

AN EXAMINATION OF MUSIC FOR TRUMPET AND MARIMBA AND THE
WILDER DUO WITH ANALYSES OF THREE SELECTED WORKS BY
GORDON STOUT, PAUL TUROK, AND ALEC WILDER

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This document discusses the relationship between trumpet and percussion over the past centuries, the development of music for trumpet and percussion ensembles, trumpet and percussion in twentieth-century chamber music and the creation of music for trumpet and marimba. A listing of all known trumpet and percussion duos is included. An exploration of the development of the Wilder Duo and a listing of all known trumpet and marimba duos is also included.

There are analyses of works by Gordon Stout, Paul Turok and Alec Wilder. These analyses examine sound, form, harmony, melody and rhythm for each piece. Musical illustrations are included. These analyses are divided into chapters. Each chapter begins with a short biography of each composer. A short description of each work is also given. Summaries are included at the end of each analytical chapter.

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CHAPTER 1

INTRODUCTION

In recent decades, numerous works have been composed for an unusual combination of instruments – the trumpet and marimba. These works have often been by prominent composers, yet are rarely performed and most have never been recorded. This project is intended to demonstrate the need for better knowledge and more frequent performances of these works.

Three works have been selected for examination in this project: Gordon Stout's *Duo (Dance Song)* (1977), Paul Turok's *Concert Variations*, Op. 51, No. 3 (1987), and Alec Wilder's *Suite for Trumpet and Marimba* (1978). These works were selected for two reasons. First, these are the most frequently performed pieces composed for trumpet and marimba duo. Secondly, both members of the Wilder Duo, the most influential force in the development and evolution of music for trumpet and marimba, believe these to be among the top pieces composed for their ensemble and highly regard them as representative works of their repertoire.

Statement of Purpose

The purpose of this paper is to provide information regarding the history and development of music for trumpet and marimba. It will be of value to musicians, students, teachers and composers who are interested in the history of music for trumpet and percussion, twentieth-century chamber music, and music for trumpet and marimba. It will also serve as a source for those interested in the composers and pieces discussed herein.

Rationale for the Study

Little research has been done on music for trumpet and percussion. Stephen J. Dunn has done the greatest amount of work in this field with his annotated bibliography of music for trumpet and percussion. Christine Dolce has done theoretical studies on eight pieces for trumpet and percussion in her “Theoretical and stylistic analyses of eight compositions for solo trumpet and percussion,” and Harold Duane Rutan did an annotated bibliography of works for brass and percussion with his “An Annotated Bibliography of Written Material Pertinent to the Performance of Brass and Percussion Chamber Music.”

Several authors have done research on the trumpet in twentieth-century chamber music. They include Conrad Romuald Bauschka, Rebecca L. Doucette, Stephen J. Dunn, Kurt George Gorman, Edward A. Kliszus and Mario F. Oneglia. Unfortunately, some of these publications, with the exception of Doucette’s, Dunn’s and Gorman’s, are significantly outdated since there have been many advancements and new compositions for trumpet in chamber music during recent decades. Authors who have written about twentieth-century marimba music include S.E. Smith, George Hristov Tantchev and Michael Van Waldrop. There are also several books written about the history of both the trumpet and percussion.

There has been little research on the Wilder Duo. There is some information within Dunn’s bibliography; however, most information regarding this duo comes from interviews with the two members, Gordon Stout and Robert Levy. Although many prolific composers have composed over thirty-two works for the Wilder Duo, there has not been a study done exclusively in this area. Of all of the pieces in the repertory for

trumpet and marimba, only one has been recorded – Alec Wilder’s *Suite for Trumpet and Marimba*.

Organization

There will be a separate chapter devoted to each piece discussed in this dissertation. Each chapter will begin with a brief biography of the composer of the selected work, followed by information pertaining to the significance and background for the piece. Remaining chapters will be examine compositional characteristics of the three pieces.

Analyses will begin with an examination of each work’s *sound* (timbre, texture, etc.), followed by *form*, *harmony*, *melody* and *rhythm*, in that order. These will be organized as sub-headings. For multi-movement works, each movement will be discussed separately. The analyses and discussions will be as thorough as possible, but a measure-by-measure or “complete” analysis for each piece would be out of the scope of this project. The intention for this project is to illuminate the need for better knowledge and performance of this type of chamber music, and to shed some light on the selected works and their composers.

CHAPTER 2

HISTORY OF THE RELATIONSHIP BETWEEN TRUMPETERS AND PERCUSSIONISTS

Trumpet and percussion instruments are among the most ancient and primitive of musical instruments and have served as primary instruments in military, religious and ceremonial music in many cultures.

Early Origins

Ancestors to the trumpet made of hollowed out wood, animal horn or shell are found throughout the world. Many of these instruments continue to be used today. Examples of wooden trumpets are the *bark trumpet* found in Amazonian tribes of South America, the *didjeridu* used by Aborigines of Australia, and a *vertical wooden trumpet* used by tribes in the Lower Congo.¹ The earliest trumpets were single tubes and had no mouthpieces or bell flares. As Edward Tarr mentions in his book, *The Trumpet*, “the player did not even blow them. Rather these were megaphones, the purpose of which was to distort the player’s voice.”² Early trumpets served important ceremonial functions. They were often played for religious and magical rites. Such ceremonies include burials and circumcisions.³

Shell trumpets were popular in parts of the world including Oceania. These were used for signaling and dispelling evil spirits. Tarr lists four types of shell trumpets: “the

¹ Anthony Baines, *Brass Instruments: Their History and Development*, (New York : Dover Publications, 1993), 37-39.

² Edward Tarr, *The Trumpet*, (Portland, Or.: Amadeus Press, 1988), 19.

³ Ibid.

side-blown triton, fusus and strombus,” and “the end-blown cassis.”⁴ A trumpet made of shell, the *conch*, was “man’s first war trumpet,” according to Anthony Baines, “for when blown as strongly as possible its normally attractive note becomes harsh and savage.”⁵ However, when discussing trumpets made of shell, Tarr states, “It would be incorrect to speak of conch-shell trumpets,” and gives no explanation as to why he does not consider them to be trumpets.

Similar to the trumpet, early percussion instruments had ceremonial functions as well. They functioned “to assist the dance and to serve primitive magic and ritual.”⁶ They were considered magical instruments by tribes and cultures around the world. The earliest of the percussion instruments are idiophones. James Blades divides these idiophones into five categories in his book *Percussion Instruments and Their History*. They are: “(1) Shaken idiophones – sounding parts that strike together when the instrument is shaken. (2) Stamped and stamping idiophones – pits, boards, hollow tubes. (3) Scraped idiophones – rasps or notched sticks on which collision is created by scraping, resulting in a series of beats. (4) Concussion idiophones – pairs of similar instruments, such as boomerangs or clappers. (5) Struck idiophones – consisting of one or more pieces of sonorous material struck with a stick or bone.”⁷

The Egyptians

The Egyptians were known to have used the trumpet, which they called the “snb,” as early as c1415 B.C. According to Tarr, “the inventor of the trumpet was said to

⁴ Ibid.

