric Ewazen," <https://www.ericewazen.com> (accessed January 6, 2018).

²⁸ Eric Ewazen, *Sonata for Trumpet and Piano* (San Antonio: Southern Music Co., SU337, 1997).

its premiere performance. In the liner notes for the premiere recording, Ewazen discusses his own composition:

The work is a large-scale, three-movement sonata. The first movement, in a sonata-allegro form, shows the lyrical side of the trumpet, which plays expressive and expansive melodic lines, while the piano provides a rather restless, yet resonant harmonic support. Moments of grandeur punctuate the movement, but the basic lyricism pervades. The second movement, with its Scottish Snap in the rhythm (short-long, short-long) is almost a folk-song, gentle and introspective. In an ABA form, the middle section is dark and mysterious - ultimately peaceful. It leads to a return of the folk- like A section. The third movement is a thundering rondo, with driving chaotic rhythms and gestures alternating with heroic, uplifting passages. The final *presto* section brings the work to a stunning conclusion.²⁹

Of the sonatas surveyed, Ewazen's is the longest; common performance time is twenty-two minutes. Its extreme popularity has led to an orchestration of the piano score, and it has been published as Ewazen's Concerto No. 1 for Trumpet and Orchestra.

Summary

Without first looking to the past to take notice of the elements of a sonata, it would be difficult to evaluate new works of this genre. The trumpet sonata has evolved over time, but given that its history has spanned over three centuries, many fundamental characteristics are still found in contemporary sonatas: There is a serious quality to the music, they are large-scale works with three to four movements, and the form is often influenced by Classical-era norms. By examining sonatas by Pilss, Hindemith, Maxwell Davies, Kennan, Stevens, Dello Joio, and Ewazen, it becomes obvious that composers have honored the sonata's history. Of course, there have been liberties taken by each

²⁹ Eric Ewazen, *Music for the Soloists of the American Brass Quintet and Friends by Eric Ewazen* (Well-Tempered Productions, 1999).

composer, which have advanced the art form, but at the core, the sonata principles are present.

Looking ahead to the four early twenty-first-century sonatas chosen for this project, it is now possible to compare these compositions to their historical precedents. In many ways, the sonatas by Collins, Engelke, Rowson, and Thompson were influenced by the seven landmark twentieth-century sonatas discussed in this chapter. However, these composers have altered expectations of movement structure, thematic material, tonality, and form. A variety of factors such as the composers' nationalities, their familiarity with the trumpet, and their multi-faceted careers have contributed to an exciting collection of unique works. The following chapters delve into each new sonata and include observations about their connections to or deviations from influential trumpet sonatas of the past.

CHAPTER 3

SONATA FOR TRUMPET AND PIANO BY BRENDAN COLLINS

Biographical Sketch

Brendan Collins has established an international reputation as a leading composer of music for brass instruments. Collins was born in Newcastle, Australia, in 1967. His father, Errol Collins, was the head string teacher at the Newcastle Conservatorium of Music, and his mother, Dorrilyn Collins, was influential in his early development by teaching him ear-training, harmony, and melodic writing from a young age.³⁰ He credits his mother with providing him the formal training he needed to have a career later in life as a composer.

As a rising trombonist, Collins attended the Sydney Conservatorium of Music for a Bachelor of Music degree. While at the Conservatorium, Collins studied composition with Ron Prussing and Arthur Hubbard, and was greatly influenced by studies with George Golla, one of Australia's foremost jazz musicians.³¹ Golla, a jazz guitarist, taught Collins principles of jazz arranging, which Collins points to as an important influence on his composing style. Collins later attended Wollongong University, where he received a Master of Creative Arts degree for trombone studies. He was also awarded a scholarship to study trombone with Ralph Sauer of the Los Angeles Philharmonic at California State University-Los Angeles. Collins eventually won the position of Associate Principal

³⁰ Brendan Collins, interview with the author, September 11, 2018.

³¹ Ibid.

Trombone with Opera Australia, and he performed with that ensemble for eleven years (1991-2002).³²

Brendan Collins is a perfect example of a musician whose career changed course midway. After eleven seasons with Opera Australia, Collins wanted more artistic freedom.³³ Composition had always been something he enjoyed, but he never has considered himself a full-time composer. However, things began to change in 2005 when he was appointed composer-in-residence at Barker College in Sydney, Australia.³⁴ While serving there, he wrote numerous works for a variety of ensembles, which became popular amongst the finest Australian musicians. He also served as composer-in-residence with the Sydney Youth Orchestra in 2006.

Collins's music caught the attention of the international brass community after commissions from notable artists such as Steve Rosse (tuba soloist and Principal Tuba with the Sydney Symphony), Hidehiro Fujita (Principal Tuba with the Singapore Symphony), and David Hickman (Regents' Professor of Trumpet at Arizona State University). His music has been presented at numerous International Trumpet Guild conferences, as well as the Kalavrita Brass Course in Greece. Numerous recordings featuring Collins's music have been made by Australian brass artists, among them a new CD of Collins's trumpet works (including the *Sonata for Trumpet and Piano*) by Phillip Chase Hawkins.³⁵

³² Brendan Collins, <https://www.brendancollins.com.au> (accessed January 9, 2019).

³³ Brendan Collins, interview with the author, January 10, 2019.

³⁴ Collins still holds the position of Composer-in-Residence at Barker College.

³⁵ Phillip Chase Hawkins, *Great Southern Land: Australian Music for Trumpet by Brendan Collins* (Navona Records, 2019).

Collins's catalogue of works for trumpet is rapidly growing. His three major works for trumpet are the *Sonata*, his *Concerto for Trumpet and Strings*, and the *Concerto for Two Trumpets and Wind Ensemble*. Other trumpet works include seven shorter pieces for trumpet and piano, three trumpet ensemble pieces, and four works for trumpet and mixed chamber ensemble. With all the attention his music has been getting lately, these numbers will surely increase. Collins's music is published by Hickman Music Editions, Northeastern Music Publications, Reedmusic.com, Warwick Music, Middle C Publications, and Kookaburra Music.³⁶ Collins currently resides in Sydney, Australia, but travels the world to work with the musicians who are regularly performing his music.

Background Information on the *Sonata*

Brendan Collins's *Sonata for Trumpet and Piano* began as a work for tuba and piano. In 2013, Steve Rosse, an American tuba soloist and Principal Tuba of the Sydney Symphony Orchestra, commissioned Collins to write a multi-movement piece, which became the *Sonata for Tuba and Piano*. Collins was inspired by conversations with trumpeters Richard Stoelzel (Professor of Trumpet, McGill University) and Phillip Chase Hawkins (Principal Trumpet, Knoxville Symphony Orchestra) to rework the tuba sonata for trumpet.³⁷ He decided that the B-flat trumpet lent itself best to the three movements he had already composed.

³⁶ Brendan Collins, <https://www.brendancollins.com.au> (accessed January 9, 2019).

³⁷ Collins, interview, September 11, 2018.

In an interview with the author, Collins revealed some of his influences for the trumpet sonata. Collins's concept of the trumpet's sound and capabilities was shaped by local trumpet players Paul Goodchild and Dave Elton, both members of the Sydney Symphony. Later inspiration came from international artists Rex Richardson (USA), Vincent DiMartino (USA), José Cháfer (Spain), and Slawomir Cichor (Poland). From a compositional standpoint, Collins drew from Leonard Salzedo's popular *Divertimento for three trumpets and three trombones* (1959).³⁸ Salzedo, a British composer of Spanish origin, wrote music for ballets and films.³⁹ His accessible style is on display in this piece for brass: it has jazz-inspired harmonies, pervasive syncopation, and movements of short durations. Not surprisingly, these characteristics can also be found in Collins's trumpet sonata and many of his other works. The music for the *Sonata for Trumpet and Piano* by Brendan Collins can be purchased through Warwick Music.⁴⁰

Performance History

Brendan Collins credits two young American trumpet performers for the premiere of the *Sonata for Trumpet and Piano*.⁴¹ Dr. Alexander Wilson was originally supposed to give the premiere performance on a faculty recital at Grand Valley State University in Michigan, which took place on November 8, 2015. Phillip Chase Hawkins, who gave

³⁸ Ibid.

³⁹ Christopher Palmer and Mervyn Cooke, "Leonard Salzedo," *Oxford Music Online*, *Grove Music Online*, Oxford University Press, <https://doi.org/10.1093/gmo/9781561592630.article.24439> (accessed January 10, 2019).

⁴⁰ Warwick Music, <https://www.warwickmusic.com/> (accessed January 11, 2019).

⁴¹ Collins, interview, January 10, 2019.

Collins the idea for the work in the first place, was scheduled to perform it two weeks later. A last-minute change in Hawkins's recital plans moved the performance up to November 3, 2015. Somewhat by accident, Hawkins did indeed give the first performance. The *Sonata* has been performed numerous times all over the world. Two notable performances, where the composer was in attendance, were by Slawomir Cichor at Melbourne University in 2017, and, more recently, by the author at the 2018 ITG Conference in San Antonio, Texas.

The *Sonata* by Brendan Collins has so far been recorded twice, including the present project. As this project was taking shape, so was a similar project by Hawkins, who released a CD recording of all of Brendan Collins's trumpet music in January of 2019. Despite initial hopes of the author's recording being released as the premiere, it now sits just behind Hawkins's as the second recording of the work.

Description of the Music

Brendan Collins's *Sonata for Trumpet and Piano* is in three movements, but it does not follow the typical structure of fast-slow-fast. The first movement opens with a beautiful chorale, which is followed by a lively *Presto* section, a return of the chorale, and a *Prestissimo* coda. The second movement, entitled "Romp," is a petite movement with a brisk tempo. The third movement is the slow movement of the work, bringing the piece to a tranquil close. When asked about the untraditional design of his sonata, Collins replied:

I remember being told in my early music studies that Schubert's 'Unfinished Symphony' was not 'unfinished' as a result of his untimely death, but rather Schubert felt that the work was so complete at the end of the second movement that the work required no more music. Now, I am not comparing myself to Schubert in any way, but I had a similar feeling when I completed the third movement of this sonata. In my opinion, this movement is still one of the most beautiful pieces I have written and, despite it being a "slow" movement, I felt that it brought the entire work to a close. It was not something I planned, it was just a realization when I got to this point in the composition process that work had come to a very logical conclusion. As for calling the work a sonata and not just a suite or collection of pieces, each movement shares a melodic/rhythmic motive which creates a strong sense of unity throughout the work. The role of piano also suggests that the work is very much a sonata and not just a work for solo trumpet and piano accompaniment. Both instruments share equal importance as is expected in a sonata.⁴²

Although Collins's design of the first movement is unconventional, he reveals in the quote above that he intentionally incorporated one melodic motive through all three movements. His writing is centered around this motive, which helps the piece evolve organically.

Movement One: Chorale-Presto

In the Chorale introduction of the first movement, open chord structures are used effectively to give a sense of expansiveness (Figure 3.1). The harmonies are mainly quartal, being constructed in stacked perfect fourths and fifths. Over the quartal harmonies, the trumpet's melody features half-step motion over the bar line, which helps propel the music forward despite the slow tempo of M.M. 53. In an interview with the

⁴² Collins, interview, January 10, 2019.

author, Collins noted that his decision to include quartal harmonies came directly from Hindemith.⁴³

Figure 3.1. Collins, *Sonata – I*, mm. 1-4, Introduction to Movement One.⁴⁴



The musical score for Figure 3.1 consists of two staves. The top staff is for the Trumpet in B-flat, and the bottom staff is for the Piano. Both are in 4/4 time and marked *mp*. The trumpet part begins with a fermata over the first measure, followed by a melodic line. The piano part features a complex, quartal harmonic accompaniment with various chords and intervals.

After the introduction, the main motive of the entire sonata is first presented by the trumpet (Figure 3.2). The motive features two distinctive elements: the rise and fall of a tetrachord followed by a leaping, syncopated gesture in 6/8. Collins uses these two elements of the motive both in combination and separately at various times throughout the piece.

Figure 3.2. Collins, *Sonata – I*, mm. 19-20, Main motive (trumpet in B-flat).



The musical score for Figure 3.2 is a single staff for the Trumpet in B-flat. It is in 7/8 time and marked *f*. The motive consists of a tetrachord (G4, A4, B4, C5) followed by a leaping, syncopated gesture (D5, E5, F5, G5).

⁴³ Ibid.

⁴⁴ Brendan Collins, *Sonata for Trumpet and Piano* (Warwick Music, 2015). All score examples in Chapter 3 are used with permission from Warwick Music.

The motive undergoes several transformations throughout the first movement. The most common variation of the motive is a simple inversion (Figure 3.3). In the inverted form, the 6/8 meter does not play a role, yet the syncopation is still present. In later examples (such as measures 99-102), Collins separates the ascending tetrachord from the syncopation and uses it sequentially.

Figure 3.3. Collins, *Sonata – I*, m. 65, Main motive, inverted (trumpet in B-flat).



Collins’s treatment of the main motive illustrates how his jazz studies have influenced his compositional style. The tetrachord from the main motive implies the first four notes of a major scale, but the intervallic content changes based on the underlying harmonies. Figure 3.4 shows how variations of the scale motive accompany changes of chords and illustrates Collins’s jazz-inspired harmonies.

Figure 3.4. Collins, *Sonata – I*, mm. 31-33, Harmonic analysis, with chord types labeled (trumpet in B-flat).

The harmonies that Collins employs in his sonata are frequently determined by sequencing. In the above example, Collins creates a descending sequence between measures 31 and 32 by lowering the harmonies by a whole step. In these measures, the right hand of the piano contains inverted major triads with a split chord tone in the bass (labeled in Figure 3.4). These harmonies can also be interpreted as 9sus4, a popular jazz harmony.⁴⁵ The sequence is broken in the third measure of the excerpt, which contains a fully-voiced A-flat9 chord and a purely quartal chord.

The treatment of melody in this sonata has taken inspiration from modal jazz. For example, Miles Davis's *So What* alternates between two modes a half-step apart to create his signature "cool jazz" sound. Collins also incorporates a modal quality in his melodies, and he pervasively uses a similar half-step transposition as in Davis's *So What*. The trumpet line in measure 31 begins in a major mode that centers on C. In the following measure, the mode is D-flat Mixolydian, and the third measure begins with emphasis on D. As the harmonies below move downward from one measure to the next, the central pitches of the modal melodies move upward in contrary motion. Another example of jazz influence is the similarity of the rhythm present in this excerpt with that of the groove for Dave Brubeck's *Take Five*. These jazz characteristics are found throughout Collins's sonata, which contributes to its appeal to modern audiences.

⁴⁵ For example, the 9sus4 chord figures prominently in Herbie Hancock's *Maiden Voyage*.

Movements Two and Three: Romp and Ethereal

In the second movement, the main motive is inverted, appearing as it does in the middle section of the first movement (Figure 3.5). To aid the spritely character of the second movement, Collins has added accents to highlight the syncopation.

Figure 3.5. Collins, *Sonata – II*, mm. 164-166. Appearance of main motive (trumpet in B-flat).



The main motive appears more completely in the third movement, but its presence is somewhat veiled. Collins describes the third movement's character as "Ethereal," which is accomplished through the presence of continuous sixteenth notes that accompany a gorgeous melody. In measure 212, the piano breaks the string of sixteenth notes for the first time to play both the syncopated accompaniment and the main motive simultaneously (Figure 3.6). Over the piano's statement of the motive, the trumpet's scales are merely accompanying gestures. This moment has a powerful impact and serves to bring the work to a satisfying conclusion. Instead of writing an additional fast

movement that might close the sonata with more excitement, Collins chose to conclude with this peaceful ending.⁴⁶

Figure 3.6. Collins, *Sonata – III*, mm. 212-213, Return of main motive.

