ABSTRACT

Title of Dissertation	FOUR x THREE: UNCONVENTIONAL CONTEMPORARY CHAMBER MUSIC TRIOS FEATURING SOLO TRUMPET
	Dylan Rye Doctor of Musical Arts, 2024
Dissertation directed by:	Distinguished Professor Paul C. Gekker, School of Music

Although the trumpet has been largely absent from the instrumental color palette used by composers of chamber music, the late twentieth and early twenty-first centuries have spawned new conceptions of the trumpet in the context of the chamber music trio. Recent chamber music features extremely diverse instrumental combinations, producing novel compositional effects and technical demands on performers. A study of developing ideas about the trumpet in the chamber music environment tracks the trumpets' growing acceptance in the chamber music sphere and its recent liberation from the confines of the brass family. Analysis of two twentieth century chamber trios with solo trumpet shows that advancements in trumpet design and technique have made the instrument suitable in many instrumental contexts, and that modern composers have used it to great effect in "neo-tonal" music. Examination of two twenty-first century chamber trios with unorthodox orchestration tracks contemporary composers' evolving use of the trumpet.

FOUR x THREE:
UNCONVENTIONAL CONTEMPORARY CHAMBER MUSIC TRIOS FEATURING SOLO TRUMPET

by

Dylan Rye

Dissertation submitted to the Faculty of the Graduate School of
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2024

Advisory Committee:

Distinguished Professor Paul C. Gekker, Chair
Dr. Justin Drew
Dr. Sarah Frisof
Dr. Robert Hunt Sprinkle, Dean's Representative
Dr. Michael Votta

©Copyright by

Dylan Rye

2024

Preface

From August of 2021 to July of 2022, I was an Artist in Residence at Collington, a Life Plan Community in suburban Washington D.C., where, along with flutist and fellow DMA student Jeannette Lewis, I curated and performed music and educational programs. Together, we performed recitals featuring solos, sonatas, and concertos for each instrument, and searched for chamber music with trumpet and flute. We began by performing arrangements of canzonas by Giralomo Frescobaldi and other duets by Baroque composers, generally with trumpet playing in the middle and low registers with flute playing in the upper registers, with plans to explore other possible adaptations and chamber music written for our setting throughout our fellowship. During my search for trios for trumpet, flute, and piano, I began to discover the breadth of chamber music for trumpet with instruments outside of the brass family, including many without piano, by composers based in the United States such as Eric Ewazen, Carson Cooman, and James Stephenson, with whose music for brass in other genres I was already familiar. This music and my experience preparing chamber trios at Collington led me to study works for trumpet in these unusual settings.

In reflecting upon my experience with chamber music performance at Collington, I have realized that my chamber music education was entirely concentrated on works exclusively for brass instruments. Before college, I was encouraged to perform duets with other trumpets for ensemble festivals and played trumpet and trombone duets with my brother and friends. While pursuing my Bachelor of Music degree at James Madison University, I played in brass quintets, jazz combos, and a British-style brass band that pushed technical limits to extremes. Although I shared a half recital with a violinist friend, the idea of performing a chamber work crossed

neither of our minds. During my graduate studies at the University of Maryland, I delved into the pedagogical applications of duets. My experience with the chamber music program at UMD was difficult at first because the brass division was not composed of the necessary players to form a brass quintet at first. Still, the thought that a trumpet might be appropriately grouped with instruments outside of the traditional brass family seemed far-fetched, if not exceedingly difficult to handle.

My residency at Collington required me to step out of the limitations of the brass sphere and explore unconventional instrumentation for programming. The music I discovered was compelling and intriguing, and suggested ways of thinking about the trumpet and its music that were entirely new to me. I wanted to see if I could thrive in this new environment, and set out in search of chamber trios with inventive use of many different instruments.

I have found the experience of preparing these works has engaged all elements of my musical training. While I had developed particular confidence in my ability to play with power and authority in the orchestra, and fluid expression and virtuosity in solo repertoire, I saw that many chamber music trios require trumpeters to play with an altogether different approach. While at times they incorporate many of the skills native to these other contexts, chamber trios place an emphasis on quieter playing, focus on blend and balance, and require attention to nuances of color and phrasing. In addition to the clear benefits of added flexibility in recital programming, the inclusion of chamber music outside of the brass area should provide significant educational experiences that are directly applicable to orchestral performance and other music arenas. Studying and preparing them has forever altered my approach to music making from artistic, physical, and pedagogical standpoints.

Acknowledgements

I am deeply grateful to many friends, family members, peers, and mentors whose support and contributions have enriched this project. Many members of the University of Maryland School of Music community have been inspirational and uplifting in my seven years in Maryland. Camaraderie with fellow students in the trumpet studio, especially Brennan Rudy and Julia Tsuchiya-Mayhew, who have made meaningful contributions to editing and musical input. Thanks to all of my collaborating musicians Erica Spear, Dr. John McGovern, Jason Gekker, Dr. Sinan Wang, Guzal Isametdinova, Wesley Hornpetrie, and Lisa Choi for the contributions of their spirit of cooperation and outstanding musical prowess. My experience at Collington was pivotal in my development as a musician and catalyzed this project. My sincere appreciation goes to Dr. Jeannette Lewis, for her excellent musicianship, collaborative spirit, and willingness to experiment during our time as residents at Collington together. Special thanks also goes to Peter Basquin, whose insight for arranging works for trumpet and flute and warm spirit encouraged me to continue exploring chamber music. I am especially grateful for the counsel of many musical mentors, especially Chris Gekker, whose sage mentorship has guided me in developing as a musician, educator, and person, Dr. Chris Carrillo, who encouraged me to pursue my potential, and to Dr. Dennis Edelbrock, who exposed me to the great world of trumpet playing with infectious enthusiasm. Finally, thanks to my parents, brother, and sister, whose love and support have propelled me through every step of my musical journey.

Table of Contents

Preface i
Acknowledgements iii
List of Tables v
List of Figures vi
Introduction 1
Chapter 1: The Trumpet and The Trio 8
Chapter 2: *Trio 1969,* Edward Diemente 21
Chapter 3: *Trio for Trumpet, Violin and Piano*, arr. for trumpet, flute, and piano, Eric Ewazen 38
Chapter 4: *Lyric Trio,* Carson Cooman 47
Chapter 5: *...and justice for all?,* Richard Auldon Clark 56
Chapter 6: Summary and Conclusions 61
Appendix A: Chamber Music for Mixed Ensembles Featuring the Trumpet 65
Bibliography 75

List of Tables

Table 2.1 *Trio 1969*: Special Signs for Rhythm ……..……. 24

Table 2.2 *Trio 1969*: Special Signs for Pitch ……..……. 32

List of Figures

Figure 1.1 *Suite dans le style ancien,* measures 1–6 14

Figure 2.1 *Trio 1969*: Rehearsal 3, first two systems 26

Figure 2.2 *Trio 1969*: Page 27, first system 27

Figure 2.3 *Trio 1969*: Rehearsal 1 28

Figure 2.4 *Trio 1969*: Rehearsal 7, second system 28

Figure 2.5 *Trio 1969*: Page 9, second system 29

Figure 2.6 *Trio 1969*: Rehearsal 27 30

Figure 2.7, *Trio 1969*: Page 27, second system 31

Figure 2.8 *Trio 1969*: First system 32

Figure 2.9 *Trio 1969*: Page 7, first system, flute and trumpet 33

Figure 2.10 *Trio 1969*: Page 7, first system 34

Figure 2.11 *Trio 1969*: Page 8, first system 34

Figure 2.12 *Trio 1969*: Rehearsal 19 35

Figure 2.13 *Trio 1969*: Rehearsal 15 36

Figure 2.14 *Trio 1969* page 9 37

Figure 3.1 *Trio for Trumpet, Violin, and Piano*: Movement II, measures 5-8 42

Figure 3.2 *Trio for Trumpet, Violin, and Piano*, Movement III, violin measures 1-12 43

Figure 3.3 *Trio for Trumpet, Violin, and Piano,* Movement I, measures 47-49 44

Figure 3.4 *Trio for Trumpet, Violin, and Piano,* Movement III, measures 55-57 44

Figure 4.1 *Red Darkness*, measures 22-27 50

Figure 4.2 *The Thousand Candles,* measures 40-45 51

Figure 4.3 *Windswept,* measures 74-79 52

Figure 4.4 *Whispering Wings,* measures 17 and 18 52

Figure 4.5 *Red Darkness,* measures 93-100 55

Figure 5.1 *...and justice for all?* measures 20-24 58

Figure 5.2 *...and justice for all?* measure 29 58

Figure 5.3 *...and justice for all?* measure 29, final system 59

Introduction

The chamber trio has been an important staple in the repertoire of modern chamber music since Joseph Franz Haydn's chamber music founded the genre in the latter half of the eighteenth century. The small size of the ensemble leads to a more intimate style, with all three performers essentially acting as soloists. Much of the chamber repertoire is analogous to works in the sonata genre in terms of technical demands and relative equality of roles of the performers. When compared to other chamber repertoire, the chamber trio is especially challenging in that each performer is heard distinctly at all times. It leaves little room to hide compositional and performance challenges behind lush orchestration or sheer volume. Because the chamber trio offers such an intimate venue for music making, many composers in the canon of Western music have achieved both high prestige and personal satisfaction writing for the medium. As with other mediums of chamber music, the instrumental combinations present are extremely diverse, creating new challenges for performers and novel sonorities for audiences.

The trumpet has been largely absent from the instrumental color palette used by composers of chamber music until relatively recently. The early twentieth century spawned new conceptions of the trumpet in the context of larger mixed ensemble chamber music, partly as a result of the genesis and sudden availability of recorded jazz. While a few brass chamber trios appeared before 1900, the medium did not become standardized until the 1950s, partially due to restrictive parameters inherent in brass writing largely to do with necessary rest time. Outside of the limited scope of the brass trio, the trumpet seldom appeared in chamber trios through most of the twentieth century, with scattered use in *avant-garde* works.

The late twentieth and early twenty-first centuries have seen a resurgence of chamber music works with trumpet. While brass quintet has long dominated the modern world of brass chamber music, and works and recordings of the brass trio repertoire have more recently garnered recognition in academia, trumpet players of the last century have long developed technical abilities that make the trumpet deserving of attention in more diverse assortments of trio combinations.

Why Study Chamber Music?

Chamber music has rightly become an important part of music education, where students discover and sharpen technical, musical, and social tools applicable to all facets of collaborative music making. It can function as a lab where skills developed for solo and orchestral performance can be given deeper and more direct focus. Musically, the skills instrumentalists hone in preparation for orchestral and solo repertoire are similarly applicable to and nourished by chamber music. Technical problems that might be permitted in an orchestra may be conspicuous or ruinous in a small group. Much of the chamber music repertory demands technical skill, and musical understanding as is required for the most rigorous solo works.

In performance, the clearest issues specifically presented by the trio environment relate to balance. For composers, performers, and audiences, the trio genre yields a high degree of clarity. Some evidence suggests that listeners are limited to perceiving only three streams of auditory information simultaneously, with some ability to segregate between streams according to difference in frequency and especially timbre.[1] This occurs in more controlled scientific settings and in natural ones incorporating the human voice.[2] Whether or not this applies specifically in all

[1] David Huron, "Voice Denumerability in Polyphonic Music of Homogeneous Timbres," *Music Perception: An Interdisciplinary Journal* 6, no. 4 (July 1989): 361–82, https://doi.org/10.2307/40285438.
[2] Schuett Jonathan, "Limits on the Number of Concurrent Auditory Streams" (Masters Thesis, 2010), 43.

chamber music, it is clear that the chamber trio brings issues of balance, independence, and hierarchy into sharp relief. All three musicians are subject to a degree of exposure and textural transparency similar to that of solo repertoire, one voice shy of the translucency offered by a fourth performer. It is impossible in a trio for violinists to disappear as they might in a full orchestra section, or for horn players to withdraw into the texture of their brass quintet. This lucency also allows performers a space to listen closely and experiment with freedom.

The interpersonal skills promoted in preparing and performing chamber music are also apparent. Collaborating musicians must learn to draw upon the strengths of different musical perspectives and personalities. They have the opportunity to confront and reevaluate their interpretations, yet still be heard as individuals. The ability to maintain working relationships and handle different personalities is crucial to the success of musicians whose careers often involve engagement with various sorts of projects. Navigating the mires of scheduling conflicts between a group of even only three people often requires finesse, personal understanding, and the ability to compromise.

The music world continues to be highly competitive, and chamber music study in school shows valuable professional prospects. The germ of a group may form in a chamber music class or among academic peers, then blossom into a prosperous and rewarding professional ensemble that acts as the keystone in a thriving music career. A relationship cultivated in intimate, late-night chamber music rehearsals may lead to exciting new projects and connections.

Chamber music can also be a powerful tool in the pursuit of equity and access initiatives in music education because it is an effective vehicle to elevate unheard voices. Compared to the grand scale of the orchestral and wind band worlds, chamber music is more democratized. Performers have the opportunity to elevate excellent artistry wherever they find it through

commissioning new works, and performing in venues not accessible to larger institutions. Composers have access to a medium full of promise without needing the high profile and conceptual depth often necessary to break into the orchestral world.

Advancing goals in educational, professional, and practical frameworks makes chamber music a valuable part of well rounded music education and practice. Musicians and pedagogues have the opportunity to expand their array of musical tools to better develop specific skills, connect with new people, and experience inspiring and engaging music by considering music outside of the norm.

Purpose and Repertoire

The first chapter of this document leads with a presentation of the trumpet's history in the context of chamber music. This includes a brief examination of early chamber music composers' development of a diversified instrumental arsenal, establishing a spirit of eclectic experimentation in the genre. An account of the trumpet's acceptance in the world of Baroque art music and following "Golden Age", its relative neglect in the Classical period, the birth of modern brass chamber music in late-Romantic era Russia, and the entry of trumpet into larger mixed chamber ensembles in the twentieth century describes the trumpet's eventual liberation from the confines of the brass arena.

Chapters two through five examine four unconventional trios featuring solo trumpet. They examine some of the compositional techniques that characterize the composers' use of the trumpet and establish their place in a broader history of writing for trumpet in unorthodox settings. Some elements of performance practice and preparation are addressed, with suggestions for balance, pacing, and equipment choice.

The purpose of this document is to present a guide for contemporary chamber music performance featuring trio combinations for which little research exists, establishing the trumpet's viable role in chamber music outside the limited brass chamber music sphere. Many chamber trios featuring the trumpet in less common settings are deserving of additional attention and would fit well in recitals and other performance programs. A catalog of suggested chamber music in similar veins furnishes performers and teachers with ample selections for recitals and other performances.

The repertoire recorded and examined in depth demonstrates contemporary composers' tenacious ingenuity regarding the trumpets' use from 1969 to 2020. All four pieces were recorded in the Elsie & Marvin Dekelboum Concert Hall at the University of Maryland with the author on trumpet, and seven UMD School of Music graduate students or recent graduates on flute, percussion, viola, cello, bass, and piano. These works portray a manifold of instrumental textures, musical styles, compositional techniques, and demands placed on performers presented in contemporary chamber trios featuring the trumpet.

Edward Diemente's *Trio 1969* presents many novel challenges for trio performers due to its extremely transparent textures, the independence of the parts, and its dissonant melodies and harmonies. It is characteristic of mid-twentieth century chamber music in its graphic notation, use of non-traditional extended techniques for all instruments, and other novel compositional techniques.

The chamber music and sonatas of Eric Ewazen have become staples of the repertory for wind and brass instruments. For this project, Ewazen's *Trio for Trumpet, Violin and Piano* has been arranged for trumpet, flute and piano. I explored this variation after discovering recordings of live performances of this arrangement by the Astralis Chamber Ensemble and communicating

with the composer about the adaptability of the original for this setting. I performed it live in a recital in the spring of 2022, and found that it brought new life to and character to this exemplary standard of chamber music for trumpet. Ewazen's music is often reflective of earlier times. The Trio expressly draws upon Brahms' Horn Trio, and carries a quintessentially American sound towards the twenty first century.

I became familiar with Carson Cooman's compositions as I prepared my pre-candidacy recital of works for trumpet and organ. Carson Cooman's *Lyric Trio for Trumpet, Cello and Piano* displays a collection of vignettes inspired by sounds and landscapes throughout America, featuring singing lyricism in an uncommon trio setting. It evokes the Americana sound of Copland in its broad intervals and allows trumpet players to explore the lyrical aspects of music making. Richard Auldon Clark's *...and justice for all?* occupies a space between classical and jazz, featuring improvisatory writing for all instruments and demonstrating the melodic abilities of the trumpet in a setting requiring delicate expression and careful pacing. Both Cooman and Clark are sure to have been influenced by the trumpet music of Ewazen.

Literature Review

Limited resources exist regarding trio music for trumpet. Sanford Helm's 1952 *Catalog of Chamber Music for Wind Instruments* mentions the Poulenc Sonata for the now-standard brass trio consisting of trumpet, horn, and trombone.[3] Mary Rasmussen's *A Teacher Guide to the Literature of Brass Instruments* has only cursory mention of the brass trio. From the Donald Hunsberger Library, Rodney Winther's extensive guide to wind chamber music sees fit to cover only groups of six or larger, and suggests that even in the context of a 1964 piece for woodwind

[3] Sanford Marion Helm, *Catalog of Chamber Music for Wind Instruments* (1952; repr., New York NY: Da Capo Press, 1969).

quintet with trumpet, it is unusual to find a piece "where the trumpet has something more interesting to play than just fanfare figures."[4] It provides some meaningful historical data which can be used to consider conventions in chamber music more broadly.

A number of dissertations and theses deal with subjects peripheral to the scope of this document. Jessica Jensen's 2016 DMA dissertation endeavors to "liberate the brass trio from the throes of obscurity," and provided meaningful inspiration to the goals and spirit of this document.[5] Constance Rhoades's 1996 University of Oklahoma DMA dissertation on music for clarinet and horn was also motivated by similar objectives.[6] Douglas Baer's 1970 dissertation goes into greater depth regarding the techniques used in compositions for brass quintet.[7] Jensen and Baer address the more standardized brass trio, rather than more eclectic chamber music with trumpet. Harold E. Yager, Jr.'s 2014 DMA dissertation presents three recitals of music for trumpet with string groupings of varying size.[8] Robert Goodner's 2007 DMA dissertation features some history on the trio medium, and the three accompanying recital programs show trumpet with voice, narrator, and string and wind ensembles of different sizes, some of them trios.[9] None of these address the range of challenges and musical ideas present in the trio genre.

[4] Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players* (Miami, Fl: Warner Bros. Publications, 2004), 37.
[5] Jessica Jensen, "S.O.S.!: Liberating Brass Trio from the Throes of Obscurity; a Full-Length Recording and Discussion of Common Obstacles Facing Brass Trio" (DMA diss., 2016).
[6] Constance Rhoades, "An Annotated Bibliography of Original Compositions for Clarinet and One Brass Instrument with an In-Depth Look at Three Compositions for Clarinet, Horn, and Piano" (DMA diss., 1996).
[7] Douglas Baer, "The Brass Trio: A Comparative Analysis of Works Published from 1924 to 1970" (PhD diss., 1970).
[8] Harold Yager, Jr., "A Performance Study of Contemporary Chamber Music for Trumpet and Strings" (DMA diss., 2014).
[9] Robert Goodner, "Chamber Music Featuring Trumpet in Three Different Settings: With Voice, with Woodwinds, with Strings." (DMA diss., 2007).