⁵ Ibid., 44.

⁶ James Blades, *Percussion Instruments and their History*, (White Plains, N.Y. : Pro/AM Music Resources, 1992), 35.

⁷ Ibid., 36.

be the god Osiris, and the trumpet was used in the mystery plays held in his honour.”⁸
The older of these trumpets were cylindrical, but conical trumpets became more common. They were played by soldiers to worship Osiris, and probably only played rhythmically.⁹ The Egyptians also had percussion instruments. As with the trumpet, a god (Thot), was said to have invented the drum.¹⁰ Blades mentions that “like the trumpet, the drum played an important part in military maneuvers to give signals and assist the march.”¹¹

The Israelites

Israelites were also among the earliest people to use trumpets. Tarr illustrates “in the Old Testament the trumpet was reserved for the priests. In Numbers x: 1-2 we read: ‘ the Lord said to Moses, ‘make two silver trumpets; of hammered work you shall make them.’”¹² This was a sacred instrument to the Israelites. According to Altenburg, the trumpet was used by the Israelites for two purposes:

1 For the gathering of the entire assembly, when both were blown; or for the gathering of the princes and generals, when only one was blown.

*2 At the breaking of the camps (a) that lie on the east parts, when the priests sounded an alarm for the first time, and (b) of those that lie on the south side, when it happened for the second time.*¹³

For the Israelites, the trumpet could serve military purposes even though it was “hallowed by God.”¹⁴

⁸ Tarr, *The Trumpet*, 20.

⁹ Philip Bate, *The Trumpet and Trombone: An Outline of their History, Development and Construction*, (London: E. Benn; New York: W. W. Norton, 1978), 89-90.

¹⁰ Blades, *Percussion Instruments and their History*, 154.

¹¹ *Ibid.*, 155.

¹² Tarr, *The Trumpet*, 9.

¹³ Johann Ernst Altenburg, *Trumpeters' and Kettledrummers' Art*, (Nashville, TN: Brass Press, 1974), 16-17.

The Greeks and Romans

The Ancient Greeks and Romans used trumpets and percussion instruments. The Greek form of the trumpet was known as the salpynx, which was used for military purposes and Olympic games.¹⁵ The salpynx was longer than most trumpets used by previous cultures. The Romans had various brass instruments, of which, according to Tarr, two can be considered trumpets.¹⁶ The four brass instruments frequently used by the Romans are the tuba, the buccina, the cornu and the lituus. The two instruments Tarr considers true trumpets are the tuba and the buccina;¹⁷ however, Philip Bate believes the lituus to be a trumpet also and used by the cavalry in time of war.¹⁸ The tuba was also a long trumpet, but shorter than the salpynx. It was used in the military by the infantry. The buccina was hook shaped and used by cavalry.¹⁹

Regarding percussion, the Greeks used castanets, clappers, cymbals, sistra and drums. According to Blades, “the drum was associated with the worship of Cybele, and the god Dionysos. The instrument, usually a double-headed frame drum struck with the hands, was played almost exclusively by women.”²⁰ These instruments were used in combination with cymbals during orgiastic rites in celebration of their gods, Cybele and Dionysos.²¹ The Romans used cymbals, gongs and metal discs (*discus*). “These discs were suspended through a central hole and used as signal instruments.”²² The drum did not have a role in Roman music. Like the Greeks, it was a woman’s instrument and

¹⁴ Tarr, *The Trumpet*, 23.

¹⁵ *Ibid.*, 24.

¹⁶ *Ibid.*, 25.

¹⁷ *Ibid.*

¹⁸ Bate, *The Trumpet and Trombone*, 83.

¹⁹ Tarr, *The Trumpet*, 25-26.

²⁰ Blades, *Percussion Instruments and their History*, 177.

²¹ *Ibid.*, 180.

²² *Ibid.*

used only in celebration of Cybele and Dionysos. Instead, the Romans used a type of tambourine for military music.²³

A fascinating similarity between the trumpets and percussion instruments employed by the Romans is that they were both condemned by the Roman Empire. “The official adoption of Christianity by the Roman Empire brought a marked change in use of certain musical instruments, due to the banning of music which was considered mischievous, licentious, and provocative of war. Among the instruments condemned were the trumpet...the drum and the cymbals; the latter instruments being regarded by the reformers, particularly St. Clement, as the devil’s pomposity. It was to be many centuries before a new Italy was to become a nation destined to provide the world with a musical heritage.”²⁴

The Middle Ages

During the Middle Ages, both the trumpet and drum reemerged in Western Europe as a result of the Crusades. Anthony Baines, author of *Brass Instruments: Their History and Development*, claims that Seljuk Turks took the trumpet into Western Europe just before the First Crusade “to the band of drums, cymbals and shawm which the more powerful emirs took with them on campaigns; it bivouacked close by the commander’s tent.”²⁵ However, Bate does not believe that the trumpet was unknown to Europeans prior to the Crusades. He writes: “As F. W. Galpin pointed out over fifty years ago, commercial traffic between Islam and Christian Europe was in being long

²³ Ibid., 181.

²⁴ Ibid., 181-182.

²⁵ Baines, *Brass Instruments*, 76.

before the first of the Holy Wars, and the returning Crusaders probably did no more than popularize an instrument that was already partially known.”²⁶

To be sure, the most important use of these two instruments was in war. Saracens, as the Arabs were known at the time, used trumpets (buq and buq-al-nafir) and percussion instruments (kettledrums) before and during the First Crusade (1096-1099). In fact, percussion instruments such as cymbals, finger cymbals and kettledrums played an important part in the daily lives of Persians c600 AD.²⁷ During the First Crusade, Tarr states, “All high Saracen officers had their own military band, the size of which depended on the officer’s rank. The band of Sultan Baibars (d. 1277), for example, consisted of 68 members: 20 trumpets (anfar), four shawms (zumur), four drums (duhul), and 40 kettledrums (kusat).”²⁸

Trumpets, kettledrums and the like were used to intimidate and frighten the enemy.²⁹ They were very effective in their purpose and quickly adopted by Western Europeans. Don L. Smithers believes paintings and sculptures to be good sources for representations of pre-Baroque trumpets. For example, he mentions a stone carving that dates from the end of the fourteenth-century above the north wall of the church of St. Mary the Virgin at Adderbury in Oxfordshire, England. This carving illustrates “two trumpet-players on either side of a percussion-player performing on what appears to be a pair of timpani.”³⁰ These were long, straight, busine-type trumpets that would play fanfares and simple melodies.