The musical score for Figure 3.6 consists of two staves. The top staff is for the trumpet, and the bottom staff is for the piano. Measure 212 shows a rest for the trumpet and a piano accompaniment of eighth notes in the right hand and chords in the left hand. Measure 213 shows the return of the main motive for the trumpet, starting with a quarter note followed by eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include piano (p) and fortissimo (8va).

Performer's Guide

Despite its beginning as a tuba sonata, the *Sonata for Trumpet and Piano* is highly idiomatic for the B-flat trumpet. Collins chose a range that would be well-suited to college players on up to the professional player. Some advanced high school students may even be able to handle this piece. The highest note is a B-flat5 (high C for the B-flat trumpet), which is attainable for many players.

When preparing any piece, the performer should understand the fundamental skills required. In this sonata, Collins does not require the performer to do anything extraordinary. Good flexibility is needed to execute some of the larger interval leaps, especially the octave slurs that are found in the second movement. The author recommends incorporating octave slurs into daily practice while working on the Collins

⁴⁶ In an interview with the author, Collins cited Tchaikovsky's Sixth Symphony as inspiration for concluding the sonata with a slow movement.

piece. The player must also be extremely comfortable in the lowest register of the instrument. For many trumpet players, this range can sound unfocused and out-of-tune. Endurance is not a concern as Collins cleverly left ample rests for the trumpet player.

Movement One: Chorale-Presto

In the Chorale section of the first movement, the melodic line must be extremely connected. Underneath the trumpet line are quartal chords that will highlight any intonation issues. It is crucial to hear the larger intervals before playing them to ensure accuracy and good pitch. The written G on top of the staff will be sharp unless care is taken to lower that pitch when it occurs. To achieve a good sense of phrasing, establish where the harmonies are heading. Try playing some of the piano part to get a sense of this (possibly just the outer voices if one is not a trained pianist). Stress the “sigh” gesture of the two eighth notes on the downbeats of measures 5 and 6. Collins’s tempo is 53 beats per minute, which requires the performers to be patient and become comfortable with the slow tempo. Because the piano chords cover quite a large range, the pianist may roll the chords, which contributes to the desired effect of expansiveness.

The *Presto* section presents a more virtuosic set of challenges for the performers. To begin the section, the author recommends that the pianist interpret the chord in measure 12 in the Chorale tempo. The *Presto* tempo of M.M. 160 should begin with the pick-up notes into measure 13. The trumpet writing begins in the low register, yet the articulation should be clear and precise, but not necessarily *staccato*. Resist the common temptation to compress the groups of three eighth notes in the 6/8 bars. The syncopated

rhythms contribute to a driving groove, over which the trumpet melody should fit seamlessly.

One of the few spots in the piece that will be difficult in terms of ensemble is the passage of sustained *forte-piano* notes, which first appear in measure 34. Both the pianist and trumpet player should be counting carefully, but a slight cue by the trumpet player will help the timing. The run in the trumpet part in measure 36 can be timed out to be a quintuplet on beat 5 of bar 35. This rhythm occurs again in measures 105 and 137, and the same advice applies.

The return of the Chorale is marked at M.M. 53, but because it returns in a climactic fashion, it is appropriate for the tempo to be slightly faster. The trumpet entrance in measure 121 should be at a dynamic that matches what has come before in the piano; a *forte* seems more reasonable than a *fortissimo*. In the *Prestissimo* coda, the marked M.M. 180 tempo will work only if both players avoid playing too heavily.

Movement Two: Romp

Timing the start of the second movement with the piano may present a slight challenge. The tempo is the same M.M. 180 as the end of the previous movement, but thinking in half-notes might be easier for cueing purposes. The C octave slurs should be played as marked, with the stress and length on the lower octave. The emphasis on the lower note helps the technique, but also matches the piano when it joins in measure 152. The main motive from the first movement returns in measure 160, but note that there are new accents, highlighting the syncopation. The new melody that starts in measure 176 is played over the original theme. Both themes should be heard, so the trumpet player

should think closer to a lighter *mezzo forte* rather than the marked *forte*. Ensure the last concert B-flats are in tune with the piano.

Movement Three: Ethereal

Maintaining a great sound in the low register should be the player's main focus in the third movement. Even before attempting this movement, the author strongly urges trumpet players to get accustomed to playing with the same lyricism in the low register that is easier to do in the middle and upper registers. Avoid playing with a "spread" sound when descending to the lowest notes. If the low register remains a problem, the author recommends the use of a deep, flugelhorn-like mouthpiece, available from several mouthpiece makers. The composer has also endorsed the use of the flugelhorn for the third movement.⁴⁷

Make sure to study the score to know where the piano takes over the main melodic material. The best example of this is the return of the first movement theme in measure 212. Here, the trumpet should stay true to the marked *piano* dynamic, as those figures act as accompaniment.

The extremely slow tempo marking of this movement is slightly difficult to comprehend; the author suggests feeling the entire movement in eighth notes. Quarter notes at M.M. 38 can be reinterpreted to be M.M. 76 if the eighth note is felt. Especially in the piano introduction, there is room for *rubato*. However, one must acknowledge that there is essentially written *rubato* in the quintuplets and other places, so *rubato* in those

⁴⁷ Collins, interview, September 11, 2018.

instances may be superfluous. There is beauty in the simplicity of this movement, so conjure the best possible sound and play with perceptible phrasing that highlights the contour of the melodic line.

CHAPTER 4

SONATA FOR TRUMPET AND PIANO BY LUIS ENGELKE

Biographical Sketch

Brazilian-American trumpet player, professor, and composer Luis Engelke is an extremely active and versatile musician. Engelke was born in 1969 and spent his early years in the small town of Estrela, in southern Brazil.⁴⁸ At the age of five, his family moved to the United States, eventually settling in Atlanta, Georgia. His first trumpet instructor was Ron Mendola, an Atlanta-based jazz trumpet player. Engelke later studied with Larry Black, a former member of the Atlanta Symphony Orchestra. He attended Florida State University, where he was conferred both a Bachelor of Music degree in performance and a Bachelor of Music Education degree. Engelke's graduate studies began at The Ohio State University, where he also received two degrees, Master of Music in trumpet performance and Master of Arts in education.

Engelke's career was significantly influenced by his relocation to Rio de Janeiro, Brazil. He performed with the Orquestra Sinfônica Brasileira and taught at both the Universidade Federal do Rio de Janeiro and the Conservatório Brasileiro de Música.⁴⁹ When asked about the experience of returning to his home country of Brazil, Engelke replied:

⁴⁸ Luis Engelke, interview with the author, August 20, 2018.

⁴⁹ Ibid.

This time was revolutionary for me since not only did I hear great Brazilian music, but I also had the opportunity to perform with some well-known Brazilian artists with the orchestra, and on other opportunities as well. These included Ivan Lins, Sivuca, Silverio Pontes, Paulo Moura, and Zé da Velha. Also, I began the research for my dissertation that included collecting approximately one hundred Brazilian works for solo trumpet.⁵⁰

After living in Rio de Janeiro for just over a year, Engelke returned to the United States to begin a Doctorate of Musical Arts degree with Professor David Hickman at Arizona State University. His dissertation, which he began while in Brazil, compiled a large volume of Brazilian compositions for trumpet, most of which were unpublished.⁵¹ Engelke moved on from ASU after accepting the position of Professor of Trumpet at Towson University, a position he still holds. His primary trumpet teachers were Bryan Goff (FSU), Richard Burkart (OSU), and David Hickman (ASU). His composition instruction came from Arizona State University professors Rodney Rogers (music composition) and Chuck Marohnic (jazz piano and arranging).

In addition to teaching trumpet at Towson University, Engelke stays active by playing Principal Trumpet with the Lancaster, Kennett, and Mid-Atlantic Symphony Orchestras, St. John's Chamber Orchestra, and the Endless Mountain Music Festival.⁵² He has appeared internationally as a soloist and clinician as a Yamaha Performing Artist/Clinician, and as a guest musician with over fifty professional orchestras world-

⁵⁰ Ibid.

⁵¹ Luis Engelke, "Twentieth-century Brazilian solo trumpet works (accompanied and unaccompanied): A stylistic guide and annotated bibliography" (DMA diss., Arizona State University, 2000).

⁵² Luis Engelke, Towson University, <https://www.towson.edu/cofac/departments/music/facultystaff/lengelke.html> (accessed January 15, 2019).

wide. A leader in the trumpet community, Engelke has served as a past board member for the International Trumpet Guild and is currently Music Reviews Editor for the *International Trumpet Guild Journal*. He has released two solo CD's, *A Brazilian Collection*,⁵³ and *Songs, Remembrances, and Impressions*,⁵⁴ which have received critical acclaim. As an author, Engelke has more than two-hundred publications to his name.

Engelke's composition, arranging, and editing career evolved out of his passion for creating music in all forms.⁵⁵ Much of the inspiration for his compositions came from his time spent absorbing Brazilian music traditions. He points to his time living in Brazil as particularly influential on his *Sonata for Trumpet and Piano*. His other compositions for trumpet include several jazz compositions, an unaccompanied piece, other works for trumpet and piano, and trumpet ensemble pieces. Engelke's anthology of Brazilian trumpet music, which contains the first editions of significant works, is published by Balquhiddier Music.⁵⁶ Other publishers of Engelke's compositions, editions, and arrangements are Art of Sound, EC Schirmer, Hickman Music Editions, Triplo Press, and Topp Brass.⁵⁷

⁵³ Luis Engelke and Rubia Santos, *A Brazilian Collection: Music for Trumpet and Piano*, Tijuca Music 783707421520, 2001.

⁵⁴ Luis Engelke and Michael Decker, *Songs, Remembrances, and Impressions - Music for Trumpet and Guitar*, Tijuca Music 884501434430, 2010.

⁵⁵ Luis Engelke, interview with the author, January 15, 2019.

⁵⁶ Balquhiddier Music, <http://www.balquhiddiermusic.com/trumpet-with-accompaniment/engelke-a-brazilian-collection> (accessed January 16, 2019).

⁵⁷ Luis Engelke, Towson University, <https://www.towson.edu/cofac/departments/music/facultystaff/lengelke.html> (accessed January 15, 2019).

Background Information on the *Sonata*

Luis Engelke's *Sonata for Trumpet and Piano* began while the composer was in his final year of doctoral studies at Arizona State University.⁵⁸ It was not until Engelke's 2013 sabbatical at Towson University that he had time to complete the work. In the spring of 2014 he presented the *Sonata* with SmartMusic accompaniment to the Towson University faculty as part of his sabbatical presentation.⁵⁹ For Engelke, writing the trumpet part came naturally. Writing for the piano was aided by collaborative pianist Amy Klosterman, who read through the work with Engelke and provided feedback. Engelke's familiarity with the piano comes largely indirectly, from performing the great piano concertos as a member of several orchestras.⁶⁰

Beyond a doubt, the greatest influence on this work comes from Engelke's affinity for Brazilian music. During the time he spent in Brazil, he was exposed to local musicians who played everything from traditional Brazilian music to jazz and pop. The *Sonata* integrates Brazilian dance patterns and elements of popular music into twenty-first-century American idioms. The composer also stresses the influence of the sonatas by Kennan, Stevens, and Ewazen.⁶¹

⁵⁸ Engelke, interview, August 20, 2018.

⁵⁹ This performance is not considered to be the premiere of the work because a live pianist was not present.

⁶⁰ Engelke, interview, August 20, 2018.

⁶¹ Ibid.

Performance History

The premiere performance of Luis Engelke's *Sonata for Trumpet and Piano* took place at the 2015 International Trumpet Guild (ITG) Conference in Columbus, Ohio.⁶² The composer submitted his composition to be featured on the annual New Works Recital, with the intention of performing the work himself. After being accepted into the recital, Engelke realized his schedule would not allow for his attendance at the conference. Judith Saxton, a prominent trumpet soloist and friend of the composer, was asked to perform the work. The premiere date was May 29, 2015.⁶³ There have been numerous subsequent performances of this work across the United States, including a performance of the second movement at the 2017 ITG Conference by the composer.⁶⁴ The present recording of the *Sonata* is the first, although the composer intends to record the work himself in the future.

Description of the Music

Luis Engelke's *Sonata Trumpet and Piano* effectively balances influences from Brazilian music and the traditions of the landmark trumpet sonatas of the twentieth century. The resulting work is a superb representation of an early twenty-first-century composition that contains many elements that will please performers and audiences alike.

⁶² Ibid.

⁶³ The author attended the premiere performance.

⁶⁴ Engelke, interview, August 20, 2018.

The three movements appear in the traditional fast-slow-fast order, and the outer movements incorporate elements of sonata form.

There are several principal elements that are emblematic of an early twenty-first-century trumpet sonata. The first, and perhaps most significant, is the accessibility of the piece to modern audiences. Engelke employs modal melodies, diatonic harmonies, driving rhythmic patterns, jazz- and pop-inspired bass lines, and motivic repetition. These qualities meet the expectations of the contemporary listener. Engelke wrote for the C trumpet, which is becoming the solo instrument of choice for most professional trumpet players. In contrast, all the twentieth-century sonatas except the Davies sonata, examined in Chapter 2, were composed for the B-flat trumpet. The second movement also employs three different mutes, which add to the range of timbre.

Movement One: Intrada

The first movement, *Intrada*, is the shortest of the three movements, but it contains important thematic material that is featured later in the sonata. Engelke modeled this movement on sonata form,⁶⁵ which here is compacted into an exposition followed by a shortened recapitulation. Although there is no distinct development section in this first movement, the entire sonata serves to develop the themes that are laid out in the first movement. Figure 4.1 provides an overview of the first movement's form.

⁶⁵ Engelke, interview, January 15, 2019.

Figure 4.1. Engelke, *Sonata – I*, Movement One form diagram.

Measure Number	Major Section	Event	Key Area/Mode
1 – 8	Introduction		D minor (D Dorian)
9 – 27 28 – 47 48 – 62 63 – 73	Exposition	Theme 1 Transition Theme 2 Retransition	D minor (D Dorian) A minor (A Phrygian) A minor (A Phrygian) E pedal (E Phrygian)
74 – 93	Recapitulation	Theme 1	D minor
94 – 106	Coda		A pedal (A Phrygian)

The slow introduction to this movement establishes the tonal center of D minor, but Engelke uses the D Dorian mode for both the melody and harmonies to create a dramatic mood. The modal sound created from the lowered seventh scale degree (C-natural) allows the composer to avoid the strong pull of the leading tone. The exposition begins with a four-bar piano introduction, then Theme 1 enters over a flowing accompaniment (Figure 4.2). Marked *cantabile* in the trumpet part, Theme 1 begins in the D Dorian mode. Later, a B-flat is introduced, the first accidental of the piece. With the introduction of this new pitch, Engelke shifts to a new mode and tonal center, which arrives in measure 27 with a strong A-minor cadence.

Figure 4.2. Engelke, *Sonata – I*, mm. 13-16, Theme 1 excerpt (trumpet in C).⁶⁶

13
mf cantabile
3
3
3
3

The piano interlude that begins in measure 28 is the transition to a new theme. Theme 2 is fully presented starting in measure 48 (Figure 4.3), although Engelke has already given a preview of Theme 2 in the bass line of the piano beginning in measure 29.

Figure 4.3. Engelke, *Sonata – I*, mm. 48-50, Theme 2 excerpt (trumpet in C).

48
f misterioso
48
f
con ped.
3
3

⁶⁶ Luis Engelke, *Sonata for Trumpet and Piano* (Hickman Music Editions, 2015). All score examples in Chapter 4 are from this source. Permission has been granted by both composer and publisher to use excerpts from the score.

The *marcato* Theme 2 contrasts the more lyrical Theme 1. The tonal center of Theme 2 is A, the dominant of the original tonal center of D. A retransition to Theme 1, grounded by a pedal point, features fragmented gestures from Theme 1 in counterpoint between trumpet and piano, thus introducing an element of development.⁶⁷ The recapitulation in measure 78 presents an unaltered Theme 1, which transitions to a coda beginning in measure 93. The coda relies on an A pedal to close the work in A minor. However, the addition of the B-flat implies a Phrygian mode centered on A.

