Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin

John Adler
University of Miami, johnadlermusic@gmail.com

Follow this and additional works at: https://scholarlyrepository.miami.edu/oa_dissertations

Recommended Citation
https://scholarlyrepository.miami.edu/oa_dissertations/963
UNIVERSITY OF MIAMI

EXPANDING THE TRUMPET REPERTOIRE: A PEDAGOGICAL EXPLORATION OF FOUR DIVERSE WORKS FOR TRUMPET BY BERTOLD HUMMEL, JAMES MILEY, KARL PILSS, AND JOSEPH TURRIN

By

John Adler

A LECTURE RECITAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

June 2009
A lecture recital essay submitted in partial fulfillment of
the requirements for the degree of
Doctor of Musical Arts

EXPANDING THE TRUMPET REPERTOIRE: A PEDAGOGICAL EXPLORATION
OF FOUR DIVERSE WORKS FOR TRUMPET BY
BERTOLD HUMMEL, JAMES MILEY,
KARL PILSS, AND JOSEPH TURRIN

John Adler

Approved:

Craig Morris, M.M.
Professor of Trumpet

Terri A. Scandura, Ph.D.
Dean of the Graduate School

Paul F. Wilson, Ph.D.
Professor of Music Theory
and Composition

Timothy Conner, B.M.
Lecturer of Trombone

Gary Green, M.M.
Professor of Instrumental Performance
The objective of my lecture is to expand the trumpet repertoire through the addition of four diverse works. This lecture recital will include live performance examples, pedagogical reasoning, background information about the composers and pieces, and some ways to make the works more accessible. Karl Pilss’ *Sonata for Trumpet and Piano* is an authentic German Romantic work for trumpet, which is extremely unique. Pilss’ sonata is also very useful as a study piece for intermediate to advanced students. Joseph Turrin is a prolific composer for trumpet, and his *Concerto for Trumpet and Orchestra*, his first major work for trumpet, deserves to be better known and performed more often. Interesting chamber music for trumpet is difficult to come by, but Bertold Hummel’s *Trio op. 82a for Trumpet in C, Percussion, and Piano* is an excellent piece in a rare medium and has a unique sound. *{this is}* for *trumpet and piano* by James Miley is an example of the future of trumpet repertoire. It was commissioned by myself in 2008, and is a classical piece written by a composer with a significant jazz background. It utilizes many different stylistic influences of the composer including jazz, classical, pop, and rock music, however, *{this is}* is still very accessible to players that don’t have a jazz background.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF EXAMPLES</td>
<td>iv</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>v</td>
</tr>
<tr>
<td>Chapter</td>
<td></td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>1 KARL PILSS: SONATA FOR TRUMPET AND PIANO</td>
<td>2</td>
</tr>
<tr>
<td>2 JOSEPH TURRIN: CONCERTO FOR TRUMPET AND ORCHESTRA</td>
<td>9</td>
</tr>
<tr>
<td>3 BERTOLD HUMMEL: TRIO, OP. 82A</td>
<td>23</td>
</tr>
<tr>
<td>4 JAMES MILEY: {this is} FOR TRUMPET AND PIANO</td>
<td>32</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>45</td>
</tr>
<tr>
<td>Bibliography</td>
<td>46</td>
</tr>
</tbody>
</table>
### LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Karl Pilss, Sonata for Trumpet and Piano, mvt. 2, pg. 4, B section</td>
<td>7</td>
</tr>
<tr>
<td>1.2a Karl Pilss, Sonata for Trumpet and Piano, mvt. 3, pg. 6</td>
<td>8</td>
</tr>
<tr>
<td>1.2b Karl Pilss, Sonata for Trumpet and Piano, mvt. 2, pg. 3, A section</td>
<td>8</td>
</tr>
<tr>
<td>2.1 Diminished (Octatonic) Scale demonstration</td>
<td>16</td>
</tr>
<tr>
<td>2.2 Joseph Turrin, Concerto for Trumpet and Orchestra, mm. 1-28, first theme</td>
<td>18</td>
</tr>
<tr>
<td>2.3 Joseph Turrin, Concerto for Trumpet and Orchestra, mm. 1-28, first theme, harmonic shifts highlighted</td>
<td>19</td>
</tr>
<tr>
<td>3.1 Robert Henderson, Variation Movements, 1967, for solo trumpet, mvt. 5</td>
<td>27</td>
</tr>
<tr>
<td>3.2 Peter Maxwell Davies, Sonata for trumpet and piano, mvt. 3, mm. 40-49</td>
<td>28</td>
</tr>
<tr>
<td>3.3 Bertold Hummel, Trio, op. 82a, mvt. 2, mm. 1-135</td>
<td>29</td>
</tr>
<tr>
<td>3.4 Bertold Hummel, Trio, op. 82a, mvt. 2, m. 135, quasi cadenza</td>
<td>30</td>
</tr>
<tr>
<td>4.1 James Miley, {this is} for trumpet and piano, mvt. 1, mm. 1-11</td>
<td>37</td>
</tr>
<tr>
<td>4.2 James Miley, {this is} for trumpet and piano, mvt. 1, mm. 29-33</td>
<td>38</td>
</tr>
<tr>
<td>4.3 James Miley, {this is} for trumpet and piano, mvt. 1, mm. 89-94</td>
<td>40</td>
</tr>
<tr>
<td>4.4 James Miley, {this is} for trumpet and piano, mvt. 2, mm. 21-33</td>
<td>42</td>
</tr>
<tr>
<td>4.5a Charlie Parker, Au Privave, mm. 14-15, second chorus</td>
<td>43</td>
</tr>
<tr>
<td>4.5b Charlie Parker, Au Privave, mm. 39-40, fourth chorus</td>
<td>43</td>
</tr>
<tr>
<td>4.5c James Miley, {this is} for trumpet and piano, mvt. 3, mm. 68-87, cadenza</td>
<td>43</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Kent Kennan, Sonata for Trumpet and Piano, Karl Pilss Sonata for Trumpet and Piano, mvt. 1, comparison</td>
<td>5</td>
</tr>
<tr>
<td>1.2</td>
<td>Kent Kennan, Sonata for Trumpet and Piano, Karl Pilss Sonata for Trumpet and Piano, mvt. 1, descriptive narrative</td>
<td>6</td>
</tr>
<tr>
<td>2.1</td>
<td>Joseph Turrin</td>
<td>9</td>
</tr>
<tr>
<td>2.2</td>
<td>Phil Smith, Joseph Turrin, and Wynton Marsalis</td>
<td>10</td>
</tr>
<tr>
<td>2.3a</td>
<td>New York Philharmonic graphic</td>
<td>11</td>
</tr>
<tr>
<td>2.3b</td>
<td><em>Hemispheres</em> postcard from the world premiere</td>
<td>11</td>
</tr>
<tr>
<td>2.4</td>
<td>List of works for trumpet by Joseph Turrin</td>
<td>11</td>
</tr>
<tr>
<td>2.5a</td>
<td>Phil Smith</td>
<td>12</td>
</tr>
<tr>
<td>2.5b</td>
<td>CD cover of <em>Music of Zwilich</em></td>
<td>12</td>
</tr>
<tr>
<td>2.6a</td>
<td>New York Philharmonic Playbill signed by Erich Leinsdorf</td>
<td>13</td>
</tr>
<tr>
<td>2.6b</td>
<td>Phil Smith, Erich Leinsdorf, and Joseph Turrin</td>
<td>13</td>
</tr>
<tr>
<td>2.7</td>
<td>Phil Smith, Joseph Turrin, and Kurt Masur</td>
<td>13</td>
</tr>
<tr>
<td>2.9</td>
<td>CD cover of <em>Soloists of the Orchestra Volume III</em></td>
<td>15</td>
</tr>
<tr>
<td>2.10</td>
<td>CD cover of <em>My Song of Songs</em></td>
<td>20</td>
</tr>
<tr>
<td>2.11</td>
<td>CD Cover of <em>New York Legends</em></td>
<td>21</td>
</tr>
<tr>
<td>3.1</td>
<td>Bertold Hummel</td>
<td>23</td>
</tr>
<tr>
<td>3.2</td>
<td>Percussion Tablature</td>
<td>25</td>
</tr>
<tr>
<td>3.3</td>
<td>Hummel comments on his trio</td>
<td>26</td>
</tr>
</tbody>
</table>
INTRODUCTION