²⁶ Bate, *The Trumpet and Trombone*, 101.

²⁷ Blades, *Percussion Instruments and their History*, 185.

²⁸ Tarr, *The Trumpet*, 37.

²⁹ *Ibid.*, 36-39.

³⁰ Don L. Smithers, *The Music and History of the Baroque Trumpet Before 1721*, (London: J.M. Dent and Sons, 1973), 35.

By the late fourteenth-century, trumpets and kettledrums were used for court services (military and ceremonial), and also for civic duties for those who were employed by cities. Court musician were plainly regarded as servants. Jaime II, the King of Mallorca, decreed a court ordinance in 1337 that clearly delineated trumpeters' and kettledrummer's duties. This was known as the *Leges Palatinae*.³¹ The wealthy trading cities of Italy, Germany and Flanders were among the first to hire civic trumpeters and kettledrummers.³² Many of these civic trumpeters were tower watchmen, or *waits*. These servants did not play with kettledrummers.

The Renaissance

Trumpeters and kettledrummers played as court musicians through the Renaissance. Ensembles of trumpeters and kettledrummers were popular throughout Europe, especially in English, German, Spanish and Danish courts. After 1530, the Danish court employed fifteen trumpeters and kettledrummers in servitude to King Christian I.³³ Blades mentions that "in 1542 Henry VIII sent to Vienna for kettledrums that could be played on horseback, together with men who could play them skillfully. In England, as elsewhere, possession of kettledrums remained for a considerable time the prerogative of royalty and nobility, taking their place, with trumpets, in a regular mounted ensemble; usually some twelve trumpets, and one pair of drums."³⁴ Kettledrums were played almost invariably with trumpets during the Renaissance.³⁵

³¹ Tarr, *The Trumpet*, 44.

³² *Ibid.*, 45.

³³ *Ibid.*, 66.

³⁴ Blades, *Percussion Instruments and their History*, 227.

³⁵ *Ibid.*

The Baroque Period

Although trumpeters and kettledrummers performed frequently together during the fifteenth and sixteenth-centuries, their prominence achieved paramount levels in the seventeenth and eighteenth centuries. This was largely due to the Thirty Years' War and the Seven Years' War.³⁶ Another important achievement occurred at this time for trumpeters and kettledrummers – the Imperial Trumpeters' and Kettledrummers' Guild was founded in 1623. This guild solidified privileged rights and heightened the status of these musicians to new levels.³⁷ Works for trumpet and kettledrum ensembles flourished throughout Europe in the Baroque Era. Viennese, German, Italian, French and English courts all had these ensembles, as they were status symbols for the King and his court.³⁸ The culmination of these ensembles occurred in the late eighteenth-century. The *Charamela real* of Lisbon is a good example of this. The *Charamela real* was the court trumpet corps of Lisbon. This ensemble had twenty-four trumpeters and four kettledrummers.³⁹

During the Baroque Era, kettledrummers frequently doubled the lowest trumpet part, or *principale*, in the ensemble. In early seventeenth-century Germany, trumpets served as doubling instruments in chorales, and were used to perform “short, episodic fanfare figures” between vocal statements.⁴⁰ Gorman points out that this practice was “extended into the late Romantic Period, as composers from Mozart to Dvorak, wrote orchestral trumpet parts to be played tutti with timpani.”⁴¹

³⁶ Tarr, *The Trumpet*, 85.

³⁷ *Ibid.*, 68.

³⁸ *Ibid.*, 94-137.

³⁹ *Ibid.*, 138-139.

⁴⁰ Smithers, *The Music and History of the Baroque Trumpet*, 133.

⁴¹ Gorman, “The Literature for Trumpet in Mixed Chamber Music,” 17.

The Eighteenth and Nineteenth Centuries

The role of trumpet and percussion changed in the eighteenth century. The trumpet and kettledrum ensembles were introduced into the classical orchestra. By the late 1700s, courts were diminishing and the heroic style of playing fell out of favor. At the same time, a new style of music emerged, which resulted in a new function for trumpet and percussion. The three composers who led this new style were Joseph Haydn (1732-1809), W.A. Mozart (1756-1791) and Ludwig van Beethoven (1770-1827). As Edward Tarr states, "The new style made a tutti instrument of the once heroic trumpet, which formally had led the melody. Sometimes a short fanfare which closed an allegro movement or a symphony called attention to the surviving trumpeters' court function."⁴² Kettledrums continued to double the trumpets, just as they did with the *principale* part of the Baroque Era. The strings were now in favor as the melodic voices, since they could express a wider range of emotions.

In the nineteenth-century, the relationship of trumpet and percussion began to separate. The trumpet was achieving success through technological advances as a chromatic instrument, while other percussion instruments (i.e. snare drum, bass drum, *glockenspiel*, etc.) were gaining prominence. The trumpet was used both as an instrument of fanfare and melody in the nineteenth-century. By the beginning of the twentieth-century, the trumpet and percussion sections have become integral parts of the symphonic orchestra; allowing these instruments to musically express both solo uniqueness as well as ensemble characteristics.

⁴² Tarr, *The Trumpet*, 144.

Twentieth-Century to Present

Trumpeters and percussionists continue to perform together in the twentieth and twenty-first-centuries with the most intimate setting in the form of chamber music. According to Kurt George Gorman, “the recent appearance of pieces for trumpet and percussion began in approximately the middle of the 1960s, mostly among French and American composers of the avant-garde. These pieces are somewhat different from the baroque model. First of all, many works are written for solo trumpet. Secondly, the trumpet and percussion parts are more distinct and soloistic resulting in repertoire that is both technically and stylistically demanding. Thirdly...the battery of percussion instruments has become more extensive and varied.”⁴³ There have been over one hundred trumpet and percussion works (composed for two to three players) produced during the last forty years of the twentieth-century.⁴⁴ The first modern piece composed for trumpet and percussion was *Brief Encounters* (1963) by William A. Billingsley. Billingsley was a trumpet player and composer who composed this piece because he wanted to expand trumpet recital repertoire.⁴⁵ In the introduction to Stephen J. Dunn’s dissertation “Trumpet and Percussion Chamber Music for Two of Three Players: An Annotated Bibliography,” he believes that “this body of literature represents the beginning of a new genre of chamber music that is gaining momentum at the turn of the twenty-first century.”⁴⁶

By the end of the twentieth-century, there were at least six trumpet and percussion duos actively performing and commissioning new works for this

⁴³ Gorman, “The Literature for Trumpet in Mixed Chamber Music,” 17.