The influence of Brazilian music is displayed throughout the first movement. Engelke draws upon the tradition of *baião*, which is a popular musical style that has origins in the Northeastern region of Brazil.⁶⁸ This style of music, which became associated with Brazilian pop music in the mid-twentieth century, incorporates syncopated rhythms and modal melodies. *Baião* melodies commonly feature the lowered seventh scale degree, and in first movement, the use of Dorian and Phrygian modes shows Engelke's tribute to the Brazilian melodic style. The syncopation is most prevalent in the transition to Theme 2 (mm. 28-47), and in Theme 2 itself. Engelke uses the third movement to fully develop these elements of Brazilian *baião* style.

⁶⁷ It is possible to view measures 28-73 as a hybrid exposition/development section given the fragmented phrases and development of material from Theme 1 and the introduction.

⁶⁸ Chris McGowan and Ricardo Pessanha, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia: Temple University Press, 1998), 135-136.

Movement Two: Elegy

Contrary to the Brazilian influence on the outer movements of this sonata, the second movement draws heavily upon the traditions of twentieth-century trumpet sonatas. Keeping with the style of the previous movement, the melodic writing is entirely modal. Engelke employs a large-scale ternary form (Figure 4.4). The outer sections are characterized by open-voiced quartal harmonies, which eliminate the sense of a tonal center. The trumpet is required to play with various mutes (straight mute, cup mute, and Harmon mute without the stem), which creates a variety of tone colors. The use of these mutes is particularly reminiscent of the second movement of the sonata by Halsey Stevens.

Figure 4.4. Engelke, *Sonata – II*, Movement Two form diagram.

Measure numbers	Section	Notes
1 – 38	A	Quartal harmonies, straight mute and cup mute, <i>Lento – Movendo il tempo – più mosso – Adagio</i>
39 – 79	B	B Aeolian mode, Celtic influence, <i>Tempo semplice</i>
80 – 97	A'	Quartal harmonies return, Harmon mute, <i>Adagio – Lento</i>

The B section of the second movement invokes the traditions of the Celtic bards.⁶⁹

In Ireland and Scotland, the rituals of the bards date back to the Middle Ages.⁷⁰

⁶⁹ Engelke, interview, August 20, 2018.

⁷⁰ James Porter, “Bard: Music and Performing Practice,” *Oxford Music Online, Grove Music Online*, Oxford University Press, <https://doi-org.ezproxy.stolaf.edu/10.1093/gmo/9781561592630.article.02026> (accessed January 15, 2019).

Originally, bards were poets who composed heroic poetry that was to be performed by a vocalist and harpist in a ballad style. The bard songs were declamatory, had a limited range, stressed agogic accents, and adhered to a mode. Engelke uses a B Aeolian mode throughout this section with strong-beat accents from the piano to imitate the Celtic bard song (Figure 4.5).

Figure 4.5. Engelke, *Sonata – II*, B Section Theme (trumpet in C).



Engelke assigns the role of the vocalist to the trumpet, and the harp role is given to the piano. The phrases are clearly defined and are separated by short interludes, indicating the different strains of the song. Engelke allows the piano to play the melody in measure 51, and the trumpet later joins with a countermelody.

Movement Three: Toccata Festiva

The title *Toccata Festiva* implies a celebratory composition that showcases the technical abilities of the performer. Of the three movements in this sonata, this one has the most obvious influence of sonata form. The exposition features two unique themes in two modes, separated by a transition. A distinct middle section leads to a return of

material from the first movement, which serves to conclude the work. Figure 4.6 shows a form diagram of the third movement.

Figure 4.6. Engelke, *Sonata – III*, Movement Three form diagram.

Measure Number	Major Section	Event	Key Area/Mode
1 – 3	Introduction		F Aeolian
4 – 17 18 - 33 34 - 54	Exposition	Theme 3 Transition (Theme 2) Theme 4	F Aeolian F Aeolian F Phrygian
55 – 96	Development	Bass line	Various
97 – 114	Recapitulation	Theme 1 Theme 4	G minor (G Dorian)
94 – 106	Coda		A pedal – D minor

After the serene close of the second movement, the trumpet and piano burst into the third movement with a short but powerful introduction. The exposition begins with a syncopated piano rhythm, over which the trumpet presents Theme 3. The influence of the Brazilian dance music is clear in this section, especially in the syncopated eighth-note gestures in the piano (Figure 4.7).

Figure 4.7. Engelke, *Sonata – III*, mm. 7-9, Theme 3 (trumpet in C).

The musical score for Theme 3 (trumpet in C) from Engelke's Sonata III, measures 7-9, is presented in a three-staff format. The top staff is for the trumpet, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature has one flat (B-flat). The tempo is marked *mf*. The score shows a syncopated piano rhythm in the left hand, characterized by eighth-note patterns with accents. The trumpet line in the right hand features a melodic theme with syncopated eighth-note gestures. The piano accompaniment includes chords and rhythmic patterns that complement the syncopated piano rhythm.

The tonal center of the exposition is F, but the mode changes between Theme 3 and Theme 4. Theme 3 uses an F Aeolian mode, and Engelke features its flat sixth scale degree (D-flat) in the bass line (Figure 4.7). In the transition between the two themes, fragments of Theme 2 from the first movement appear in measures 19 – 22, then again in measures 29 – 32. The new mode of F Phrygian coincides with the arrival of Theme 4 (m. 34), which is similar to Theme 2 in that it is *legato*.

The middle section, measures 55 – 96, is the most overt example of the influence of Brazilian music. The *baião* style is achieved through three layers: a repetitive bass line in the left hand of the piano, syncopated chords in the right hand, and a driving rhythmic figure in the trumpet (Figure 4.8). This formula is briefly interrupted in measure 65 by a lyrical melody that is reminiscent of Theme 2 (at least in rhythm) over a walking bass line.

Figure 4.8. Engelke, Sonata – III, mm. 57-60, *Baião* influence (trumpet in C).

The image shows a musical score for measures 57-60 of Engelke's Sonata – III. It is written for trumpet in C and piano. The time signature is 7/8. The piano part features a repetitive bass line in the left hand and syncopated chords in the right hand. The trumpet part has a driving rhythmic figure. The score is marked with a piano (p) dynamic and includes slurs and accents.

The recapitulation features the return of Theme 1 from the first movement. Everything is identical to the first occurrence, except the key has been lowered a fifth to G minor. Engelke transitions to Theme 4 before finishing the work with the same coda material that ended the first movement.

Performer's Guide

Given that Luis Engelke is an accomplished trumpet player, it is not surprising that his sonata is highly idiomatic for the trumpet. Engelke likely had his own playing in mind when composing this piece, which limits the accessibility to advanced collegiate and professional trumpet players. There are not many extended periods of rest in the outer movements, and the highest note of the piece (D6) comes at the very end. To bring this work alive, the author recommends that the performers research the Brazilian *baião* style.

Movement One: Intrada

After the slow introduction, the first movement features a relentless rhythmic drive all the way to the end. The composer chose M.M. 120 for the tempo, which should be reinforced using a metronome in practice. Due to its lyrical nature, Theme 1 in the trumpet can easily slow. The author recommends practicing with subdivided eighth or sixteenth notes on the metronome to become comfortable with the triplet-duple clash. Also in Theme 1, the composer writes many “hairpin” crescendos and decrescendos. These should be given a subtle touch to avoid over-phrasing.

With few exceptions, the trumpet part should be played as connected as possible. In this movement, the trumpet line is provided only two different articulations: *legato* and *marcato*. Engelke instructs the trumpet soloist to play *cantabile*, which means in a singing style. In the author's opinion, this extends to the *marcato* passages as well. To play the accented notes in this *cantabile* style, the author recommends articulating firmly with decay, but without adding space in between notes. The *staccato* passages in the

piano provide needed contrast to the trumpet's sustained notes. A final comment pertains to the trills at the end of the movement: the trumpet player should stress the original note before speeding up the trill.

Movement Two: Elegy

To effectively portray the elegiac character of the second movement, the performers must heed Engelke's instructions. The tempo indications in the outer sections indicate a character (such as *Lento*) but do not include a suggested metronome marking. Engelke leaves it to the performers to establish the tempo in these sections, with each section getting faster (*Lento – Movendo il tempo – più mosso*) until the muted Adagio in measure 33. After the fermatas, the performers should feel comfortable adding plenty of time before beginning the next section, contributing to the tranquility of this movement. In the B section, the performers should heed Engelke's suggested tempo of M.M. 116 to accurately depict the Celtic song.

It is crucial for the performers to understand the instructions that Engelke provides in the score. The terms that, in the author's opinion, may not be immediately familiar to inexperienced performers, are defined in Figure 4.9.

Figure 4.9. Translation of Italian terms in Luis Engelke’s *Sonata – II*.

Term	Translation/Definition	Measures
<i>lontano</i>	From a distance, distantly	2 – 6, 87 – 94
<i>lagnoso</i>	Lamenting	9 – 12
<i>affettuoso</i>	Affectionate, loving	13
<i>incalzando</i>	Pressing, urgently, increasing in speed and pressing forward	22
<i>lacrimoso</i>	Tearfully	33 – 38, 80 – 85
<i>cantando</i>	In a singing style	66
<i>calando</i>	Dying away in tempo and volume	95 – 97

There are three instances in this movement where the composer calls for a mute. Two of these mutes are clearly prescribed: cup mute, and Harmon mute without stem. The first muted passage is marked only *con sordino*, which simply translates to “with mute.” Typically, a straight mute would be used, but the ambiguity of the marking allows for some interpretation by the performer to use a mute of his or her choice. Whichever mute is used, it must be quite soft to achieve the *lontano* effect. For the author’s recording, an adjustable cup mute was used to unite the *Lento* section with the *Adagio* section, as is done with the Harmon mute at the end of the movement.

Movement Three: Toccata Festiva

There are many techniques required of the trumpet player in the third movement, but thanks to Engelke’s knowledge of the trumpet, none of them is extreme. The opening descending scale must be timed with the pianist, and the author recommends establishing the M.M. 96 tempo of the introduction before attempting to get the scale together. The rest of the movement is given a suggested tempo of M.M. 132. Before choosing this as

the performance tempo, the trumpet player should consider the playability of the double-tongued passages at this fast tempo.

The melodic themes of this movement are contrasting in style and articulation. To contribute to the festive character of Theme 3, *marcato* articulation should be employed, especially where the accents are written. Theme 4 is marked consistently with *legato* articulations, and the same connectivity of the first movement should be applied here. The double-tongued passages beginning in measure 57 should be approached with *staccato* articulations to match the style of the accompaniment.

Understanding that endurance and range might be of concern for many trumpet players, Engelke has provided alternate pitches that lead up to the movement's highest notes (measures 51 – 54 and 143 – 145). When playing this sonata, the author strongly recommends attempting the original notation by working on high register playing separately. However, if this work is programmed on a recital and the player is feeling fatigued, the lower option may be better. The author highly recommends practicing both options so the performer can decide which line to play in the moment.

CHAPTER 5

SONATA FOR TRUMPET AND PIANO BY WILLIAM ROWSON

Biographical Sketch

William Rowson is one of Canada's most sought-after composers and conductors. Born in 1977 in Regina, Saskatchewan, Canada, Rowson began his musical studies on violin.⁷¹ He moved to Philadelphia to attend the Curtis Institute of Music, where he received a Bachelor of Music degree. At Curtis, he studied composition with Ned Rorem, Jennifer Higdon, and Richard Danielpour. He also had the opportunity to conduct the Curtis Symphony Orchestra. Rowson went on to complete a Doctorate of Music degree at the University of Toronto. His primary teachers there were Canadian composers Peter Paul Koprowski and Gary Kulesha. Additional composition studies were with George Tsontakis.

As a composer, Rowson has a diverse catalogue of works that have received performances across North America. He has been commissioned by the Toronto and Sudbury Symphony Orchestras, the McGill Chamber Orchestra, the Banff Center for the Performing Arts, Niagara International Chamber Music Festival, and several chamber ensembles and solo artists.⁷² Rowson has also composed the scores for two operas and two feature-length films. He has two works for trumpet: *The Sonata for Trumpet and Piano* (2010) and the *Sonata for Trumpet and Harp* (2013).

⁷¹ William Rowson, interview with the author, September 14, 2019.

⁷² William Rowson, www.rowsonmusic.com (accessed January 22, 2019).

In addition to his career as a composer, Rowson is in demand as a conductor. Currently, he is the Assistant Conductor of the Vancouver Symphony Orchestra and the Principal Conductor of the Stratford Symphony Orchestra. He has worked with many of Canada's leading orchestras including the Hamilton Philharmonic Orchestra, Glenn Gould Professional School, National Academy Orchestra of Canada, McGill Chamber Orchestra, Kitchener-Waterloo Chamber Orchestra, the Saskatoon Symphony, Orchestra Toronto, the Toronto Philharmonic, and the Scarborough Philharmonic. As an advocate for Canadian composers, Rowson has overseen the premieres of over sixty new orchestral works.

Background Information on the *Sonata*

William Rowson was commissioned by Canadian trumpet player Adam Zinatelli to write this work for a performance at Sound Symposium, a new music festival in Newfoundland, Canada.⁷³ Zinatelli, for whom the work was written, is the Principal Trumpet of the Calgary Philharmonic Orchestra.⁷⁴ The relationship between Rowson and Zinatelli formed while the two were both in school in Toronto.⁷⁵ Written over a three-month period, the sonata was completed in 2010. According to the composer, the two worked closely to finesse phrasing and articulations. Rowson altered the piano part somewhat to address balance concerns after hearing it for the first time.

⁷³ Sound Symposium, www.soundsymposium.com (accessed January 24, 2019).

⁷⁴ Adam Zinatelli, "Adam Zinatelli – About," AdamZinatelli.com, www.adamzinatelli.com/about (accessed January 24, 2019).

⁷⁵ Rowson, interview, September 14, 2018.

The sonata is published by qPress, an online publisher based in Victoria, British Columbia, and founded by trumpet player Timothy Quinlan. The composer has the following to say about his concept for the sonata:

I decided that I wanted to write a very lyrical piece for the trumpet. One of the pre-compositional decisions was that it would not be a fast virtuoso piece and I wanted to include the pianist and make it a very collaborative effort.⁷⁶

The premiere took place at the Sound Symposium festival on July 3, 2010.⁷⁷ Adam Zinatelli performed on trumpet, and Kristina Szutor was the pianist. Unfortunately, the composer could not attend the premiere, but was sent an archival recording. Rowson's sonata has been performed by a few others, including a performance at the Yale School of Music by Aaron Hodgson as part of his DMA recital.⁷⁸

Description of the Music

William Rowson's *Sonata for Trumpet and Piano* is a three-movement composition that showcases the lyrical ability of the trumpet. Rowson uses traditional formal structures and contemporary harmonic language to frame his memorable melodies. Emphasis is placed on the lyrical themes present in the sonata, which is enjoyable for both performers and audiences.

⁷⁶ Timothy Quinlan, "William Rowson Sonata for Trumpet and Piano," qPress.ca, <https://qpress.ca/product/rowson-sonata-for-trumpet-and-piano-pdf/> (accessed January 24, 2019).

⁷⁷ William Rowson, interview with the author, March 28, 2019.

⁷⁸ The video recording of Dr. Hodgson's performance from 2011 can be found at: <https://www.youtube.com/playlist?list=PL8233011AD8B05B13>

Movement One: Allegro moderato

The first movement is in a clearly defined sonata form (a diagram of the form is in Figure 5.1, below).

Figure 5.1. Rowson, *Sonata – I*, Movement One form diagram.

