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

A Lecture Recital by John Adler
April 5
7:30pm
University of Miami
Coral Gables
Gusman Concert Hall
Assisted by Tracy Cowden - Piano
Works

- Sonata for Trumpet in Piano by Karl Pilss (1935)
- Concerto for Trumpet and Orchestra by Joseph Turrin (1989) trumpet/piano version first premiered in 1982
- Trio op. 82a for Trumpet in C, Percussion, and Piano by Bertold Hummel (1984)
- {this is} for trumpet and piano by James Miley (2008)
Introduction

- Inclusion of four lesser known works into the standard repertoire
- Lack of music written by historically significant composers before 20th century
- Significant gap of solo trumpet music from Romantic era
- Pedagogical similarities between these works and standard pieces
- Completion and inclusion of a CD recording of all four works
Karl Pilss:

SONATA FOR TRUMPET AND PIANO
Karl Pilss: Background

- 1902-1979; composer, pianist
- Vienna Academy of Music
- Drawn to choral and brass music
- Assistant director of the Vienna State Opera
- Wrote more than fifty works for large brass ensemble
- Brass writing compared to Strauss
Pilss, Sonata for Trumpet and Piano

- Composed in 1935 for young Helmut Wobisch, who went on to be principal trumpet of the Vienna Philharmonic for thirty-nine years
- Sonata rediscovered only recently because of politically motivated usage of his music during the second World War
Pedagogical Aspects

- Viennese/German romantic style, precursor to orchestral repertoire
- Rhythmic challenges
- Chromaticism
- Execution of difficult intervals
- Articulation
- Moderate demands on range and technique: accessible for students
Movement I, Allegro appassionato

- Allegro in 3/4 time
- Chromaticism in melody and harmony
- Lyrical sections in Eb and Db major
- Frequent large intervals
- Octave slurs
- Formal similarity to Kent Kennan’s *Sonata for Trumpet and Piano* with different harmonic and stylistic language
### Formal Similarities to Kennan sonata

<table>
<thead>
<tr>
<th>Section</th>
<th>Kennan</th>
<th>Pilss</th>
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<tbody>
<tr>
<td>1st</td>
<td>Beginning – B</td>
<td>Beginning – A</td>
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<tr>
<td>2nd</td>
<td>B – C</td>
<td>A – B</td>
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<tr>
<td>3rd</td>
<td>C – F</td>
<td>B – C</td>
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<tr>
<td>4th</td>
<td>F – I</td>
<td>C – six measures before E</td>
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<tr>
<td>5th</td>
<td>I – J</td>
<td>six measures before E – E</td>
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<tr>
<td>6th</td>
<td>J – K</td>
<td>E – F</td>
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<tr>
<td>7th</td>
<td>K – N</td>
<td>F – G</td>
</tr>
<tr>
<td>8th</td>
<td>N – End</td>
<td>G – End</td>
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Formal Similarities to Kennan Sonata (cont.)

- **1st section** – is an introductory theme and a very good stylistic indicator of the movement.
- **2nd section** – is a shorter theme, loud and exciting, which winds down into a slower section.
- **3rd section** – is a slower lyrical section that builds significantly before the development section.
- **4th section** – is the development section and uses previously unheard material. Both begin with a piano introduction and include rubato playing and interesting rhythmic development.
- **5th section** – is a very short recap of the first theme, which is used at the end of the development section to lead into the second statement of the 2nd section.
- **6th-7th sections** – are an identical version of the 2nd-3rd 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.
- **8th section** – is a coda used to conclude the movement. Again, rubato playing and interesting rhythmic development are central.
Karl Pilss:
SONATA FOR TRUMPET AND PIANO

Movement I, Allegro appassionato
Movement II, Adagio, molto cantabile

- Fanfare figures
- Eighth-note pulse, written sixteenth and thirty-second notes: opportunity to work on subdivision
Movement III, Allegro agitato