Welcome, and thank you for attending this lecture recital. Tonight, I will present to you, four works for trumpet that deserve to be better known. This lecture recital will include live performance examples, pedagogical reasoning, background information about the composers and pieces, and some ways to make the works more accessible.

When exploring potential topics for this project, the one unifying idea was the lack of solo trumpet repertoire by significant composers before the twentieth century. This limitation results in the same small group of pieces being performed and studied constantly. Unlike other wind instruments, there is no sonata or concerto for trumpet by Mozart, Schumann, Beethoven, Brahms, Strauss, Rachmaninoff, or any other significant composer from this large time period with the only notable exception being Haydn’s *Concerto in Eb for Trumpet and Orchestra*, which was completed in 1796. This void in trumpet music is particularly evident during the romantic period, which was fruitful for so many other wind instruments.

In addition to simply expanding the repertoire through the addition of works, this project also examines the pedagogical reasons for adding these particular pieces. Sometimes this is achieved through direct comparison with standard works, and other times it is accomplished through merely stating compelling pedagogical reasons for studying the piece. It is also worth noting that in addition to this presentation, I am including a reference recording of myself performing all four of these works.
CHAPTER 1

KARL PILSS: SONATA FOR TRUMPET AND PIANO

The first piece that we will look at this evening is *Sonata for Trumpet and Piano* by Karl Pilss. The Pilss is an authentic German Romantic work that fits effectively into the considerable gap in solo trumpet repertoire.

Karl Pilss (1902-1979) grew up in Vienna and studied piano, but was drawn to choral and brass music. He studied composition at the Vienna Academy of Music with Franz Schmidt and would eventually end up teaching at that same Academy. Additionally, he served as the assistant director of the Vienna State Opera and was instrumental in the establishment of the Vienna Choral Society. Pilss was a prolific composer for brass, completing over fifty works for large brass ensemble in addition to his trumpet sonata, trumpet concerto, and solo works for horn and bass trombone. Pilss’ brass compositions are often compared stylistically and aesthetically to those of Richard Strauss.¹

Pilss’ sonata was composed in 1935 as a study piece for Helmut Wobisch (1912-1980). Wobisch is an important historical trumpet player who went on to hold the job of principal trumpet of the Vienna Philharmonic for an amazing thirty-nine years. Along with his *Concerto for Trumpet and Orchestra*, composed one year earlier in 1934 for then principal trumpet of the Vienna Philharmonic Franz Dengler, Pilss’ sonata is a true Viennese/German romantic work for trumpet, which fits extremely well into this tremendous void of repertoire from the romantic period. After the sonata was written, Pilss’ political background and often politically motivated usage of his music is the most

---

likely reason that the work was only recently rediscovered. After the German invasion of Vienna in 1938, a brass ensemble group called Trumpeterchor was taken over by the Nazis. Pilss not only composed music for the group, but also often served as the director. It is important to note that he was affiliated with the group long before the Nazi invasion of Vienna, and the sonata was written three years before the invasion. It is my belief that this affiliation is the reason that the piece has existed in relative anonymity since the end of World War II.²

The pedagogical aspects of this piece all begin with the romantic style. In addition to filling a void in the trumpet solo repertoire, this sonata is also an excellent precursor to the study of much of the great German romantic orchestral repertoire. Composed as a study piece, Pilss’ sonata is an excellent pedagogical piece for intermediate to advanced students. One of the most popular standard pieces for this level of development is Kent Kennan’s Sonata for Trumpet and Piano, written in 1956 and revised into its current form in 1986. I believe that the pedagogical reasons for studying Kennan’s sonata and Pilss’ sonata are similar. While specific goals will vary depending on the student and teacher, both pieces contain many of the standard fundamental issues targeted by the teacher of this level of student including rhythmic challenges, chromaticism, execution and study of difficult intervals, and multiple kinds of articulation. Perhaps most importantly, the technical demands and range of both pieces are moderate, making the works accessible for the beginning soloist.