Measure Number	Major section	Event	Notes
1 – 16 17 – 45 46 – 83 84 - 92	Exposition	Theme 1 Transition Theme 2 Closing	Quartal harmony, P4 emphasized Fanfare figures in trumpet Theme 2 presented in two tonal centers Theme 1 augmented
93 – 122	Development		Fragments of both themes are developed
123 – 149 150 - 171	Recapitulation	Theme 1 Theme 2	<i>Marcato</i> statement of Theme 1 Abridged statement of Theme 2

The movement begins with Theme 1 in the trumpet, which prominently features the interval of a perfect fourth (Figure 5.2). Rowson uses the Theme 1 motive, an ascending whole step then a P4 leap, throughout the sonata. The melody is passed back and forth between the trumpet and piano, which establishes the egalitarian nature of this sonata. In this opening section, the harmonic language is predominantly quartal. Instead of being limited by a mode or key area, the pitch collections are constantly shifting. For example, the first three measures feature a collection based on E Dorian. Across the bar line into measure 4, the voice-leading expands outward by a half-step, resulting in an E-flat Mixolydian collection. The shifting of pitch collections paired with the quartal harmonies contributes to an ambiguous tonal center throughout the piece.

Figure 5.2. Rowson, *Sonata – I*, mm. 1-4, Theme 1.⁷⁹

The musical score for measures 1-4 of Theme 1 is presented in two staves: Trumpet in C (top) and Piano (bottom). The tempo is marked 'Allegro Moderato' with a metronome marking of quarter note = 100. The piano part is marked 'mf'. The score shows a transition from E Dorian collection to E-flat Mixolydian collection. The trumpet part features a melodic line with a slur over measures 1-4. The piano part features a sixteenth-note accompaniment gesture in measure 1, followed by a *ritardando* in measure 2, and a calm *meno mosso* in measure 4. The score is annotated with 'E Dorian collection' and 'E-flat Mixolydian collection' below the piano staff.

After a strong cadence in measure sixteen, a lengthy transition occurs between the two themes of the exposition. In this section, Rowson juxtaposes fluid passages in the piano with short fanfare figures from the trumpet. The sixteenth-note accompaniment gesture beginning in measure 24 provides energy before a *ritardando* brings the music to a calm *meno mosso* in measure 46. Here, the second theme is introduced by the piano, then played in full by the trumpet two measures later.

Theme 2 is presented in a more stable tonality than Theme 1, which contributes to its placid character. Unlike the previous section, the harmonies do not shift by half-step from bar to bar. The tonal center is defined by the pitch collections of A major or A Mixolydian (depending on when G-natural is used). The A tonality is reinforced by the bass notes of the piano (Figure 5.3). Rowson alters the tonal center with a chromatic shift up to B-flat with a *forte* statement of Theme 2 in measure 65. Descending octaves in the

⁷⁹ William Rowson, *Sonata for Trumpet and Piano* (qPress, 2010). All score examples in Chapter 5 are from this source. Used with permission from the composer and qPress.

trumpet line dissipate the energy before one beat of silence marks the beginning of the closing section of the exposition in measure 84. A peaceful statement of Theme 1 in augmentation closes the exposition.

Figure 5.3. Rowson, *Sonata – I*, mm. 46-49, Theme 2 (trumpet in C).

The image shows a musical score for measures 46-49. The top staff is for the trumpet in C, starting with a *p* dynamic and a *meno mosso* tempo marking. The bottom two staves are for the piano, starting with a *p* dynamic. The piano part features a continuous off-beat accompaniment. The score includes various dynamics such as *p*, *dim.*, and *pp*, and tempo markings like *meno mosso* and *cant.*. The music is written in a key with one sharp (F#) and a 2/4 time signature.

The development is rather short when compared to the outer sections, but it gives Rowson ample opportunity to showcase his sophisticated compositional technique. The development opens with an inversion of the Theme 1 motive, which alternates with the trumpet fanfare figure. Later in the development, the descending octaves from Theme 2 appear, but are agitated by a continuous off-beat piano accompaniment. Rowson intersperses fragments of Theme 1 in the piano part, hinting at its return. After four partial statements of Theme 1, the climax of the piece occurs with the trumpet's highest note and the full statement of Theme 1, this time in the piano (Figure 5.4). This climactic moment also marks the recapitulation, which features the original pitches of Theme 1 in the piano. Theme 2 also returns, but without a transition before it. Another augmented statement of Theme 1 over inverted E major triads ends the movement.

Figure 5.4. Rowson, *Sonata* – I, mm. 123-125, Recapitulation of Theme 1.



Movement Two: Andante

The second movement continues in the same style from the end of the first movement. Inverted triads in the left hand accompany a chain of suspensions in the piano right hand (Figure 5.5). This chord progression introduces a haunting trumpet melody that begins in a D Phrygian mode. The recognizable quintuplet that begins the trumpet melody is the main motive of the first section. Underneath, the harmonies break off from the triadic introduction and return to quartal voicings.

Figure 5.5. Rowson, *Sonata* – II, mm. 1-6, Introduction of A section.



The form of the second movement is ternary, although the return of the A material is masked. The B section begins in measure 30 with continuous off-beats, used previously in the development of the first movement. In the accompaniment, Rowson adds dissonance by stacking major-seven chords and exploiting the interval of the major seventh/minor second whenever possible. The dissonance intensifies when the voicing shifts to cluster chords in measure 43.

Figure 5.6. Rowson, *Sonata – II*, Movement Two form diagram.

Measure numbers	Section	Notes
1 – 29	A	Triadic – quartal harmonies
29 – 53	B	Offbeat accompaniment, M7/m2 emphasized
54 – 99	A'	Masked return of A material

Rowson cleverly elides the return of the A material at the apex of the movement, much like the recapitulation of the first movement. The energy is built up to the climactic moment in measure 49 (Figure 5.7). The cluster chords yield to triads (m. 50) and the energy dissipates when the off-beats cease in measure 53. Here, the same inverted triads from the beginning return exactly as before (mm. 54 – 59). The quintuplet motive from the A section returns several times, this time in D Dorian, before the movement ends.

Figure 5.7. Rowson, *Sonata – II*, mm. 49-60, End of B section into return of A material (trumpet in C).

The musical score for Figure 5.7 is presented in three systems. The first system covers measures 49 to 53. The trumpet part (top staff) begins with a melodic line marked *ff*. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of chords and arpeggiated figures, also marked *ff*. The second system covers measures 54 to 60. The trumpet part continues with a melodic line marked *dim.*. The piano accompaniment includes chords and arpeggiated figures, marked *dim.* and *p* (piano) at the end of measure 60.

Movement Three: Allegro spiritoso

The third movement is presented in an ABACA Rondo form. The trumpet opens the movement with the distinctive A theme, which shares qualities of the first movement's Theme 1 (Figure 5.8). Both melodies begin with an upwards gesture and include the same sixteenth-note cell. The A theme of movement three emphasizes thirds more than the perfect intervals found in the first movement. The A theme returns three times throughout the movement; each time it is easy to hear due to its declamatory nature.

Figure 5.8. Rowson, *Sonata – I and III*, Comparison of themes from Movement One and Movement Three (trumpet in C).

Movement One, Theme 1 (mm. 1-5)

Movement Three, A Theme (mm. 1-4)

The B section, marked *cantabile*, features a gently syncopated melody over continuous eighth notes in the piano. This tranquility is interrupted by an *agitato* section (mm. 36 – 39) before returning to the A theme. Figure 5.9 shows a diagram of the form.

Figure 5.9. Rowson, *Sonata – III*, Rondo form diagram.

Measure Number	Theme	Notes
1 – 21	A	A theme presented in the trumpet
22 - 47	B	Eighth-note oscillating accompaniment
48 – 59	A	New tonal center (higher)
60 - 94	C	Longest section, contrasting material
95 – 114	A'	Melody is augmented

The C section is by far the longest, and it features distinctive material. The *staccato* piano accompaniment is pointillistic in texture, punctuated by *forte-piano* accents in the trumpet. This *secco* style is juxtaposed with just a few measures of

lyricism, eventually building to a return of the A material. The final statement of the A theme is augmented, which is also how first movement concluded.

Performer's Guide

William Rowson's focus when writing his sonata was to create a work that showcased the lyricism of the trumpet while balancing its role with the piano. From a trumpet perspective, performing this piece successfully demands great control over the instrument. First, the trumpet player must strive for flawless intonation, especially when executing the many perfect intervals in this sonata. Second, there are many large interval slurs that require flexibility and great finesse. Finally, there are limited measures of rest for the trumpet, in the outer movements particularly. The trumpet player will have to make the most of the rests that Rowson provides, which, to credit the composer, are well spaced.

Intonation

The trumpet player's intonation must be spot on when performing this sonata. Theme 1 from the first movement is the perfect example to illustrate the importance of perfect intonation (Figure 5.2, above). An E is held in the bass while the trumpet's notes center around E's and B's. To prepare, the author recommends the use of a drone. The player may wish to buzz the melody on their mouthpiece with an E drone, in this case, to work on ear training. Tune each interval carefully before moving on to the next one. In general, try to establish the tonal center of a given passage, and use a drone to highlight any problems with intonation.

In the author's opinion, the passages that outline arpeggios (mm. 85 – 92, for example) and the descending octaves (mm. 97 – 103, for example) are the most treacherous for intonation in the first movement. Another critical point comes at the start of the development in the second movement (m. 30). The trumpet holds a C-sharp, which is then struck by the piano in the same octave. To avoid conflicting pitch on this note, the trumpet player must ensure his or her intonation is accurate. The last movement presents intonation challenges in the C section with *forte-piano* notes. A quick change in dynamic could have a variety of effects on the trumpet's pitch, so the author recommends recording oneself and listening to determine the strategies needed to correct the intonation.

Negotiating Large Interval Leaps

All trumpet players know the importance of having good flexibility, and Rowson's sonata is an opportunity to put that skill to the test. The topic of flexibility extends far beyond "lip slurs" and is better defined by the ability to comfortably move through the range of the instrument. A prominent feature throughout this sonata is Rowson's use of large intervals in the trumpet part. These intervals are typically downward slurs, a skill that many trumpet players neglect in their practice. There are several strategies for perfecting this technique. One way of practicing these spots is to use the mouthpiece to buzz the intervals, working on both ear training and connection. Another method involves holding the note before the slur as long as possible within the rhythmic framework, thus eliminating time for any "travelling" noise in between two

notes. Whichever way these large interval slurs are practiced, the resulting sound should be smooth and well-connected.

Endurance

In the spirit of collaboration, the piano and trumpet play nearly equally throughout the sonata. However, that means that the trumpet is afforded little rest. There are several short periods of rest for the trumpet player, but the only extended rest is at the beginning of the second movement. The lyrical style of writing can also be quite tiring, especially in the trumpet's middle and upper registers.

To help achieve a lyrical style and overcome endurance issues, the author recommends practicing with minimal mouthpiece pressure. By reducing mouthpiece pressure, the resulting sound is often gentler and the vibration of the lips is unimpeded. This is especially important in the low register of the trumpet and at softer dynamics, where liberal mouthpiece pressure is unnecessary. The opening of the second movement is a perfect example of where minimal pressure is needed. The trumpet player should also experiment with the least mouthpiece pressure needed to play in the upper register. When faced with high notes and difficult passages, trumpet players default to using more mouthpiece pressure. Practicing Rowson's sonata is a wonderful opportunity to experiment with using minimal mouthpiece pressure. When applied correctly, the technique of minimizing the amount of pressure used when playing will significantly increase endurance.

Trumpet/Piano Balance

As the composer stated in an interview with the author, an early draft of the sonata was slightly reworked to address balance concerns between the trumpet and piano.⁸⁰ More than many other trumpet sonatas, this piece is egalitarian in how much the thematic material is shared between the two instruments. In the rehearsal process, both musicians should have previously identified thematic material to better determine correct balance. The themes should be heard, which will be more difficult if they are presented in the piano. The trumpet player should be prepared to alter dynamics to let the piano come through.

⁸⁰ Rowson, interview, September 14, 2018.

CHAPTER 6

SONATA FOR E-FLAT TRUMPET AND PIANO

BY CHRISTOPH NILS THOMPSON

Biographical Sketch

Composer Christoph Nils Thompson's unique career path has led him to become a pioneering composer. Thompson was born in Aschaffenburg, Germany, in 1978.⁸¹ Growing up in Catholic Bavaria, Thompson attended mass every Sunday. The music made quite an impression on him, although he would not take inspiration from it until later in life.⁸² Instead of immediately attending a school for music, Thompson's career began in the hip hop scene. At a young age, he became a prominent audio engineer and pop music producer. Listening to samplings by DJ artists and exploring the origins of beats eventually led Thompson to study jazz.⁸³ He would go on to become a jazz pianist in addition to his work as a pop music producer. Ultimately, his career direction shifted towards composition, but all his prior experiences directly influenced his writing style.

Thompson received his formal training in the United States. After living in Germany for the first part of his life, he moved to Wisconsin to attend the University of Wisconsin-Stevens Point for a B.M. in Jazz Arranging and Composition. There, he studied with Charles Rochester Young, whom Thompson cites as having the greatest

⁸¹ Christoph Thompson, interview with the author, March 5, 2019.

⁸² Christoph Thompson, interview with the author, September 1, 2018.

⁸³ Ibid.

influence over his compositional process.⁸⁴ He went on to attend Ball State University in Muncie, Indiana, for Master and Doctoral degrees in composition. He studied counterpoint with Wolfram Bieber in Germany, jazz piano and harmony with Axel Kemper Moll, and composition with Jody Nagel at Ball State University.

Christoph Nils Thompson's compositions have been performed worldwide by some of the best musicians in the world. His classical compositions have been performed by members of the Chicago Symphony Orchestra and have been featured on public radio broadcasts, at international conferences, and on recitals throughout the United States.⁸⁵ Thompson has written music for large ensembles, staged productions, chamber ensembles, and for films. His work is published by Potenza Music.⁸⁶ Thompson currently teaches at Ball State University, where he is Assistant Professor of Music Media Production & Industry and Recording Engineer.⁸⁷

Background Information on the *Sonata*

The *Sonata for E-flat Trumpet and Piano* is part of Thompson's larger project of writing a sonata for every instrument.⁸⁸ Thompson originally intended to write his trumpet sonata for the standard B-flat trumpet, but was persuaded to write for the less

⁸⁴ Ibid.

⁸⁵ Christoph Thompson, "Christoph Nils Thompson – About," christophnilsthompson.com, <http://christophnilsthompson.com/about.html> (accessed February 20, 2019).

⁸⁶ Ibid.

⁸⁷ Christoph Thompson, "Christoph Thompson," <https://www.bsu.edu/academics/collegesanddepartments/music/about-us/faculty-and-staff/music-technology/thompsonchristoph> (accessed February 20, 2019).

⁸⁸ Thompson, interview, September 1, 2018.

commonly used E-flat trumpet. Dr. Brittany Hendricks, who was the Assistant Professor of Trumpet at Ball State University at the time, enthusiastically encouraged Thompson to write for the E-flat trumpet. The result is a wonderfully unique addition to the trumpet repertoire.

Thompson composed the *Sonata* over the course of five weeks in 2015.⁸⁹ According to the composer, his process involves developing many ideas but only incorporating the ones that contribute to a coherent work. The editing process worked towards a final draft, but along the way, the input of Dr. Hendricks was invaluable. Thompson always has the audience experience in mind when composing. In an interview with the author, he had this to say about his philosophy of composition:

My primary teacher has always been the audience. I try to attend every performance of my music and look at the audience and their body language: when do they seem animated, when do they seem to lose attention, and so on. I write primarily with the audience in mind, and by that, I mean the non-academic concert-goer who is interested in the arts. I do not write for other composers.⁹⁰

Drawing heavily on his musical influences, Thompson incorporated jazz, hip hop, and Germanic contrapuntal traditions into this sonata. The sonata was written with the sound of jazz trumpet players Don Ellis and Freddie Hubbard in mind.⁹¹ Thompson also cites the following composers as major influences on his style: Paul Hindemith, Don Ellis, Donald Bird, Freddie Hubbard, J.S. Bach, Richard Wagner, and Sergei Prokofiev. In addition to these overarching influences, each movement had its own set of influences:

⁸⁹ Thompson, interview, September 1, 2018.