- Trumpet quotes main theme from movement two, descant over the piano
- Shortest movement: three minutes
- Fanfare figures return, now with dotted eighth sixteenth patterns and triplets: additional rhythmic challenge
Movement III, Allegro agitato

Fanfare Figures

Descant line: Opening theme from movement 2
Conclusion

- Excellent study piece for younger students, example of German Romanticism missing from repertoire
- Rhythmic subdivisions, romantic style, lyrical playing, chromaticism
- Comfortable demands on range
- Gaining notoriety: recordings by James Ackley and Scott Thornburg
Joseph Turrin:

CONCERTO FOR TRUMPET AND ORCHESTRA
Joseph Turrin: Background

- Studied composition at Eastman and Manhattan Schools of Music
- Faculty of the Hartt School
- Accomplished pianist, often performs his own works
- Very diverse composer utilizing many different mediums and styles:
Turrin Background (cont.)

Turrin has received several commissions from the New York Philharmonic, the Lincoln Center Chamber Music Society, and Live from Lincoln Center, and his works have been championed by such noted musicians as:

Kurt Masur
Zubin, Mehta
Erich Leinsdorf
Wynton Marsalis
Beverly Sills
Canadian Brass
Ann-Sophia Mutter

Phil Smith, Joseph Turrin, Wynton Marsalis
Turrin and the NY Philharmonic

After the success of the trumpet concerto, Turrin composed numerous works for the NY Philharmonic, including a *Concerto for Flute and Orchestra*, and *Hemispheres*.
Phil Smith, trumpet

- Principal trumpet of the New York Philharmonic since October, 1978
- Also a trumpet soloist
- Contemporary music and brass band literature
- Has also commissioned works by Lowell Liebermann, Ellen Taaffe Zwilich, and Aaron Kernis
Turrin’s works for trumpet:

- Caprice (1972)*
- **Concerto (1982/1989)***
- Intrada (1988)*
- Escapade (1989)*
- Arabesque (1990)*
- Two Portraits (1995)*
- Chronicles (1998)*
- Fandango (1999)*
- Etudes for solo trumpet (2000)*
- Four Miniatures (2000)
- Three Episodes (2003)*

Works with * were commissioned, recorded, or premiered by Phil Smith
Concerto for Trumpet and Orchestra

- Turrin’s first major work for trumpet
- One continuous movement, several different stylistic sections; largely atonal
- Technical obstacles: rhythmic challenges, demands on range and endurance, rapid tonguing and fingering, frequent difficult and awkward leaps, extreme dynamics
Recording of the concerto:

- No readily available recording; live performance by Phil Smith available directly from the NY Philharmonic or Joseph Turrin (www.josephturrin.com)

The concerto was originally released on Soloists from the Orchestra, by the New York Philharmonic, but is now out of print.
Orchestral Premiere: April 27, 1989 by New York Philharmonic, Erich Leinsdorf

Erich Leinsdorf, Conductor
PHILIP SMITH, Trumpeter
SARAH BULLEN, Harpist

Joseph Turpin

Concerto for Trumpet and Orchestra (In One Movement) (World Premiere)

GINASTERA
Concerto for Harp and Orchestra, Opus 25
I Allegro giusto
II Molo moderato
III Liberamente capriccioso, Vivace

Intermission

BRAHMS
Symphony No. 3, F major, Opus 90a
I Allegro con brio
II Andante
III Poco allegretto
IV Allegro

Original program from premiere
European premiere: October of 1994

October 20, 1994 in Leipzig, Germany, Kurt Masur conducting the Gewandhausorchester

Phil Smith, Joseph Turrin, and Kurt Masur
Reviews of concerto premiere

- "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

- "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

- "A sizzling soloist's vehicle. Mr. Turrin has given his soloist - Philip 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
Suggestions for Performance

- Written for trumpet in Bb, is better suited for C trumpet
- A thorough study of diminished and augmented scales and arpeggios is paramount in being able to execute the faster passages and understand the vast chromaticism
- It is extremely important to recognize these scales and arpeggios just as you would recognize major and minor patterns
Diminished (Octatonic) Scales