The first movement of Pilss’ sonata is marked Allegro appassionato and is in 3/4 time, which may not seem shocking, but it is very rare for solo trumpet music. Throughout all three movements, the melodic and harmonic ideas are extremely

² Ibid.
chromatic. For example, the Bb trumpet’s opening phrase begins in the key of A minor, yet it contains all twelve chromatic pitches within the first sixteen measures.\textsuperscript{3} Despite the frequent and significant chromaticism, the piece still sounds tonal and is very accessible. As outlined below, there are two significant lyrical sections in the first movement. It is pedagogically significant that the keys of these two sections are in the trumpet keys of Eb and Db major. Both keys challenge the student due to the difficult fingerings required and the inherent intonation problems, but the voice leading is excellent, providing the opportunity to study phrasing in difficult keys in a tonal context. Despite the range and technical demands not being excessive, the movement does present some technical issues. There are frequent large interval jumps and many octave slurs to negotiate, presenting constant challenges for all trumpet players, and especially intermediate level students.\textsuperscript{4}

The study of form is another pedagogical reason for exposing students to the Pilss and the Kennan. Interestingly enough, the formal structures of the first movement of both pieces are tremendously similar. The harmonic and stylistic languages of the two pieces are of course very different, but you can make a strong comparison between the forms of both works. The first movement of each piece can be broken down into eight major sections. In each work, the formal content of the different sections are the same.

\textsuperscript{4} Ibid., 1-3.
The first section of both works is an introductory theme and clearly indicates the general stylistic feeling for the movement. A shorter, loud, and exciting theme follows the opening and winds down into a slower lyrical section that gradually builds into a significant climax before leading into the development section. The fourth section of both pieces contain previously unheard material, begin with a piano introduction, include rubato playing, and feature interesting rhythmic development. The size and scope of the development sections differ, but both end with a fifth section that winds down the development section with a short recap of the first theme and leads into a second statement of the second section. Sections six and seven are identical versions of the second and third sections, except they are presented in a different key from the original. The Kennan goes up one half step and the Pilss goes down a major second. Both pieces conclude with a coda that again uses rubato playing and interesting rhythmic development.
development. Both pieces also end in the same key that they started, the Pilss in the trumpet key of A minor and the Kennan in the trumpet key of F major.\(^5\)

![Formal Similarities to Kennan Sonata (cont.)](image)

Figure 1.2. Kent Kennan, Sonata for Trumpet and Piano, Karl Pilss Sonata for Trumpet and Piano, mvt. 1, descriptive narrative

Movement two of Pilss’s sonata is a traditional slow movement. It begins in the key of F major, but is still extremely chromatic. A fanfare section comprised of complex rhythmic figures containing thirty-second and sixty-fourth notes highlights this movement. The eighth-note gets the pulse and the middle fanfare section provides an excellent opportunity to work on rhythmic subdivision. The rhythmic figures not only force the student to switch back and forth from triplet based to duple based rhythms, but reading dotted sixteenth-note rests and sixty-fourth notes are extremely rare and are excellent tools for work on subdivision. These fanfare figures are typical of Pilss’ compositional style, as he wrote so much music for brass ensemble. Much like the rest of

---

the piece, this fanfare section is heavily chromatic. It begins in A major, but also

Example 1.1 Karl Pilss, Sonata for Trumpet and Piano, mvt. 2, pg. 4, B section, fanfare figures.

Pilss concludes his sonata with an allegro third movement that returns to the
opening key of A minor and stays there for the majority of the movement. However, it
concludes in A major with the trumpet playing a quote from the opening theme of the
second movement as a descant figure over the piano shown in example 1.2.
Example 1.2a. (right) Karl Pilss, Sonata for Trumpet and Piano, mvt. 3, pg. 6, recapitulation, fanfare figures with triplets, and coda, descant figure.

Example 1.2b. (left) Karl Pilss, Sonata for Trumpet and Piano, mvt. 2, pg. 3, A section, initial theme.

Movement III, Allegro agitato

Fanfare Figures

Descent line:
Opening theme from movement 2

This movement is also the shortest, lasting only a little over 3 minutes. Prevalent fanfare figures, now constructed with dotted eighth sixteenths and triplets, provide yet another rhythmic challenge and opportunity to work on subdivision.⁷

Pilss’ Sonata for Trumpet and Piano is an excellent work, not only for study, but also for performance. This work is an extremely rare chance to perform an authentic Viennese/German romantic solo piece for trumpet. It contains opportunities for work on rhythmic subdivisions, romantic style, lyrical playing, chromaticism, and the unfriendly trumpet key of Db major, all without excessive range demands. The sonata is gaining notoriety in the trumpet community and has been recorded by James Ackley⁸ and Scott Thornburg⁹ in the last 10 years.

⁷ Ibid., 5-6.
The next piece I’d like to present is completely different from the Pilss sonata. Joseph Turrin’s *Concerto for Trumpet and Orchestra* is a difficult contemporary work offering numerous challenges for the performer. Born in 1947, Turrin studied composition at the Eastman and Manhattan Schools of Music and is currently on the faculty of the Hartt School. His work encompasses many varied forms, including film, theater, opera, orchestral, chamber, jazz, electronic, and dance. In addition to his work as a composer, Turrin is an accomplished pianist and frequently premieres and performs his own works. Several of his films and recording projects have been nominated for Emmy and Grammy Awards, and his works have been recorded on RCA, EMI, Teldec, Naxos,
Summit, Klavier, Cala, Albany, Crystal, and others. His career highlights include projects with the Lincoln Center Chamber Music Society, Live from Lincoln Center, Kurt Masur, Zubin Mehta, Wynton Marsalis, and Ann-Sophia Mutter.

Figure 2.2. Phil Smith, Joseph Turrin, and Wynton Marsalis, available at http://www.josephturrin.com

After the success of his first trumpet concerto, which was commissioned by Phil Smith and the New York Philharmonic in 1989, Turrin would compose numerous other works for the New York Philharmonic including his *Concerto for Flute and Orchestra*, which was commissioned in 1991, and *Hemispheres*, written for winds only, which was commissioned for the final concert of legendary conductor and music director Kurt Masur, in 2002.
Phil Smith has often collaborated with Joseph Turrin: a total of ten compositions have been written for, commissioned by, or recorded by Phil Smith, including the concerto.