Chapter 1: The Trumpet and the Trio

The Trumpet in Chamber Music

The trumpet has played a prominent role in most genres throughout the history of Western music, but it has not enjoyed a robust presence in the chamber music repertory until relatively recently. While the piano trio, string quartet, and woodwind quintet have prospered for over two centuries, comparable ensembles in the brass world were not standardized until the mid twentieth century. The delayed formation of brass ensembles can be attributed to a host of factors besides the slow development of chromatic brass instruments, including playing technique, social norms, and suitable compositions.[10]

The trumpet was used to great effect in Baroque compositions by Giuseppe Torelli, Arcangelo Corelli, Henry Purcell, George Frideric Handel, J. S. Bach, and many other works in the loosely defined *sonata da camera* genre. These works are distinct from later chamber music in that they were not intended for the formal concert setting, rather for what would today amount to private performances in the home. These works should be considered part of an altogether different genre from today's chamber trios.

Joseph Haydn is often credited with establishing the modern genre of chamber music with the Viennese string quartets and piano trios for violin and cello, and the genre quickly expanded to incorporate a broader palette of instrumental color. His piano trios for violin and cello founded the trio genre, and were composed for formal concerts given at the Esterházy estate. Precursors to Haydn's piano trios already showed a desire to pair the new fortepiano with instrumental sound, featuring string parts that essentially double melody or bass lines, and duets

[10] Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Bloomington And Indianapolis, Ind.: Indiana Univ Press, 2014), 165

for two flutes, violins, or violin and cello that were popular among amateurs.[11] Mozart pioneered new textures for the previously disregarded violin, viola, and cello trio, and expanded the new instrumental lexicon of the chamber trio, adding clarinet and viola to the trio mix with the Kegelstatt Trio. His divertimenti and serenades welcome the horn, oboe, english horn, and bassoon to the larger strains of chamber music. While his serenades call for two trumpets, they are used in the same support and emphatic roles that characterized their purpose in the majority of Classical composition. Beethoven's Opus 1 is a set of three piano trios for violin and cello, heading into the Romantic era with a penchant for the genre inaugurated by his mentor, Haydn. The Beethoven trio for piano, flute and bassoon shows special attentiveness to unusual color combinations. The 1865 Horn Trio in E-flat Major by Brahms is the first trio featuring a brass instrument to gain broad acclaim, although early critic Salman Bagge was so offended by the instrumentation that he refused to call it chamber music.[12] In less than a century, chamber music had become intellectualized, carried out of the home and into the concert hall. Composers were writing with professional musicians, often particular players, in mind.[13] Classical and Romantic trios indicate an expanding appetite for new sounds, but most brass was still prohibited.

Meanwhile, the role of the trumpet was diminished in the new orchestral paradigm, and was excluded from the more delicate chamber music realm. Composers such as Haydn, Mozart, and Beethoven favored a more controlled and balanced use of instruments to achieve a style characterized by clarity, elegance and refinement of form. While the trumpet was valued for its powerful and regal sound, its presence could easily disrupt this balance, and was thus used more sparingly in the orchestra to ensure that it enhanced rather than dominated textures. As a result, it

[11] Christina Bashford, "Chamber Music," *Oxford Music Online*, 2001, https://doi.org/10.1093/gmo/9781561592630.article.05379.
[12] James Keller, *Chamber Music: A Listener's Guide* (New York: Oxford University Press, 2011), 105.
[13] Bashford, "Chamber Music."

was scarcely used in chamber music of the Classical period, and similar technical limitations limited its use for a large part of the romantic period as well. So dangerous was the trumpet considered to the delicate equilibrium of chamber music, when Camille Saint-Saëns was prompted to write a chamber work including trumpet in the 1870s, he joked that he would sooner write "a piece for guitar and 13 trombones."[14] He capitulated to this evidently absurd request from his friend, Émile Lemoine, producing a fine adaptation of the trumpet in the Septet in E-flat major for Two Violins, Viola, Cello, Double bass, Trumpet and Piano that would not be imitated until the twentieth century.

It was only with the invention of the piston valve in 1815 that the trumpet came back into use as a solo instrument, and brass chamber ensembles and compositions for brass appeared in Paris and England in the 1830s. St. Petersburg became an important locus for trumpet playing in the 1880s following the founding of the St. Petersburg Conservatory in 1862, which sought out European musicians, many German, to cultivate European cultural influence in Russia. The importance of the Russian chamber brass genre is thoroughly documented in David Reed's 1979 dissertation "Victor Ewald and the Russian Chamber Brass School." Reed catalogs the development of the genre progressing from Alexander Aliabev's quintet, composed around 1846 in a style "more generally associated with the late eighteenth century than the mid-nineteenth," and culminating with Oskar Böhme's *Trompeten-Sextett* in 1911, a "thoroughly idiomatic adaptation of brass writing to the chamber music style of St. Petersburg at the turn of the century."[15]

At the same time, a robust tradition of brass chamber music was quickly coming into shape in the United States. More than fifty brass ensembles of various compositions toured in

[14] James Keller, *Chamber Music: A Listener's Guide, 386.*
[15] David Reed, "Victor Ewald and the Russian Chamber Brass School" (DMA diss., 1979).

America from 1874 to 1930, and publications heavily favored the brass quartet through the 1950s.[16] The New York Brass Quintet and American Brass Quintet, formed in 1954 and 1960 respectively, fostered a gravitation toward the more flexible brass quintet and raised the artistic level of brass chamber music by commissioning new works. Compositions by Malcolm Arnold, Henry Cowell, Collier Jones, Gunther Schuller and many others diversified the repertoire, and the brass sections of the Philadelphia, Chicago, and Cleveland orchestras helped pave the way for the incredible commercial success of the Canadian Brass, founded in 1970.[17]

The Trumpet in Brass Trio Music

While large groups like the brass quintet and symphonic brass ensemble have undoubtedly been established as the premier media for brass chamber music, the smaller brass trio has also achieved a degree of notoriety. As with the winding history of other forms of brass chamber music, the brass trio was slow in acquiring new repertoire that fit its unique characteristics.

The Russian Chamber Brass School of Ewald and Böhme produced the first trios for brass instruments. Oskar Böhme, a German-Russian Trumpeter in the Mariinsky Theatre Orchestra and Leningrad Drama Theatre orchestra,[18] composed Prelude and Fugue, No. 1 in E-flat Major and No. 2 in C Minor, around 1905 for B-flat trumpet, E-flat horn, and tenor trombone,[19] which would more or less become the standard brass trio ensemble. Along with Francis Poulenc's 1922 *Sonata for Brass*, these early experimentations in the medium seem to

[16] Elisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature*, 168.
[17] Ibid., 170-171.
[18] Edward H Tarr, *East Meets West : The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth* (Hillsdale, NY: Pendragon Press, 2003).
[19] Jessica Jensen, "S.O.S.!: Liberating Brass Trio from the Throes of Obscurity; a Full-Length Recording and Discussion of Common Obstacles Facing Brass Trio", 6.

have done little to establish the brass trio as a genre worthy of exploration and standardization. The two pieces are variously regarded as exercises in counterpoint not deserving of publication,[20] demonstrative of "the periods' inherent incompatibility with brass trio," and inapt for concert performance due to the composers' lack of regard for performers' endurance.[21] Both composers forgo the imitative style of composition employed in more successful works of the Russian chamber school which allows players the necessary rest to perform music for brass. Both compositions indicate a degree of interest in chamber music for brass and identify the combination of trumpet, horn, and tenor trombone as an ideal ensemble, but fail to realize anything unique about the brass trio, instead treating it just as they might a string trio. Despite the Poulenc *Sonata's* current recognition among brass players, few new works for brass trio were written for thirty years following its composition.[22]

Composers returned to exploration of the medium in the 1950s and 1960s. While the sheer number of compositions for the ensemble in the 1950s and 1960s helped establish it as an art form,[23] these compositions were considered conservative when compared to other contemporary music mediums, often patterned after Renaissance and Baroque dance suites and borrowing other elements from pre-Twentieth Century practices.

The brass trio persists today as a viable ensemble as composers have continued to experiment. Jessica Jensen's 2016 dissertation *S.O.S!*: Liberating Brass Trio from the Throes of Obscurity pairs foundational works and established standards with new commissions and arrangements. The University of Maryland Brass Trio album of works by Eric Ewazen, Lauren Bernofsky, Anthony Plog, Vaclav Nelhybel, Alan Hovhaness, and David Sampson showcases

[20] David Reed, "Victor Ewald and the Russian Chamber Brass School," 87.
[21] Jessica Jensen, "S.O.S.!: Liberating Brass Trio from the Throes of Obscurity; a Full-Length Recording and Discussion of Common Obstacles Facing Brass Trio" (DMA diss., 2016), 6.
[22] Ibid.
[23] Ibid.

some of the finest works available in the genre, performed at the highest level. The virtuosity displayed by the New York Brass Arts Trio on the Arabesque Records album *Feats of Brass* attests to the extensive advances in technique achieved by brass players that make once-inaccessible chamber music of Bach, Beethoven, and Bach conceivable on brass instruments.

Beyond Brass: The Trumpet in Unconventional Chamber Settings

The challenges composers and performers faced in the brass trios by Böhme and Poulenc may help understand why composers have been generally reluctant to include the trumpet in small chamber settings, even well into the twentieth century. The convergence of fundamental issues of balance and endurance that makes the trios of Böhme and Poulenc difficult to program may prove further problematic when trumpet is paired with instruments outside the brass family. Pairing with instruments in a similar register, such as flute, violin, or oboe, is particularly risky as an imprudent player can easily overwhelm the texture. Composers of the Classical era were clearly aware of this hazard.

Developments in tonality during the Romantic era further disqualified the trumpet. Saint-Saëns' Septet features somewhat more soloistic writing for the trumpet (not remotely approaching the virtuosity of the Haydn and Hummel concerti for keyed trumpet composed eighty years prior), but this should be considered an exception to the rule of the time. It was written in reference to the name of a Parisian music society, *La Trompette*, with which Saint-Saëns appeared as a pianist frequently, and the composer initially balked at the idea.[24] While the piece was generally well received, the main criticism of the work following its 1881 public premier was that the trumpet limited the composition's tonal palette, restricting it to the

[24] James Keller, *Chamber Music: A Listener's Guide,* 386.

keys of E-flat major, C minor, B-flat major, and F major.[25] Clearly the verbose harmonic language of late Romanticism and the tonal limitations of the trumpet did not mix.

Vincent D'Indy's *Suite dans le style ancien,* for 2 flutes, trumpet in D, and string quartet, published in 1886, features some novel orchestrations for trumpet, but should also be considered an exception. The prelude features a somewhat novel pairing of two flutes with trumpet supplying background texture, and the fourth movement minuet gives the trumpet the leading role. D'Indy's use of the trumpet shows instruments available in France at the time could blend with the more delicate flute sounds even at lower dynamics, and still lead a solo in characteristic trumpet fashion, albeit only via the usual fanfare figures.
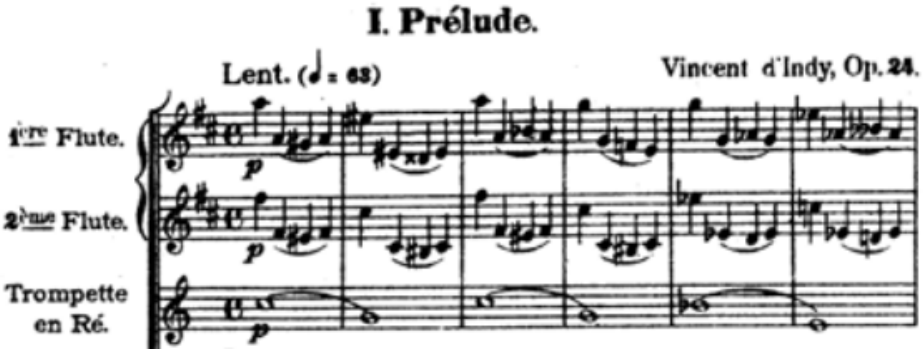
Figure 1.1 *Suite dans le style ancien,* measures 1–6[26]

It seems there were few other attempts to write for trumpet in chamber music until near the turn of the century. Erik Satie's lyric comedy *la piege de Meduse,* written in 1913 but not published until 1921, includes incidental music featuring trumpet in a small ensemble. At this time, Satie was sometimes reviewed as an amateur composer, and much of his orchestral works

[25] Elizabeth Harkins, "The Chamber Music of Camille Saint-Saëns" (PhD diss., 1976), 96.
[26] Vincent D'Indy, *Suite Dans Le Style Ancien*, Musical Score (Paris: J. Hammelle, 1913), https://imslp.org/wiki/Suite_dans_le_style_ancien%2C_Op.24_(Indy%2C_Vincent_d').

from the time were regarded as unidiomatic. In a particularly scathing review of *la piege,* Igor Stravinsky said "I don't think he knew much about instruments."[27] This harsh criticism must have been representative of broader sentiment regarding this early work by Satie; like much of Satie's other orchestral works, *le piege* is mostly rendered on piano today.

Two chamber works by Charles Ives are most likely the first wind chamber music works to include the trumpet. The son of a band leader and a student at Yale from 1894-1898, Ives "took enormous pleasure from musical coincidences that most people found revolting (Kellner 259)," famously savoring the combined sound of two separate bands as a child. Ives treated many of his works for piano and chamber ensemble as a kind of laboratory, designed to examine particular techniques.[28] Ives's *Calcium Light Night*, composed sometime between 1898 and 1907 for piccolo, oboe, clarinet, bassoon, trumpet, trombone, two percussion and two pianos, is an excellent example of Ives penchant for polyphonic and polytonal combination, in which two groups gradually build into a cacophony of instrumental solos, and then retrograde away from one another.[29] His Scherzo: *Over the Pavements* for a similar ensemble minus oboe and with two additional trombones, was composed between 1906 and 1913.[30] This "ragtimey" work suggests "the walking rhythms of people passing by Ives's Manhattan apartment."[31] While Ives' Second String Quartet is now recognized as a hallmark of Modernism, much of Ives' music went unrecognized and unperformed until his election to the National Institute of Arts and Letters in 1945 and his reception of the Pulitzer Prize for his Third Symphony in 1947.[32] Today, Ives is one of the most iconic American composers, known for his originality, unusual timbres, and

---

[27] Misha Donat, "Review: Satie: Trois Petites Pièces Montées: La Piège de Méduse" *Tempo*, no. 98 (1972): 36, https://www.jstor.org/stable/943920.
[28] Jan Swafford, "Ives the Man: His Life | Charlesives.org," charlesives.org (Charles Ives Society, 1998), https://charlesives.org/ives-man-his-life.
[29] William Emery Decrow, *Yale and the City of Elms,* (1883; repr., Palala Press, 2016), 35.
[30] Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*, 179.
[31] Jan Swafford, "Ives the Man: His Life | Charlesives.org."
[32] James Keller, *Chamber Music: A Listener's Guide,* 260.

disjunct cross-rhythms. *Calcium Light Night* and *Over the Pavements* might fit well on a program of American music today, but likely had little impact at the time of their composition.

The innovations of early jazz precipitated the trumpet's full induction into chamber music repertoire of the early twentieth century. The seminal 1917 record of the Original Dixieland Jass Band is often referred to as the first jazz album. Jazz, and although there is debate over the accuracy of the jazz label for this record (some claim an African-American quartet recorded "Down Home Rag" one year prior),[33] there is no doubt that it is a landmark moment in Western music history. Composers around the world would soon hear the trumpet in small groups playing alongside clarinet, percussion, piano, and trombone.

One year after *Livery Stable Blues* was heard around the world, Stravinsky's *The Soldier's Tale* for narrator and chamber orchestra premiered. It remains one of the most highly regarded works in the wind chamber music repertoire, renowned for its musical sophistication and adroit treatment of each instrument.[34] Its septet included cornet in A, then the instrument of choice in jazz rather than trumpet, in a septet playing both ragtime and tango. Stravinsky composed *Ragtime* for eleven instruments later in the same year, featuring cornet in B-flat, expanding upon the jazz idiom he tried out in the *Ragtime* of *The Soldier's Tale*.[35] In both works, Stravinsky demonstrates superb exploitation of the differences in pitch, timbre, and color of each instrument, showing that the cornet was a useful addition to the chamber orchestra.[36] Stravinsky's own words make it somewhat difficult to determine the influences of early jazz on his work at this time.[37] Still, given the obsession with rag music in Europe at the time and

[33] Bruce Boyce, "The Livery Stable Blues," I Take History, February 6, 2021, https://www.itakehistory.com/post/the-livery-stable-blues#:~:text=This%20led%20to%20disputes%20over.
[34] Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players,* 116.
[35] Eric Walter White, *Stravinsky : The Composer and His Works* (Berkeley: University of California Press, 1984), 276.
[36] Ibid., 272.
[37] Barbara B. Heyman, "Stravinsky and Ragtime," *The Musical Quarterly* LXVIII, no. 4 (1982): 546, https://doi.org/10.1093/mq/lxviii.4.543.

Stravinsky's study of rag music scores, the composer clearly had the sound of jazz in mind.[38] In his definitive account of Stravinsky's life and work, Eric Walter White writes that the basic idea of *Ragtime* was to "produce a composite portrait of the new type of popular dance music…giving it the importance of a concert piece, as in the past composers had done for the minuet, waltz, mazurka and so on."[39] A hint of tango can be heard in the end of the third movement of the *Octet* composed in 1922, Stravinsky's "rediscovery of sonata form" for flute, clarinet, two bassoons, trumpet in C, trumpet in A, tenor trombone, and bass trombone.[40] A similar shift from cornet to trumpet was soon to occur gradually in jazz bands in the United States in the late 1920s. *The Soldier's Tale* and *Ragtime* brought jazz into the concert hall, and welcomed the cornet to chamber music.

The modern trumpet was reintroduced in Stravinsky's *Octet* made up of flute, clarinet, two bassoons, two trumpets, and two trombones. The story of the *Octet* is also muddied by the composer's own words,[41] but the ensemble used certainly provides a rich balance of different wind colors. Stravinsky suggests that brass was included "because the difference of the volume of these instruments renders more evident the musical architecture."[42] The *Octet* used the trumpet in a bonafide piece of chamber music, with a role of its own that fits its unique characteristics.

The trumpet continued to be used in works for small ensembles through the 1920s. Darius Milhaud's brief ballet *La Création du monde,* composed in 1923 for a small wind band of eighteen players including two trumpets, is also characterized by jazz harmony and among other elements. Bohuslav Martinů's miniature ballet *La Revue de cuisine* was his first breakthrough to popular success, written in 1927 for the modest ensemble of violin, cello, clarinet, bassoon,

[38] Ibid., 276
[39]Eric Walter White, *Stravinsky : The Composer and His Works,* 276
[40] Ibid., 309
[41] James Keller, *Chamber Music: A Listener's Guide,* 459.
[42] Ibid.

trumpet, and piano. Like *The Soldier's Tale, La Revue de cuisine* was written at a time when the composer was "grappling with how jazz might fit into his stylistic vocabulary, and particularly how he might balance it with the influences of traditional music that came to him more naturally".[43] Its muted trumpet and rhythmical offbeats reflect some of this influence.