⁴⁴ Stephen J. Dunn, “Trumpet and Percussion Chamber Music for Two of Three Players: An Annotated Bibliography,” (D.M.A. dissertation, Arizona State University, 2001), 1.

⁴⁵ *Ibid.*, 2.

⁴⁶ *Ibid.*, 1.

instrumentation.⁴⁷ The first of these was the Wilder Duo, founded in 1976 by its members Gordon Stout (percussion) and Robert Levy (trumpet). Since their formation, over thirty pieces have been composed for them.

⁴⁷ Ibid., 3.

CHAPTER 3

TRUMPET AND PERCUSSION IN TWENTIETH-CENTURY CHAMBER MUSIC

Twentieth-Century Chamber Music

There was renewed interest in the composition of chamber music in the early twentieth-century as a reaction against the mammoth styles of late Romanticism.¹ Music of the late-Romantic period was typically heavy in sound and emotion. This renewed interest happened for many reasons. Chamber music offered composers the opportunity to write for leaner instrumentations. Also, performances and rehearsals of chamber music were more practical because of the fewer number of musicians involved. Lastly, composers could be more creative with regard to instrumentation and timbres of their works because they were not tied down to nineteenth-century traditions, and there was greater concern for individuality in music in the early twentieth-century. Elements, such as texture and timbre, were of greater concern to composers than ever before. For example, Arnold Schoenberg “opted for a sequence of changes in tone color rather than the manipulation of harmonic or melodic material” in *Farben*, or “Colors.” This was the third work of his *Orchesterstücke*, Op. 16 (1909).²

Composers such as Webern, Messiaen, Boulez and Maxwell Davies were extremely imaginative with their combinations of instruments, and some even included the voice.³ Chamber works were composed using a variety of styles such as neoclassical, neoromantic and nationalist, and techniques such as serial and postserial,

¹ Christina Bashford, "Chamber Music," *Grove Music Online*, Ed. L. Macy (Accessed 10 March 2007), <<http://www.grovemusic.com>>

² Kurt George Gorman, "The Literature for Trumpet in Mixed Chamber Music of the Twentieth Century," (D.M.A. dissertation, University of Missouri-Kansas City, 2001), 9.

³ Bashford, "Chamber Music."

aleatoric, and tonal and atonal.⁴ According to James McCalla, author of *Twentieth-Century Chamber Music*, chamber music of the twentieth-century can be divided into five genres. The first three – programmatic chamber music, vocal chamber music, and music for new, often unique ensembles – “seem to distinguish the music of our day from that of earlier eras,” while the other two, the sonata and the string quartet, “continue older traditions.”⁵

After World War II, composers used a variety of theatrical techniques. For instance, in Roger Reynolds’s theatre piece *The Emperor of Ice Cream*, which is based on Wallace Steven’s poem of the same name, performers are required to change their positions on stage during the performance “so as to control the spatial effects of performer movement and repositioning.”⁶ Pierre Boulez varied instrumentation in his setting of *Le Marteau sans maître* (1952-54) as a “structural element.”⁷

The inclusion of new instruments was of great interest to composers after 1912, especially the inclusion of percussion as prominent instruments. Composers had a desire to hear new timbres and various combinations of these timbres. This desire continued throughout the twentieth-century with the inclusion of the tape recorder and synthesizer in chamber music.⁸ The earliest use of electronic media in chamber music is Herbert Brun’s *Sonoriferous Loops*, Op. 32 (1964).⁹

For some ensembles, there was great freedom and flexibility of instrumentations; in other words, they did not have a fixed instrumentation. As McCalla mentions, “The

⁴ James McCalla, *Twentieth-Century Chamber Music*, 2nd ed. (New York: Routledge, 2003), 1.

⁵ Ibid.

⁶ The Library of Congress, “The Roger Reynolds Collection at the Library of Congress,” *The Library of Congress Presents...Music, Theater & Dance* (Accessed 10 March 2007), <<http://lcweb2.loc.gov/cocoon/ihas/html/rreynolds/rreynolds-biography.html>>

⁷ Gorman, “The Literature for Trumpet,” 9.

⁸ McCalla, *Twentieth-Century Chamber Music*, 103.

⁹ Gorman, “The Literature for Trumpet,” 10.

experience of modern chamber music players is that ensembles are fluid; in such groups as *Speculum Musicae*, the Fires of London, and Tashi, players are added to and subtracted from a core group according to the requirements of the repertory chosen.”¹⁰

Traditional chamber groups (i.e. string quartet, piano trio, woodwind quintet) remained in existence, but were challenged in creative ways by such composers as Bartok, Shostakovich, Britten, Ligeti and Carter.¹¹ The brass quintet emerged in its modern form in 1947 with the formation of the New York Brass Ensemble (which performed mostly as a quintet).¹² Composers such as Bozza and Dahl did write for brass quintets prior to this, but the instrumentation was not yet standardized (i.e. two trumpets, one horn, one trombone and one tuba).¹³ This instrumentation was solidified in 1954 with the founding of the New York Brass Quintet, which replaced the New York Brass Ensemble.

There was enormous support for chamber music by institutions and individuals in the early twentieth-century. Societies emerged, such as the International Society for Contemporary Music in 1922, and annual festivals were established like Donaueschingen in 1921 (which later moved to Baden-Baden in 1926).¹⁴ In the years following World War II, organizations such as Chamber Music America (1983) developed commissioning programs, composition competitions were created, and universities offered residencies for chamber music. In spite of these efforts, twentieth-century chamber music has remained outside the mainstream concert repertory. Most

¹⁰ McCalla, *Twentieth-Century Chamber Music*, 143.

¹¹ Bashford, "Chamber Music," *Grove Music Online* (Accessed 10 March 2007).

¹² William Lalverse Jones, Jr., "An Historical and Stylistic Survey of the Brass Quintet." (D.M.A. diss., University of Kentucky, 1998), 14.

¹³ *Ibid.*, 48-49.

¹⁴ Bashford, "Chamber Music," *Grove Music Online* (Accessed 10 March 2007).

chamber music that is currently performed comes chiefly from the nineteenth-century or earlier.¹⁵

The Trumpet in Nineteenth and Twentieth-Century Chamber Music

The trumpet participated very little in chamber music during the nineteenth-century. There are two reasons for this. First, trumpeters were involved primarily with symphony and opera orchestras. Secondly, the trumpet was only recently redeveloped in the early nineteenth-century as a melodic instrument through the use of chromatic techniques and mechanisms (i.e. stopped trumpet, keyed trumpet, the use of side holes and valves).¹⁶ There are two outstanding examples of the trumpet's inclusion in chamber music in the late nineteenth-century. They are Saint-Saens's *Septet, Op. 65*, and d'Indy's *Suite, Op. 24*.