Figure 2.3a. (top) New York Philharmonic graphic, available at http://nyphil.org

Figure 2.3b. (bottom) *Hemispheres* postcard from the world premiere, available at http://www.josephturrin.com

Figure 2.4. List of works for trumpet by Joseph Turrin
Since October of 1978, Phil Smith has been the principal trumpet of the New York Philharmonic and a central figure in the expansion of the trumpet repertoire. He works regularly as a trumpet soloist and is particularly interested in contemporary music and compositions for brass band. Because of these interests, he has been involved in commissions, performances, and recordings from significant composers, including Lowell Liebermann, Ellen Taaffe Zwilich, and most recently, Aaron Kernis. Smith and Turrin originally premiered a trumpet/piano version of the concerto in May of 1982 at an International Trumpet Guild conference at the University of Kentucky. With the composer's skills as a pianist, Turrin created a very playable piano reduction. The orchestral premiere was on April 27, 1989 by the New York Philharmonic and the European premiere occurred five years later on October 20, 1994 in Leipzig, Germany. In the following slide, we can see the original program from and a picture taken before the world premiere in New York.
Figure 2.6a. (left) New York Philharmonic Playbill signed by Erich Leinsdorf, *Concerto for Trumpet and Orchestra*, available at http://www.josephturrin.com

Figure 2.6b. (right) Phil Smith, Erich Leinsdorf, and Joseph Turrin, available at http://www.josephturrin.com

Here is another picture, this time of the European premiere.  

Figure 2.7. Phil Smith, Joseph Turrin, and Kurt Masur, available at http://www.josephturrin.com

Here are some reviews from the premiere of the concerto.  

---

10 Ibid.
11 Ibid.
Although Turrin's works for trumpet are often performed and are generally well liked, his concerto is rarely played and relatively unknown throughout the trumpet community.  

Turrin’s *Concerto for Trumpet and Orchestra* was his first major work for trumpet. The concerto is presented in one continuous movement but broken into several different stylistic sections. There are two reasons that this piece is not commonly played. The work is technically difficult and seems overwhelming at first glance, as it is filled with unorthodox melodic and harmonic material. Largely atonal, it contains many rhythmic challenges including syncopated figures and frequent mixtures of triple and duple figures often at fast tempos. It also requires many advanced technical skills including extreme range, endurance, rapid tonguing and fingering passages, frequent difficult and awkward leaps, and extreme dynamics. Also, there is no readily accessible recording of the work to be used as a reference. A recording of the live premiere by Phil Smith and the New York Philharmonic was released as part of the "Soloists from the

---

**Figure 2.8. Reviews of concerto premiere by New York Daily News, Musical America, and New York Times**

- "There just may be hope for modern music after all. There’s a lot of bold color in this concerto. It’s a fine piece, though any trumpeter tackling it had better have inexhaustible breath.” NEW YORK DAILY NEWS (4/89)
- "Turrin has composed a refreshing work that creates in the listener the desire to hear it a second time. The concerto is a worthwhile addition to the limited trumpet/orchestra repertoire." MUSICAL AMERICA (9/89)
- "A sizzling soloist's vehicle. Mr. Turrin has given his soloist - Phillip Smith, the orchestra's principal trumpeter - a great deal to do, usually at speeds and in detail that must require a lip of steel." NEW YORK TIMES (3/89)

---

Ibid.
Orchestra Series" but is now out of print. The recording is available directly from either
Joseph Turrin or, with significant persistence, the New York Philharmonic itself.\footnote{Joseph Turrin, “Concerto for Trumpet and Orchestra,” on Soloists from the Orchestra, Philip Smith, trumpet; New York Philharmonic; Erich Leinsdorf, conductor; 1989, compact disc.}

Figure 2.9. CD cover of *Soloists of the Orchestra Volume III*, available at
http://www.principaltrumpet.com

I would now like to take a look at some pedagogical aspects of the concerto, and
some ways to make it more accessible. As you can tell, it is quite daunting at first listen.
Although originally written for Trumpet in Bb, it is better suited to C trumpet. Like
many of the difficult French modernist works of the 1950’s, Turrin’s concerto requires a
tremendous amount of versatility and lends itself well to the C trumpet. It follows that
Turrin’s concerto therefore presents an additional option of virtuosic literature for C
trumpet beyond the popular works of Tomasi, Jolivet, and Chaynes. Looking closely at
the melodic and harmonic material, a thorough study of diminished and augmented scales
and arpeggios is paramount in being able to execute the faster passages. It is extremely
helpful to recognize these scales and arpeggios just as you would recognize major and minor scales and arpeggios in a more standard practice harmonic work.

Example 2.1. Diminished (Octatonic) Scales demonstration

Diminished scales, sometimes referred to as octatonic scales, are increasingly becoming a standard tool for contemporary composers. Diminished sounds have existed for a long time, but now composers base entire works on them. Mathematically symmetrical, diminished scales always consist of the repetition of the ascending intervals of one half step and one whole step. It is possible to start with the whole step followed by a half step but it is generally studied beginning with the ascending half step. Due to the mathematical nature of the scale, there are only three different scales, and each scale is easily divided into two separate tetra chords, making memorization and recognition of diminished scales much easier.

The following process exploits the scale’s mathematical, tetra chord construction and aids in the pedagogical process of incorporating diminished scales into the student’s vocabulary. First, approach the scales descending from the top and rather than ascending
from the bottom, as is common practice. When starting from the top of the scale, it is easy to think of dividing the scale in half. Play two four-note groups from the mixolydian mode, each a tri-tone apart: base the first tetra chord off of the root, go down one half step, which is a tri-tone away from the root, and play the second tetra chord. The example for C diminished would be the first four notes from C mixolydian descending (C, Bb, A, G), and F# mixolydian (F#, E, D#, C#) creating the completed scale of C, Bb, A, G, F#, E, D#, C#, and returning to the tonic C at the end. This manner of learning diminished scales is easier than simply focusing on intervalllic relationships. This process also forces one to relate the new scale sounds to a more comfortable sound, like the mixolydian mode. As it pertains to this piece, it is extremely important to recognize these scales to better understand the melodic and harmonic context of the piece.

A quick look at the opening twenty-eight measures of the concerto provides a good example of mixing different diminished scales with some augmented triads and minor scales.\footnote{Joseph Turrin, \textit{Concerto for Trumpet and Orchestra} (Bryn Mawr, PA: Theodore Presser Company, 1994), 2.}
Example 2.2. Joseph Turrin, Concerto for Trumpet and Orchestra, mm. 1-28, first theme.