Composers came to use the trumpet from other perspectives besides jazz as well. A student of science and mathematics who later turned entirely to music after emigrating to the United States,[44] Edgard Varèse's dislike for traditional compositional practices led him to structure his compositions with a focus on timbre and rhythm.[45] Prior to his turn to electronic sound, this orientation towards timbre led him to create works like the *Octandre* for flute, oboe, clarinet, bassoon, horn, trumpet, trombone and double bass, composed in 1923. Leoš Janáček's 1926 Capriccio for Left-Hand and Chamber Ensemble features especially peculiar instrumentation, including not only two trumpets, but also tenor tuba, valve trombones, and flute along with piano. This ensemble may be derived from a military assembly, a fitting focus considering many works for piano left-hand appeared after World War I, many commissioned by pianists who had lost use of their right hand during the war.[46] Carl Orff's 1927 octet *Kleine Konzert* is based on the sixteenth century lute music of Vincentio Galilei and Joan Baptiste Besarde. While it features wonderful solo work for many instruments, including trumpet, it lacks adequate rest time for many players.[47]

Following the 1920s, the twentieth century is dotted with landmark works for wind chamber music featuring the trumpet along with other more obscure works. George Antheil's 1932 Concerto for Chamber Orchestra follows in the footsteps of both Stravinsky's and Varèse's

[43] Ibid., 285.
[44] Elizabeth West Marvin, "The Perception of Rhythm in Non-Tonal Music: Rhythmic Contours in the Music of Edgard Varèse," *Music Theory Spectrum* 13, no. 1 (April 1991): 62, https://doi.org/10.2307/745974.
[45] Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players,* 114.
[46] James Keller, *Chamber Music: A Listener's Guide,* 266.
[47] Rodney Winther, *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players,* 114.

octets. Aaron Copland's *Quiet City* was originally orchestrated for trumpet, saxophone, clarinet and piano in 1939. The associated stage drama was unsuccessful, but the music was admirable, and Copland went on to turn it into a concert piece for trumpet, oboe, and orchestra which has been extremely successful and influential. Paul Hindemith's 1946 Septet for winds adds bass clarinet and trumpet to the wind quintet, masterfully blending trumpet into a traditional medium from which it was previously excluded.[48] The 1950s saw the premier of Alan Hovhaness's *Tower Music* in 1954*,* as well as Milton Babbitt's *All Set* in the same year, a twelve-tone work for a jazz ensemble and an important work in the *third stream* genre.[49] Many compositions of various genres and notoriety are cataloged in Rodney Winther's annotated guide to chamber music for wind instruments, which tracks works for larger mixed ensembles stretching into the twenty-first century.

Meanwhile, little research or evidence exists of compositions for smaller groups of three or four performers including trumpet during the twentieth century. While it seems likely that composers of *avant-garde* music interested in experimenting with timbre would incorporate the trumpet in a mixed trio, examples are exceedingly rare. *Music for a Farce* by the author Paul Bowles, written for trumpet, clarinet, percussion, and piano in 1938, is one of the first examples of its use in a smaller ensemble, along with a number of works for clarinet and trumpet in the 1960s.[50] Much of the output of this time reflects a gradual shift of music composition from the independent professional world into the academic world in the United States. Edward Diemente, whose *Trio 1969* for trumpet, percussion, and piano is one of the very first unconventional mixed trios for trumpet, was chiefly a professor at the Hartt School of Music at the University of

[48] Ibid., 82.
[49] Ibid., 176.
[50] Constance Rhoades, "An Annotated Bibliography of Original Compositions for Clarinet and One Brass Instrument with an In-Depth Look at Three Compositions for Clarinet, Horn, and Piano."

Hartford, where he became known as a composer of electronic music. Two works by Walter Hartley, a teacher at the Interlochen Arts Camp, Davis and Elkins College, and Fredonia State University, for trumpet, clarinet, and piano were published in the 1960s.

Regardless of the apparent obscurity of works of this type in the twentieth century, examining chamber music composers' conception of the trumpet alongside non-brass instruments looks quite different in the work of Edward Diemente than it did in the pilot trials of Vincent D'Indy's *Suite dans le style ancien.* While D'Indy's use of the trumpet was more like that of the Classical idiom, which sometimes used rich brass timbre as a backdrop in sparser textures, Diemente's trumpet part is highly elaborate, with a high level of virtuosity and ornamented with an assortment of multifarious timbral effects.

Composers of the twenty-first century have since effectively used the trumpet in a number of different trio settings. Eric Ewazen's *Trio for Trumpet, Violin, and Piano,* published in 1992, has become well known around the world as an important piece of brass chamber music, and he continued with the *Trio for Trumpet, Violoncello, and Piano*, premiered in 2007. Today, composers like James Stephenson and Carson Cooman have impressive collections of trios with trumpet in unconventional trio settings in a "neo-tonal" style similar to Ewazen's.

Chapter 2: *Trio 1969*, Edward Diemente

Edward Diemente taught at the Hartt School at the University of Hartford for over forty years following his faculty appointment in 1949. He received his Bachelor's Degree from the Hartt College of Music and his Master's Degree from the Eastman School of Music. One of his principal teachers was the composer Isadore Freed, a pupil of Vincent D'Indy. As a professor at the Hartt School, Diemente built a legacy as the Chairman of the Composition and Theory Department, Director of the Institute for Contemporary American Music, and Director of the Electronic Music Studio, and was awarded numerous accolades including the Larsen Award for Excellence in Teaching, the Distinguished Alumnus Award, the Hartt Teacher of the Year, and was a Member of the Inaugural Class of the Hartt School of Fame. The composer's dynamic career in church music and academia lent him a vibrant palette of compositional influences, including an expansive "vocabulary of twentieth century music gained from years of directing the electronic music studio at Hartt, …a love for jazz," and a passion for polyphonic music and Gregorian chant.[51] The University of Hartford Archives' biographical material on the composer states

> For Diemente, it comes down to this. Is the composer's music engaging? Is the audience caught up by what it hears? Will they leave the concert hall with a memory of something that has touched their humanity?[52]

[51]"Diemente, Edward," Allen Library (University of Hartford, April 12, 2012), http://library.hartford.edu/allenlibrary/composers/composerbio.asp?composer=Diemente,%20Edward.
[52] Ibid.

Diemente's compositions were performed by preeminent artists both nationally and internationally, including the New York Brass Quintet, the Boston Symphony Chamber Players, the Hartford Symphony, and others.[53]

Trio 1969 was composed at the end of a turbulent time for both the globe and in contemporary classical music in the United States. Controversy surrounding international conflict in Vietnam was mirrored by a chaotic roiling of new and old compositional movements in the United States. Many composers persisted in reimagining evolutions of serialism, others took advantage of new innovations in electronic and tape music, and continual globalization attracted many to non-Western influences and systems of thought about music. Composers placed exceptional demands on performers to render many of these *avant-garde* effects. The preponderance of new extended playing techniques and unconventional methods of notation often exacted precise control of every element of a performance. Indeterminacy in music, a concept which had become well established by the 1960s in the works of Henry Cowell, John Cage, and others, returned some artistic license to performers who were left to dictate unspecific notation or instructions. Chamber music performers also enjoyed newfound independence and collaboration with composers in composer-led groups like Steve Reich and Musicians, founded in 1966, and the Philip Glass Ensemble, founded in 1968.[54]

Diemente's *Trio 1969* is a highly abstract and dynamic work requiring performers to be acutely aware of ensemble and balance while navigating challenging dissonances, shifts between metric and non-metric sections, while executing improvisatory sections and an array of extended techniques. It is written for trumpet, flute, and a variety of percussion instruments including marimba, glockenspiel, and cymbals, with the trumpet applying straight, cup, and harmon mutes.

[53] Hartford Courant, "Edward Philip Diemente," Hartford Courant, January 6, 2019, https://www.courant.com/2019/01/06/edward-philip-diemente/?clearUserState=true.
[54] Devi Reddy, "Philip Glass Ensemble," philipglassensemble.com, n.d., https://philipglassensemble.com/.

Texturally and harmonically, it is utterly unlike most chamber music for trumpet, which in the twenty-first century is often for the standard brass trio and brass quintet. The *Trio* is among the earliest chamber trio works to use trumpet with instruments outside the brass family, and Diemente's aptly composed trumpet part within such a delicate, spacious composition is an exceptional and historic phenomenon. It may be the very first published composition to explore use of the trumpet in a mixed trio.

A general note recommends that flute and trumpet players read from the same score, while the percussionist should have one score in front of the marimba and another for the glockenspiel. This recommendation may no longer be necessary with the advent of electronic tablets and foot pedals for page turns, allowing for each performer to navigate their scores individually. Diemente also notes that sections with traditional meter signs are to be performed in the traditional manner. Because the score is generally devoid of traditionally notated bars and meters, this document refers to sections of the score by referencing page number, rehearsal markings, and systems as appropriate.

The extended techniques used in *Trio 1969* generates serious technical demands for all performers. Fortunately, many pedagogical materials and literature regarding extended techniques for trumpet have more recently been produced in the twenty-first century. A more detailed examination of their history and general application in trumpet repertoire can be found in Amy Cherry's 2009 dissertation "Extended Techniques in Trumpet Performance and Pedagogy."[55] Most of these expressive techniques are derived from the inflections of jazz trumpeters of the early twentieth century, once again connecting the preponderance of trumpet in smaller chamber ensembles to the advent of jazz in the United States. Diemente's *Trio* demands

[55] Amy Cherry, "Extended Techniques in Trumpet Performance and Pedagogy" (DMA diss., 2009).

proficiency in a few of the many techniques addressed by Cherry, including flutter tonguing, half-valving, alternate fingerings, glissandi, and lip vibratos.

Performers of works like *Trio 1969* must come prepared to handle the instability resulting from some of the compositional techniques prevalent in the late twentieth century. Thorough investigation of the score is necessary to understand notations that are often entirely exclusive in the works of a particular composer. Diemente includes notes defining a set of "special signs" instructing performers in the rendering of traditionally metric and of free, non-metric sections. Referring to the frequent non-metric sections, the score states:

> Non-metric sections (without bar lines) are to be played with freedom and the rhythmic values are to be considered only approximations. An approximate metronome marking is given for the various sections. The players are to coordinate their parts by observing how the parts lie in vertical relationship to one another in the score. A series of the same note values need not be played *exactly* the same durations. The player is free to make small changes where he feels they are appropriate. Players are *not* to attempt to play exactly together except where it is so indicated.

The interplay of indeterminate and determinate elements can be quite difficult to execute, and should be closely examined.

Special Signs for Rhythm

The special signs that dictate rhythmic elements all suggest a degree of indeterminacy of performance, leaving some aspects of the composition up to the choices of the performer. This indeterminacy leads to an interesting interplay between the soloists and ultimately yields a quite different rendition every time the *Trio* is performed. While leaving many of these decisions to the discretion of the performers, the wedge rests and dotted lines specify more precise directions for the release of pitch and vertical alignment of the parts. Of all the special signs, wedge rests of varying size exert the most influence on performers interpretation, appearing in the non-metric

sections every time a note is ended. The wedges, dotted lines, and “very long notes” should all be diligently vertically aligned according to the score, representing brief instances of unity amidst commotion.

	Extremely small interruption
	Larger wedges indicate longer pauses
	Very long note–hold until another note or a wedge appears
	All thirty-second notes or groups are to be played as fast as possible
	Attack together, one player is to signal the attack
	Repeat previous group or figure

Table 2.1 *Trio 1969*: Special Signs for Rhythm

In general, the dashes that indicate a repeated group or figure should be interpreted approximately. The dashes need not necessarily signify an exact number of repeats of a figure. At times, these figures are repeated to produce a textural effect, as in the trumpet part at rehearsal three, where the repeated notes create a turbulent background of attack noise underneath the flute’s melody. An exact repetition of this triplet figure is neither effective nor possible when considering vertically lining up the first wedge after the flute arrives at its C after rehearsal 3.

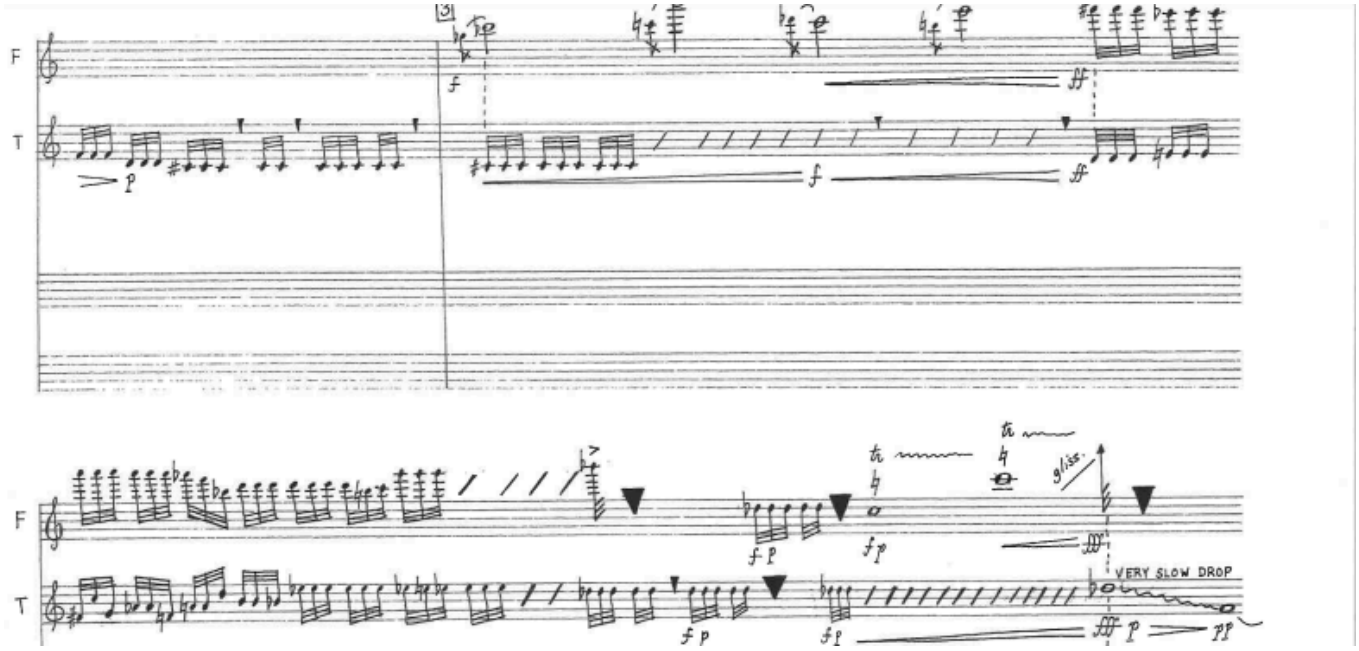

Figure 2.1 *Trio 1969*: Rehearsal 3, first two systems

The speed of the notes "to be played as fast as possible" should also be examined with prudence. In the section illustrated in Figure 2.1, the frequency and vigor of attack noise produced by use of the mallet handle on the marimba is essential to the growing fervor culminating in the coordinated triple-*forte* at the end of the second system. Taking an extremely fast tempo in the simultaneous flute and trumpet parts would risk compromising the clarity of the parts and the power of their fast articulations. Tempos should instead be determined based upon the performers' ability to accurately produce the notated pitches with a clear attack on every note.

Conversely, the improvisatory section beginning at rehearsal thirty-three emphasizes more a gestural interpretation of the thirty-second notes. With the note that the flute should play with "more wind than pitch (turn flute out)", and the *pianissimo* slurred lines in both wind parts, these thirty-seconds may be played extremely quickly and softly, with a more veiled sonority.

However, they should not be done so quickly that the effect is rendered haphazardly. The prescription of sextuplets played “approximately equal to quarter note at 138” is almost certainly too fast for most players, and is likely to lead to a messy performance rather than a virtuosic one.

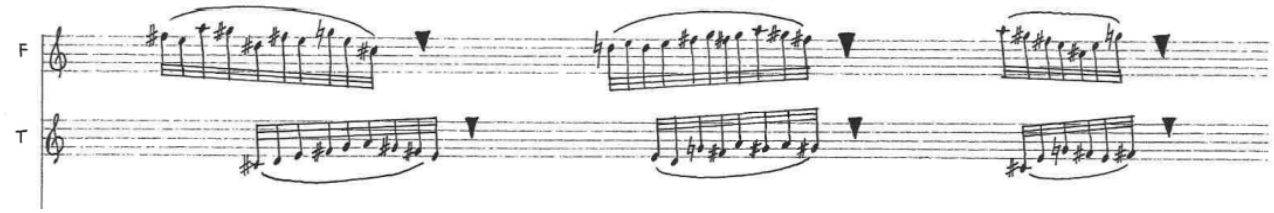

Figure 2.2 *Trio 1969*: Page 27, first system

Ensemble Challenges

The dotted lines interspersed in the non-rhythmic sections present the most apparent challenge to performers, often presenting brief unities amidst the havoc of three erratically soloistic lines. These require that all performers have an exact knowledge of the score, and not all of these difficult ensemble moments are easily navigated using body language. These brief moments of unison range in difficulty, becoming most difficult in the middle section of the piece, with the ending of the piece featuring all three players in repeated, exact unison. The early section of the trio has dotted lines that are easily executed, lining up two or three players following a rest or long note, leaving plenty of space to comfortably communicate.

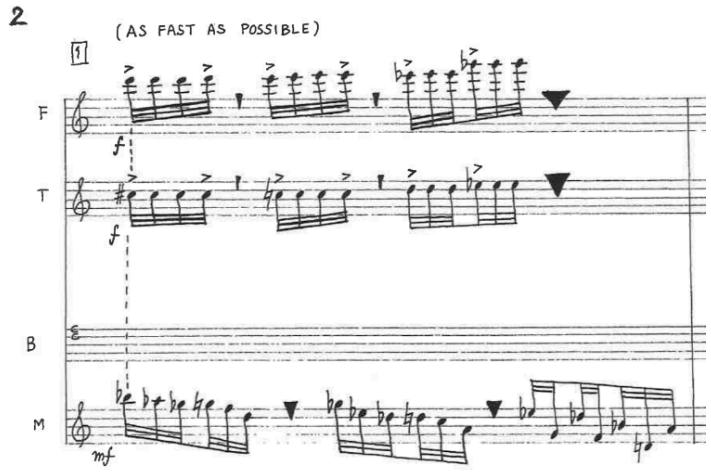

Figure 2.3 *Trio 1969*: Rehearsal 1

Soon after, unisons occur in the middle of performers' melodies, following shorter periods of rest, portrayed in Figure 2.3. Moments like this occur frequently, and are still easily handled with appropriate body language. In Figure 2.4, the trumpet player still has time to prepare for a unison entrance during the second wedge pause.