Camille Saint-Saens's *Septet in Eb Major, Opus 65, for Piano, Trumpet, and Strings* (1879-1880) was written for Emile Lemoine's chamber music society, *La Trompette*. According to Rebecca L. Doucette, "Lemoine's specific request to Saint-Saens was for a piece 'in which a trumpet would blend with the strings and piano that we ordinarily had.'"¹⁷ This work was most likely written for the valved E-flat trumpet. Vincent d'Indy's *Suite dans le style ancien: (Suite in Olden Style), Opus 24, for Trumpet, 2 Flutes, & String Quartet* (1881) trumpet part demands greater technical virtuosity than that of Saint-Saens's. d'Indy's *Suite* is playable on a natural trumpet crooked in D.

¹⁵ Ibid.

¹⁶ The trumpet had been a melodic instrument from the late renaissance to the middle of the eighteenth-century through the use of the clarini style of playing, but this was out of fashion by the middle to late eighteenth-century.

¹⁷ Rebecca L. Doucette, "Trumpet Chamber Music: an Analysis of the trumpet's role within the repertory," (B.A. thesis, Williams College, 1997), 11.

Aside from solos in orchestral and opera literature, the trumpet was not widely considered a solo instrument during the nineteenth-century. However, the cornet, the trumpet's close relative, did have success as a solo instrument. The cornet performed with orchestras beside the trumpet, in military music, and was considered a virtuosic instrument in salon music.¹⁸ Famous cornet soloists of the nineteenth-century included: J.B. Arban, L.A. St. Jacome, Jules Levy, Alessandro Liberati and Herbert L. Clarke (who was the most outstanding and celebrated).¹⁹

Changes of musical styles created greater demands on the trumpet player beginning in the twentieth-century. For example, treatment of melody changed dramatically from the late-Romantic styles, especially with regards to instrumental music. "Twentieth century music...has detached instrumental melody from its vocal origins."²⁰ Twentieth-century melodies often have wide, challenging intervals, asymmetrical rhythms and use extreme registers for trumpet players. Greater flexibility and endurance have become greater necessities for the trumpet player. Two good examples of works requiring such demands are the Zwilich *Concerto for Five Players*, and Andre Jolivet's *Heptade* for trumpet and percussion.²¹

Composers also desired greater variety of tone colors beginning in the twentieth-century. For the trumpet player, this created a demand for multiple mutes, often in the same piece. In the past, mutes were typically used to soften the volume of brass players; instead, they became instruments used in changing *timbres*. Other timbral effects required of trumpeters in the twentieth-century include flutter tonguing and pitch

¹⁸ Edward Tarr, *The Trumpet*, (Portland, Or.: Amadeus Press, 1988), 168.

¹⁹ *Ibid.*, 197.

²⁰ Joseph Machlis, *Introduction to Contemporary Music*, (New York: W.W. Norton and Co., 1961), 18.

²¹ Gorman, "The Literature for Trumpet,"12.

bending. Not only did the individual players create timbral effects, but twentieth-century chamber music was composed for a variety of keyed trumpets as well. “While a majority of composers preferred to write for B-flat and C trumpets, a handful of works call for piccolo trumpet, D trumpet, or Bass trumpet.”²²

In the early twentieth-century, brass chamber groups played very little original music. In other words, most music played were transcriptions and arrangements from a variety of genres. Although the trumpet has performed with chamber ensembles of various mixed instrumentation, brass ensembles (especially quintets), have provided trumpet players with the most chamber opportunities. However, some of the more distinguished chamber works (not brass quintets) to include trumpet in the early twentieth-century are Stravinsky’s *L’Histoire*, Ruggle’s *Angels*, Poulenc’s *Sonata*, and Hindemith’s *Septette*.

Igor Stravinsky’s *L’Histoire du Soldat* (1918) was composed before reaching his neo-classical style. There is much controversy regarding the original idea behind the story of the work. Stravinsky claims it to be an original idea of his own, while many music historians have researched and believe it not to have been.²³ This piece, as well as his *Octet*, was scored for *cornet a pistons* in the keys of A and B-flat. Doucette states regarding this work, “In much of this work, Stravinsky’s use of brass instruments demonstrates their connection with militaristic duties and at times as fillers in symphonic music. The brass are placed primarily along with the drums in the march numbers, but the trumpet is also given a number of technically trying passages.”²⁴ *L’Histoire* was so influential that many composers not only mimicked the *style* of the piece, but some have

²² Ibid., 11.

²³ Doucette, “Trumpet Chamber Music,” 33.

²⁴ Ibid., 36.

actually duplicated the *instrumentation*. Among these works are Andre Jolivet's *Rapsodie a Sept* (1957), William Sydemann's *Homage to "Histoire du Soldat"* (1962), Meyer Kupferman's *Images of Chagall* (1987), and Wynton Marsalis's *A Fiddler's Tale* (1998).²⁵

The American composer Charles Sprague Ruggles's *Angels: for Muted Brass* (1920; rev. 1938) was of paramount importance to his career. According to Jonathan D. Green in his book, *Carl Ruggles: A Bio-Bibliography* (1995), the first performance of *Angels* at the International Composers Guild in 1922 "marked the beginning of Ruggles' most productive period and the establishment of his reputation as a significant composer."²⁶ Doucette describes *Angels* as "very chromatic in nature,"²⁷ and the "new sonorities Ruggles' *Angels* brings to fresh ears, make this a work worth placing on any recital."²⁸

Francis Poulenc's *Sonata for Horn, Trumpet and Trombone* (1922; rev 1945) is "similar to a baroque sonata," having three movements (fast-slow-fast), yet "no predictable tonal plan is followed." This work contains occasional rhythmical and dissonant "outbursts," especially in the third movement.²⁹ Finally, Paul Hindemith's *Septette fur Blasinstrument* (1948) is scored for flute, oboe, clarinet, bass clarinet, bassoon, horn and trumpet. This is a five-movement work, but the trumpet does not play on movements two and four. Doucette believes "Hindemith was looking for a quiet and calm atmosphere in the Intermezzos [second and fourth movements], which he

²⁵ Gorman, "The Literature for Trumpet," 14.

²⁶ Jonathan D. Green, *Carl Ruggles: A Bio-Bibliography*, (Westport, CT and London: Greenwood Press, 1995), 70.

²⁷ Doucette, "Trumpet Chamber Music," 43.

²⁸ *Ibid.*, 45.