Here you can see the first twenty-eight measures of Turrin’s concerto without any expression marks transposed into concerto pitch or as you would play it on C trumpet. It is not uncommon to initially perceive this as a chromatic mine field, quickly close the page, and return the piece back into the deep depths of the file cabinet along with all of the other grade thirty-seven pieces we all guilty of owning and never performing. Looking deeper, and with the aid of colors, the harmonic material is much easier to comprehend than it first appears. Here is a look at the various diminished fragments, highlighted in yellow, green, and purple.
Example 2.3. Joseph Turrin, Concerto for Trumpet and Orchestra, mm. 1-28, first theme, harmonic shifts highlighted.

The majority of the diminished sounds in this excerpt are based on the notes of C diminished. This is especially true for the opening statement, which occurs over the first three measures, and again at measure eleven. It is also interesting that in measures sixteen through nineteen, Turrin switches from C diminished to D diminished. Additionally, Turrin writes a line in C# diminished during measures twenty-three through twenty-five. Next, we’ll look at the augmented triads.

Highlighted in red, you can see the examples of augmented triads. At the end of measure seven you can see an Ab augmented triad leading into a two broken up Bb augmented triads in measure eight. Later on, you can see that there is another broken up augmented triad in measure twenty-three, this time in the key of F. When you add in G and F# natural minor scales, shown here in blue, we now have over half of the passage highlighted and broken into understandable fragments, and executing the chromaticism becomes much easier.
In addition to the pedagogical and musical reasons for studying the concerto, I consider this piece to be source material for many of Turrin’s later and more popular works. There are specific resemblances to the Intrada, Two Portraits, and Arabesque. I will play some of these examples now, it seems very clear to me that he used material in the concerto in some of these other pieces.

![Material in other works:](image)

Material in other works:
- Arabesque (1990) for Two Trumpets and Brass Band
- Recorded by Phil Smith and the New York Staff Band in 2002

Second theme of the concerto compared to excerpt from Arabesque

Figure 2.10. CD cover of *My Song of Songs*, available at http://www.nysb.org

Let’s start by comparing the second theme of Turrin’s concerto to a similar theme in Arabesque. Arabesque is a work for two trumpets and brass band recorded by Phil Smith and the New York Staff Band. Here is a recording of the orchestral version of the concerto with Phil Smith and the New York Philharmonic.\(^\text{15}\) Now observe the similarities to this theme in Arabesque.\(^\text{16}\) The second theme of the concerto is similar to the second theme of Arabesque, both melodically and harmonically. While I cannot state that

\(^\text{15}\) Joseph Turrin, “Concerto for Trumpet and Orchestra,” on *Soloists from the Orchestra*, Philip Smith, trumpet; New York Philharmonic; Erich Leinsdorf, conductor; 1989, compact disc.

\(^\text{16}\) Joseph Turrin, “Arabesque for two trumpets and brass band,” on *My Song of Songs*, Philip Smith, trumpet; New York Staff Band; Summit records B000062X9E, 2002, compact disc.
Arabesque is one of Turrin’s major, often played works, it does prove that Turrin’s concerto was noticeably influential on his other trumpet works.

![Figure 2.11. CD cover of New York Legends, available at http://www.principaltrumpet.com](image)

You may also compare the ending of the concerto with the endings of Turrin’s Intrada for Trumpet and Piano and “Incantation” from Two Portraits for Flugelhorn, Trumpet, and Piano. Listen to this excerpt of the end of the concerto and pay particular attention to the brief section where the piece essentially slows down to half time with marcato half-note figures. These will directly correspond to the ending of Incantation.\(^{17}\) Now listen to the end of “Incantation.” This recording is of Phil Smith on trumpet and Joseph Turrin on piano.\(^ {18}\) Again, I think that the similarities are striking. Next, we’ll compare the conclusion of the coda of the concerto\(^ {19}\) to the ending of Turrin’s Intrada.\(^ {20}\) Again, I the

\(^{17}\) Joseph Turrin, “Concerto for Trumpet and Orchestra,” on Soloists from the Orchestra, Philip Smith, trumpet; New York Philharmonic; Erich Leinsdorf, conductor; 1989, compact disc.

\(^{18}\) Joseph Turrin, “Incantation” from Two Portraits for Flugelhorn, Trumpet, and Piano, on New York Legends, Philip Smith, trumpet; Joseph Turrin, piano; Cala records 516, 1997, compact disc.

\(^{19}\) Joseph Turrin, “Concerto for Trumpet and Orchestra,” on Soloists from the Orchestra, Philip Smith, trumpet; New York Philharmonic; Erich Leinsdorf, conductor; 1989, compact disc.
similarities are clear: both contain similar rhythmic ideas and even end on the same note in the trumpet.

I strongly believe that Turrin's Concerto deserves to be studied and better known. His first major work with the New York Philharmonic, the concerto is also the first of many commissions by Phil Smith with the New York Philharmonic. Additionally, the concerto was source material used in Turrin’s later, more popular pieces. When you understand Turrin's harmonic language, the piece is more accessible than it first seems and a quality alternative to the French modernist works of the 1950’s.

Interesting chamber music for trumpet is difficult to come by, but Bertold Hummel’s *Trio op. 82a for Trumpet in C, Percussion, and Piano* is an excellent piece in a rare medium with a unique sound.

Bertold Hummel was born in 1925 in Hüfingen, Germany. From 1941 to 1954, he attended the Music Academy in Freiburg where he studied composition and cello.
From 1979 to 1987 he was President of the Music Academy in Würzburg. He guest lectured and travelled to performances of his works in Europe, in the USA, South America, Canada, CIS, Japan, Australia, Egypt and South Africa. Bertold Hummel died in Würzburg on August 9, 2002. He has well over one hundred compositions for various combinations of instruments ranging from traditional string trios and wind quintets to works for dulcimer and basset horn. He has written numerous works for both piano and percussion in solo settings and various chamber ensembles. Additionally, he uses trumpet in several other works, including *Sonatina for Trumpet in C and Piano op. 1a (1950)*, *Invocationes for Trumpet in C and Organ, op. 68a (1978)*, *Säckingen, Music for 6 Trumpets and Timpani op. 103f (2000)*.  