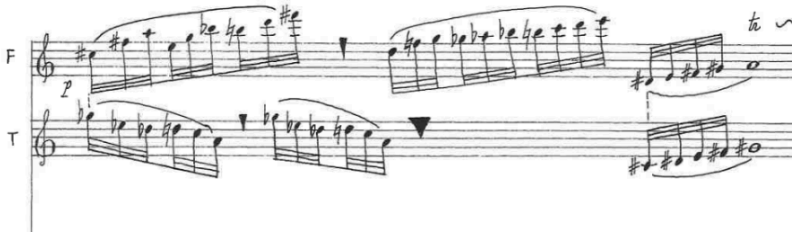

Figure 2.4 *Trio 1969*: Rehearsal 7, second system

A more obscure unison comes shortly after rehearsal eight between the flute and percussion. While this dotted line crosses through the trumpet part, it seems unreasonable that the flute and marimba attack must necessarily line up between the A-flat and B-flat in the

trumpet. Rather, the focus should be that the marimba hit accentuates the end of the flute's descent with trumpet gliding overtop.

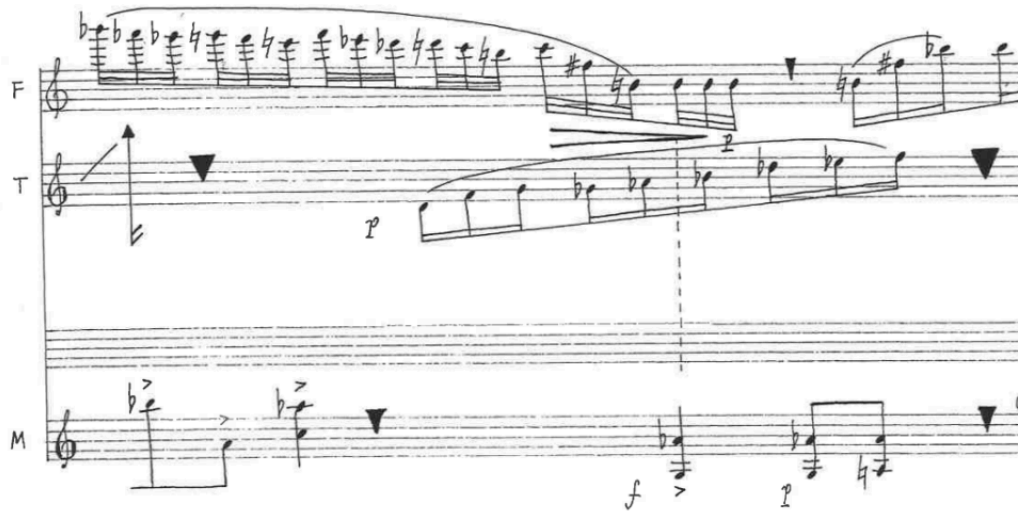

Figure 2.5 *Trio 1969*: Page 9, second system

Following a fading of sustained flute, trumpet, and antique cymbal sound, a flash of pandemonium commences the most chaotic section of the entire piece. All three players have indications to play as fast as possible, flutter tongue or tremolos which mask the texture with additional attack noise, and all instruments being played at their loudest in the context of this piece. Trumpet and various percussion instruments have three unisons buried in this texture, and all three line up on the final *sforzando* leading to a pause before the next strictly metric section of the piece. In these aleatoric sections, it is generally easiest for the busiest performer to indicate when the unison should occur. For example, at rehearsal twenty-seven, trumpet is busier than percussion with thirty-second notes played as fast as possible, while percussion has quarter and half notes, allowing some more attention to be given to the trumpet player's cue for the first two unisons.

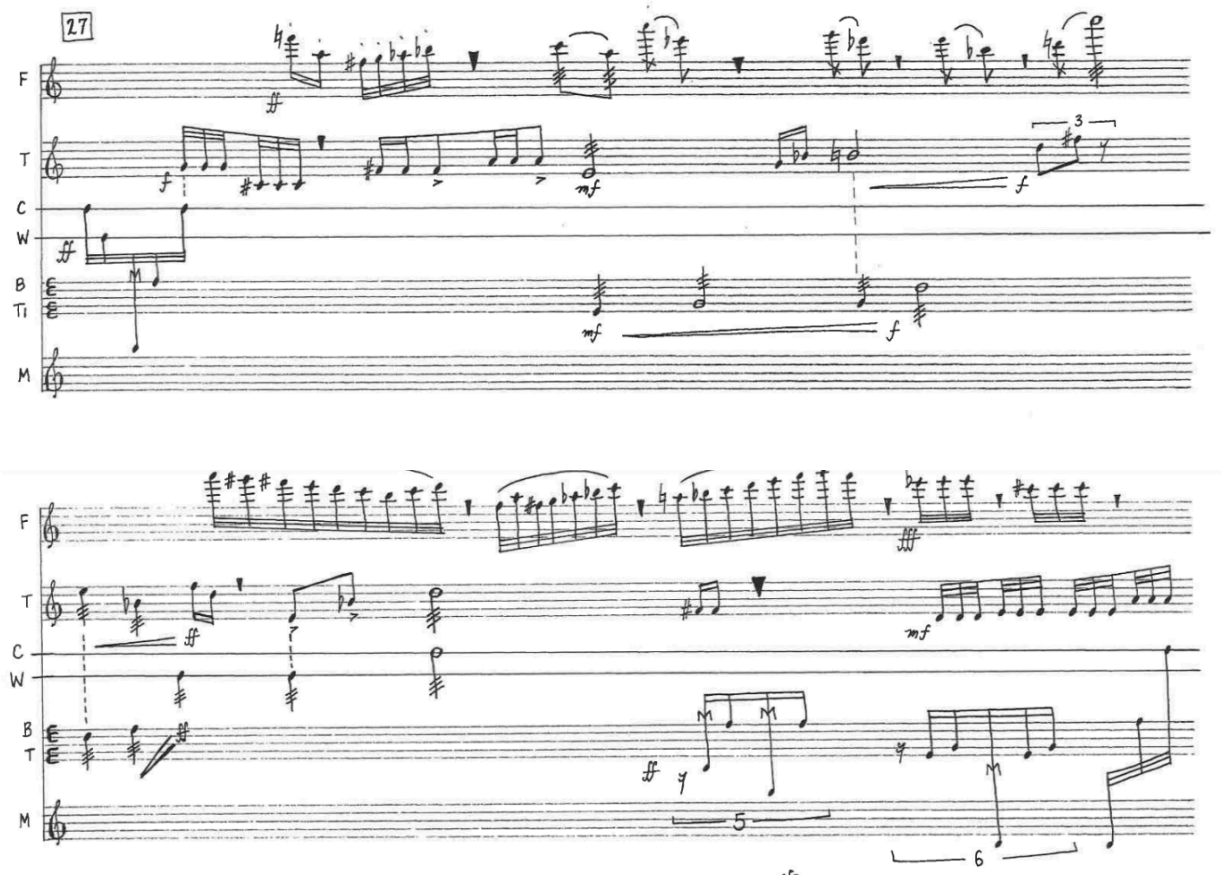

Figure 2.6 *Trio 1969*: Rehearsal 27

The optional improvised section illustrated in Figure 2.7 emerges from a section of general unison among all three instruments, producing a feeling of free improvisation over a steady rhythmic ostinato supplied by the percussionist, with a gradually rising pitch in the glockenspiel. The flute and trumpet are limited to a particular set of notes that essentially separate them by register. While the two may overlap, unison attacks for each short burst of very fast notes" should be avoided.
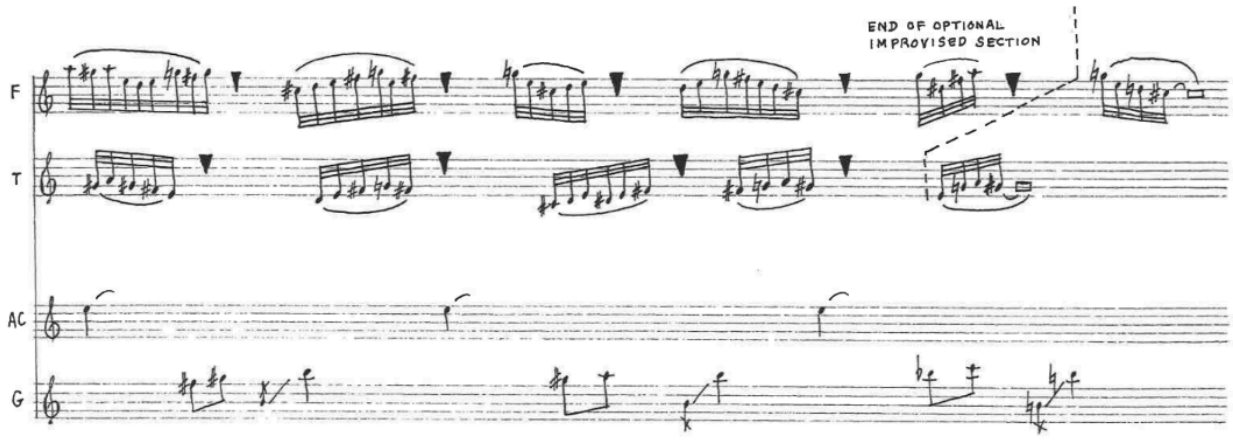
Figure 2.7, *Trio 1969*: Page 27, second system

The dotted line ending the improvised section is not an indication of unison like the others previously used. Instead, the trumpet begins with its burst of notes played "as fast as possible", and the flute enters shortly after the trumpet has settled on its G-sharp. It is important to note that in the score, this end of the improvised section is vertically aligned in the score with the glockenspiel's rise to B-flat and C. This may seem somewhat unclear given that the dotted line does not extend downwards past the trumpet line into the percussion staves. However, the composer prescribes an exact number of repetitions of the rhythmic ostinato in the percussion, and lining up the two rectangular long notes in the trumpet and flute with this precise set of notes proves nearly impossible unless the end of the improvised section is aligned with the percussion shift. While it may be possible for the two wind players to track the glockenspiels progressive climb through major and minor seconds, it is suggested the percussionist clearly cue the moment the first B-flat and C are reached so that the trumpet can end improvisation.

A few of the "very long notes" require particular attention in rehearsal. Almost all should be played only as long as absolutely necessary to encompass the other parts in the score, with

careful attention to detail. On the first page, the trumpet's A should be held through the end of the second system, cutting off with the flute after its A-flat has sounded for approximately the same length as the half notes the trumpet started with. On the other hand, the flute's held B in the first system should be held all the way up until the grace note F, roughly two beats after the marimba plays (Figure 2.8).

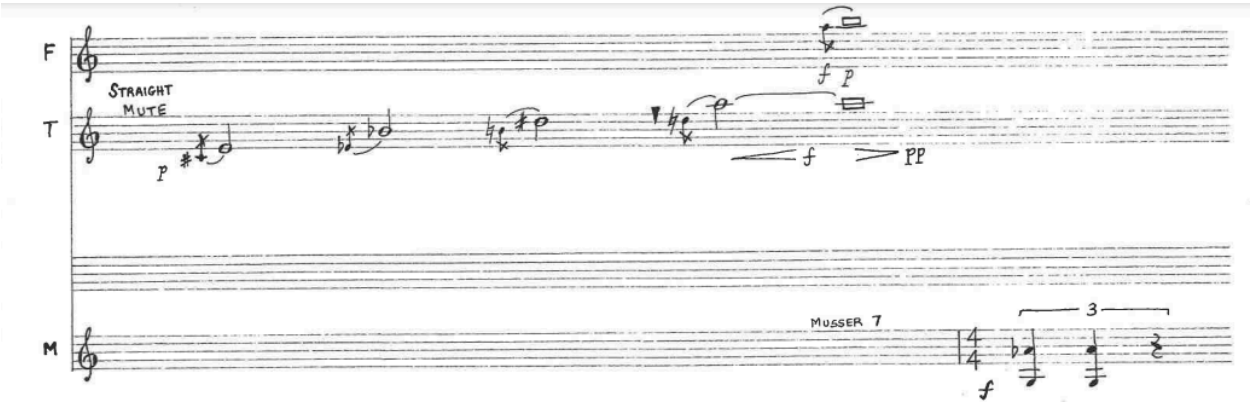

Figure 2.8 *Trio 1969*: First system

The long notes on page seven should be held for roughly eight beats each, following the flute's changing of whole notes. Holding these for such a long duration may be difficult for the trumpet player, and it may be reasonable to adjust the relative lengths of the flute's notes so that the trumpeter can more easily last through each with minimal breathing needed. The best solution may be for the trumpeter to take a breath after the first two breaths, just before the flute and trumpet begin playing their eighth notes at the end of the system shown in Figure 2.9. As with the rest of the piece, both players should resist the temptation to change notes with each other until they begin the eighths at the end of the system.

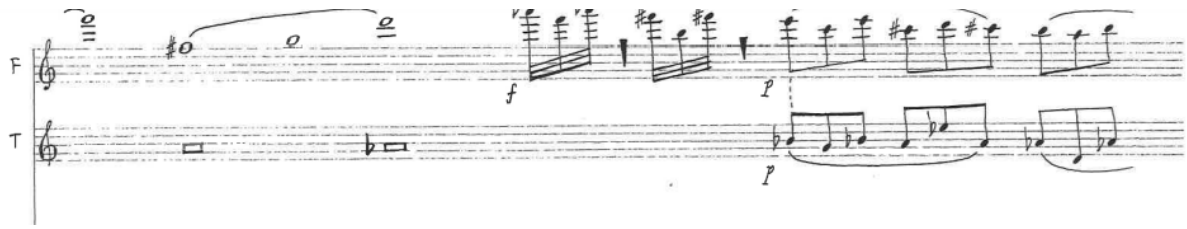

Figure 2.9 *Trio 1969*: Page 7, first system, flute and trumpet

Special Signs for Pitch

	Highest possible note
	Wide to narrow vibrato
	Depress numbered valve half way, keep sound continuous
	Any marimba pitch, high, medium or low according to placement in relationship to the staff

Table 2.2 *Trio 1969*: Special Signs for Pitch

The special signs regulating temporal dimensions fundamentally govern the entire performance of the piece; those that contend with pitch appear in more rare and isolated cases. *Trio 1969* employs a kaleidoscope technique that produces subtle fluctuation of harmonies, with brief glints of consonance and dissonance. Performers have an opportunity to emphasize this effect in their execution of Diemente's notated vibrato. This effect results from the indeterminacy in the parts and is accentuated by the intervals that potentially occur, with frequent minor seconds and major sevenths. A clear example of this kaleidoscope effect, without any vibrato,

occurs at the end of the first system of page seven. The trumpet and flute lines produce a series of minor and augmented seconds, alternated with tritones, major thirds, and perfect fourths and fifths. The result is a shimmering effect, oscillating between dissonance and consonance, illustrated in Figure 2.10.
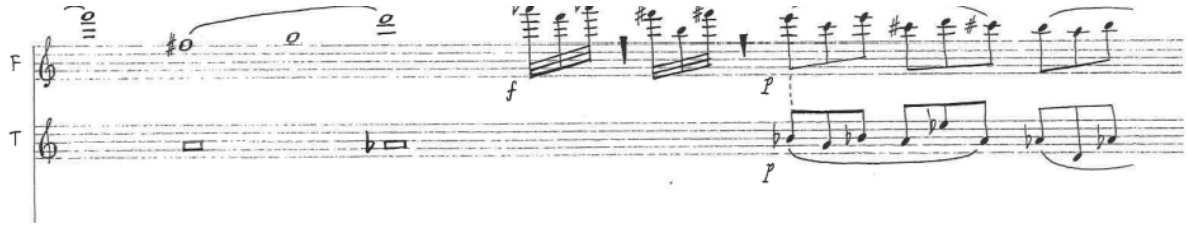
Figure 2.10 *Trio 1969*: Page 7, first system

Sections with notated vibrato produce a finer scintillating effect. The vibrato used should be wider than the sort of expressive vibrato performers may be used to using for more traditionally vocal writing in order to create some of these dissonant and consonant intervals. In the first system of page eight, flute and trumpet are on F-sharp and G respectively, with a wide vibrato producing moments of consonance and dissonance before settling into a more steadily consonant minor third when the trumpet shifts to A.

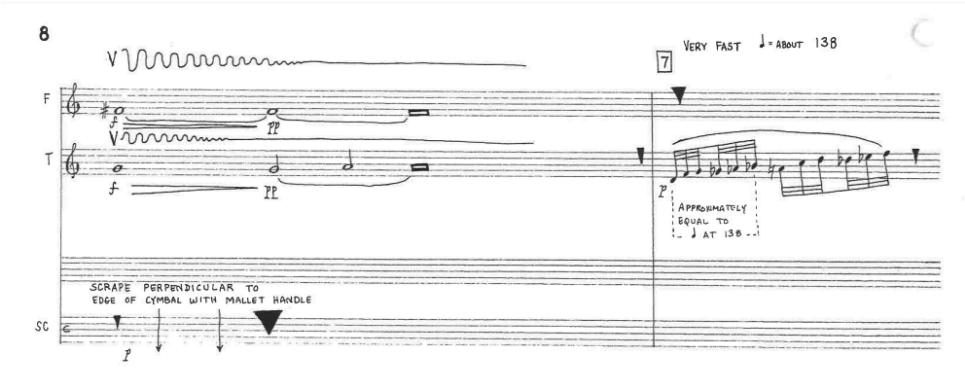

Figure 2.11 *Trio 1969*: Page 8, first system

A more dramatic kaleidoscoping of dissonance and consonance can be heard at rehearsal 19 (Fig. X). Wide vibratos on the major and augmented seconds lead to a somewhat random exchange of the printed intervals with hints of minor thirds, major thirds, and smaller divisions of a minor second between the flute's C and the trumpet's D-flat.

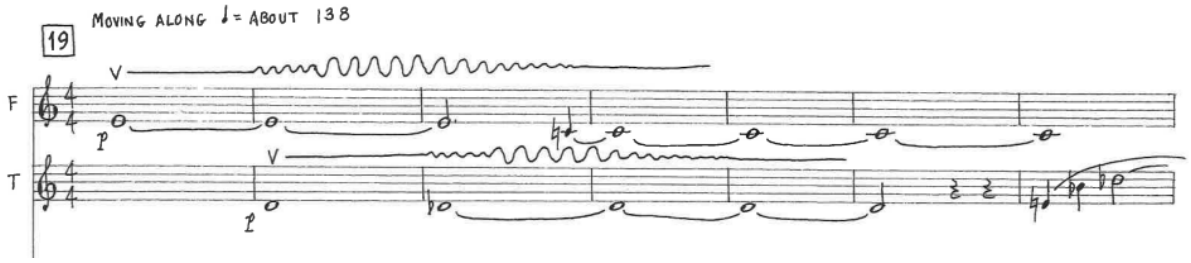

Figure 2.12 *Trio 1969*: Rehearsal 19

The effect is also accomplished through timbral effects accomplished by the half-valving technique on trumpet. While these may end up affecting the pitch slightly as well, the effect is more similar to applying a mute, altering the overtone spectrum without affecting the fundamental frequency to produce a more muffled tone. While the graphically notated vibrato is basically unspecified, the half valving fits into the meter. The valve combinations used are more likely to suggest a lower pitch, although pitch should be relatively unsteady as vibrato should be ongoing. On page fourteen, the indicated second valve fingering suggests that the A should be played using the third valve, so if pitch is moved it is downwards towards A-flat (Figure 2.13 below).