²⁹ *Ibid.*, 47.

thought the trumpet could not contribute to.”³⁰ Other works from the early twentieth-century to incorporate trumpet include Stravinsky’s *Wind Octet* (1923), Edgard Varese’s *Octandre* (1923), and Anton Webern’s *Concerto for Nine Instruments*, Op. 24.³¹

It is important to understand that while many prolific composers have written music for brass chamber ensembles, such as most listed above, they are currently peripheral to works of composers who specialize in brass chamber music and even many transcriptions and arrangements. In Kurt George Gorman’s words, “Although influential composers, such as Elliot Carter and Francis Poulenc, have written brass chamber works, the standard repertoire of brass chamber music is dominated by composers who have specialized in that genre, such as Victor Ewald and Eugene Bozza, and by transcriptions of vocal and instrumental pieces ranging from the Renaissance to the Modern Era.”³² Both Ewald and Bozza favored the instrumentation of what will become the most common brass chamber group – the brass quintet.

The modern brass quintet is a very recent ensemble, having only been standardized in the middle twentieth-century (see p. 17). There are very few examples of extant five-part brass music from the early Baroque through the early twentieth-century.³³ At the end of the nineteenth-century through the first half of the twentieth-century, brass ensemble instrumentation was dominated by the quartet.

Instrumentation of the quartet was not standardized and varied greatly.³⁴ At this same time, Ludwig Maurer, Alexander Aliabev, Anton Simon and Victor Ewald

³⁰ Ibid., 60.

³¹ Gorman, “The Literature for Trumpet,” 2.

³² Ibid.

³³ William Lalverse Jones, Jr., “An Historical and Stylistic Survey of the Brass Quintet.” (D.M.A. diss., University of Kentucky, 1998), 17.

³⁴ Ibid.

composed five-part works for brass instruments.³⁵ These composers were members of “The Russian Chamber Brass School,” and were either Russian or of German, Danish, or French birth who immigrated to Russia.³⁶ The works of these composers were scored for conical instruments, such as cornets, alto horns, tenor horns and tubas. With the exception of the tuba (and sometimes the cornet), these are not instruments used by the standard brass quintet today.³⁷

Between 1900 and 1954, before the brass quintet was a standardized ensemble, composers showed only a periodic interest in composing for brass quintet. For instance, there is *Sonatine* (1951) by Eugene Bozza, *Music for Brass Instruments* (1944) by Ingolf Dahl, *Five Short Pieces* (1933) by Frederick L. Lawrence, and four quintets composed by Victor Ewald around the first decade of the twentieth-century. Because the brass quintet was not yet standardized, many of these compositions had instrumentations that were different from what is now considered standard; in the case of Victor Ewald, the instrumentation varied considerably.³⁸ Ewald’s four quintets have been transcribed and published for modern brass quintet instrumentation and have become staples of the brass quintet repertoire.

William Lalverse Jones Jr. wrote a dissertation discussing the history of the brass quintet. This is one of the few studies devoted exclusively to the topic. In Jones’ opinion, “the brass quintet was not conceived as a standard chamber music ensemble prior to 1947.”³⁹ In 1947, standardization of the brass quintet began with the formation

³⁵ Bill Jones, “Brass Quintet,” *Grove Music Online*, Ed. L. Macy (Accessed 10 March 2007), <<http://www.grovemusic.com>>

³⁶ Jones, “An Historical and Stylistic Survey of the Brass Quintet,” 18.

³⁷ *Ibid.*

³⁸ *Ibid.*, 48-49.

³⁹ Jones, “An Historical and Stylistic Survey of the Brass Quintet,” 13.

of the New York Brass Ensemble (which performed primarily as a quintet) and was solidified with the founding of the New York Brass Quintet in 1954.⁴⁰ Jones further states:

Making a case for the origination of the brass quintet in early baroque consort music, brass band music, symphonic music (i.e. five-part brass writing within the orchestra), or even the more recent music of “The Russian Chamber Brass School,” seems to be a futile attempt at creating an origination, or history of “development” which does not exist. When modern brass quintets play five-part brass music that was composed prior to the mid twentieth-century, they are playing transcriptions; that is, they are performing the music with an instrumentation that is different than originally intended, or playing music that was not written for a standardized chamber ensemble.⁴¹

It is true that modern brass quintets are playing transcriptions if the music was composed prior to the mid twentieth-century; however, it is naïve to believe that the modern brass quintet does not owe part of its formation to earlier developments from previous eras.

A second professional brass quintet was organized in 1960 by the trombonist Arnold Fromme (who was previously a member of the New York Brass Ensemble) and was known as the American Brass Quintet.⁴² Evidence seems to indicate that the modern brass quintet was an American creation.⁴³

The American brass quintet of the twentieth-century owes much of its growth to the publishing activities of Robert King. In 1940 Robert King began publishing works for four and five-part brass ensembles that were performed frequently by the New York

⁴⁰ Ibid., 14.

⁴¹ Ibid., 13-14.

⁴² "Brass Quintet," in Grove Music Online.

⁴³ Jones, "An Historical and Stylistic Survey of the Brass Quintet," 23.

Brass Ensemble and the American Brass Quintet.⁴⁴ According to Jones, “the New York Brass Quintet and the American Brass Quintet have been primarily responsible for the development and acceptance of the brass quintet as a bone fide chamber music ensemble. These groups have commissioned, premiered, and recorded a large part of the current standard twentieth-century repertoire.”⁴⁵ Since 1954, over nine hundred composers have composed original works for brass quintet. Among these composers are: Malcolm Arnold, Jan Bach, Richard Rodney Bennett, Leonard Bernstein, Eugene Bozza, Elliot Carter, John Cheetham, Ingolf Dahl, Peter Maxwell Davies, Alvin Etler, Eric Ewazen, Vincent Persichetti and Gunther Schuller.⁴⁶

Percussion in Twentieth-Century Chamber Music

There were great advancements in the music written for percussion instruments during the twentieth-century. There are two reasons for this. First, changes in musical styles that occurred in the early part of the century demanded much more of percussionists. Composers were hearing new musical sounds and timbres, which greatly influenced their writings for percussion. Secondly, improvements in percussion instrument making that came about in the twentieth-century allowed for greater possibilities with the use of percussion instruments. According to McCalla, “new instruments, especially from the percussion family, move into prominence” in the early twentieth-century.⁴⁷ Instruments that already existed were improved upon and allowed

⁴⁴ Ibid., 19-20.

⁴⁵ Ibid., 32-33.