Hummel’s trio was composed for the opening ceremony of an international symposium in Rothenberg, Germany and premiered on May 16, 1984. It is presented in two unnamed movements. This work requires a massive list of percussion equipment as you can see from the tablature in figure 3.2. Unfortunately this setup will prohibit me from demonstrating a live performance of the trio this evening. As with the other pieces included in this presentation, a complete recording of the piece is included.

---

23 Ibid.
Figure 3.2. Percussion tablature from the preface to Bertold Hummel’s *Trio for Trumpet in C, Percussion and Piano, Op. 82a*

One of the nice qualities about this piece is that the distribution of musical material is shared well among the three instruments. There are, however, significant cadenzas, including free notation and improvisation, for the trumpeter and percussionist. The teacher may approach this work as a remarkable tool for developing and showcasing the advanced student’s individual technique and ensemble skills. Let’s listen to some of that recording. This was recorded in May of 2006, right here in Gusman Concert Hall. While listening, please feel free to read some remarks by the composer about his trio, in Figure 3.3.²⁴

²⁴Ibid.
Figure 3.3. Hummel comments on the Trio

As you can tell, the piece is very challenging for many reasons. I would like to focus on two major pedagogical aspects of the piece: advanced contemporary trumpet techniques and ensemble skills. This trio requires a multitude of advanced contemporary trumpet techniques. There are some quick mute changes, non-metered rhythmic ideas, extremely fast execution of chromatics in various patterns and registers, frequent use of tri-tones, many awkward leaps, constant use of the upper register, heavy use of multiple tonguing, and use of extreme dynamics. Many of these techniques were utilized in the first movement excerpt that you just heard, and you will hear more as we look closer at the ensemble skills.

When examining the requisite ensemble skills, one of the important skills is the ability to read and understand multiple staves. This is crucial for the interaction with the other performers and for simply being able to keep one’s place in the rhythmic frenzy that this piece offers. Reading multiple staves is not unprecedented in contemporary trumpet music. Robert Henderson’s *Variation Movements* is an unaccompanied trumpet
work in five movements. The fifth movement requires the performer to read as many as three staves used to illustrate the different melodic lines.\textsuperscript{25}


![Reading Multiple Staves: Henderson's Variation Movements 1967, Movement 5](image)

Figure 3.4. Robert Henderson, available at http://www.masterprize.com

A different usage for multiple staves is demonstrated in Peter Maxwell Davies’ \textit{Sonata for Trumpet and Piano}. Maxwell Davies uses the multiple staves to facilitate playing with the piano in lieu of regular meter.\textsuperscript{26}


\textsuperscript{26} Peter Maxwell Davies, \textit{Sonata for Trumpet and Piano} (New York: Schott, 1969), 10.
Example 3.2. Peter Maxwell Davies, Sonata for trumpet and piano, mvt. 3, mm. 40-49.

Figure 3.5. Peter Maxwell Davies, available at http://www.guardian.co.uk

Hummel uses aspects of both of these in his trio, often showing the performer which instrument, or instruments, you are playing with, or what musical line you need to be aware of during your performance to interact effectively, as demonstrated in Example 3.3. This is particularly important when looking at the areas of the piece that implement free notation, non-rhythmic ideas, and rubato playing. Adjusting phrasing depending on your function within the trio is a skill that is unique to this piece, simply because of the accompanying instruments. The trumpet functions as a melodic accompanying instrument, a percussive accompanying instrument, a solo instrument, or in tutti figures with both piano and percussion. All of these ideas are present in the second movement and it is important to alter the phrasing depending on the role in the trio.

The “quasi cadenza” contains material from earlier in the movement and essentially summarizes the main melodic ideas. In accordance with the definition of a
The first phrase of the cadenza, shown in red, is comprised of the exact same five pitches as the opening statement of the movement heard here. The second phrase is comprised of three parts. The beginning is a four-note pick up, also heard as a climax earlier in the movement, shown in blue. Secondly, there is a multitude of repeated notes, heard here earlier in the movement and highlighted with purple. The repeated notes are followed with a seven-note flourish, shown here in yellow. This seven-note motive permeates the second movement and appears in several different keys. The next idea in the cadenza is a simple four-note motive, shown in green, initially presented at the end of a main phrase in the middle section of the second movement. It happens three times, each time at the end of the line with the final occurrence containing the same pitches as its quote in the cadenza. Here are three short fragments containing the motive. The fourth idea in the cadenza is a combination of two more fragments, which are played
shortly before the cadenza starts. The first half of the line, shown in orange, is played twice, once down one half step from the key of the cadenza and, the second time, up one whole step from the cadenza. The second half of the line is the same seven-note motive as phrase number two, which is prevalent in various forms throughout the movement. Here’s a look at the cadenza.

Example 3.4. Bertold Hummel, Trio for Trumpet in C, Percussion and Piano, op. 82a, mvt. 2, m. 135, quasi cadenza.

![Cadenza Source Material](image)

Clearly, as a performer of this trio, it is essential that you are cognizant of your musical surroundings. Being intimately involved in what the other players are doing is essential to make not only this quasi cadenza effective, but also the trio as a whole. Additionally, understanding the origin of the melodic material influences the trumpeter’s phrasing throughout the cadenza. Now we will listen to a majority of the second movement. Listen for the use of the trumpet in different contexts, and also listen for the original material that reappears in the cadenza. Please enjoy this excerpt from movement two of Hummel’s trio.
The trio is an unusual instrument combination but also a very effective medium for chamber music. Hummel’s trio may be compared to *Encounters III for Trumpet and Percussion* by William Kraft or *Diversion for Two* by Donald Erb, but the addition of the piano puts this piece in its own genre. The trio also utilizes contemporary techniques and provides a musically interesting context for advanced technical aspects of trumpet playing. I believe that this piece is an impressive showcase for ensemble skills and is a challenging yet extremely rewarding musical endeavor.
CHAPTER 4

JAMES MILEY: \{this is\} FOR TRUMPET AND PIANO

The final work I’d like to look at this evening is very personal for me.