⁹⁰ Ibid.

⁹¹ Ibid.

The first movement draws upon Thompson's affinity for Latin jazz and bossa, the second movement is based on the German school of contrapuntal writing, and the final movement relies heavily on jazz and hip hop.⁹²

The premiere took place at the University of Kentucky on November 12, 2015. Brittany Hendricks played the trumpet, and Topher Ruggiero was the pianist. Thompson's sonata was part of a guest recital that Dr. Hendricks presented, and the composer was in attendance. The music for the sonata is currently unpublished, but it can be obtained by contacting Dr. Thompson directly.

Description of the Music

Thompson's *Sonata for E-flat Trumpet and Piano* has several peculiar qualities that makes it a truly innovative addition to the genre. The composer's eclectic background played a prominent role in his shaping of the work. The sonata is in three movements: The first is loosely based on sonata form, the second is a *ricercare*, and the final movement is grounded in sonata principles. The work features jazz piano voicings, hip hop beats, heavily syncopated melodies, and dense contrapuntal writing.

Movement One: Allegro molto

Thompson's opening movement follows the sonata-form plan (Figure 6.1 is a diagram of the form). The first nine measures serve as an introduction to the movement. Within the introduction, the piano chords are voiced to exploit the interval of a second.

⁹² Thompson, interview, September 1, 2018.

The *staccato* articulations create a pointillistic texture. The pitch G is present in every piano chord in the introduction, which Thompson confirms as the movement’s tonal center with the arrival of the G in the trumpet’s Theme 1.

Figure 6.1. Thompson, *Sonata – I*, Movement One form diagram.

Measure Number	Major section	Event	Notes
1 – 9 10 – 30 31 – 61 62 – 84 85 – 101	Exposition	Introduction Theme 1 Transition Theme 2 Closing	Pointillistic hits from trumpet and piano Syncopated melody 3+2+3 groupings Lyrical melody, flowing eighth notes Stride piano accompaniment
102 – 131	Quasi-Development		Intense backbeat moves to broad buildup before recapitulation
132 – 139 140 – 154	Recapitulation	Introduction Theme 1	Trumpet is <i>tacet</i> this time Original tonal center of G

Theme 1 is accompanied by an angular groove in the piano, which immediately creates an intriguing experience for the listener. Thompson’s jazz influence is apparent in the trumpet’s articulation and the higher tertian piano chords. The *staccato* articulation at the end of paired eighth notes is common in jazz vernacular, and Thompson exploits this to affirm the jazz style. Despite some errant *staccato* markings, the trumpet melody is sustained, which is juxtaposed with the piano’s *secco* accompaniment. The cascading piano gestures in measure 22 begin a more homophonic statement to end this section.

A significant transition between the movement’s two themes begins in measure 31. While in 4/4 time, Thompson creates an interesting rhythmic pattern by subdividing the measure into a 3+2+3 grouping. Both the trumpet and piano are *secco*, which recalls the pointillistic texture of the introduction. Thompson divides continuous eighth notes

between the two instruments throughout this section. While the trumpet rests in measures 61 and 62, the piano's continuous *staccato* eighth notes change style to a more flowing *legato*. Measure 63 marks the beginning of the lyrical Theme 2.

With Theme 2, Thompson has not only changed the articulation from *staccato* to *legato*, but the overall feel is more relaxed. The new thematic material is first presented in the piano, then later echoed by the trumpet. Within the 12/8 meter, Thompson explores gentle syncopation with duple vs. triple groupings, but does this sparingly to keep the tranquility of this section. This section is interrupted with a return to punchy *staccato* chords in the piano and *staccato* melody in the trumpet.

The substantial exposition closes with a jazz-influenced piano accompaniment underneath new melodic material in the trumpet. Thompson employs a stride piano style, which features bass notes on the downbeats and chords on the second and fourth beats. The 12/8 meter again allows for rhythmic intrigue. Thompson previews the next major section with duple vs. triple rhythms. The closing section builds to a climax as the next major section begins.

Thompson uses the middle section of this movement to highlight a new style. A heavy backbeat features falls in the trumpet and piano on beats two and four. Interestingly, this section is marked *Etwas schneller* (somewhat faster), which highlights Thompson's German heritage. The 12/8 time signature allows for Thompson to juxtapose a triplet feel with duplets. Thompson said of this section (mm. 102 – 118):

[It was] inspired by heavy, rolling orchestral textures that would create somewhat of a response to the trumpet. The piano writing resembles the two extremes of timbres with rolling timpani and bass juxtaposed to fast string glissandi, thus creating a heavy, marching texture. This makes the trumpet lines feel nimble and fast in that section. It is informed by the concept of dialogue and contrast really.⁹³

The intensity builds into a section that is marked “Broad,” and features virtuosic lines in the trumpet over an active accompaniment. The climactic quasi-development yields to the return of the introductory material and Theme 1. Because the exposition is quite lengthy, Thompson has balanced the movement with a short development section, along with an abridged recapitulation.

Movement Two: Ricercare

The middle movement of Thompson’s sonata fuses Baroque-inspired counterpoint with twenty-first-century harmonies. Citing his upbringing in the Catholic Church and the music he was exposed to therein, Thompson revealed in an interview with the author that he “favors contrapuntal textures above anything else.”⁹⁴ The movement is entitled *Ricercare*, which was a popular style of composition in the late Renaissance and early Baroque. The *ricercare* is a predecessor of the fugue and is defined as an esoteric composition that searches out permutations of a theme.⁹⁵ Within this movement,

⁹³ Thompson, interview, March 5, 2019.

⁹⁴ Thompson, interview, September 1, 2018.

⁹⁵ John Caldwell, “Ricercare.” *Oxford Music Online, Grove Music Online*, Oxford University Press, <https://doi.org/10.1093/gmo/9781561592630.article.23373> (accessed February 21, 2019).

Thompson helps the performer understand his composition by specifying the type of permutation of the theme, using conventional Latin terms.

The second movement begins with the trumpet playing the theme while the piano provides a simple accompaniment. This theme has distinctive rhythmic elements and a varied contour, which makes it relatively easy to trace through its various permutations (Figure 6.2). Thompson creates a dense texture throughout by mixing duplets and triplets between the piano and trumpet, as seen in measures 3 and 7.

Figure 6.2. Thompson, *Sonata – II*, Movement Two theme (trumpet in E-flat).⁹⁶

The musical score is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The top staff is for the trumpet, and the bottom two staves are for the piano. The key signature is one flat (E-flat major), and the time signature is 4/4. The tempo is marked as quarter note = 50. The score includes dynamic markings such as *mp*, *mf*, and *pp*. The trumpet part features a melodic line with various rhythmic patterns, including duplets and triplets. The piano accompaniment is in E-flat major and features a simple harmonic accompaniment with duplets and triplets.

⁹⁶ Christoph Thompson, *Sonata for E-flat Trumpet and Piano* (unpublished score, 2015). All score examples in Chapter 6 are from this source. Permission has been granted by the composer to use excerpts from the score.

The first permutation of the theme is marked *Canon per contrario motu et diminutionem* (canon in contrary motion and diminution). The piano's right hand and the trumpet imitate each other rhythmically and are offset by two beats (Figure 6.3). However, the melodic contour is mirrored in the trumpet melody, hence the contrary motion. The note values from the original theme are increased in speed; the first three measures of the original theme are condensed into six beats of the piano's right hand (measures 8 – 9), which shows the diminution. In total, the original phrase is seven measures, and here in the second phrase, the theme has been condensed into just four measures (mm. 8 – 11).

Figure 6.3. Thompson, *Sonata – II*, First permutation of the theme (trumpet in E-flat).

I. Canon per contrario motu et diminutionem

The musical score consists of two systems. The first system includes the trumpet part and the first two measures of the piano accompaniment (measures 8 and 9). The piano's right hand plays a condensed version of the original theme, with note values increased in speed. The piano's left hand provides harmonic support with chords and moving lines. Dynamics include piano (p), mezzo-piano (mp), and piano-piano (pp). The second system includes the trumpet part and the next two measures of the piano accompaniment (measures 10 and 11). The piano's right hand continues the condensed theme, and the piano's left hand provides harmonic support. Dynamics include piano (p).

After a brief transition, the next permutation of the theme features the melody in retrograde and contrary motion (mm. 16 – 19). Beginning with the trumpet's written B that is tied over into measure 19, one must trace the theme backwards and account for a mirrored contour to discover that this permutation is the retrograde inversion of the original theme.

The final permutation is labeled *Rectus et Diminutionem*. The inversion of the theme is re-inverted and is therefore made "Rectus," or the original shape. Underneath the trumpet line, the accompaniment is an example of first-species (note-against-note) counterpoint. The piano's right hand takes over the original theme beginning in measure 25 on beat 4, and it is played in diminution. The rest of the movement features more imitation, and the original theme is stated several more times by the trumpet. In the most climactic section of the movement (measures 42 – 51), Thompson effectively uses the retrograde inversion of the theme in the piano in conjunction with the original theme in the trumpet.

Movement Three: Scherzo

The third movement exhibits subtle characteristics of sonata form, but the main feature is the influence of jazz and hip hop music (Figure 6.4 shows a diagram of the form). The exposition has two major sections, which are connected only by a short four-bar transition. Theme 1 is presented immediately in the trumpet, and the short, accented notes contribute to the energetic *scherzo* character. A four-measure lyrical interlude is interspersed between two statements of Theme 1. This interlude features jazz-inspired voicings of higher tertian chords.

Figure 6.4. Thompson, *Sonata* – III, Movement Three form diagram.

Measure Number	Major section	Event	Notes
1 – 28 29 – 67	Exposition	Theme 1 Theme 1 - Variation	Mixed meter Hip hop / Breakbeat
68 – 111	Development		Compound vs. simple meter, Development of motives from Theme 1 and its hip hop- inspired variation
112 – 128	Recapitulation	Theme 1	

The section spanning measures 29 through 67 is a hip hop-influenced variation of Theme 1. The composer has the following to say about the influences on this section:

The “Breakbeat” section [...] was inspired by many of the loops that were used in hip hop and breakdance grooves. The sudden starts and stops like in measure 34 and 38 are directly influenced by “turntableism” and the sudden texture changes that DJ’s often create. The rhythm itself is a typical pattern representing kick and snare, appropriated for the piano. In essence, it is similar to what one would hear the drummer play in tunes such as “Give it up” by Kool and the Gang, or Bernard Purdie’s “Heavy Soul Slinger.” I wanted that kind of energy and drive.⁹⁷

After introducing the breakbeat, Thompson reintroduces Theme 1 beginning in measure 56, although here it is essentially presented in augmentation (Figure 6.5).

⁹⁷ Thompson, interview, March 5, 2019.

Figure 6.5. Thompson, *Sonata – III*, Comparison of Theme 1 (mm. 1 – 4) and Variation of Theme 1 (mm. 56 – 59) (trumpet in E-flat).

Theme 1

The musical score for Theme 1 consists of four measures. The first measure is in 8/8 time with a 3+3+3 triplet pattern, marked *f*. The second measure is in 7/8 time with a 3+2+2 triplet pattern, marked *sfz*. The third measure returns to 8/8 time with a 3+3+3 triplet pattern, marked *f*. The fourth measure is in 7/8 time with a 3+2+2 triplet pattern, marked *sfz*. The score includes a trumpet line and a piano accompaniment with treble and bass staves.

Theme 1 – Variation

The musical score for Theme 1 – Variation consists of four measures, numbered 56 to 59. The first measure is marked *mf*. The piano accompaniment features a complex rhythmic pattern with many beamed eighth notes in both the treble and bass staves.

The development juxtaposes the breakbeat style from the previous section with the compound meter of Theme 1. The accented short notes from Theme 1 and the hip hop beats of Theme 1's variation are contrasted and developed. The music eventually settles into a new groove by measure 85. As in the first movement, the climax occurs at the end of the development, right before the recapitulation of Theme 1.

Performer's Guide

Performing on the E-flat trumpet is a rare occurrence for most trumpet players. Typically, the E-flat trumpet is reserved for performing the three most prominent works for solo trumpet from the Classical era, by Haydn, Hummel, and Neruda. In each of those pieces, the trumpet plays in the key of E-flat and other closely related keys, which allows for manageable intonation. In contrast, performing Thompson's unique *Sonata for E-flat Trumpet and Piano* demands utmost mastery of the E-flat trumpet. The trumpet player is required to be acrobatic, sensitive, and powerful, all while staying in control.

Before approaching this work, the author highly recommends spending time acquainting oneself with the idiosyncrasies of the E-flat trumpet. Knowing pitch tendencies and being able to quickly adjust intonation is essential for a successful performance. Most E-flat trumpets share similar intonation tendencies with the larger B-flat and C trumpets, but any pitch issues will generally be exacerbated on the E-flat trumpet.

Movement One: Allegro molto

The opening movement of Thompson's sonata is a *tour-de-force* for both the trumpet player and pianist. It also requires the performers to be comfortable shifting styles. Despite the technical ability needed from both players, the most difficult aspect of this movement is ensemble. Considerations such as tempo changes, matching articulations and note lengths, and intonation must be carefully rehearsed.

The *secco* introduction is an instance where articulation must be identical between piano and trumpet. The notes should have enough body to allow for a pitch to ring into

the rests, rather than a “slap” articulation. In rehearsals, it may help to establish the tempo at measure 10 before attempting the opening. Throughout this movement, a sense of groove is required of the performers. Thompson’s tempo markings were carefully chosen to allow the groove to occur naturally. The author found it extremely helpful to play with a drum machine to feel a groove, rather than simply practicing with a metronome.

There are instances in this movement where the performers can take liberties that are not necessarily marked by the composer. The most vital of these spots occurs in measures 22 and again in measures 29 – 30. The cascading gestures in the piano are most effective if they are treated *a piacere*, and one might add a *fermata* on the lowest note of the piano gesture before continuing. The pianist can take his or her time in these measures, otherwise it might sound too frantic.

In the transition section (measures 31 – 61), Thompson reinterprets the 4/4 meter by grouping eighth notes in a 3+2+3 pattern. Feeling the three pulses (“one-and-a, two-and, three-and-a”) of the bar will solidify timing between the instruments, but it may benefit both players to practice with the metronome or drum machine set to the traditional 4/4 meter. Be careful not to rush, especially the sixteenth-note passages.

The style of this movement is largely determined by articulations. Both performers should commit themselves to honoring the details in the score that Thompson has painstakingly added. There are a few spots where the articulation might be slightly confusing, or where Thompson has allowed for variations to his articulation. The difference in articulations in measure 85 as opposed to measure 86 could cause one to think the quarter notes in both measures should be played *staccato*. However, the composer was adamant that these articulations are correct. Upon examining the context, it

does make sense to play the first quarter notes longer because these measures serve as a transition from a lyrical section to another *staccato* section.

The development, which begins in measure 102, has some discrepancies in articulation between the piano and trumpet. The falling gesture that occurs on beats two and four is first marked slurred in the piano. Later, in the trumpet part, these notes are either written without articulations at all, or they are marked *staccato*. Early in the preparation process, the author consulted with the composer, who gave three options for how these thirty-second notes can be interpreted: they can either be articulated with a light double-tongue, treated as a fall (potentially with a half-valve *glissando*) from the quarter note preceding them, or slurred, as in the piano. The author chose the third option to match the piano's slurs. By slurring, each of the notes can be heard clearly.

The last issue to address in the first movement is coordinating timing between trumpet and piano beginning in measure 123. Thompson marks this section at M.M. 100 and gives the indication that it should be "broad." The feeling here should not be frantic, so focusing on a relaxed tempo is advantageous. To aid the trumpet player's timing in a rather difficult section, the author advises the pianist to audibly accent the first note of each sextuplet. This is especially crucial in the first measure to establish tempo while the trumpet player sustains the written E. The measure before the recapitulation is essentially a written-out *ritardando*, which means the performer should maintain the tempo rather than slowing down.