- Construction: half-whole, two tetrachords, mathematical pattern

- D diminished = D and Ab mixolydian
- C# diminished = C# and G mixolydian
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
Material in other works (cont.):

- Ending of the Concerto compared to the endings of *Intrada* and *Incantation* from *Two Portraits*, both recorded on New York Legends

New York Legends, recorded by Phil Smith on trumpet and Joseph Turrin on piano in 1998
Conclusion

- *Concerto for trumpet and orchestra* deserves more attention from the trumpet community.
- First of many compositions for the New York Philharmonic and Phil Smith.
- Source material for other trumpet works.
- Piece becomes more accessible with understanding of harmonic language.
- Quality alternative to French modern works of the 1950’s.
Bertold Hummel:

TRIO, op. 82a for TRUMPET IN C, PERCUSSION, AND PIANO
Bertold Hummel, Background

- Born in 1925 in Hüfingen, Germany
- Studied composition and cello at the Music Academy in Freiburg
- Died in Würzburg on the August 9, 2002
- Over 100 compositions for various combinations of instruments
- Other trumpet works include *Sonatina*, *Invocationes*, and *Säckingen*
Trio, op. 82a

- Premiered on May 16, 1984
- Presented in two unnamed movements
- Musical material shared between instruments
- Cadenzas, free notation, improvisation
- Tremendous interaction required
Percussion Tablature

### Tabulatur/tablature
(Schlagzeug/percussion)

- **Vibrrophon mit und ohne Motor (m./o.M.):**
- Vibrophon with and without motor (+ m./w.m.)

#### Print symbols:

- **Kleine Trommel/snare drum (sn.dfr.):**
  - 1. ohne Schnarrseite/without snare
  - 2. mit Schnarrseite/with snare

- **Bongo (2)**
- **Bongo drum (2)**
- **Tomtom (2)**
- **Tempelblock (5)**
- **Vibraslap**

- **Becken (4)**
- **Cymbal (4)**
- **Kleines Becken od. Cup-chime (1)**
- **Nietenbecken (1)**
- **Beckenkopf cymbal at the center**

- **Gong (1)**
- **Tamtam (1)**

### Print symbols:

- **RGL. = Röhrenglocken (4)**
- **T.B. = tubular bells (4)**

**Schläger/sticks:**

- **Kl. Trommel snare drum**
- **Vibrophon**
- **Gong/Tamtam**
- **Röhrenglocken tubular bells**
Hummel on his Trio:

“The work consists of two movements. In the 1st movement, note sequences stand out against the sound texture produced by the piano, and are progressively compressed to reach their climax in 3 arioso passages. A short abgesang leads back to the mood prevailing at the beginning of the movement. The 2nd movement is of a sharply contrasting nature in that it uses rhythmically pronounced figures forming interesting combinations of the different instruments but also sharp contrasts. The golden section of the movement is a cadenza played jointly in free notation, which combines all elements similar to a development section and demands a high degree of flexibility of the players. A solo improvisation by the percussion forms a transition to a concise reprise, which concludes the movement vigorously.”
Pedagogical aspects

- Contemporary, advanced techniques:
  - Fast mute changes
  - Extremely fast execution of chromatics and awkward leaps, including tritones
  - Constant use of the upper register
  - Heavy use of multiple and flutter tonguing
  - Extreme dynamics

- Ensemble skills
  - Reading multiple staves
  - Non-metered rhythmic ideas in cadenza
  - Adjusting phrasing
Reading Multiple Staves:

Henderson’s Variation Movements 1967, Movement 5
Reading Multiple Staves (cont.)