When looking at expanding the repertoire for any instrument or any genre, the best way is to commission and create new works. I commissioned this piece in 2007 and premiered it in February of 2008 with Tracy Cowden on piano. This piece is classical in sound and style but written by a composer with a significant jazz background who uses many compositional techniques associated with contemporary jazz writing. Essentially, I was looking for something unique and new, resulting in the total opposite of every “cross-over” jazz-classical piece that I’ve ever heard, and I believe that I got exactly what I was looking for. This work contains elements of jazz such as improvisation, extended techniques, a variety of mutes, and flugelhorn, yet the main jazz influences are heard in the harmonic, melodic, and rhythmic language rather than the style of the composition.
To better understand the stylistic influences for this piece, we need to look at the background of the composer.

Figure 4.2. James Miley, available at http://www.jamesmiley.net

James Miley was born in 1967 in Los Angeles, California. Growing up, Miley studied and experimented with piano, violin, guitar, and saxophone before settling back in with piano and focusing his musical energy on composition. After finishing an undergraduate degree at Occidental College in Los Angeles, Miley completed a M.M. in composition from the University of Arizona and a D.M.A. in composition from the University of Oregon. Miley has taught at universities across the country and is currently a faculty member at Virginia Tech in Blacksburg, Virginia. For this piece, the composer cites a vast array of musical influences, including the following:

---

Wayne Shorter, Steve Reich, Samuel Barber, Allan Holdsworth, Pat Metheny, Dmitri Shostakovich, Thelonious Monk, Maria Schneider, Charles Mingus, John Hollenbeck, Aaron Copland, David Binney, and Radiohead. We will discuss some of these influences more specifically as we work through the piece. Before continuing with {this is}, I’d like to play two brief samples of Miley’s compositional style in a jazz context. The first is from a piece for jazz ensemble entitled *There.*
There was the piece that won Miley the extremely prestigious Gil Evans award for composition from the International Association for Jazz Education. This recording features James’ brother Jeff Miley on guitar, and Tim Ries on saxophone. You can tell right away that Miley’s compositional style does not come from a traditional jazz context. The influences from popular music are easily recognizable.

Next, I’d like to play an excerpt from a jazz chamber group founded by James and his brother Jeff Miley, called BUG. This particular tune is named for a character in the movie *The Big Lebowski*, and is called *The Dude Abides*.²⁹ Again, you can easily tell that the piece is far from recognizable stylistically as “jazzy.” Now that you have some idea of Miley’s compositional style, let’s talk about {this is}. {this is} is presented in a somewhat traditional three movement form of an American sonata, although the first two movements are presented without break. The opening theme for the first movement is quite catchy, it is also extremely difficult to play on the trumpet due to the large skips.

---

Example 4.1. James Miley, \{this is\} for trumpet and piano, mvt. 1, mm. 1-11, introduction.

After a series of statements of this theme, the movement settles into a repeating ostinato in the piano with the trumpet improvising.\(^{30}\) This ostinato line in the piano is heavily influenced from music by the band Radiohead. Similar ostinato figures can be heard in the popular “Everything in its Right Place”\(^{31}\) and “In Limbo,”\(^{32}\) both from the album \textit{Kid A}.

Figure 4.6. CD cover of \textit{Kid A}, available at http://www.npr.org

Figure 4.7. Radiohead, available at http://blog.wired.com

\(^{30}\) James Miley, \textit{\{this is\} for trumpet and piano} (unpublished, 2008), 1-3.


\(^{32}\) Radiohead, “In Limbo” on \textit{Kid A}, Radiohead, Capitol Records CDP 7243 5 27753 2 3, 2000, compact disc.
Now, here is the actual piano ostinato.

Example 4.2. James Miley, {this is} for trumpet and piano, mvt. 1, mm. 29-33, piano ostinato.

Much like the ostinato’s basis on non-traditional material, the improvisation over the ostinato is non-traditional, or at least non-traditional in a jazz context. Described by the composer as “atmospheric improvisation”, the improvisation used for this differs from most traditional improvisation in a jazz setting for numerous reasons. Most of all, the piano part never changes, which results in a lack of interaction between the players. Interaction among the members of a jazz ensemble is paramount for creating interesting improvisation in a jazz setting. Harmonically, this ostinato is based in various versions of concert C minor. Harmonic minor, the jazz version of melodic minor, and dorian minor are all suitable over the ostinato. Additionally, because the improvisation is not intended to be melodic in nature, the specific mode of minor is of little importance. The goal of this section is to improvise sound effects and to create a melody of color, much like what you heard in the recorded examples by Radiohead.33

In this piece, there are no restrictions as to what type of sounds to use, however, here are some examples of some effective devices that are used to improvise in this

33 James Miley, {this is} for trumpet and piano (unpublished, 2008), 1-2.
setting. When I improvise over this particular ostinato, I use a harmon mute with the stem in. This gives me a lot of options for diverse sounds. The harmon with the stem in has a very distinct sound by itself, but it is versatile because of the possibility to cover the plunger with your hand for what is generally known as using “wa-wa” effect with the mute. Also, I can simply remove and replace the mute to mix in open sounds. In addition to the three different sounds, there are some trumpet techniques that greatly aid in this “sound effect” type of improvisation. Long tones with large dynamic shapes, trills, alternate-fingering tremolos, and half-valve sounds are all excellent ways to create sound effects. A mixture of the above sounds provides the performer with a large palette of colors.

After the improvisational section, the movement continues with some long florid lines, still over the same ostinato in the piano. The next major section is heavily influenced by the minimalist music of Steve Reich. Along with a tempo change, the difficult intervallic theme from the beginning returns in the trumpet and leads into a very interesting melodic line that actually highlights the bulk of the harmonic material of the movement.\textsuperscript{34}

A majority of the harmonic material in the first movement is based on a non-triadic chord using scale degrees 1, 2, 5, and 7 of any major scale, affectionately coined the “Miley chord” by the composer and myself during the commissioning process. It is a collection of tones and can be used in any order. More importantly, the collection of tones is often used with a completely different bass note, which does not necessarily correspond to the four tones. Because there is no third in this chord, it does not function as a triad or seventh chord and can be moved around freely. For example, using the key

\textsuperscript{34} Ibid., 2-3
of G, the notes would be G, A, D, and F#. Using this four-note configuration in this order, you can change the bass notes to create wildly different harmonic sounds. Using G as the bass note in this key creates a fairly neutral tonal sound, possibly leaning towards major. Changing the bass note to an E makes a minor sound, while moving the bass note to a C creates a Lydian sound, and putting a D in the bass changes the sound into a major/suspended 4th sound. This very sound is present at major cadence points twice in the first movement. The last common usage of the 1,2,5,7 chord sound is with a Bb in the bass, in the key of G, which creates an augmented sound. There are of course twelve different possibilities for bass notes to use with this, and when you consider the possible inversions of the 1,2,5,7 set, the total number of different sounds using this collection of tones is 288! In this piece, Miley uses the sounds specifically discussed most frequently.