Movement Two: Ricercare

The second movement of the sonata requires the trumpet player to play lyrically. Thompson provides the instruction “With the utmost expression.” In an interview with the author, Thompson cites J.S. Bach’s contrapuntal writing as his main influence for this movement.⁹⁸ To achieve the desired style, the trumpet player should not confuse playing with expression with using too much vibrato. In general, the expression should come from stressing agogic accents and connecting notes as much as possible.

Unlike many slow movements, strict rhythmic timing is necessary to make this music come to life in the way Thompson intended. There are many instances where the trumpet and piano rhythms differ slightly, such as measures 3 and 6 within the opening theme. Each performer should subdivide intensely throughout the movement. The slow tempo of M.M. 50 allows the thirty-second notes to be played at a more relaxed pacing than one might expect. On the other hand, the longer note values such as eighth-note triplets should be stretched to avoid rushing.

Special attention to intonation should be paid in this movement to avoid direct clashes with unison notes between trumpet and piano. It might be a good idea to pull out the trumpet’s main tuning slide before starting this movement, as the pitch will naturally be higher from playing softly and in the upper register. The author highly recommends scanning the score to find specific instances where the trumpet and the piano have overlapping unison pitches. A few examples in the first theme can be found in measures 3 (beats 1 and 2), 4 (beats 3 and 4), and all of measure 7. The trumpet player should practice with a tuner at these spots, and tendencies should be noted and compensated for.

⁹⁸ Thompson, interview, September 1, 2018.

The last concern to address in this movement is balance between trumpet and piano. Take the second phrase, for example. Both the right hand of the piano and the trumpet carry the thematic material, but in contrary motion and diminution. The author recommends that while holding note values longer than a quarter note, the trumpet should play with a transparent sound to allow the piano melody to be easily heard. Carefully observe the dynamics; Thompson indicates with the dynamics which voice should predominate.

Movement Three: Scherzo

The third movement's rhythmic energy and biting articulation contribute to an exciting finale. However, the trumpet player should avoid playing too aggressively and instead treat the opening theme as more dance-like, rather than with harsh, *marcato* accents. The *sforzando* accents with the *crescendo* are difficult to accomplish at the brisk tempo indicated. There is no need to try a *forte-piano* effect; instead, accent the beginning of the note and move into the eighth notes with energy. Note the different articulations in measures five and seven. The third note in these measures has a *tenuto* marking added, so the player should ensure that these notes sound longer every time they occur.

The second theme is heavily influenced by hip-hop music, and to achieve this style, performers will need to let the highly-syncopated rhythms settle. In measure 51, there is a solo break for the trumpet, which could allow for uneven articulations on the groups of two eighth notes (long-short) to create a more appropriate character. Beginning at measure 56, the note-lengths need careful attention. To highlight the difference

between quarter, eighth, and sixteenth notes, the author recommends very long quarters and very short sixteenths. Note that the quarter notes in measures 64 – 67 will be played at a slightly slower tempo than the previous two occurrences.

The tempo of the development is initially somewhat confusing. Thompson marks the dotted quarter as M.M. 95, but the first measure of this section is in common time, not a compound meter as the tempo indicates. At that tempo, the quarter note should be played at about M.M. 126. The previous section should have ended at M.M. 130, so the “Stately” instruction can be interpreted as a slight slowing. The 9/8 measures will feel slow compared with the 4/4 measures, but this juxtaposition serves Thompson’s agenda of mixing the rhythm of each theme.

Thompson carefully adds various articulations throughout this movement, and to effectively portray the unique style, both performers have an obligation to not only play the marked articulations, but exaggerate them. There is one note of correction that Thompson mentioned in the interviews: the sixteenth notes of beat three in measure 100 should be slurred, as they are in measure 101. Careful study of this score, attention to the intonation tendencies of the E-flat trumpet, and a willingness to explore jazz and hip hop styles will contribute to a positive experience with Thompson’s *Sonata for E-flat Trumpet and Piano*.

CHAPTER 7

THE RECORDING PROCESS

Professionally recording new music is a necessary aspect of any musician's career. Recordings allow one to share music with a much larger audience than live performances alone. Any professional recording project is a huge investment of time and resources. The process may be painstaking at times, but the result is always worth the effort. The final product should be a pristine performance of quality compositions, which benefits both performer and composer.

There are many factors to consider when planning a recording project. Many of these decisions involve balancing cost with a desire to have the best possible outcome. An important initial decision involves choosing to record in a studio, or recording in a remote location, such as a recital hall or church. The remote location could be extremely advantageous, offering a desirable acoustic and familiar environment for the performers. The downside of recording in a remote location is related to the logistics involved. Recording equipment will have to be set up and torn down for each recording session. This requires either more billable hours for the recording engineer, or the procurement of the space for an extended amount of time—possibly several days. Recording on location invites several variables such as unwelcomed interruptions, exterior noise, and potential environmental or acoustical changes.

Ultimately, for the circumstances surrounding this project, the advantages of recording in a studio outweighed the advantages of on-site recording. The controlled nature of studio recording lends itself well to recording over an extended period. Due to a

variety of circumstances concerning this project, there were two weeks of recording sessions, each over a year apart. Everything that could be controlled, including microphone placement and levels, was documented so they could be reproduced exactly for the second round of sessions. Tempest Recording in Tempe, Arizona, was the studio chosen for this recording project. Clarke Rigsby is the owner and recording engineer of Tempest Recording. Mr. Rigsby has recorded legendary brass musicians such as Samuel Pilafian, David Hickman, and the Boston Brass. His knowledge, proficiency, and experience made him an ideal person with whom to work.

The planning of the individual recording sessions was done carefully to maximize efficiency and keep the cost of studio time to a minimum. Endurance is a concern for most trumpet players, so sessions were limited to ninety minutes. If two sessions were scheduled in a day, both sessions were limited to an hour. A movement with lighter demands would be scheduled in the morning, and a heavier movement would be recorded in the afternoon, following a break. Everything was carefully planned to allow for minimal endurance issues, resulting in a more cohesive sound when it came time to edit.

In the professional recording industry, editing is common practice, but it must be done sparingly to produce a natural performance. Study of the music was necessary to establish points in the score where splicing could be done easily. An example of an ideal edit point would be a rest for both trumpet and piano, or within a homophonic texture where both instruments articulate together. Excerpts were identified based on predetermined edit points, and these were made available to the pianist, recording engineer, and producers. The plan was to cover these sections at least twice, then smaller sections would be identified during the session to be inserted later. On occasion, it made

sense to record the larger sections in an order that differed from how they appeared in the score. This practice was done for reasons of pacing. In general, a trumpet player's embouchure will tire exponentially during a recording session unless pacing is considered. The author tried to postpone loud, heavy playing and prioritized soft and facile passages for the earlier sessions. An exhausted embouchure can negatively affect intonation, response, and tone quality.

In addition to the recording engineer, the assistance of a producer is necessary for the recording session to go smoothly. The producer's role is to follow a score and keep track of mistakes, ensuring that all the music is covered without any issues. That person can also confirm how a take may have sounded over the speakers, as opposed to how it sounded to the performers. The producer acts as an expeditor, and should be aware of the time remaining in the session. All of this is to the benefit of the performers; their focus should be on a convincing delivery of the music.⁹⁹

Post-Recording

Once all the music was recorded, the crucial process of editing began. The author worked with Mr. Rigsby both in person and through e-mails to stitch together the best takes from the recording sessions. This process was arduous because many takes tend to have only small differences, and choosing the best takes was truly a matter of "splitting hairs." Eventually, the excerpts were compiled to create the first completed edit of a particular movement. From there, small details such as timing, poor articulations, and

⁹⁹ Stephen Martin and Joshua Haake generously served as producers for this recording project. Mr. Martin and Mr. Haake were graduate students in the trumpet studio at Arizona State University, along with the author.

other issues were fixed digitally using ProTools software. The last step was to adjust the overall soundscape with the amount of reverberation added to the mix.

The recordings were eventually mastered by Timothy Snow at Lighthouse Records in Minneapolis, Minnesota. The author met with Mr. Snow to discuss the desired characteristics of the trumpet tone, balance, and clarity. Upon completion, the sound of the recordings was enhanced to convey more warmth in the trumpet's tone, while preserving clear articulations from both the trumpet and piano. The most obvious benefit of mastering was the ability to adjust the volume of passages that were too quiet from the muted trumpet in the second movement of Engelke's sonata. The overall result of the mastering process was simply a more pleasant listening experience.

CHAPTER 8

SUMMARY AND FUTURE ENDEAVORS

The main goal of this project was always to promote exceptional new music for trumpet and piano. Through the process, there were immensely valuable learning experiences; everything from writing a grant proposal to learning about avenues for releasing the recordings. It was apparent at the onset of this project that there was a need for more accessible works that can be appreciated by modern audiences. Sadly, audiences are increasingly losing interest in classical music, but with the help of dynamic composers such as the ones chosen for this project, there will always be content that can be enjoyed by many. Performers have an obligation to seek out and commission composers who write music of quality that can appeal to the twenty-first-century listener.

One of the most enjoyable aspects of this process was learning about each composition directly from the composers. Asking composers about their inspiration and influences for each piece led to a far greater understanding than musical study alone could provide. The interviews revealed that the composers were influenced by the landmark sonatas of the previous century. For this reason, it was crucial to include a summary of those works to illustrate the influence they still hold over contemporary composers. The interviews also made it clear how essential the composers' backgrounds were in shaping their compositions. Having four composers from different parts of the world, and each with radically different backgrounds, culminated in an exciting set of recordings.

Tackling new music is always an adventurous task for a performer, and these four sonatas provided quite the set of challenges. The preparation and rehearsal process was difficult, especially considering that no professional recordings were available. When preparing new music, many musicians will sample multiple recordings of a piece to help them arrive at their own interpretation. In this case, only a few videos of live performances existed, which forced the author to depend more on the study of the score. Input from pianist Dr. Miriam Hickman and communication with the composers during the preparation process were also necessary in some instances to ensure that no details were overlooked.

The recording process itself provided the most powerful learning experience. Despite reaching out to peers, colleagues, and mentors for guidance, nothing can fully prepare one for the gravity of a recording project of this scope. Preparing for a recording session is rather different from preparing for a live performance. Instead of running through large sections of each piece, what proved more advantageous was choosing small excerpts and focusing on playing those perfectly. During the recording sessions, it was easy to lose focus, so shorter sections allowed both performers to concentrate their efforts. Mr. Rigsby's studio is small and does not have any reverberation, which was both advantageous and disadvantageous. The microphone was positioned close to the trumpet's bell, and therefore it was not necessary to push the dynamic limits. Of course, all of these learning experiences will be applied to the author's future recording endeavors.

Additional Promotion

To best accomplish the goal of promoting these four compositions, more work is required beyond the recordings and this document. It was never the intent to package the recordings as part of a record for commercial sale. Instead, they will be made available to the public for no charge through the following avenues: YouTube, SoundCloud, Spotify, and the websites of the author, composers, and publishers. This project was always meant to serve the trumpet community by providing easily-accessible recordings of the four sonatas.

In the current online climate, simply hearing an audio recording is no longer exciting to most consumers. Multimedia projects like music videos are very popular, and the author intends to pursue this form of media. A videographer would need to be hired, then the author and Dr. Hickman would need to secure a venue to perform each piece. Once the footage was edited, the recordings would then simply be added to complete the video. Sharing these videos online would add another critical dimension to the promotion of these works.

Utilizing the resources of the International Trumpet Guild (ITG) is another method of effectively sharing these works with the trumpet community. The author intends to submit individual articles summarizing each sonata to the ITG Journal. The ITG also hosts a New Works Recital(s) during its annual conferences. Brendan Collins and Luis Engelke have both had their works featured on separate recitals, so the author intends to submit applications to perform the sonatas by Rowson and Thompson.

The last avenue the author wishes to pursue is the production of a video series that summarizes the performer's guide portion of this document. Through videos, the author

would be able to discuss and demonstrate practice techniques that could help young trumpet players overcome the more difficult elements of each sonata. As in the document, excerpts from the score will be shown in the videos for reference.

Work on this project has been professionally enriching, while providing a formidable learning experience. After doing everything possible to promote these four works, the author intends to continue commissioning more composers who are writing accessible music. Christoph Thompson revealed something truly enlightening in his interview: instead of writing for academics, he writes with the audience member in mind. He even attends live performances of his works to gauge audience reaction.¹⁰⁰ The world needs more composers like this. Thankfully, Brendan Collins, Luis Engelke, William Rowson, and many others also prioritize the audience's experience when composing. The author is honored to have been among the first musicians to promote these fine sonatas so that they may be enjoyed by trumpet players and audiences all over.

¹⁰⁰ Christoph Thompson, interview, September 1, 2018.

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APPENDIX A
PARTICIPANT CONSENT FORM

The following letter was approved by the Institutional Review Board (IRB), and signed by each of the four composers involved in the project:

Dear composer,

My name is Garrett Klein, and I am a graduate student under the direction of Professor David Hickman in the Herberger Institute for Design and the Arts at Arizona State University. I am conducting interviews to further my knowledge of the four trumpet sonatas I have chosen for my DMA project.

I am inviting your participation, which will simply involve answering two rounds of interview questions: the first round will include generalized information about yourself and your piece, and the second round will contain questions more specific to your sonata. You have the right not to answer any question, and to stop participation at any time. Participants must be at least 18 years of age.

By providing answers to these interview questions, you will be assisting me in my goal with this project—to increase the popularity of these pieces amongst the trumpet community. There are no foreseeable risks involving your participation. Each round of interviews will take approximately one hour to complete.

If you wish for any information you disclose to remain confidential, please let me know. I will keep your personal contact information private. The results of this study may be used in presentations and further publications (such as the International Trumpet Guild Journal). Of course, your name and other information such as your website will appear in the document unless you would prefer that information be omitted.

If you have any questions concerning the research study, please contact the research team at: Garrett Klein (garrett.klein@asu.edu) or Principal Investigator Professor David Hickman (david.hickman@asu.edu). If you have any questions about your rights as a subject/participant in this research, or if you feel you have been placed at risk, you can contact the Chair of the Human Subjects Institutional Review Board, through the ASU Office of Research Integrity and Assurance, at (480) 965-6788. Please let me know if you wish to be part of the study. By signing below, you are agreeing to be part of the study.

Name (please print): _____

Signature: _____

Date: _____

APPENDIX B

BRENDAN COLLINS INTERVIEW

Round One Questions

Details about the inception of the Sonata:

Question: Was the Sonata written for anyone in particular? If so, who were the performers?

Answer: Originally the sonata was written for Steve Rosse (Principal Tuba, Sydney Symphony Orchestra) - yes, it started life as a tuba sonata. Steve is an American tuba player who like you, also graduated from ASU. He is enormously active as a performer, teacher and commissioner of new works for the tuba. Steve performed the work many times throughout the world and did record the 3rd movement here at Barker College, Sydney.

I took it on myself to rework the sonata for trumpet and piano because I felt that it would suit the instrument very well. The idea came to me from a conversation I had with Chase Hawkins at the ITG conference in Grand Rapids. Chase felt that there were many new encore style works being written for solo trumpet but few major, multi-movement works that could form the basis of a recital program.

I was always fond of my tuba sonata and rather than compose a new work from scratch for the trumpet, I decided to rework the tuba sonata for the instrument. The heaviness of the 1st movement, the “jazziness” of the 2nd and the lower register sections of the 3rd better suited the Bb trumpet so I intentionally scored it for the B-flat instrument. Many performers have chosen to present the 3rd movement on flugelhorn which helps to produce the dark sonorities required in the lyrical passages.

The first trumpet performers of the sonata are Chase Hawkins, Alex Wilson, Slawomir Cichor (Poland), and yourself.