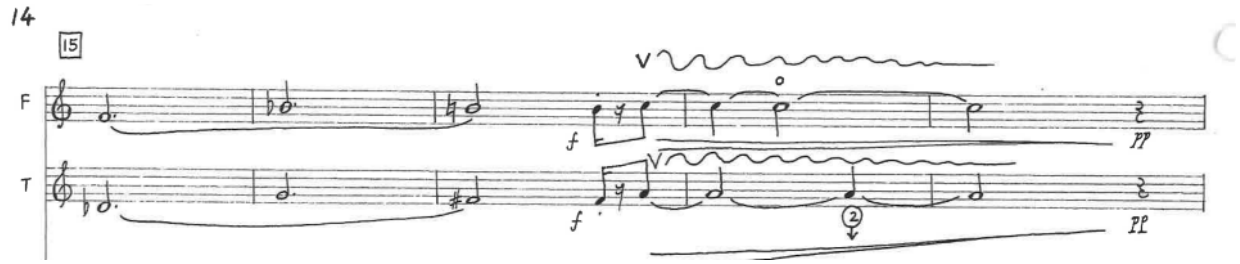

Figure 2.13 *Trio 1969*: Rehearsal 15

The indication to hit the highest pitch appears only once in the flute part just before rehearsal four, and later in the trumpet part amidst the chaos of page nine, both preceded by a glissando. In both instances, the glissando to the highest note punctuates the end of a gradual rise in pitch and rhythmic intensity. For the trumpeter, the note reached need only be higher than the preceding C to continue the rising effect and leave ample time to readjust for the sudden *piano* fluttering passage down in the staff.
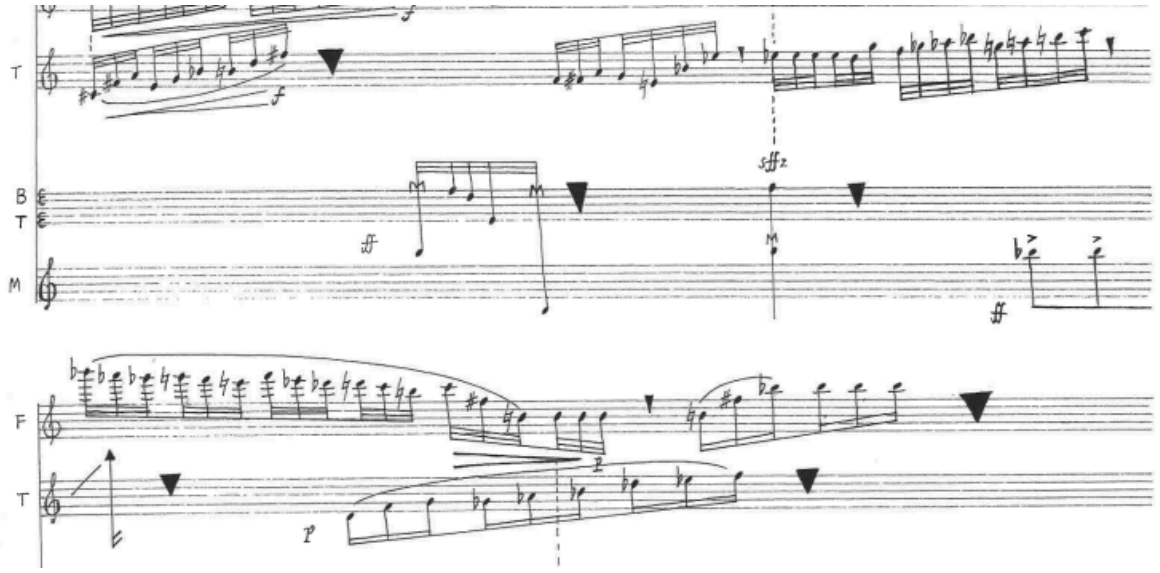
Figure 2.14 *Trio 1969* page 9

Equipment

This piece was recorded using C trumpet. Although the composer does not specify exactly which type of trumpet, the performance score is written in C, and C trumpet suits the part reasonably well. Special thanks go to Dr. John McGovern on percussion and Erica Spear on flute with whom this piece was recorded. The score calls for straight mute, cup mute, and harmon mute without stem. I used a Denis Wick aluminum straight mute to produce a bright, tinny sound with plenty of dynamic range and easy response. I also used a Denis Wick adjustable cup mute, with the cup pulled very close to the bell to produce an extremely muffled, dark, and mellow sound. The harmon mute is used in this piece to produce a sound with lots of edge, so aluminum is also a better choice. For both the straight and harmon mutes, copper would produce a darker, warmer sound rather than the lively, piercing buzz of aluminum. Harmon mutes drastically reduce the volume of the trumpet, but moments such as those at rehearsal twelve in *Trio 1969* require a full tone, marked *forte* or *fortissimo* with an accent, with the harmon mute only applied to change the timbre. Trumpeters should therefore be ready to play extremely loudly with the resistance of the harmon mute at this moment.

Careful practice with all mutes should be done to account for the different changes in pitch that result from the application of the different mutes. Straight and harmon mutes tend to make pitch sharper, while the cup mute potentially lowers the pitch. All mutes have a slight effect on relative frequency of pitches. Practicing different types of scales with a tuner or drone is an excellent way to address pitch issues on each mute.

Chapter 3: Eric Ewazen's *Trio for Trumpet, Violin, and Piano* arranged for trumpet, flute, and piano

Eric Ewazen has been a major composer of brass music for decades, writing music that is thoroughly modern despite a tendency to draw upon musical influences from past traditions. His brass music is an essential part of the repertoire today, and his life and works have been studied a great deal. Thomas Smith's 2001 University of Texas at Austin dissertation provides a comprehensive biography of the composer, including interviews, and an analysis of many of his chamber music works featuring the trumpet.[56] Ewazen began composing for brass quintet in 1985 with *Colchester Fantasy* for the American Brass Quintet. In addition to his many compositions for brass quintet, Ewazen has sonatas and other solos for all members of the brass family including french horn, trombone, and tuba.[57]

Ewazen's chamber music for smaller ensembles are a significant inspiration to this project. His *Philharmonic Fanfare*, commissioned by the New York Philharmonic and premiered in 1997, is an excellent contribution to the brass trio repertoire and *An Elizabethan Songbook* transforms the Classical trio setting to brass, swapping cello and violin for trumpet and trombone. The *Rhapsody for Bass Trombone* and *Quintet for Trumpet and Strings* demonstrate the adaptability of brass to smaller groupings of strings, and *Mandala,* commissioned by St. Luke's Chamber Orchestra, for flute, clarinet, trumpet, violin, and cello places the trumpet in a mixed ensemble. Ewazen's chamber trios with brass instruments outside of the scope of brass feature his unmistakable "neo-Romantic" and "neo-Impressionist" styles, labels the composer claimed in a 1998 radio interview.[58] Like the Brahms Horn Trio, Ewazen's *Trio for Bassoon,*

[56] Thomas Smith, "The Use of the Trumpet in Selected Chamber Works of Eric Ewazen" (DMA diss., 2001), https://www.proquest.com/docview/304718380?%20Theses&sourcetype=Dissertations%20.
[57]"The Music of Eric Ewazen," www.ericewazen.com, n.d., https://www.ericewazen.com/themusic.php.
[58] Bruce Duffie, "Eric Ewazen Interview with Bruce Duffie," www.bruceduffie.com, 1998, https://www.bruceduffie.com/ewazen2.html#:~:text=But%20a%20lot%20of%20times.

Horn, and Piano and *Ballade, Pastorale, and Dance* for flute, horn, and piano break new ground in exploring new settings for horn. The *Pastorale* of the latter was later arranged for trumpet, trombone, and piano.[59]

The *Trio for Trumpet, Violin, and Piano* is hallmark work of chamber music for brass was the first contemporary trio with trumpet to achieve widespread recognition among trumpet players thanks to recordings with Philip Smith, Principal Trumpet of the New York Philharmonic, in 1998 and Chris Gekker in 2007. Like the Brahms *Horn Trio* that inspired it, this *Trio* breaks new ground in synthesizing new instrumental colors in the trio, featuring Ewazen's distinguishing Americana styling and lyricism.

Discussing his desire to write a trio featuring trumpet in notes for the *Trio for Trumpet, Violoncello, and Piano* premiered in 2007*,* Ewazen writes

> With all the wonderful mixed chamber works for woodwinds and strings, I had felt that brass players also needed and deserved chamber pieces in this combination. By combining a brass instrument and a string instrument with piano, the resulting sound can almost be like a mini-chamber orchestra–the colors are so vivid and varied.[60]

The *Trio for Trumpet, Violin, and Piano* accomplishes a similar "mini-chamber orchestra" effect. In addition to emulating the instrumentation and romantic affectation of the Brahms *Horn Trio*, the *Trio for Trumpet, Violin, and Piano* draws upon older forms, as Ewazen often does. It was conceived with the E-flat trumpet in mind,[61] a suitable choice to ensure balance between trumpet and violin. According to the composer's program notes included with the 2000 Southern Music publication, Ewazen sought to emphasize the "the expressive lyrical qualities" of the trumpet, "helping to display its full

[59] Ibid.
[60] Eric Ewazen, *Trio for Trumpet, ViolonCello, and Piano*, Set of Score and Parts (Malvern, PA: Theodore Presser Company, n.d.).
[61] Thomas Smith, "The Use of the Trumpet in Selected Chamber Works of Eric Ewazen," 43.

range of coloristic possibilities" and move beyond the traditionally "bright, brilliant sonorities" and the typical heroic and dramatic use of the instrument.

The *Trio for Trumpet, Violin, and Piano* features qualities found in much of Ewazen's music for brass. The expressive lyrical qualities of the trumpet are explored right away in the tranquil first movement. Folk-like and shaker melodies can be found in both the second movement, a sort of barn dance dominated by a 3+3+2 meter, and the third movement, an intimate yet melancholy soliloquy for trumpet with brief melodic swells in the violin and piano. Octatonic sweeps pervade the second movement and finale. Like much of Ewazen's music, the *Trio* has become a vital piece of the brass chamber music repertoire and is known by brass players worldwide. This arrangement for flute and trumpet presents a fresh take on the celebrated classic.

Arranging for Flute

Rearranging *Trio* for flute was done for both artistic and utilitarian purposes. Since the piece's 1992 commission, it has become an irreplaceable standard in the chamber repertoire for trumpet. Performing with flute rather than violin breathes new life into this cherished classic, manifesting new strengths and weaknesses. Flute provides a more vocal sonority, excellent for the two slow movements, while still providing sharp intensity for the faster ones. While the flute lacks the ability to render the double stops, it can furnish an impressive variety of different colors. In the opening of Movement III, which emulates the tremelo of a marimba, the flute produces an altogether new effect. Additionally, the interplay of flute and E-flat trumpet generates new textural effects as the two instruments may easily blend into a composite sound.

The initial motive for tailoring the Ewazen *Trio* for flute was utilitarian. During my residency at Collington with Jeannette Lewis, the only chamber music options were duos and trios for trumpet and flute, we started by turning to Baroque duos. We kept in mind that many composers throughout history either orchestrated works according to the finite options according to whatever circumstance they found themselves in, or allowed for some flexibility of instrumentation. While such limitations are more rare for today's musicians, there are other scenarios where the ability to arrange for a given instrumentation is beneficial. A prevalent example in education is the half recital, where two students sharing a one hour recital can join one another in chamber music. It also applies to longer recital performances. For trumpet players who must carefully consider endurance limitations while programming recital repertoire, incorporating chamber music can be an excellent way to take away some of the physical pressure.

An arrangement of the Ewazen *Trio* for flute has been explored before. Ewazen has arranged the piece for flute for the Astralis Chamber Ensemble, a chamber ensemble based in southern Florida that frequently performs and commissions music for trumpet and flute, among many other chamber works featuring flute.[62] The arrangement has not yet been published, but the composer has "given his blessing to flute players who may want to play the work."[63] With that blessing, I performed the work at Collington with Jeannette Lewis, another doctoral student and my fellow at Collington, and Peter Basquin, a resident of the community with a past career as a touring pianist with ensembles across the U.S.[64] Both Jeannette and the flutist on this recording, fellow DMA

[62] Massey, Angela, email correspondence with member of Astralis Chamber Ensemble, January 2, 2022.
[63] Ewazen, Eric, email correspondence with composer, February 14, 2022.
[64] "Peter Basquin," Collington (The Collington Foundation, March 29, 2022), https://collington.kendal.org/news/resident-profile-for-peter-basquin/.

student Lisa Choi, have done extensive and detailed work to engineer a part for flute that better fits this setting in the absence of a published arrangement. Some absolutely necessary changes to tessitura are necessary throughout where the violin part extends too high for flute, and selections of one note in each of the double stops should be done while preserving the original harmony, retaining thirds and sevenths as much as possible. Peter Basquin and the pianist for this project, Guzal Isametdinova, were instrumental in key adjustments to the piano part.

Besides the necessary changes to range in the violin part, two major adjustments in the second and third movements demonstrate possible methods of adapting chamber music to different instrumentations. The piano is an incredibly versatile instrument with the ability to produce many different textural effects. With the change to flute, it was necessary in the second movement to fill in the texture to account for the lack of the lower interval, especially with the flute playing solo. The piano can provide support and cover the lower intervals by playing the lower notes from the violin double stops from measures 1 to 17. This covers the texture and emphasizes the polyrhythm that pervades the second movement and elicits the folk feeling so common in Ewazen's music.
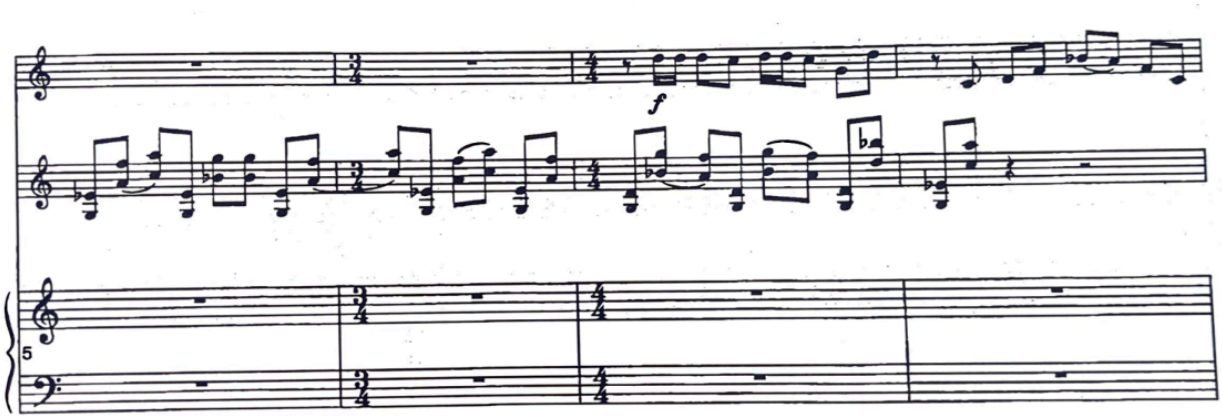
Figure 3.1 *Trio for Trumpet, Violin, and Piano*: Movement II, measures 5-8

The third movement's opening "marimba-like" violin shimmer is one of the most delicate sonorities in the piece and can be excellently reproduced on flute with a few small changes. The piano doubles and echoes the flute at the octave and is unable to underpin the texture as it can in the opening of the second movement, but this should be unnecessary with the already full piano texture. For the double stops, the flute can play the lower note on the beat before rising to the upper note. This preserves both the harmony and the lightness of the marimba effect in the opening.

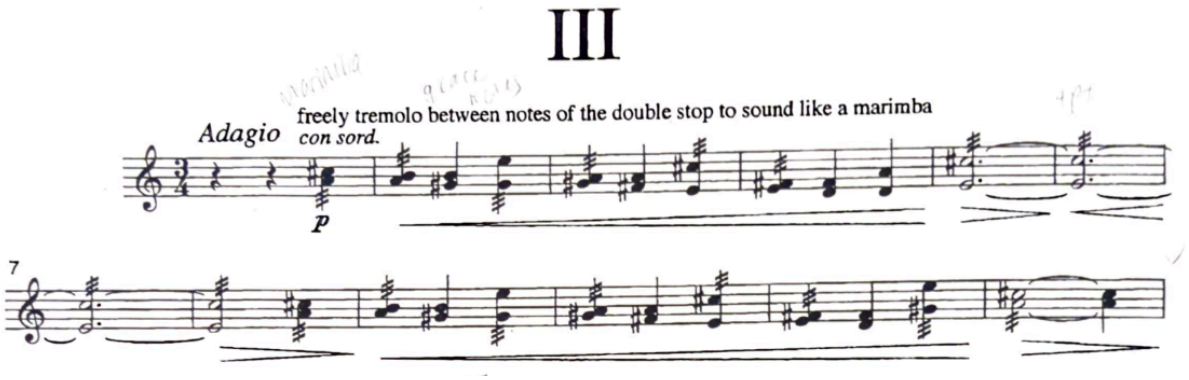

Figure 3.2 *Trio for Trumpet, Violin, and Piano*, Movement III, violin measures 1-12

These two examples demonstrate that performers can easily adapt parts for a different setting with a little ingenuity. It is certainly easier to adapt parts that share registers with each other, but even a large shift in tone color can still be manageable. For example, this piece could be performed successfully with these second and third movement arrangements with clarinet substituted for violin because the violin and clarinet play in similar registers and do not present major issues to balance with trumpet. Trios with piano accompaniment can harness the many textural effects possible on piano to solve many problems with orchestration that may arise by changing instrumentation.