In addition to the harmonic context, Miley also uses this 1,2,5,7 pattern in his melodic language. For example, Let’s look at the trumpet line in measures eighty-nine through ninety-three.35

Example 4.3. James Miley, {this is} for trumpet and piano, mvt. 1, mm. 89-94.

35 Ibid., 2.
The line begins with the collection of tones in the key of D, starting on the C#, or the 7th. The line starts 7,5,2,1 landing on D and quickly ascends in the same key, 1,2,5,7. The D on the downbeat of measure ninety acts as the 1 for both sets. Starting on the and of three in measure ninety, a new 1,2,5,7 begins, this time in the key of Gb. The same thing happens on beat three of measure ninety-one, except now the key is A. The final example in this line starts on the and of two in measure ninety-two and is in the key of B descending from A#, or 7,5,2,1.

The movement ends with thematic material from the beginning, this time in harmon mute without the stem and leading directly without break into the second movement. The title of the movement, 42 years later, came about through an interesting process. Miley was looking for something significant that happened in the year 1257, and found that the Magna Carta was signed in 1297, which just happens to be forty-two years later than the year 1257.

Under the Rug, the second movement, is slow and features two large lyrical sections played on flugelhorn, surrounding a contrasting middle section containing contemporary trumpet techniques. It is not uncommon for contemporary composers to use descriptive terms to describe different musical sections. Miley describes the middle section of this movement as “with a touch of creepy antique music box.” To help set this mood, let’s listen to one more example from the band Radiohead, entitled Kid A. Over this music box feeling piano line, Miley uses a muted trumpet with the first valve slide removed to create the desired texture. The angular trumpet line is comprised of a mixture of notes that sound forwards through the muted bell and those that travel

---

36 Ibid., 3.
37 Ibid., 4
38 Radiohead, “Kid A” on Kid A, Radiohead, Capitol Records CDP 7243 5 27753 2 3, 2000, compact disc.
back towards the player through the first valve slide. This gives a very unique and extremely contrasting set of sounds, especially when compared with the mellow and dark colors of the flugelhorn. The short phrases are presented in time with a series of fermatas marking the beginning and end of each phrase, as shown in Example 4.4. The sound during this section is supposed to be somewhat uncontrolled and wild. The rest of the movement returns to the feeling of the opening and is all played on flugelhorn.

Example 4.4. James Miley, {this is} for trumpet and piano, mvt. 2, mm. 21-33, B theme.

Movement three, entitled By The Time I Looked Down It Was Too Late, has the most obvious examples of jazz harmonic and melodic language. The musical caption at the top of this movement is “Lively, Stanky, Frenzied.” This description is certainly accurate. The piano drives a constant quarter note pulse that reminds one of the rambunctious works of Shostakovich, including this excerpt from Lady Macbeth of the Mtsensk District.

---

39 James Miley, {this is} for trumpet and piano (unpublished, 2008), 4.
40 Ibid., 4-5.
41 Ibid., 6.
The melodic language of the theme is heavily based on diminished scales. The second theme, also based on diminished scales, is presented with solotone mute referencing the jazz sounds of the 1930’s. At the end of the second theme, Miley introduces a classic bebop “lick”, first foreshadowed in the piano, but mainly presented in the form of a trumpet cadenza. This lick is a six-note group that is commonly associated with the bebop greats of the 1940’s, in particular, saxophone legend Charlie Parker.

Example 4.5a. (top left) Charlie Parker, Au Privave, mm. 14-15, second chorus.
Example 4.5b. (top right) Charlie Parker, Au Privave, mm. 39-40, fourth chorus.
Example 4.5c. (bottom) James Miley, {this is} for trumpet and piano, mvt. 3, mm. 68-87, cadenza.

This lick it its original form is found in the omni-book, a famous transcription book of Charlie Parker solos, on Parker’s composition Au Privave, which is a blues in F. Parker actually plays the same exact lick two times in the same solo, both heard

---

43 Ibid., 6-7.
44 Ibid., 7.
It can also be heard more than thirty years later in the middle of a big band shout chorus on *Groove Blues*, a big band tune written by saxophonist Don Menza recorded in 1975. Miley takes this standard six-note jazz lick, initially presents it in the cadenza, and then develops it in many different contexts and keys throughout the rest of the movement. It is important to note that these jazz licks are not supposed to sound like jazz. By changing the articulation and accent patterns, the performer can greatly change the way that the line sounds.

{this is} is very accessible if you understand the harmonic and melodic language that Miley uses. Once you understand and identify the 1,2,5,7 sounds in the first movement and the diminished/jazz sounds in the third movement, the piece is very playable and extremely musically effective. Also, because of the way that it is written, the soloist does not need any prior jazz experience in order to perform the piece.

---

CONCLUSION

The expansion of the trumpet repertoire will come from future compositions and must be created and inspired by performers. It is great to look to undiscovered works from the past as demonstrated with the first three examples, but the true growth of the repertoire will come with the development and pursuit of new music. These four pieces make a nice addition to the trumpet repertoire. The Pilss is an authentic romantic work for trumpet. Joseph Turrin’s concerto is a major work by a prolific composer for trumpet. Bertold Hummel’s trio is an excellent example of a chamber piece that is very musically pleasing and a great opportunity to work on contemporary trumpet techniques and ensemble skills. Working with living composers is invaluable in being able to create music that works well for the trumpet, and the Miley is an example of the future of the trumpet solo repertoire.

Thank you for attending tonight, and I hope that this presentation will help expose these great works to a wider audience. I’d now like to conclude this recital with the third movement of James Miley’s {this is}. 
BIBLIOGRAPHY


———. {this is} for trumpet and piano. Unpublished, 2008.