Peter Maxwell Davies, 
Sonata for trumpet 
and piano
Cadenza Source Material

Earlier Material

Cadenza
Cadenza Source Material
Adjusting Phrasing

- Adjusting phrasing depending on function within the trio: the trumpet functions as a melodic accompanying instrument, a percussive accompanying instrument, a solo instrument, or in tutti figures with both piano and percussion
Conclusion

- Unusual instrument combination but very effective medium for chamber music: similar to *Encounters III* for Trumpet and Percussion by William Kraft and *Diversion for Two* by Donald Erb, except that the addition of piano gives the trio a unique sound.
- Utilizes contemporary techniques and provides a musically interesting context for advanced technical aspects of trumpet playing.
- Showcases and develops ensemble skills.
James Miley: {this is} for trumpet and piano
Introduction

- Increasing repertoire through commissioning of new works
- Classical music is adopting harmonic and rhythmic language of jazz
- Contemporary techniques, improvisation, flugelhorn, four different mutes
- Commissioned and premiered in 2008 by myself and Tracy Cowden
James Miley: Background

- Born in Los Angeles, CA in 1967
- Piano, violin, guitar, saxophone
- Occidental College
- MM in composition
  University of Arizona
- DMA in composition
  University of Oregon
James Miley Influences

- Wayne Shorter
- Steve Reich
- Samuel Barber
- Allan Holdsworth
- Pat Metheny
- Dmitri Shostakovich
- Thelonious Monk
- Maria Schneider
- Charles Mingus
- Aaron Copland
- David Binney
- Radiohead
- Maria Schneider
There

Written for big band, this composition earned James Miley the prestigious Gil Evans Fellowship for composition from the International Association for Jazz Education in 2005

James Miley conducting There at the IAJE conference in Los Angeles, California

Jeff Miley (guitar), Tim Ries (saxophone)
The Dude Abides

Written by James Miley for the jazz chamber group BUG

James Miley (piano), Jeff Miley (guitar), Peter Epstein (saxophone), Roger Shew (bass), Brian Hamada (drums)
Movement I: 42 Years Later

- Catchy but challenging theme

- Theme is basis for a piano ostinato
Ostinato: Radiohead influence

- *Everything in its Right Place*
- *In Limbo*
Miley’s ostinato

- In a combined meter of 13/4
- Uses various versions of C minor
Improvisation over ostinato

- Section is described by composer as “atmospheric improvisation”
- Completely different approach than improvising in a jazz context
- Harmon mute with stem in: “wa-wa” effect
- Long tones, dynamic shapes
- Trills, alternate fingering tremolos
- Half-valve sounds
1, 2, 5, 7 “Miley” chord

- Four tones from major scale using first, second, fifth, and seventh scale degrees
- Example, Key of G: G, A, D, F#
- Different Bass notes under chord sound:
  - G is a neutral/major sound,
  - E is a minor jazz sound,
  - C is a lydian sound,
  - D is a major/suspended fourth sound,
  - Bb is an augmented sound
1, 2, 5, 7 chord used in a melodic context
Movement II, Under the Rug

- Two lyrical sections on flugelhorn
- Contrasting middle section on muted trumpet with first valve slide removed: trumpet sounds in two directions, uncontrolled and wild
- Middle section: “with a touch of creepy antique music box”-Radiohead’s *Kid A*
Movement III, By The Time I Looked Down, It Was Too Late

- “Lively, Stanky, and Frenzied”
- Rambunctious Shostakovich-like quarter note drive in the piano
- Diminished Scales
- Second theme, solotone mute, reference to 1930’s jazz
- Charlie Parker bebop lick, 1940’s
Charlie Parker influence: Bebop lick
Conclusion: {this is}

- The expansion of the trumpet repertoire will come from future compositions and must be created and inspired by performers.
- {this is} is very accessible even with zero prior jazz experience after understanding the harmonic and melodic language: 1,2,5,7 in the first movement and diminished/jazz sounds in the third movement.
Conclusion

- Four nice additions to the trumpet repertoire that should be played more
- Pilss – Authentic Romantic work for trumpet
- Turrin – Concerto is a major work by a prolific and prominent composer for trumpet
- Hummel – Opportunity to play a piece with a unique sound, work on ensemble skills and develop contemporary techniques
- Miley – New work that is a good example of the future of solo trumpet music