Tailoring pieces to new instrumentations opens up a host of new avenues for programming and brings new life to canonized masterworks. This arrangement for flute produces entirely new sounds and combinations, particularly when flute and trumpet run together as the two timbres blend more effectively than violin and trumpet. In the first movement, a line in the flute is quickly passed on to trumpet, and the similarity in timbre between the two is remarkably different from the effect produced with violin.
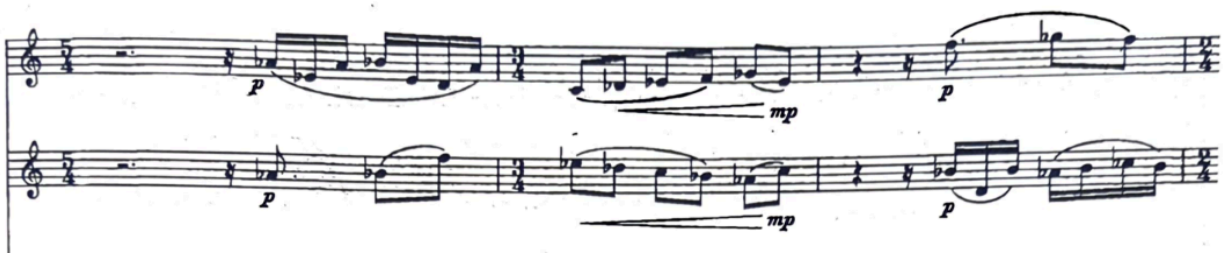
Figure 3.3 *Trio for Trumpet, Violin, and Piano,* Movement I, measures 47-49

The unison sound of the two instruments can also be quite striking. As a result of a necessary octave change in the flute part, trumpet and flute crescendo through unison B-flat and A leading into the more active middle section of the *Adagio*. The energetic combination of the two wind sounds contributes to the growing fervor as rhythmic and harmonic tension increase.
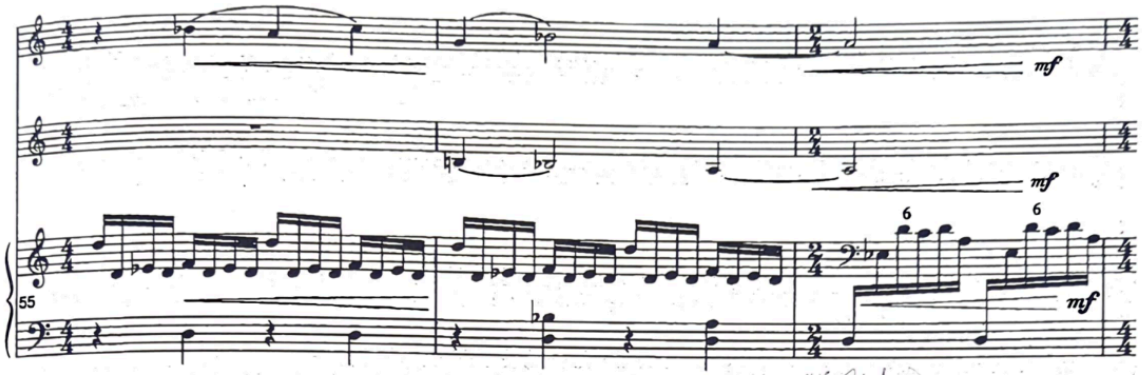
Figure 3.4 *Trio for Trumpet, Violin, and Piano,* Movement III, measures 55-57

Performance and Equipment

When I performed this piece at Collington two years before the recording for this project was made, I played the entire piece on C trumpet. The Southern Music publication includes parts for E-flat, B-flat, and C trumpet, indicating the part may be well played on any of the three options when played with violin. When compared with flute, the violin is able to produce a slightly richer tone, and is definitely bolstered by the use of double stops where applicable.

This piece was recorded with both a three-valve E-flat trumpet and C trumpet. Had a four-valve E-flat trumpet been available, I would have most likely performed the entire piece on E-flat trumpet. The E-flat trumpet generally has a lower profile and blends well with flute, and I found it easier to balance volume and color while playing in higher tessituras. The C trumpet was used only in sections where the E-flat trumpet part descended too low to be played on a three-valved trumpet. All of the shifts from E-flat trumpet to C trumpet done on this recording are all possible to do in live performance, albeit with careful coordination and planning ahead. One trumpet would need to be sitting on the performer's lap or be extremely close at hand on a stand or table for some to be possible. Fortunately, in the recording environment, it was possible to begin recording in a section with the appropriate trumpet already in hand.

Mutes are used in the opening and conclusion of both the first and third movements of the piece, and a section in the middle of the first movement. A copper-bottom Tom Crown straight mute was used for the opening and middle sections of the first movement. These allowed me to ascend from the texture more than if I had used a closed cup mute, while maintaining a warm, dark tone. Cup mute with the cup pulled

very close to the bell was used in the coda of the first movement. The trumpet is accompanimental here, and cup mute produced a more distant sound and prevented any harshness while playing near the top of the staff. The muted sections in the third movement were also done with a cup mute. The texture in the opening of the *Adagio* is light enough with flute that the warmth of the cup mute sound works nicely without dampening it too far. In the conclusion of the third movement, cup mute was used for similar reasons as in the first movement, allowing the flute to shine through.

Chapter 4: *Lyric Trio for Trumpet, Cello, and Piano*, Carson Cooman

Like Eric Ewazen's music, Carson Cooman's musical output exhibits gratifying and novel trumpet writing. An active organist, Cooman specializes in contemporary music with recordings of over 5,000 contemporary organ compositions available on his website and over 300 new compositions written for him. He has been the Composer in Residence at The Memorial Church of Harvard University since 2006, and received degrees from Harvard University and Carnegie Mellon University. Cooman is a prolific American composer, and one of the most active of his generation. His catalog of over 1,000 pieces includes music in many forms, scaling from solo instrumental pieces to operas that appear on over forty recordings. Collaboration with poets, librettists, and authors often motivates his work.[65] According to the composer, his brass chamber music sits well within an "American traditionalist landscape, rather than a European experimental one."[66]

The composer's brother, Colby Cooman, was a trumpet player. The two played together since the beginning of their music lessons, and many of the Cooman's pieces that feature solo trumpet are written for or dedicated to his brother.[67] Cooman continued writing music for trumpet throughout his brother's attendance at a conservatory for college. The resulting repository of contemporary pieces for trumpet ranges in difficulty, tracing the development of a trumpet player from adolescence to the more advanced levels of the typical college player. This intimacy with the trumpet and piano medium, fostered throughout the composer's life, also

[65] Carson Cooman, "Biography: Carson Cooman – Composer," carsoncooman.com, 2024, https://carsoncooman.com/biography/.
[66] Carson Cooman, "Cones of Silence (Chorales and Diversions, 2016) for Flugelhorn, Euphonium, and Tuba," carsoncooman.com, 2024, https://carsoncooman.com/music/cones-of-silence-chorales-and-diversions/.
[67]Peter Nelson-King, "Re-Composing: An Interview with Carson Cooman about Ab and Pooh," Re-Composing, July 19, 2019, https://re-composing.blogspot.com/2019/07/an-interview-with-carson-cooman-about.html.

cultivated a familiarity with the standard trumpet repertoire, in addition to "plenty of obscure things."[68] It is likely that Cooman was familiar with the Ewazen *Trio,* and may have also been aware of the trio for trumpet and cello at the time he composed the *Lyric Trio.*

Cooman's published trumpet repertoire, which spans 1999 to 2018,[69] demonstrates an exceptional proficiency for experimenting with new instrumental blends. His duos pair trumpet or flugelhorn with clarinet, contrabass, tenor saxophone, glockenspiel, vibraphone, and many others, all particularly adventurous given the absence of the piano or organ's textural support. Some call upon instruments outside of the traditional scope of the Western orchestra. The composer's proclivity for uncommon instrumentation also extends to chamber trios in which trumpet is grouped with voice, tenor saxophone, cello, and horn. Instrumentation in larger mixed ensembles with trumpet are similarly eccentric. In general, Cooman's use of the trumpet tends to focus on the lyrical qualities similarly explored in Ewazen's chamber music for trumpet.

The *Lyric Trio for Trumpet, Cello, and Piano* carries Ewazen's development of the trumpet's coloristic possibilities and expressive lyricism across the threshold of the twenty-first century. Composed in 2007 with the support of The Commission Project of Rochester and inspired by a consortium comprising Colby Cooman, Chris Gekker, and the Orenunn Trio. The *Trio* appears on the American Classics album *Nantucket Dreaming* alongside a cycle of diverse works inspired by the island's landscape, with shared musical imagery and ideas.[70] While the *Nantucket Dreaming* pertains to fairly specific locales on the island in Massachusetts, the *Lyric Trio* is driven by the spirit of a broader "American travelogue," each movement a "song without

[68] Ibid
[69] Carson Cooman, "Works for Trumpet/Flugelhorn," carsoncooman.com, 2024, https://carsoncooman.com/instrument/trumpet/.
[70] Carson Cooman, "Nantucket Dreaming," carsoncooman.com, 2024, https://carsoncooman.com/nantucket-dreaming/.

words" that contemplates a type of place found in America.[71] Trumpet is generally the dominant voice, while the cello provides countermelody and textural accompaniments with occasional melodic interludes, and piano functions almost entirely as accompaniment.

Red Darkness

The piece opens with a striking unison of trumpet, cello, and piano erupting with torrid color. This explosive opening showcases the two soloist's boldest sonorities in an ominous exposition on a single pitch. Enhanced by percussive attacks on piano, the trumpet produces a darkly resonant tone, easily projected over the intense cello texture. The sharp beating of repetitious cello bowing imitates vigorous tremolos found in solo cello and orchestral music of Antonín Dvořák, Pyotr Ilyich Tchaikovsky, and Dmitri Shostakovich executed in an exactly measured and disciplined fashion, providing a fierce yet rich backdrop for broad strokes of trumpet tone. The piano's role is entirely accompanimental throughout.

The intense hues eventually recede, subdued to more lyrical fragmented melodies. Often propelled forwards by syncopation and empty downbeats, tension is maintained through the end of the movement by the use of frequent major sevenths. Harmony and rhythm reflect the influence of Cooman's "American traditionalist landscape," characterized by broad open harmonies that manifest the wide open spaces of the American landscape and nearly constant syncopation. Open quartal harmony is sometimes contrasted with secundal chords that elevate dissonances of the melody. All of these identifying elements of Cooman's composition appear in a concise fragmentary melody in the first section of the piece.

[71] Carson Cooman, *Lyric Trio for Trumpet, Cello and Piano*, Chamber Music Score (Lagny-sur-Marne, France: Musik Fabrik, 2007).
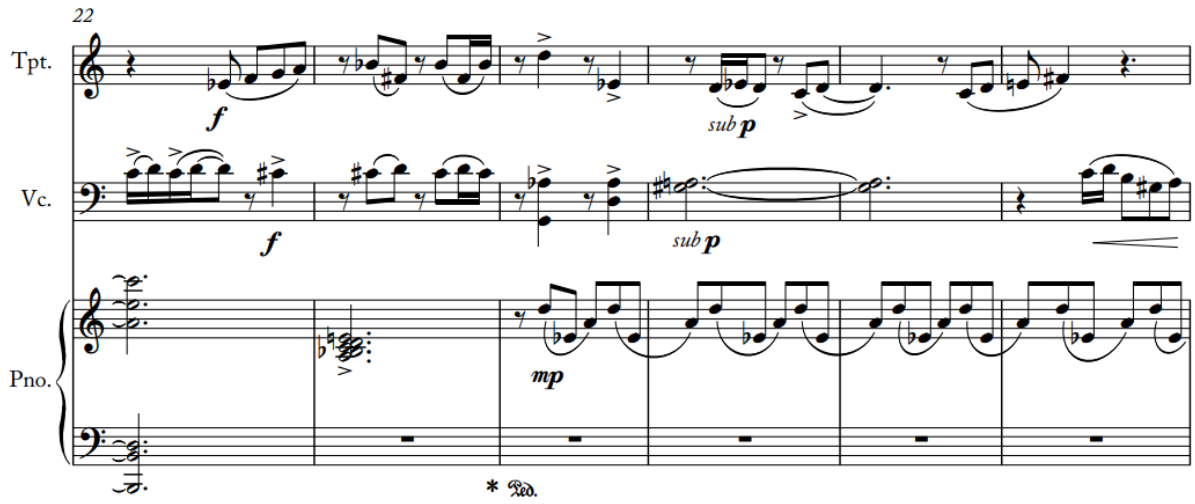
Figure 4.1 *Red Darkness*, measures 22-27

A meditative interlude in the center of the movement manifests Cooman's affinity for instrumental duos, with piano providing a simple minor chord sustained by the pedal for ten measures before being struck again. After the cello's cantorial melody is transferred to trumpet through a shared E-flat, the cello now provides the wide open chordal accompaniment. As in the preceding piano accompaniment, the cello's chords narrow down to a final secundal chord to heighten tension, summoning the coloristic blaze of the recapitulation.

The Thousand Candles

The second movement is a dialogue between trumpet and cello, described in the composer's note as "a passionate meditation on the trumpet's opening melody." While the first movement primarily provides an exploration of assorted instrumental colors available on the two solo instruments, the second movement is more songlike. The trumpet's opening melody supplies rhythms, phrasing and contour that define the entire movement. As in the duo interlude in *Red Darkness*, sparse textures appear frequently throughout *The Thousand Candles* and the rest of the

Lyric Trio. This pragmatic and simple approach to texture in Cooman's slow movements heightens the focus on interlocution between the two soloists.
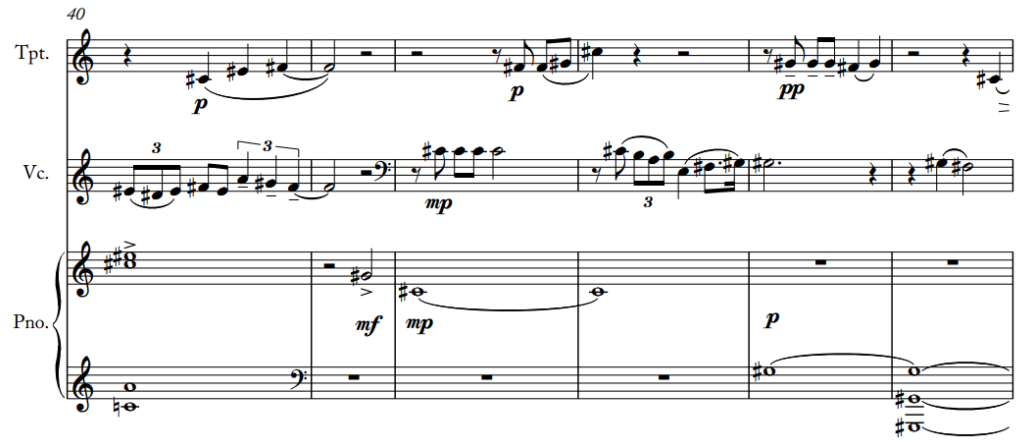
Figure 4.2 *The Thousand Candles,* measures 40-45

Windswept

The first truly fast movement of the piece, *Windswept* is "a brief scherzo and flies by quickly." The piano accompaniment is laced with a simple hemiola that gives the movement driving forward motion. The bulk of the melodic material is dominated by heroic trumpet lines rife with dramatic intervallic jumps at the ends of phrases. The final system of the piece unexpectedly drops the final eighth note, shifting into quintuple meter for heightened suspense in the movement's exuberant conclusion.
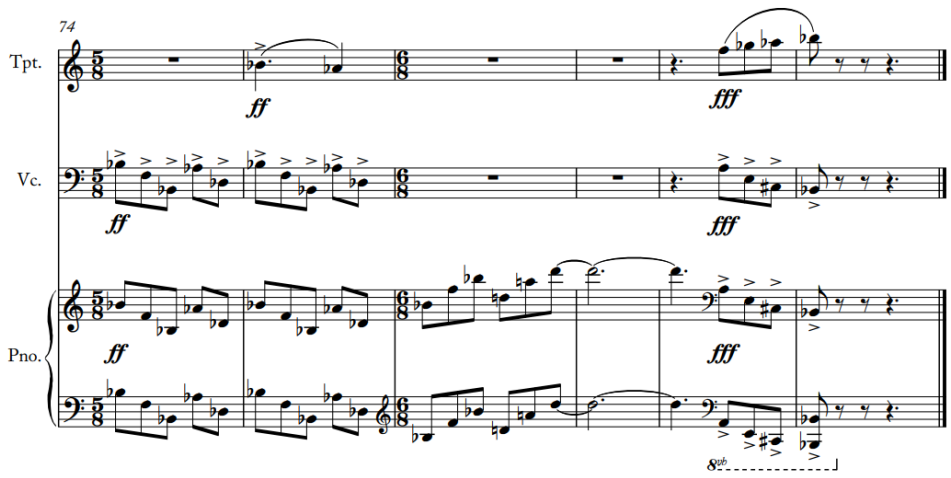
Figure 4.3 *Windswept,* measures 74-79

Whispering Wings

The second slow movement of the *Lyric Trio* resumes the reservedness of the second movement, slowly and spaciously, with somewhat longer lyrical lines and a sense of greater optimism. Cooman's sense for rhythmic mixture produces a lavish mesh of interwoven parts in the "interrupting middle section." A simple quintuplet gesture in the piano is matched with a similarly simple, but more deliberate and articulate, sixteenth pattern in the trumpet, underpinning a soaring melody in the cello carried in quarters and triplets.
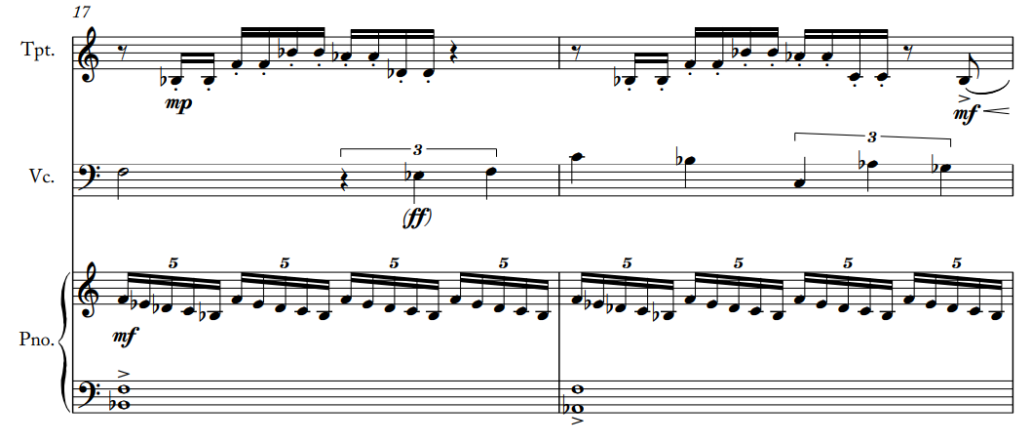
Figure 4.4 *Whispering Wings,* measures 17 and 18

Towards Light

Towards Light is compelled by the spirit of a barn dance, calling forth the ebullience of the lively heritage of Appalachia. Like the second movement of Ewazen's *Trio for Trumpet, Violin, and Piano,* this Americana styling evokes a connection to the landscape of the United States via the adoption of stylistic trademarks of other well-known composers associated with the country. Melodies defined by large intervals and mixolydian sonorities taken from Appalachian fiddle melodies. Earthy rooting in sustained pedal tones and simple harmonies reflect the influence of instruments used in American folk music like guitar or banjo, played in open positions, conveying a sense of pragmatism and a rustic, down-to-earth aesthetic. Polyrhythmic textures and syncopation contribute to the spirited and often unpredictable rhythmic drive of the music.

Let Evening Come

The final movement of the *Lyric Trio* takes its title from a poem by Jane Kenyon, an American poet whose work is often characterized by rural imagery, a sense of wonder, openness to spiritual insight, and pragmatic sparseness.[72] *Let Evening Come* conjures rural imagery of the American countryside and plain renditions of the natural world.

> Let the light of late afternoon
> shine through chinks in the barn, moving
> up the bales as the sun moves down.
>
> Let the cricket take up chafing
> as a woman takes up her needles
> and her yarn. Let evening come.