⁴⁶ "Brass Quintet," in Grove Music Online

⁴⁷ McCalla, *Twentieth-Century Chamber Music*, 103.

them to be used in more prominent ways. There were also new percussion instruments that were being developed as well. Regarding these circumstances, Blades states:

Twentieth-century orchestration has demanded a dominant role from the instruments of percussion. Succeeding years have witnessed an ever-increasing use of the normal percussion instruments, together with a desire on the part of composers to exploit the possibilities of unusual devices and novel instruments. The combination of these facets has exercised considerable influence on creative orchestration, to the extent that with many modern composers the majority of percussion instruments are often indispensable ingredients to the tone palette of their orchestrations that colourful orchestration does not depend on the employment of unusual devices, percussion or otherwise, is undeniable. Nevertheless, few twentieth-century composers have spurned the additional colour from instruments now at their disposal, orthodox or otherwise. Of the former, the timpani, the cymbals, and the side drum have been the subject of considerable experiment.⁴⁸

Composers who were the most innovative with their treatment of percussion include Stravinsky, Varese, Russell, Bloch, Debussy, Ravel, Hindemith, Schoenberg, Webern, Berg and Britten.

The ensemble for Stravinsky's *L'histoire du soldat* (1918) "consists of seven players: clarinet, bassoon, cornet, trombone, percussion, violin and double bass."⁴⁹ The percussion part includes "side drums with and without snares, a small drum with snare, bass drum, cymbals, tambourine and triangle."⁵⁰ It must be known that this is not considered a chamber work, but rather a scaled-down orchestral work. This work is of historical importance to percussion, because, as McCalla writes, "here for the first time percussion is included as an important musical – not simply programmatic – instrument in a small group."⁵¹

⁴⁸ Blades, *Percussion Instruments and their History*, 412.

⁴⁹ McCalla, *Twentieth-Century Chamber Music*, 105.

⁵⁰ *Ibid.*, 106.

⁵¹ *Ibid.*

Varese was known to use large percussion arrangement for many of his works, including: *Hyperprism* (1926), *Integrales* (1926) and *Ionisation* (1931). The American composer William Russell was known to do the same. His *Fugue for Eight Percussion Instruments* (1933) was scored for piano, timpani, bass drum, side drum, cymbals, triangles, xylophone and glockenspiel. Russell also had some unusual requirements, such as placing a handkerchief and piece of paper over the head of the side drum, scratching the strings (snare) of the drum with a coin as if “held like a banjo pick,” and striking the copper kettle of the timpani with a triangle beater.⁵²

In Ernst Bloch’s *Schelomo* (1915-16), “the sequences for the timpani are florid, and interesting ornaments are applied to the side drum.”⁵³ Debussy, as well as Ravel, was also known to have employed the side drum in the early twentieth-century. Claude Debussy’s *Nocturnes* (1897-1899) and *Images* (1905-1912) are good examples of this.⁵⁴

Blades describes Maurice Ravel’s *Daphnis et Chloe* (1912) as “historic,” because of his “imaginative scoring for percussion ensemble.”⁵⁵ Blades also describes Paul Hindemith’s *Kammermusik* No. 5 (1929) as “an outstanding example of the use of embellishments (on four small drums),” and his *Kammermusik* No. 1 (1922) possesses “a lengthy statement for the xylophone.”⁵⁶

Arnold Schoenberg created some unique challenges for percussionists. For instance, in his *Five Pieces for Orchestra* (1909), he required that the percussionist

⁵² Blades, *Percussion Instruments and their History*, 417.

⁵³ *Ibid.*, 418.

⁵⁴ *Ibid.*, 412.

⁵⁵ *Ibid.*, 418.

⁵⁶ *Ibid.*

perform a semi-tone shake on the timpani, and a cello bow is used on a cymbal.⁵⁷

Anton Webern, a student of Schoenberg, required three timpanists for his *Sechs Stucke fur Orchester* (1913), along with “the normal static percussion, glockenspiel and large bells.”⁵⁸ Alban Berg, another student of Schoenberg, used a large percussion section “with accent on timpani and xylophone” in his opera *Wozzeck* (1921-1925). Berg was also responsible for introducing the vibraphone into the orchestra.⁵⁹

Benjamin Britten employed percussion in extensive and imaginative ways. As Blades states, his “inventions in the use of percussion seem inexhaustible,” and “Britten captures the essence of each percussion instrument.”⁶⁰ Good examples of his writings for percussion within an orchestra include operas *Billy Budd* (1951) and *Peter Grimes* (1945), and his *War Requiem* (1961).

At nearly the same time percussion was reinvented in the orchestra, it was also becoming incorporated into chamber music in the early twentieth-century. Cowell and Varese were among the first composers to do so. Henry Cowell’s *Ostinato pianissimo* (1934) and his book, *New Musical Resources* (1916-1919), “pointed up the timbral and expressive possibilities of percussion.”⁶¹ Edgard Varese wrote *Ionisation* in 1931, which was scored for a percussion ensemble of thirteen players.

Composers such as Bartok, Cage, Stockhausen, Carter and Babbitt were among the next to write exemplary chamber works employing percussion. Bela Bartok’s *Sonata for Two Pianos and Percussion* (1937) is a classic of the “modern chamber

⁵⁷ Ibid., 418-419.

⁵⁸ Ibid., 419.

⁵⁹ Ibid., 416.

⁶⁰ Ibid., 420.

⁶¹ McCalla, *Twentieth-Century Chamber Music*, 120.

repertory.”⁶² In this piece, the percussion plays a significant role. According to McCalla, “In addition to the two pianos, Bartok calls for a battery of (1) metallic sounds – both crash cymbals and suspended cymbals, triangle, and tam-tam; (2) nonpitched percussion – bass drum and side drums, with and without snares; and (3) pitched percussion – xylophone and three timpani.”⁶³

John Cage wrote extremely creative for percussion, as he was very “interested in the structural possibilities of rhythm.”⁶⁴ His *Amores* (1943) is a good representation of his writing for percussion. Three players are needed for the second movement. One player plays three graduated tom-toms (played with the fingers), another plays the tom-toms with a wire brush, and a third taps a pod rattle. In the third movement, “the players have two or three graduated pieces of ‘resonant wood,’ placed on cloth pads.”⁶⁵

Karlheinz Stockhausen and Elliot Carter each wrote solo percussion pieces that illustrate a “variety of techniques that percussionists are called on to utilize.”⁶⁶ Stockhausen’s *Zyklus* (1957) is a complex aleatoric piece. As its name implies, it is in a circular form. To accommodate the musical form, the percussion is setup in a triangle surrounding the performer. The performer will play each group of instruments, rotating in a circular manner, until a full circle (360 degrees) is achieved. The music is scored in such a way that the performer can play it forwards or backwards. This would affect the direction – clockwise or counterclockwise – the performer rotates. The player can also

⁶² Ibid., 127.

⁶³ Ibid.

⁶⁴ Ibid., 120.