Question: What was your relationship with those musicians?

Answer: I have known Steve for many years and have written numerous works for him. I consider all above-mentioned trumpet players close personal friends, but distance does limit the communication and contact I have with them.

Question: In what year was the Tuba Sonata written?

Answer: 2013

Question: Was the Sonata commissioned by anyone? Was there a grant involved?

Answer: Yes, the work was commissioned by Steve Rosse but no, there was no grant involved. It was my decision to rework the sonata for B-flat trumpet and again, no grant was sought.

Question: Over how long of a time was the piece composed? Were there multiple drafts? Did you make any significant changes?

Answer: I guess I wrote the work over a period of a month. I work intermittently and rarely, if ever, commit myself fully to composition. The process would have taken approximately 4 weeks but I did not commit that time solely to the composition of this work.

Question: Did you work closely with the original performers to edit the piece during the compositional process?

Answer: Yes and no. I did work closely with Steve Rosse but there were very few edits made to the full draft.

Information about the premiere:

Question: When and where did it take place?

Answer: Details of the premiere are sketchy. Chase Hawkins and Alex Wilson performed the Sonata at approximately the same time and I credit both with giving the premiere performance. I believe Alex performed at GVSU and I am not sure where Chase played the work.

I talked with Chase. His performance was technically 5 days before Alex's. I'll mention both players as giving the premiere.

Question: Was it part of a concert series, recital, or a performance at a conference?

Answer: Both performed the sonata as part of their recital programs. I believe you were the first to present the Sonata at an ITG conference.

Question: Who were the performers? Were you in attendance?

Answer: The sonata has been performed on numerous occasions but I have heard it played only twice. Once was by Slawomir Cichor at his recital at Melbourne University in 2017 and your performance at ITG 2018 in San Antonio, TX.

Biographical information:

Question: Where were you born?

Answer: In Newcastle, Australia. Approximately 160kms North of Sydney.

Question: Which places that you've lived made the biggest impact on your approach to composition?

Answer: My childhood in Newcastle had a huge impact on my musical life. My father was the Head String Teacher at the Newcastle Conservatorium of Music and my mother was also an outstanding musician. She was instrumental in teaching me fundamentals of harmony, melody-writing, aural training etc. It seemed like fun at the time and it was not until much later that I realized that my mother gave me an excellent grounding in the fundamentals of music composition.

Question: Which schools did you attend?

Answer: I went to the local state high school, Whitebridge High. On the surface, Whitebridge High appears an unremarkable music school, but Brett Kelly was a graduate who went on to be the Principal Trombonist with the Melbourne Symphony Orchestra and I myself later became Associate Principal Trombonist with Opera Australia. It is almost impossible to believe that this state school at one time produced 2 principal trombonists in Australia.

I later studied at Sydney Conservatorium of Music and Wollongong University.

For 6 months, I studied at Cal State LA and took private lessons with Ralph Sauer.

Question: What degrees were given from each institution?

Answer: At Sydney Conservatorium, I was awarded the Diploma of the State Conservatorium of Music (D.S.C.M.) and Bachelor of Music (Bachelor of Music with Merit). From Wollongong, I received a Masters of Creative Arts (M.C.A.).

Question: Was your MCA focused around composition or trombone?

Answer: It was a trombone major - but my dissertation focused on Australia solo and chamber works for trombone.

Question: Who were your primary teachers (composition, or otherwise)?

Answer: I never formally studied composition, but I consider my mother Dorrilyn Collins and the phenomenally inspiring George Golla to be my primary teachers. George Golla is one of Australia's greatest jazz musicians and while I did not study jazz at the Sydney Conservatorium, I did take his Jazz Arranging classes. The formal musicianship training I received from my mother, combined with the wonderful openness of George's jazz instruction was a perfect mix that made a huge impact on my music writing.

Question: Are there any other factors from your career that have made an impact on this Sonata?

Answer: I've always loved that Tchaikovsky was bold enough to conclude his 6th Symphony with a slow movement. This certainly encouraged me to do the same with my Trumpet Sonata.

Hindemith's use of the interval of a 5th also influenced my writing. None of it sounds like the music of Hindemith, but I did use the harmonic technique that connected all three movements.

Other questions:

Question: Are there other composers of brass or trumpet music that have influenced your writing style?

Answer: Leonard Salzedo wrote a beautiful Divertimento for brass that I loved as a student. It was the first piece that introduced me to the beauty of brass music. Other composers that made an impact on me are Roger Boutry and Casterede but really the number is too vast to list.

Question: What trumpet players (and their style or sound) have influenced your sound concept for this piece?

Answer: Australian players Paul Goodchild and Dave Elton have certainly influenced the way I view the instrument. Having worked recently with Vince DiMartino, Rex

Richardson, Jose Chafer, Slawomir Cichor, Chase Hawkins and of course yourself, has also influenced my understanding of the trumpet as a solo instrument.

Question: Did you look at existing trumpet sonatas for inspiration?

Answer: No, I didn't - I guess I wrote the music first and then made it suitable for the instrument.

Question: What other works have you written for trumpet? Does anything set this Sonata apart from the rest?

Answer: My list of trumpet works has grown considerably over recent times. My three major works are this sonata, my concerto for trumpet and strings and my Double Trumpet concerto with Wind Ensemble. Other works include "Stomp," Concert Gallop, Sun Conure and Scherzo (Scuba Dance).

My most recent composition for trumpet is a suite composed for Jose Chafer which I particularly like. It is simply titled "Jose Suite."

Question: Do you have any plans for writing additional works featuring the trumpet?

Answer: No immediate plans but I'm always open to new ideas and projects.

Round Two Questions

Question: What influenced your decision to turn to composition over being a full-time trombonist? Was it a gradual transition? Were you surprised about the direction your career took you?

Answer: It's horrible to say but towards the end of my time with Opera Australia I started to fall out of love with operatic trombone playing. The Australian Opera and Ballet Orchestra is a hard-working orchestra and I found it increasingly difficult to pursue my musical (and personal) aspirations while still a member of the orchestra.

Composition is something I did for fun from a very early age but I never entertained the idea of becoming a professional full-time composer (I probably wouldn't describe myself in this way even now). Over the years, I was told by many people that such a career did not exist so I simply continued to create music with no view whatsoever of doing it professionally.

When I left the orchestra, I took a part-time brass teaching position at Barker College in Sydney and after two years to my complete amazement, the school created a full-time

‘composer-in-residence’ position. I remember racing into the music office and telling the Head of Music at the time that I would love the job. He then withdrew the advertisement and offered me the position.

The position is predominantly a teaching role, which is wonderful. I absolutely love teaching composition to young people, and I still get the opportunity to compose music within the college and of course for any other projects that come along.

Question: You intentionally altered the standard movement scheme (based on your admiration of Tchaikovsky’s slow ending of the Sixth Symphony). Compared to many other sonatas for trumpet and other instruments, this is fairly rare. What elements of this piece, in your opinion, retain the historical qualities that allow this piece to still fall under the “sonata” category?

(To be clear, I am not questioning if your piece qualifies as a sonata. Instead, I’m hoping to understand what criteria you consider important for a sonata.)

Answer: I am not even sure if this is true, but I remember being told in my early music studies that Schubert’s ‘Unfinished Symphony’ was not ‘unfinished’ as a result of his untimely death, but rather Schubert felt that the work was so complete at the end of the second movement that the work required no more music.

Now, I am not comparing myself to Schubert in any way but I had a similar feeling when I completed the third movement of this sonata. In my opinion, this movement is still one of the most beautiful pieces I have written and despite it being a ‘Slow’ movement, I felt that it brought the entire work to a close. It was not something I planned, it was just a realization when I got to this point in the composition process that work had come to a very logical conclusion.

As for calling the work a sonata and not just a suite or collection of pieces, each movement shares a melodic/rhythmic motif which creates a strong sense of unity throughout the work. The role of piano also suggests that the work is very much a sonata and not just a work for solo trumpet and piano accompaniment. Both instruments share equal importance as is expected in a sonata.

Question: Have you composed any other sonatas besides the trumpet/tuba sonata? Would you utilize an unexpected scheme to the movements as you did in this sonata?

Answer: I have not written any other sonatas but I would seriously consider doing so if the opportunity was to arise again. They are hard work. I found the process much more time consuming than simply writing a piece, but with effort comes reward. I certainly did enjoy writing this work.

APPENDIX C

LUIS ENGELKE INTERVIEW

Round One Questions

Details about the inception of the Sonata:

Question: Was the Sonata written for anyone in particular? If so, who were the performers?

Answer: The sonata was written with the intention of performing the work myself. Over 75 works were submitted for the New Works Recital for the 2015 ITG Conference, and this was fortunately among a handful selected. This success was a welcome relief since the sonata was my first work for trumpet and piano.

Question: Was the Sonata commissioned by anyone? Was there a grant involved?

Answer: This was the major work composed as part of a sabbatical.

Question: Over how long of a time was the piece composed? Were there multiple drafts? Did you make any significant changes?

Answer: Part of the first movement was composed during my final year at Arizona State University in Spring of 1999. Only the sabbatical (my second one by the way) in the Fall of 2013 allowed enough time to dedicate to this project. This was basically an ongoing editing and revision process all on Finale, so the work did not coalesce until just before a sabbatical presentation on May 13, 2014. This was a lecture about all of the projects undertaken during the sabbatical, and writing the sonata was the focus. The entire sonata was presented with the accompaniment on SmartMusic since this was not considered the actual premiere.

Question: Did you work closely with the original performers to edit the piece during the compositional process?

Answer: Writing an idiomatic trumpet part was easy because of my obvious familiarity with the instrument. Writing for piano was not that difficult either. Playing all of the great piano concertos in orchestra, as well as some score study, and a basic familiarity with the instrument precluded any major roadblocks. I did have a local pianist and friend named Amy Klosterman read through the entire work, and she made a few very useful recommendations that were adopted.

Information about the premiere:

Question: When and where did it take place?

Answer: The premiere did in fact take place on Friday, May 29, at the 2015 ITG Conference ... and I had every intention of presenting the work myself. Somehow that particular week was one of the most hectic. Lancaster Symphony where I serve as Principal Trumpet had ten performances (a masterworks series including Gershwin piano concerto, a Memorial Day Concert, and some educational outreach) from the prior weekend through the day of the premiere, and then the middle of the week started up with Baltimore Symphony and several performances of Shostakovich's Seventh Symphony. All told, I would have had to miss both of these series, as well as a few other engagements. In addition to wanting to support these local groups, this would have been a severe hit to the pocket book, so there was plan B.

As early as October 2014, I approached a soloist that I admired very much and I knew would do a great job. He expressed interest but did not commit. Only in late February or early March, after reading the work with his accompanist, did he inform me that this would not be possible. Perhaps this colleague is the only one I know who has not expressed appreciation for the work, but the rejection came with a long email articulating why the sonata was not worthwhile and basically not a good piece of music. This was a week before program information was due for the conference.

After checking other prospects who would be at the conference, Judy Saxton, who is a wonderful musician and friend, eagerly agreed to premiere the sonata. A few others offered as well. I always enjoyed the lyricism in Judy's playing, so I thought she would do a wonderful job with the second movement, which is my favorite.

Fortunately, last year at the 2017 Conference, I was asked to perform for David Hickman's tribute concert and had a chance to play a portion of the work at a conference.

Biographical information:

Question: Where were you born? Which places that you have lived made the biggest impact on your approach to composition?

Answer: I was born in a small town in southern Brazil called Estrela (translation: Star). At the time, there were less than one thousand living there. When I was five years old, my family moved to New York City when my father became Assistant Manager for the branch of Banco do Brasil there. About five years later, we moved to Atlanta, where I lived until attending college. My parents moved back to Brazil during my sophomore year in college. Later, I worked in Rio de Janeiro for a little over a year performing with Orquestra Sinfônica Brasileira and teaching at Universidade Federal do Rio de Janeiro and Conservatório Brasileiro de Música. This time was revolutionary for me since not

only did I hear great Brazilian music, but I also had the opportunity to perform with some well-known Brazilian artists with the orchestra and on other opportunities as well. These included Ivan Lins, Sivuca, Silverio Pontes, Paulo Moura, and Zé da Velha. Also, I began the research for my dissertation that included collecting approximately one hundred Brazilian works for solo trumpet (accompanied and unaccompanied). In particular, there is no doubt of Brazilian influences in the third movement of the sonata.

Question: Which schools did you attend? What degrees were given from each institution?

Answer: Florida State University conferred both a BM in Music Performance and a BME. Ohio State included both a MM and MA. Finally, after working in Brazil as mentioned earlier, I returned to academia to pursue a DMA at Arizona State University. After two years there, I accepted a position as Assistant Professor of Music at Towson University near Baltimore, MD. The first year there was also spent completing the degree at ASU.

Question: What was your MA degree in from Ohio State?

Answer: MM in Music Performance, MA in Music

Question: Who were your primary teachers (composition, or otherwise)?

Answer: My first regular teacher was Ron Mendola, a jazz trumpeter in Atlanta. Following, during high school, I worked with Larry Black of the Atlanta Symphony. My college professors were Bryan Goff (FSU), Richard Burkart (OSU), and David Hickman (ASU). I did not have too many composition lessons, just at ASU with Rodney Rogers and jazz pianist Chuck Marohnic.

Question: Are there any other factors from your career that have made an impact on this Sonata?

Answer: Obviously, the Brazilian influence mentioned earlier was critical, and this cannot be stressed enough. However, all prior performance experiences influenced in some respect. Moreover, a faculty member inquired how writing for piano was understood; having performed the trumpet part of all the best-known works for piano and orchestra has offered exposure to much of the greatest writing for the instrument.

Other questions:

Question: Are there other composers of brass or trumpet music that have influenced your writing style?

Answer: In addition to those listed in the published notes with the edition, there was an attempt to look beyond composers of trumpet and brass music. Besides Brazilian music, some of these influences include Celtic harmonies and popular music, including my favorite bands.

Question: What trumpet players (and their style or sound) have influenced your sound concept for this piece?

Answer: Well, I tried to write music that I would enjoy playing myself, so probably I was hearing my own sound when writing the piece. Besides my teachers, my favorite sounds included Bud Herseth and Phil Smith.

Question: Did you look at existing trumpet sonatas for inspiration?

Answer: My favorite trumpet sonatas include those by Ewazen, Kennan, and Stevens. No doubt these had influence on the writing.

Question: What other works have you written for trumpet? Does anything set this Sonata apart from the rest?

Answer: I have written many jazz compositions that I hope to perform, or have performed soon. Since I do not play in this style much besides pops-style programs and similar engagements, I expect to have someone else play these. There is one other unaccompanied solo that I have written for trumpet, and I completed a lost concerto by a prominent Brazilian composer where the trumpet part and score were lost. Only the orchestra parts survived. Also, some other works for trumpet and piano, trumpet ensemble, and other chamber works are under development.

Question: Do you have any plans for writing additional works featuring the trumpet?

Answer: Yes, there are many, but I just need to find time to write more music.

Round Two Questions

Question: Does your interest (and some background in composition) in jazz play a role in the Trumpet Sonata?

Answer: I have interest in a wide variety of music. Perhaps, but this would definitely be unplanned or subconscious. The Brazilian influences are definitely more prevalent, and there are some similarities in both genres.

Question: When you were sketching this sonata, did you try to fit your ideas into an established form such as sonata, rondo, ternary, etc.?

Answer: The first movement was intended to be sonata, but perhaps this is not clear. The second movement loosely follows an arch form. This evolved organically and was not planned. Lastly, the final movement once again loosely follows sonata form but with a return of various ideas from the entire work.

Question: In your estimation, what criteria is needed to call a work a “sonata” and not a multi-movement suite? To be clear, I’m not questioning whether this work can be considered a sonata or not. Instead, I’m interested in your own personal definition of the sonata in the 21st century.