[72] Jane Kenyon: the making of a poet by Dana Greene

Let dew collect on the hoe abandoned
in long grass. Let the stars appear
and the moon disclose her silver horn.

Let the fox go back to its sandy den.
Let the wind die down. Let the shed
go black inside. Let evening come.

To the bottle in the ditch, to the scoop
in the oats, to air in the lung
Let evening come.

Let it come, as it will, and don't
be afraid. God does not leave us
comfortless, so let evening come.

Kenyon affirms the hope and expectation that life will continue, contemplates the conflict between the present and future, and exhorts her audience to accept the unknown and surrender to sublime powers beyond the scope of human control.

These serene reveries are embodied in Cooman's reserved, straight-forward melodies and conservatively unembellished piano accompaniment. While the preceding slow and fast movements in the *Lyric Trio* highlight the exchange of trumpet and cello sound, *Let Evening Come* has the two voiced in parallel for almost the entire movement, with the trumpet carrying the melody throughout. A momentary period of more agitated melody in B minor splits the two from each other before reconverging in an effervescent and ecstatic return to the home key of E major, capturing the revelatory essence of Kenyon's poem. Slowly the intensity wanes as piano returns to the sparse texture of sustained tones, drawing the work to a "contemplative, yet affirmative" close.

Performance and Equipment

Cooman's use of the cello allows it to produce a robust tone, and it often articulates quite forcefully, giving it sufficient body to pair well with trumpet in this trio. While I used mostly C trumpet and small E-flat trumpet on the other pieces of this project, I felt comfortable opting for the larger B-flat trumpet on this piece to produce a warm blend with the darker tones of the cello. It could also easily be done on C trumpet or a four-valved E-flat or D trumpet, with the caveat that C trumpet risks overpowering cello in its higher tessitura.

While the trumpet generally assumes the lead in these songs, care should still be taken to balance with cello. Austere textures often leave trumpet playing challenging intervals at a soft dynamic in an extremely exposed setting. While the trumpet is allowed plenty of space to play forcefully and confidently in the opening of the first movement, the closing should be contrastingly delicate with a more muted color. Similar instances throughout the *Lyric Trio* call for sensitive articulation and extremely soft volumes. In the faster and louder third and fifth movements, the trumpet can generally be comfortably strident.

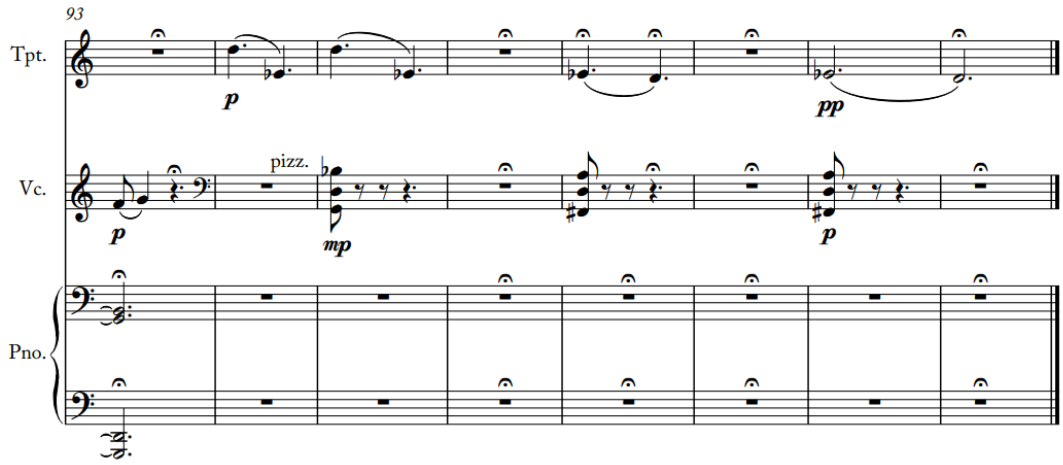

Figure 4.5 *Red Darkness,* measures 93-100

Chapter 5: *...and justice for all?*, Richard Auldon Clark

One of the youngest conductors to ever have a Carnegie Hall debut, composer, conductor, and violist Richard Auldon Clark has been a champion of American contemporary music for decades as the artistic director and conductor of the Manhattan Chamber Orchestra, Manhattan Contemporary Chamber Ensemble, and the Finger Lakes Chamber Music Festival.[73] His compositions have received acclaim in the New York Times and have been broadcast on NPR stations around the country, with frequent premieres in Zankel Hall at Carnegie Hall.[74] Clark frequently draws inspiration from dancers, choreographers, and visual artists in the creation of new works, most notably in his 2016 opera *Happy Birthday, Wanda June,* featuring a libretto by Kurt Vonnegut. He studied violin and viola in New York City with Raphel Bronstein, Ariana Bronne, and Lillian Fuchs, and has been on the faculty of Rutgers University and the Manhattan School of Music, where he received both his Bachelors and Masters degrees.[75] *...and justice for all?* appears on the album *Moon Marked,* performed with Chris Gekker on trumpet, Katherine Murdock on viola, and Jason Gekker on bass and released in 2020 under the Divine Art label.[76] The piece was also recorded as part of a 2017 Contemporary Music Festival at James Madison University with my undergraduate trumpet professor, Chris Carrillo on trumpet, Diane Phoenix-Neal on viola, and Sam Suggs on double bass.

...and justice for all? is essentially a dialogue between viola and trumpet accompanying double bass. The language of the evocative title, derived from the last four words of the

[73] Richard Auldon Clark, "Bios," Manhattan Chamber Orchestra, 2020, http://manhattanchamberorchestra.org/musicians/bios.htm.
[74] "About the Festival," Finger Lakes Chamber Music Festival (Finger Lakes Chamber Music Festival, 2023), https://www.fingerlakes-music.org/about-the-festival.
[75] Richard Auldon Clark, "Bios," Manhattan Chamber Orchestra, 2020.
[76] Richard Auldon Clark et al., *...And Justice for All?*, Chamber Music (Barnsley, UK: Métier Recordings, 2020).

American Pledge of Allegiance, has been used in various popular media to suggest an imbalance of justice. While there is no note for this 2018 composition to suggest any such narrative, the contemplative cadence of the trumpet and the viola's plaintive singing are suggestive of anguish and conflict. Rhythmic chaos builds throughout the piece as well. It evolves texturally from call and response through a gradual blend of all three voices building in intensity, peaking in a drawn out improvisatory section before the three performers close the piece in harmony with the reserved quietness of the opening. The grouping of trumpet with two string instruments evokes a small chamber orchestra in the same manner that Ewazen's *Trio for Trumpet, Violin, and Piano* illustrated. The double bass helps produce frequent allusions to the jazz combo via walking bass lines in the opening and the later improvisatory section of the piece.

The piece opens with a solemn soloistic recitative in the viola, marked "slow, but free," characterized by dramatically dissonant intervals and freedom of rhythm, answered by a more deliberate walking bassline with trumpet singing above. This exchange between solo viola and trumpet with double bass continues until rehearsal seventeen. The following trumpet serenade is here accompanied by both viola and double bass, forming a miniature orchestra to furnish lush string texture and a basso ostinato for trumpet to vamp upon in F-sharp minor. This short section amplifies metric conflict through hemiola. Viola and bass play at the tip of the bow to produce a light but energetic backdrop of triplets, while the trumpet continues lyrically with eighths, dotted eighths and sixteenths and occasionally falling in step with the strings' triplets. The call and response continues briefly before closing the section with a briefly united melody in the viola and trumpet.
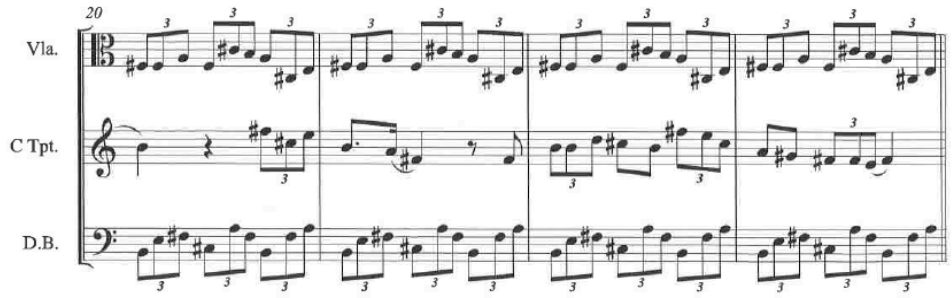
Figure 5.1 *...and justice for all?* measures 20-24

In the same way double bass and viola set the stage for the trumpet entrance in measure 17, double bass again begins the free section in measure 29 with an ostinato reminiscent of the walking bass line that accompanied trumpet in the opening lines of the piece. It is important to note that in this "Free" section, tempo indications for viola and trumpet are different from those for bass. While the two higher voices are given an approximate speed with the quarter note as reference for pulse, the bass's tempo is derived from a slightly slower eighth note beat, making its eighth notes roughly the same speed as trumpet and viola's quarter notes.

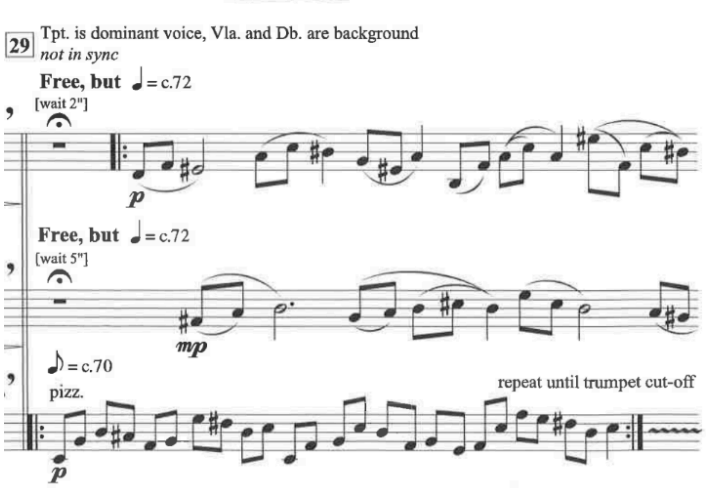

Figure 5.2 *...and justice for all?* measure 29

Viola enters approximately two seconds after the bass, and trumpet around three seconds later, both now independent of the driving bassline. Viola and bass have lines which, although repeated, avoid the effect of an ostinato thanks to their length. The trumpet melody is fully notated throughout and should govern the pacing of this section as Clark indicates it should be the dominant voice. As the trumpet gradually fades away and becomes more distant, viola and bass players must prepare to cut off with trumpet. The five repeats of the final "very distant" muted figure in the trumpet should continue the fading effect, with more time allowed in between each repeat as the voice gradually dies off. Concluding this section is potentially difficult to coordinate. Viola and bass players should look to the trumpet player to cue the fifth repeat, holding their final note cutting off in unison.

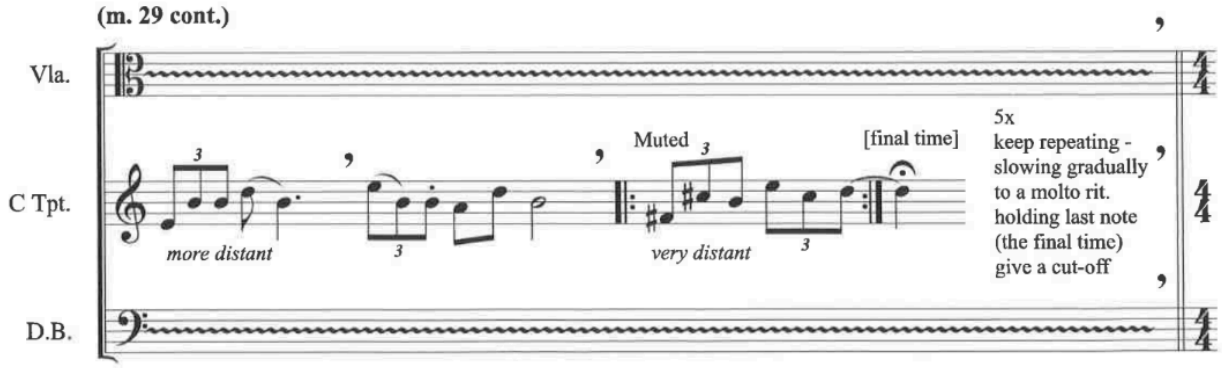

Figure 5.3 *...and justice for all?* measure 29, final system

Following this section of brief freedom, trumpet and string sounds are once again disconnected. Trumpet ends the piece by adding a minor third into the major seventh chord prepared by the strings, concluding the work with a tense question mark.

Similarly to Carson Cooman's *Lyric Trio,* Clark handles issues of balance by using the trumpet as the dominant voice most of the time, even if its tone is lyrical and subdued throughout. A three-valve E-flat trumpet was used for this recording to produce a smaller sound

and avoid the potentially piercing sounds sometimes produced by C and B-flat trumpets in the upper registers. However, this piece would likely sit well with a larger trumpet given that the trumpeter comes ready to play extremely softly, focuses on playing with a warm, luscious tone, and avoids any cutting articulation or tone. A copper-bottom mute was used in the short muted section that emphasized the *lentano* effect without too sudden a change in timbre.

Chapter 6: Summary and Conclusions

The accompanying recordings and previous chapters show that modern, well-rounded trumpet technique allows composers to use the trumpet in many kinds of mixed ensembles without fear of it overpowering its partners. Diemente's *Trio 1969* uses the trumpet much like a woodwind instrument, with the trumpet and flute smoothly blending with one another. It shows that the trumpet can play with an instrument it is not traditionally paired with because it easily overpowers it in the orchestral context, and shows off the broad array of colors used by trumpet players. Ewazen's *Trio for Trumpet, Violin, and Piano* has long demonstrated that the trumpet can play alongside string instruments in "neo-tonal" music, and inspired later twenty-first century composers like Carson Cooman and Richard Auldon Clark to combine it with other instrumental colors as well.

Many modern composers are using the trumpet in ways similar to Diemente, Ewazen, Cooman and Clark. Jim Stephenson, Thomas Stevens and David Sampson have trios with trumpet and compositions for innovative mixed ensembles featuring the trumpet. Ewazen and Cooman both have numerous other works for trumpet with violin, cello, double bass, flute, clarinet, percussion or voice. Notable composers whose works are mostly from the twentieth century and also explore unusual color combinations include Stefan Wolpe, Anthony Plog, and Astor Piazzolla. Many more contemporary pieces for trumpet in mixed trios and other ensembles are listed in Appendix A.

Piazzolla's *Café 1930,* now a popular piece for trumpet and guitar, was originally scored for flute and arranged for trumpet much later, and should serve as a reminder of the fertile ground extant in existing works that could be arranged for trumpet. Many reasons to explore

such arrangements are utilitarian, but arrangements can also present cherished classics in entirely new lights and illuminate new perspectives. Besides performing a trio with a recital partner, Mel Powell's Divertimento for 5 Winds shows that the trumpet can substitute for horn in the traditional wind quintet, and the New York Brass Arts Trio has shown that trios by Bach, Beethoven, and Bartok are all accessible to brass chamber groups. Some larger works are also well done in smaller arrangements. Copland's *Quiet City* was originally composed for trumpet, saxophone, clarinet, and piano, and there are well done arrangements for trumpet, oboe, and piano. Surely many Baroque works would be well adapted for trumpet and cello or another instrument as continuo. Ewazen's *Ballade, Pastorale, and Dance* rearranged for trumpet and trombone proposes the potential arrangement of the traditional violin, cello and piano trio for trumpet and trombone. Modern trumpeters have many tools to facilitate arrangement. In addition to an array of mutes that supply many different colors, the collection of trumpets, cornets, flugelhorns, and piccolo trumpets in many keys give trumpeters and arrangers great flexibility when imagining solutions to the problems trumpet may present. Each movement of Jim Stephenson's *Croatian Trio* is for a different sized trumpet, alternating C trumpet sound with the mellow warmth of the flugelhorn and piercing brightness of piccolo trumpet to match different sonorities produced on flute.

Future Considerations

The history outlined in Chapter One is by no means a comprehensive account of all mixed chamber music featuring trumpet. The period from 1950 to 1992 is likely to be replete with undiscovered and unrecorded mixed trios like *Trio 1969*. This document's foray into a few twenty-first century mixed trios is only representative of a small sliver of contemporary

composers' work in this field. Developing the catalog included in Appendix A would be useful to establish a more detailed history and reveal works for programming and educational purposes. This Appendix establishes a decent historical grounding for this medium, but would be well supplemented by the addition of more contemporary works. Compositions for trumpet featuring synthesizers or tapes have also played a large role in chamber music of the late twentieth and early twenty-first century, but are outside the scope of this document.

Partnerships between composers and performers often generate interesting new works. Most of Carson Cooman's uncommon trumpet pairings are the product of commissions for particular performers with a set instrumentation already in mind. Commissioning modern composers for similarly unconventional trios can flesh out the repertoire and produce engaging new works like those in this project. Some instrumental pairings are less explored than others in the trio genre. Trumpet with percussion, flute, clarinet, and strings all seem to be somewhat more common, while bassoon, oboe, and saxophone appear rarely. Many of Cooman's duos for trumpet incorporate instruments not in the standard orchestra. The *Duo for Trumpet and Harmonium,* composed in 2011, requires an Indian hand-pumped harmonium,[77] and *Madrigal III,* composed in 2012, calls for a Cunningham Hammerchord, an instrument invented in 2002 that produces a tremolo sound "reminiscent of the hammered dulcimer or the balalaika."[78] A more conventional instrument from outside the orchestra that has been successfully paired with trumpet is the guitar in Astor Piazzolla's *Café 1930,* but few other works have explored the combination. Adding these to the trio landscape could stir new ways of thinking about all of these instruments and generate provocative new music.

[77] Carson Cooman, "Duo for Trumpet and Harmonium (2011)," carsoncooman.com, 2024, https://carsoncooman.com/music/duo-for-trumpet-and-harmonium/.
[78] Carson Cooman, "Suite for Hammerchord (2012)," carsoncooman.com, 2024, https://carsoncooman.com/music/suite-for-hammerchord/.

It is my hope that this dissertation heralds new approaches in trumpet writing and performance in the instrumental chamber music genre, and galvanizes further research into and performance of works similar to those presented here. I plan to continue delving into the vast world of instrumental chamber music in search of music that pushes the boundaries of trumpet repertoire. While the scope of this dissertation and recording project was focused upon the trio genre, I plan to continue exploring the broader spectrum of chamber music for ensembles of various sizes. I am optimistic about the continuously promising developments of composers' use of the trumpet, and my hope is that other musicians from all backgrounds will see the value of studying similarly unconventional music.

Appendix A: Chamber Music for Mixed Ensembles Featuring the Trumpet

Trios for Trumpet, Strings, and Piano

Bradshaw, Robert. *Arboretum.*
Violin, trumpet, and piano

Bradshaw, Robert. *One-way Ticket.*
Trumpet or horn, viola or cello, and piano

Bradshaw, Robert. *Statements, Commanding.*
Violoncello, trumpet, and piano

Buss, Howard. *Remembrances.*
Violoncello, trumpet, and piano

Cooman, Carson. *Lyric Trio.*
Violoncello, trumpet, and piano

Davis, Sharon. *American Metamorphosis.*
Violoncello, trumpet, and piano

D'Rivera, Paquito. *Preludio y Merengue.*
Cello, trombone, or bassoon, trumpet, and piano

Ewazen, Eric. *Trio for Trumpet, Violoncello and Piano.*

Ewazen Eric. *Trio for Trumpet, Violin and Piano.*

Gillingham, David. *Tourbillon.*
Violin, trumpet, and piano

McKimm, Barry. *Jazz Trio.*
Double bass, trumpet, and piano

Morales, Erik. *Passion Dance.*
Violin, trumpet, piano

Schmidt, William. *Jazzberries.*
Violoncello, trumpet, and piano

Stephenson, Jim. *The Storyteller.*
Violin, trumpet, and piano

Stephenson, Jim. Trio Sonata.
Violin or flute, trumpet and piano

Stephenson, Jim. *Viaggio Vita.*
Violin, trumpet, and piano

Trios for Trumpet, Winds, and Piano

Bizet, Georges. *Serenade Espagnole.*
Clarinet, trumpet, and piano

Bradshaw, Robert. *Crepuscular Rays.*
Clarinet, trumpet, and piano

D'Rivera, Paquito. *Preludio y Merengue.*
Trombone or cello or bassoon, trumpet, and piano

Friedman, Stanley. *B'Shertah*.
Clarinet, trumpet, and piano

Garcia, Orlando. *Escher Waterfall.*
Clarinet, trumpet, and piano

Hartley, Walter. *Suite for Clarinet, Trumpet and Piano*

Hartley, Walter. *Two Dances.*
Clarinet, trumpet, and piano

Heinick, David. *Whirling Eddies.*
Clarinet, trumpet, and piano

Mier, Martha. *Jazz Suite in Color.*
Clarinet, trumpet, and piano

Pepin, Normand. *A Sweet Suite.*
Clarinet, trumpet, and piano

Plog, Anthony. *Jocaan Trio.*
Flute, trumpet, and piano

Stephenson, Jim. Trio Sonata .
Violin or flute, trumpet and piano

Stephenson, Jim. *Croatian Trio.*
Flute or clarinet, trumpet and piano

Trios for Trumpet, Voice, and Piano

Bradshaw, Robert. *How sweet the moonlight sleeps.*
Voice, flugelhorn, and piano

Bradshaw, Robert. *A Murder of Crows.*
Voice, trumpet, and piano

Chkolnik, Ilia. *Voici Noël.*
Soprano voice, trumpet, and piano

Ewazen, Eric. *To Cast a Shadow Again.*
Medium low voice, trumpet, and piano

Friedman, Stanley. *She Walks in Beauty.*
Soprano voice, trumpet, and piano

Harbach, Barbara. *Emily!*
Soprano voice, trumpet, and piano

Plog, Anthony. *Animal Ditties.*
Narrator, trumpet, and piano

Singleton, Alvin. *Our Own House.*
Soprano saxophone, trumpet and snare, and piano

Stephenson, Jim. *Ode to Solitude.*
Tenor voice, piccolo trumpet, and piano

Stephenson, Jim. *Walk Slowly.*
Soprano voice, trumpet, and piano

Mixed Trios with Trumpet and Percussion

Birtwistle, Harrison. *The Silk House Tattoo.*
Two trumpets and three side drums

Bradshaw, Robert. *Out of the Quiet.*
Trumpet/flugelhorn and two percussion

Diemente, Edward. *Trio 1969.*
Trumpet, flute, and percussion

Fenton, George. *Five Parts Of The Dance.*
Trumpet, marimba and piano

Jankowski, Loretta. *Four Haiku.*
Trumpet and two percussion

Halligan, Richard. *Dialogues.*
Trumpet, piano, and percussion

Heinick, David. *Ritual.*
Trumpet, clarinet, and percussion

Nehlýbel, Václav. Counterpoint No. 11.
Trumpet, English horn, and vibraphone.

Sampson, David. *Three Sides.*
Trumpet, vibraphone, and piano

Sampson, David. *Winter Ceremony.*
Two trumpets and percussion

Stephenson, Jim. *Mexican Folklore Suite.*
Trumpet, cello, and percussion

Stephenson, Jim. *Variations on Clifford Intervals.*
Trumpet, vibraphone, and double bass

Young, Gene. *Thirty-five Mescals in Cuautla.*
Trumpet, soprano voice, and percussion

Other Mixed Trios

Nehlýbel, Václav. Counterpoint No. 5.
Trumpet, trombone, and violin

Roebke, Jason Lee. *Sometime Later...and after.*
Trumpet, cello, and double bass

Stockhausen, Karlheinz. *Drachenkampf.*
Trumpet, trombone, and synthesizer

van Dal-Kleijne, Joke. *In a hurry.*
Clarinet, trumpet, and trombone

Vogel, Roger. *Eine Kleine Snailmusik.*
High voice, trumpet (with flugelhorn and piccolo trumpet), and cello

Whitney, George. *Incantations.*
Trumpet, piano, and optional electronics

Mixed Duos with Trumpet

Bernofsky, Lauren. *Of Molluscs*
Trumpet and mezzo-soprano

Bradshaw, Robert. *Out of the Quiet.*
Trumpet and Percussion

Brakel, Christopher. *Zeitlocher: Music for Trumpet and Accordion*

Chardon, Yves. Sonata for Trumpet and Cello, Op.21.

Childs, Barney. *Interbalances IV.*
Trumpet and optional narrator

Cooman, Carson. *Sun Songs.*
Trumpet and double bass

Cooman, Carson. *Sun Songs.*
Trumpet and violin

Cooman, Carson. *Un regard éloigné.*
Flugelhorn and cello

Ewazen, Eric. *Three Lyrics of Edna St. Vincent Millay.*
Trumpet and marimba

Heinick, David. *Served Two Ways.*
Trumpet and tenor saxophone

Jolivet, André. *Heptade.*
Trumpet and percussion

Loeb, David. *Certovka.*
Trumpet and percussion

Presser, William. *Inventions for Flute and Trumpet.*

Presser, William. *3 Duets for Trumpet and Contrabass*

Rizzetto, Jay. *5 Poems of Emily Dickinson.*
Trumpet and narrator

Ross, Walter. *Shortened Suite.*
Trumpet and bassoon

Sampson, David. *Passage*
Trumpet and viola

Stephenson, Jim. *Vignettes.*
Trumpet and percussion

Vogel, Roger. *The Frog, He Fly ...Almost.*
Trumpet and soprano or tenor voice

Pieces for Larger Mixed Ensembles with Trumpet

Akiho, Andy. *Six Haikus.*
Baritone voice, bass clarinet, trumpet, and trombone

Antheil, George. *Concerto for Chamber Orchestra.*
Flute, oboe, bassoon, soprano clarinet, contrabassoon, trumpet, horn, and trombone

Babbitt, Milton. *All Set.*
Alto saxophone, tenor saxophone, trumpet, trombone, contrabass, piano, vibraphone, and percussion

Bassett, Leslie. Nonet.
Flute/piccolo. Oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, and piano

Bowles, Paul. *Music for a Farce.*
Clarinet, trumpet, percussion, and piano

Casella, Alfredo. Serenata, Op. 46.
Clarinet, bassoon, trumpet, violin, and cello

Chávez, Carlos. *Soli I.*
Oboe, clarinet, bassoon, and trumpet

Copland, Aaron. *Quiet City* (1939).
Clarinet, saxophone, trumpet, and piano

D'Indy, Vincent. *Suite en style ancien.*
Two flutes, trumpet, and string quartet

Ensley, Gerald. *The Trumpet's Loud Clangor*
Trumpet, voice, percussion, and organ

Ewazen, Eric. *Mandala.*
Flute, clarinet, trumpet, violin, and cello

Ewazen, Eric. *Quartet from the Heartland.*
Flute, trumpet, horn, and piano

Goossens, Eugene. *Fantasy.*
Flute, oboe, two bassoons, two clarinets, trumpet, and two horns

Hindemith, Paul, Septet.
Flute, oboe, clarinet, bass clarinet, bassoon, horn, and trumpet

Hindemith, Paul, *Tafelmusik*.
Flute, two trumpets, violin, and cello

Honegger, Arthur. *Le Dit des Jeux du Monde*
Flute, trumpet, and string quintet

Hovhaness, Alan. *Tower Music.*
Flute, oboe, clarinet, bassoon, two trumpets, two horns, trombone, and tuba

Ives, Charles. *Allegretto Sombreoso.*
Flute, trumpet, three violins, and piano

Ives, Charles, ed. Henry Cowell. *Calcium Light Night.*
Piccolo, oboe, clarinet, bassoon, trumpet, trombone, two percussion, and two pianos

Ives, Charles. *Scherzo.*
Flute, trumpet, clarinet, percussion, and piano

Ives, Charles. *The Unanswered Question.*
Four flutes, trumpet, and string quartet

Martinů, Bohuslav. *La Revue de Cuisine*
Clarinet, bassoon, trumpet, violin, cello, and piano

Orff, Carl. *Kleines Konzert.*
Flute, oboe, bassoon, trumpet, harpsichord, and percussion

Pezel, Johann, arr. Tarr. Sonata No. 75
Bassoon, trumpet, and basso continuo or organ

Pierné, Gabriel. *Pastorale variée.*
Flute, oboe, clarinet, two bassoons, horn, and trumpet

Poulenc, Francis. Sextet.
Flute, oboe, clarinet, bassoon, and trumpet

Rautavaara, Einojuhani. *Wind Octet.*
Flute, oboe, clarinet, bassoon, two horns, trumpet, and trombone

Revueltas, Silvestre. *First Little Serious Piece and Second Little Serious Piece.*
Piccolo, oboe, clarinet, baritone saxophone, and trumpet

Reynolds, Verne. *Concertare V.*
Flute, oboe, clarinet, bassoon, horn, trumpet, trombone, and percussion

Saint-Saëns, Camille. Septet in Eb.
Trumpet, string quartet, and piano

Stephenson, Jim. *The Devil's Tale.*
"*L'Histoire* Ensemble:" violin, clarinet, bassoon, trumpet, trombone, bassoon, percussion, and narrator

Stephenson, Jim. Octet.
Flute, clarinet, two bassoons, two trumpets, trombone, and bass trombone

Stravinsky, Igor. *L'Histoire du Soldat.*
Clarinet, bassoon, cornet, trombone, percussion, violin, double bass, and narrator

Stravinsky, Igor. Octet.
Flute, clarinet, two bassoons, two trumpets, trombone, and bass trombone

Thomson, Virgil. *Sonata da chiesa*
Clarinet in E-flat, trumpet, horn, trombone, and viola

Tull, Fisher. Nonet.
Flute, clarinet, bassoon, alto saxophone, trumpet, trombone, tuba, piano, and percussion

Varese, Edgard. *Octandre*.
Piccolo/flute, oboe, clarinet, horn, bassoon, trumpet, trombone, and double bass

Webern, Anton. *Fünf Geistliche Lieder*, Op.15.
Soprano voice, flute, clarinet, trumpet, harp, and violin

Wolpe, Stefan. Quartet.
Soprano saxophone, trumpet, percussion, andpiano

Zwilich, Ellen Taaffe. *Concerto for Trumpet and Five Players.*
Flute/piccolo, bass clarinet, trumpet, percussion, contrabass, and piano

Bibliography

Allen Library. “Diemente, Edward.” University of Hartford, April 12, 2012. http://library.hartford.edu/allenlibrary/composers/composerbio.asp?composer=Diemente,%20Edward.

Douglas Baer, “The Brass Trio: A Comparative Analysis of Works Published from 1924 to 1970” (PhD diss., 1970).

Bashford, Christina. “Chamber Music.” *Oxford Music Online*, 2001. https://doi.org/10.1093/gmo/9781561592630.article.05379.

Boyce, Bruce. “The Livery Stable Blues.” I Take History, February 6, 2021. https://www.itakehistory.com/post/the-livery-stable-blues#:~:text=This%20led%20to%20disputes%20over.

Cherry, Amy. “Extended Techniques in Trumpet Performance and Pedagogy.” DMA diss., 2009.

Clark, Richard Auldon. “Bios.” Manhattan Chamber Orchestra, 2020. http://manhattanchamberorchestra.org/musicians/bios.htm.

Clark, Richard Auldon, Chris Gekker, Katherine Murdock, and Jason Gekker. *...And Justice for All?* Chamber Music. Barnsley, UK: Métier Recordings, 2020.

Collington. “Peter Basquin.” The Collington Foundation, March 29, 2022. https://collington.kendal.org/news/resident-profile-for-peter-basquin/.

Cooman, Carson. “Biography: Carson Cooman – Composer.” carsoncooman.com, 2024. https://carsoncooman.com/biography/.

Cooman, Carson. “Cones of Silence (Chorales and Diversions, 2016) for Flugelhorn, Euphonium, and Tuba.” carsoncooman.com, 2024. https://carsoncooman.com/music/cones-of-silence-chorales-and-diversions/.

Cooman, Carson. “Duo for Trumpet and Harmonium (2011).” carsoncooman.com, 2024. https://carsoncooman.com/music/duo-for-trumpet-and-harmonium/.

Cooman, Carson. *Lyric Trio for Trumpet, Cello and Piano*. Chamber Music Score. Lagny-sur-Marne, France: Musik Fabrik, 2007.

Cooman, Carson. “Nantucket Dreaming.” carsoncooman.com, 2024. https://carsoncooman.com/nantucket-dreaming/.

Cooman, Carson. “Suite for Hammerchord (2012).” carsoncooman.com, 2024. https://carsoncooman.com/music/suite-for-hammerchord/.

Cooman, Carson. “Works for Trumpet/Flugelhorn.” carsoncooman.com, 2024. https://carsoncooman.com/instrument/trumpet/.

Courant, Hartford. “Edward Philip Diemente.” Hartford Courant, January 6, 2019. https://www.courant.com/2019/01/06/edward-philip-diemente/?clearUserState=true.

D’Indy, Vincent. *Suite Dans Le Style Ancien*. Musical Score. Paris, France: J. Hammelle, 1913. https://imslp.org/wiki/Suite_dans_le_style_ancien%2C_Op.24_(Indy%2C_Vincent_d').

Donat, Misha. “Reviewed Work: Satie: Trois Petites Pièces Montées: La Piège de Méduse; Embryons Desséchés; Les Pantins Dansent; La Belle Excentrique; Entr’acte Cinématographique from Relâche; Parade by ‘Die Reihe’ Ensemble, Friedrich Cerha, Marie Thérèse Escribano, Orchestra of Radio Luxembourg, Louis Froment, Satie.” *Tempo*, no. 98 (1972): 36. https://www.jstor.org/stable/943920.

Duffie, Bruce. “Eric Ewazen Interview with Bruce Duffie.” www.bruceduffie.com, 1998. https://www.bruceduffie.com/ewazen2.html#:~:text=But%20a%20lot%20of%20times.

Eric Walter White. *Stravinsky : The Composer and His Works*. Berkeley: University of California Press, 1984.

Ewazen, Eric. Email correspondence with composer, February 14, 2022.

Ewazen, Eric. “The Music of Eric Ewazen.” www.ericewazen.com, n.d. https://www.ericewazen.com/themusic.php.

Ewazen, Eric. *Trio for Trumpet, ViolonCello, and Piano*. Set of Score and Parts. Malvern, PA: Theodore Presser Company, n.d.

Finger Lakes Chamber Music Festival. “About the Festival.” Finger Lakes Chamber Music Festival, 2023. https://www.fingerlakes-music.org/about-the-festival.

Goodner, Robert. “Chamber Music Featuring Trumpet in Three Different Settings: With Voice, with Woodwinds, with Strings.” DMA diss., 2007.

Harkins, Elizabeth. “The Chamber Music of Camille Saint-Saëns.” PhD diss., 1976.

Helm, Sanford. *Catalog of Chamber Music for Wind Instruments*. 1952. Reprint, New York NY: Da Capo Press, 1969.

Heyman, Barbara B. “Stravinsky and Ragtime.” *The Musical Quarterly* LXVIII, no. 4 (1982): 543–62. https://doi.org/10.1093/mq/lxviii.4.543.

Huron, David. “Voice Denumerability in Polyphonic Music of Homogeneous Timbres.” *Music Perception: An Interdisciplinary Journal* 6, no. 4 (July 1989): 361–82. https://doi.org/10.2307/40285438.

Jensen, Jessica. “S.O.S.!: Liberating Brass Trio from the Throes of Obscurity; a Full-Length Recording and Discussion of Common Obstacles Facing Brass Trio.” DMA diss., 2016.

Jonathan, Schuett. “Limits on the Number of Concurrent Auditory Streams.” Masters Thesis, 2010.

Keller, James. *Chamber Music: A Listener’s Guide*. New York: Oxford University Press, 2011.

Koehler, Elisa. *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature*. Bloomington And Indianapolis, Ind.: Indiana Univ Press, 2014.

Marvin, Elizabeth West. "The Perception of Rhythm in Non-Tonal Music: Rhythmic Contours in the Music of Edgard Varèse." *Music Theory Spectrum* 13, no. 1 (April 1991): 61–78. https://doi.org/10.2307/745974.

Massey, Angela. Email correspondence with member of Astralis Chamber Ensemble, January 2, 2022.

Nelson-King, Peter. "Re-Composing: An Interview with Carson Cooman about Ab and Pooh." Re-Composing, July 19, 2019. https://re-composing.blogspot.com/2019/07/an-interview-with-carson-cooman-about.html.

Reddy, Devi. "Philip Glass Ensemble." philipglassensemble.com, n.d. https://philipglassensemble.com/.

Reed, David. "Victor Ewald and the Russian Chamber Brass School." DMA diss., 1979.

Rhoades, Constance. "An Annotated Bibliography of Original Compositions for Clarinet and One Brass Instrument with an In-Depth Look at Three Compositions for Clarinet, Horn, and Piano." DMA diss., 1996. https://www.proquest.com/docview/304300361/3FA843F10F77417BPQ/1?%20Theses&sourcetype=Dissertations%20.

Smith, Thomas. "The Use of the Trumpet in Selected Chamber Works of Eric Ewazen." DMA diss., 2001. https://www.proquest.com/docview/304718380?%20Theses&sourcetype=Dissertations%20.

Swafford, Jan. "Ives the Man: His Life | Charlesives.org." charlesives.org. Charles Ives Society, 1998. https://charlesives.org/ives-man-his-life.

Tarr, Edward H. *East Meets West : The Russian Trumpet Tradition from the Time of Peter the Great to the October Revolution, with a Lexicon of Trumpeters Active in Russia from the Seventeenth Century to the Twentieth*. Hillsdale, NY: Pendragon Press, 2003.

William Emery Decrow. *Yale and the City of Elms,.* 1883. Reprint, Palala Press, 2016.

Winther, Rodney. *An Annotated Guide to Wind Chamber Music for Six to Eighteen Players*. Miami, Fl: Warner Bros. Publications, 2004.

Yager, Jr., Harold. "A Performance Study of Contemporary Chamber Music for Trumpet and Strings." DMA diss., 2014.