Answer: Well, I see the following two definitions with a quick Internet search:

“A composition for an instrumental soloist, often with a piano accompaniment, typically in several movements with one or more in sonata form”

“In music, literally means a piece played as opposed to a cantata (Latin and Italian *cantare*, ‘to sing’), a piece sung”

By these definitions, the work fits in my opinion. In particular, the second and third movements work well in my opinion. The first is short but introduces material. Perhaps you are implying that a sonata should have one or more movements strictly adhere to sonata form? For me, a suite usually includes more movements and often includes dances (in the tradition of a Baroque suite), so sonata works better. To this day, I have only received a negative opinion of the sonata from one person. Thanks for taking the time to record, and I hope you have enjoyed.

Let me add one thing. When I first came to Towson University, I performed a recital of entirely Brazilian music that I recorded. Obviously, this was based on my dissertation. Many of these composers had limited and/or no formal training. While in some cases the writing was not idiomatic, this resulted in several unique works. Had these composers

received more formal training, then they may not have written what they did. Maybe this applies to me in regard to form.

Question: What drew you to composition in the first place?

Answer: I enjoy all aspects of creating music, as well as the challenges. Personally, I wish I had more time to compose. Also, there are some compositions that I have not yet had premiered. Hopefully this will be done soon. Also, this might be of interest: When I had my advising, I wanted to study composition and ethnomusicology. Advisors discouraged this stating that I had to pass the Qualifying Exams. That turned out not to be a problem at all even without taking a theory or history course throughout the degree program. Just needed a week to study. Too often studies are prescribed and limited, instead of allowing individuals to pursue their own interests.

APPENDIX D

WILLIAM ROWSON INTERVIEW

Round One Questions

Details about the inception of the Sonata:

Question: Was the Sonata written for anyone in particular? If so, who were the performers?

Answer: My Sonata was written for Adam Zinatelli.

Question: What was your relationship with those musicians? Did you know Adam prior to his commissioning of this piece?

Answer: I knew Adam from the music community in Toronto (I regularly played violin as an extra). We were both students then, he at the Conservatory, and I was at U of T finishing a doctorate. I had heard him play a lot in the RCM orchestra and we had a number of mutual friends. I always admired his playing and his work ethic, and I always enjoyed his company. I remember asking him questions about orchestral brass excerpts and things like that on more than one occasion at social gatherings. He is also great at board games.

Question: Was the Sonata commissioned by anyone? Was there a grant involved?

Answer: It was a private commission from Adam. No granting agencies.

Question: Over how long of a time was the piece composed? Were there multiple drafts? Did you make any significant changes?

Answer: I wrote the piece over the course of three months. No significant changes were made. A number of small details were added.

Question: Did you work closely with the original performers to edit the piece during the compositional process?

Answer: I worked with Adam a lot on phrasing and articulations. I incorporated almost all of his suggestions. I was very grateful for the time he invested in the project. I did alter the piano part in two places after hearing it in balance with the trumpet. For example, in m. 16 of the first movement, I remember adding a low B-flat at the end of the bar in the piano part, to keep the piano sound present under the trumpet.

Information about the premiere:

Question: When and where did it take place?

Answer: Petro Canada Hall, July 3rd, 2010, St. John's NL, Canada

Question: Was it part of a concert series, recital, or a performance at a conference?

Answer: Sound Symposium XV

Question: Who were the performers?

Answer: Adam Zinatelli, trumpet and Kristina Szutor, piano

Question: Were you in attendance?

Answer: Unfortunately, I couldn't be there. Adam sent an archival recording the next day.

Biographical information:

Question: Where were you born?

Answer: Regina, Saskatchewan, Canada

Question: Which places that you've lived made the biggest impact on your approach to composition?

Answer: My time in Philadelphia at the Curtis Institute as well as my doctoral studies at the University of Toronto.

Question: Which schools did you attend?

Answer: Curtis Institute, U of Toronto

Question: What degrees were given from each institution?

Answer: CIM: Bachelor of Music, University of Toronto: DMUS

Question: Who were your primary teachers (composition, or otherwise)?

Answer: Composition - Ned Rorem, Jennifer Higdon, Richard Danielpour, Peter Paul Koprowski, Gary Kulesha

Question: Are there any other factors from your career that have made an impact on this Sonata?

Answer: Not particularly

Other questions:

Question: Are there other composers of brass or trumpet music that have influenced your writing style?

Answer: No.

Question: What trumpet players (and their style or sound) have influenced your sound concept for this piece?

Answer: I often remember all the concerts I heard in Philadelphia when I was a student there. David Bilger was (is) the principal trumpet there, and I always loved his playing. Beautiful sound, phrasing, everything. I also admire the playing of Andrew McCandless at the TSO a lot. I knew and loved Adam's playing well before I started composing the sonata.

Question: Did you look at existing trumpet sonatas for inspiration?

Answer: Not really. I listened to many afterwards. I did check out Hindemith's Sonata. I spent time with many late romantic Violin and Cello Sonatas by Brahms, Franck, and Debussy, many of which I played (violin is my main instrument).

Question: What other works have you written for trumpet? Does anything set this Sonata apart from the rest?

Answer: I've written a duo sonata for harp and trumpet. It is a single movement piece and unfolds much differently.

Question: Do you have any plans for writing additional works featuring the trumpet?

Answer: I would like to recast this duo sonata for trumpet, harp and small ensemble.

Round Two Questions

Question: The first movement appears to have some elements of sonata form:

Two groups with contrasting thematic material (m. 1 and m. 48)

Development of motives from each of the previous group (possibly 93-122)

Recapitulation of Theme 1 (123)

Was it a conscious decision to use the sonata form as a model?

Answer: Yes. I realize it is an essentially 18/19th century form, but it is a flexible and powerful musical structure. A pre-compositional decision was to write a “Sonata,” so I had decided to use the sonata model.

Question: Movement II looks to be ternary in structure. I view the “B section” starting at m. 30 with the syncopated piano accompaniment. Then, A material returns with the same chord progression from the very beginning in m. 54, although it is a seamless and somewhat disguised return to opening material. Would you consider this movement in a ternary form?

Answer: Yes, very intentionally so.

Question: Did you use a formal model for the final movement? The numerous returns of the opening gesture suggest to me influence of Rondo form.

Answer: Yes, the final movement is a Rondo.

Question: Is your Sonata for Trumpet and Harp published?

Answer: No, not yet.

Question: Besides qPress, what other publishers have you worked with?

Answer: None at the moment. I self-publish my music.

Question: Would you say your conducting career is your primary focus? Did you intend to go into conducting over composition?

Answer: I fell into conducting in my late 20s. I had always been interested in it, but identified as a composer and a violinist. I played in orchestras and chamber groups and played a lot of new music. That grew into conducting new music professionally. I have now decided to devote a large part of my energies to conducting. I compose daily for half of the year, and periodically throughout the orchestra season.

APPENDIX E

CHRISTOPH NILS THOMPSON INTERVIEW

Round One Questions

Details about the inception of the Sonata:

Question: Was the Sonata written for anyone in particular? If so, who were the performers?

Answer: While I seized the opportunity to have an enthusiastic E-flat player on faculty at the time, the Sonata was written as part of my effort to write a sonata for every instrument. Brittany Hendricks who was the trumpet professor during the time that the sonata was written was very excited about playing it and in a way convinced me to write the sonata for E-flat instead of B-flat trumpet.

Question: What was your relationship with those musicians?

Answer: The trumpet player was a colleague; the pianist was a friend from graduate school who worked as accompanist.

Question: Was the Sonata commissioned by anyone? Was there a grant involved?

Answer: There was no grant involved, but the push towards writing the sonata for E-flat trumpet came from Brittany Hendricks.

Question: Over how long of a time was the piece composed? Were there multiple drafts? Did you make any significant changes?

Answer: The piece was composed over a time of about five weeks. I typically work towards one final draft. In my composition process, I develop and spin out many ideas and then only incorporate what I find useful, so the drafting and discarding really happens already during the composition process. Before writing a piece, I have a very clear understanding of what it should express and sound like, so I do not make significant changes to my final version.

Question: Did you work closely with the original performers to edit the piece during the compositional process?

Answer: My editing is usually clarifying some notational details, weeding out some things I missed during proofreading. It is quite common for performers to come back with questions after a first reading. Then it is either a notational issue or I learn that I need to add an instruction or additional expression to get what I want. Feedback from performers is priceless.

Information about the premiere:

Question: When and where did it take place?

Answer: It was premiered on November 12th, 2015, at the University of Kentucky.

Question: Was it part of a concert series, recital, or a performance at a conference?

Answer: It was part of a recital given by my colleague Brittany Hendricks.

Question: Who were the performers?

Answer: Brittany Hendricks on trumpet and Topher Ruggiero on piano.

Question: Were you in attendance?

Answer: I was in attendance.

Biographical information:

Question: Where were you born?

Answer: Aschaffenburg, Germany.

Question: Which places that you've lived made the biggest impact on your approach to composition?

Answer: The earliest influence may have been growing up in Catholic Bavaria and having to attend mass every Sunday. I believe this may be the reason for my favoring of contrapuntal textures above anything else. Apart from the places I've lived I think the places I have visited made just as much impact. London, Berlin, Copenhagen are places that had a vibe that I absorbed and can remember vividly.

Question: Which schools did you attend?

Answer:

University of Wisconsin, Stevens Point
Ball State University

- BM Jazz Arranging and Composition
- MM Composition, DA Composition

Question: Who were your primary teachers (composition, or otherwise)?

Answer: In terms of influencing my composition process, and in terms of a systematic planning, composing, and concluding a piece, the greatest influence would be Charles Rochester Young. I had the privilege of copying parts and helping him with edits when I was an undergraduate student in Wisconsin. Because I had decided to pursue a university degree after already having been an established musician in pop music production and audio engineer in Germany, I believe most of my musical taste and understanding was shaped during my teens and early 20s. At Ball State University, my primary teacher was Jody Nagel. My primary teacher has always been the audience. I try to attend every performance of my music and look at the audience and their body language: when do they seem animated, when do they seem to lose attention and so on. I write always primarily with the audience in mind, and by that, I mean the non-academic concert-goer who is interested in the arts. I do not write for other composers.

Question: Are there any other factors from your career that have made an impact on this Sonata?

Answer: My first entrance into music was through hip hop. I was quite involved in the scene. The musical sensitivity and choice of samples of DJ's led me to explore the origins of the beats which in turn made me discover jazz composers like Bob James, which then led me to pursue a career in composition, strangely enough. The trumpet sonata has very distinct hip hop influences which can be heard in the break-beat inspired third movement.

Other questions:

Question: Are there other composers of brass or trumpet music that have influenced your writing style?

Answer: Strong influences would be Paul Hindemith, Don Ellis, Donald Bird, Freddie Hubbard, J.S. Bach, Richard Wagner, Sergey Prokofiev.

Question: What trumpet players (and their style or sound) have influenced your sound concept for this piece?

Answer: Don Ellis, Freddie Hubbard.

Question: Did you look at existing trumpet sonatas for inspiration?

Answer: There were certainly sonatas and standard repertoire that have influenced this sonata, but I think each movement had its own set of influences. The first movement

reflects my love for Latin jazz and bossa. The second movement is clearly influenced by the German school of contrapuntal writing. The third movement is jazz and hip hop driven.

Question: What other works have you written for trumpet? Does anything set this Sonata apart from the rest?

Answer: Since I started my composition studies as a jazz musician, most of my other music for trumpet is jazz music. With big band charts, it's almost always a given to give the lead to the trumpets so, in that way, yes, I have written a lot of music in which the trumpets have the lead voice. This is the only piece in sonata form that I have written for trumpet.

Question: Do you have any plans for writing additional works featuring the trumpet?

Answer: Yes, I want to write another trumpet sonata for B-flat trumpet.

Round Two Questions

Question: If you don't mind me asking, what year were you born?

Answer: 1978

Question: The following is my analysis of the first and third movements of the Sonata. Does this align with your intentions?

Movement I:

Introduction: mm. 1-9

Theme 1: mm. 10-30

Transition: mm. 31-60

Theme 2: mm. 61-89

Closing section: 90-101

Development: mm. 102-132

Recapitulation: mm. 133-154

Answer: This is correct.

Question: Is this a correct formal plan for Movement III:

Theme 1: mm. 1-28

Theme 2: mm. 29-67

Development: mm. 68-111

Recap: mm. 112-128

Answer: While the measure numbers for “Theme 2” are correct, it is rather a variation of the first theme. Everything else is correct.

Question: What was your inspiration for some of the more interesting sections of the piece? I’m specifically curious about the sections with a heavy backbeat: movement I, mm. 102-118 and movement III, mm. 29-63.

Answer: The section from 102 through 118 in movement 1 was inspired by heavy, rolling orchestral textures that would create somewhat of a response to the trumpet. The piano writing resembles the two extremes of timbres with rolling timpani and bass juxtaposed to fast string glissandi, thus creating a heavy, marching texture. This makes the trumpet lines feel nimble and fast in that section. It is informed by the concept of dialogue and contrast really.

The “Breakbeat” section in movement III, mm. 29 - 63 was inspired by many of the loops that were used in hip hop and breakdance grooves. The sudden starts and stops like in measure 34 and 38 are directly influenced by “turntableism” and the sudden texture changes that DJs often create. The rhythm itself is a typical pattern representing kick and snare, appropriated for the piano. In essence, it is similar to what one would hear the drummer play in tunes such as “Give it up” by Kool and the Gang, or Bernard Purdie’s “Heavy Soul Slinger.” I wanted that kind of energy and drive.

Question: Do you have any plans to publish this Sonata or maybe the Sonata for B-flat Trumpet and Piano that you intend to write? Have you worked with any publisher in the past?

Answer: I would be interested in publishing the sonata. I currently self-publish, but my professional duties make it often difficult to promote and distribute. I have worked with “Just for Brass” of Potenza music in the past. They published my tuba sonata.

Question: Has the Sonata for E-flat Trumpet and Piano been performed by anybody else, to your knowledge?

Answer: The sonata has been performed only by Brittany Hendricks this far. No official studio recording exists.

APPENDIX F
IRB APPROVAL DOCUMENT



David Hickman
Music, School of 480/965-5048 David.Hickman@asu.edu

Dear David Hickman:

On 8/16/2018 the ASU IRB reviewed the following protocol:

EXEMPTION GRANTED

Type of Review:	Initial Study
Title:	Four Contemporary Trumpet Sonatas: A Performer's Guide
Investigator:	David Hickman
IRB ID:	STUDY00008600
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• KLEIN Proposed Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• KLEIN Social Behavioral Protocol Form (UPDATED), Category: IRB Protocol;• KLEIN Consent Form UPDATED, Category: Consent Form;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 8/16/2018.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

IRB Administrator

cc: Garrett Klein, David Hickman

BIOGRAPHICAL SKETCH

Garrett Klein is a member of the Dallas Brass, an acclaimed brass chamber ensemble that presents concert performances and educational clinics throughout the United States. He has also served as Visiting Instructor of Music at St. Olaf College (Northfield, MN), where he taught trumpet and chamber music. He is currently on the faculty of Gustavus Adolphus College (St. Peter, MN), where he teaches music theory and brass chamber music.

Mr. Klein is an artist/clinician for the Conn-Selmer Company. He has performed with professional orchestras in Minnesota, Phoenix, Tucson, Singapore, and Malaysia. As a student musician, he participated in the Aspen Music Festival and the National Repertory Orchestra. After graduating from St. Olaf College, he spent a year living in Singapore, where he freelanced and attended the Yong Siew Toh Conservatory. He holds both the Master of Music and Doctor of Musical Arts degrees from Arizona State University. Along with the DMA in trumpet performance from ASU, he graduated with a Certificate in Music Theory Pedagogy. His principal teachers are Martin Hodel and David Hickman.

When not touring, he enjoys spending time at home with his wife, Mara. Together, they enjoy hiking, trail running, and playing with their dog, Scout.