⁶⁵ Ibid.

⁶⁶ Ibid., 122.

choose anywhere in the piece to begin. *Zyklus* ends when the piece returns to the place where the performer started.⁶⁷

The first movement of Carter's *Eight Pieces for Four Timpani* (1950/1966), "Saeta," is inspired by an "Andalusian religious folk song, associated with Holy Week" of the same name.⁶⁸ According to McCalla, "The beginning of Carter's 'Saeta' is a written-out accelerando, the gesture repeated in the third line of the score and again at the end. The ensuing music is a rhythmic, processional extension of the pitches and steady eighth notes of the first measure of the second line."⁶⁹

Milton Babbitt's *All Set* (1957) combines two of his favorite elements – serialism and popular music.⁷⁰ *All Set* is in a jazz style; however, Babbitt uses precise notation with rhythms. This work is scored for alto saxophone, tenor saxophone, trumpet, trombone, bass, piano, vibraphone, and percussion. The percussion contains parts for small and large tom-toms, snare drum, bass drum, three cymbals and a hi-hat cymbal. This is a typical jazz setup. This piece includes many solos (written-out), jazz "licks," and even an "'out chorus' or conclusion, typical of jazz 'charts.'"⁷¹ McCalla describes *All Set* as "at first blush, a jazzlike High Modern "Classical" composition. Thereafter it is a self-contained and self-defining work, beautiful to contemplate (which is to say, both to hear and to think about, to rehear mentally) as an aesthetic creation; this is very much a modernist, and also Classical, object. From the conjunction of these two comes an aesthetic frisson."⁷²

⁶⁷ Ibid.

⁶⁸ Ibid., 124.

⁶⁹ Ibid.

⁷⁰ Ibid., 117.

⁷¹ Ibid., 118.

⁷² Ibid., 119.

Percussion was later seen as an ensemble that could accompany soloists. This ensemble was usually either called a *percussion ensemble* or *percussion orchestra*. Blades lists many works of this kind, but the four he feels are paramount are Lou Harrison's *Concerto for Violin and Percussion* (1940-59), Karl-Birger Blomdahl's *Concert du Camera* (1953), Alan Hovhaness's *Overture to The Burning House* (1960) for flute and percussion, and Sven-Erik Bäck's *Favola for B-flat Clarinet and Batteria Grand* (1962).⁷³

Many composers, such as Gunther Schuller, became interested in the combination of brass and percussion. Some of the more prominent compositions for this pairing, include William Alwyn's *Fanfare for a Joyous Occasion* (1958), Chou Wen-Chung's *Soliloquy of Bhiksuni for Trumpet and Brass with Percussion Ensemble* (1958), and William Sydeman's *Duo for Trumpet and Percussion* (1965).⁷⁴ The pairing of brass and percussion is one of the oldest musical collaborations, as we have seen, and continues to be one of the most popular combinations practiced by modern composers.

The Marimba

Sarah E. Smith states, "although research shows that the marimba existed for many centuries, the modern marimba is only about [seventy] years old."⁷⁵ According to Reginald Smith Brindle in his book *Contemporary Percussion*, "The modern marimba...has obviously been influenced by the already-perfected xylophone. The keyboard layout is very similar, the compass is practically the same (though sounding

⁷³ Blades, *Percussion Instruments and their History*, 432.

⁷⁴ *Ibid.*, 434.

⁷⁵ Sarah E. Smith, "The Development of the Marimba as a Solo Instrument and the Evolution of the Solo Literature for the Marimba," (D.M.A. dissertation, Ohio State U., 1995), 73.

an octave lower), the mechanism and mounting virtually identical.”⁷⁶ However, Blades believes the marimba is not merely *influenced* by the xylophone, but that it *is* a type of xylophone. As he describes it, “The orchestral marimba (the name it is universally known by) may be described as a deep-toned (resonated) xylophone. The wooden bars are shallower than those used on the orchestral xylophone. The compass of the normal marimba is 3 or 3 ½ octaves. In general, the lowest note note is one octave lower than that on the four octave xylophone which ascends from middle C. The Musser Concert Grand Marimba has a compass of 4 1/3 octaves ascending from [A].”⁷⁷ Considered a xylophone or not, the modern orchestral marimba typically has rosewood bars, metal resonator tubes, and is usually struck with soft-headed mallets (normally made of yarn). This construction allows for a tone that is “mellow and soft, yet with a certain rich firmness,” as described by Brindle.⁷⁸

The marimba most certainly has roots to the xylophone. In 1893, John Calhoun Deagan developed a “resonator-less wooden-bar xylophone.”⁷⁹ This instrument did not have any sharps or flats. Deagan added these missing sharps and flats along with resonators in 1903. He named this chromatic type of xylophone a *nagaed*, which was his surname spelled backwards. Deagan also created a version of the Central American marimba between the years 1910-1918, and called it a *nabimba*. According to Sarah E. Smith, “The nabimba was an admired instrument and supplied the bass end for the marimba bands that began to flourish at this time in the United States.”⁸⁰

⁷⁶ Reginald Smith Brindle, *Contemporary Percussion*, (London: Oxford University Press, 1970), 41.

⁷⁷ Blades, *Percussion Instruments and their History*, 407.

⁷⁸ Brindle, *Contemporary Percussion*, 42.

⁷⁹ Smith, “The Development of the Marimba,” 28-29.

⁸⁰ *Ibid.*, 29-30

Percy Grainger is known to have composed for the *marimba*, as in his suite *In a Nutshell* (1916).⁸¹ The marimba was seldom used in orchestras in the early twentieth-century. Notable exceptions include Grainger's suite, Darius Milhaud's concerto for marimba and vibraphone (1947), and a marimba concerto, *Concertino, Opus 21*, in 1940 by Paul Creston. This was the first concerto for marimba.⁸² Milhaud's concerto, *Concerto, Opus 278 for Marimba and Vibraphone*, was the second concerto to be written for marimba.⁸³

Claire Omar Musser, a well known xylophonist and marimbist in the early to middle twentieth-century, developed the Century of Progress model marimba for marimba orchestra performances in 1933 while working for Deagan. These marimbas were sold to members of the marimba orchestra, and allowed the musicians to take these instruments across the United States, which further promoted the instrument.⁸⁴ "Musser is given credit for establishing the marimba as a viable solo and ensemble instrument in the United States."⁸⁵

Another musician to substantially influence and promote music marimba, especially with regards to solo literature, is Keiko Abe. Abe was "the first woman to be inducted into the Percussive Arts Society Hall of Fame."⁸⁶ Abe began commissioning new works for solo marimba in 1968. In 1973, she formed the Tokyo Quintet, which consisted of a marimba, flute, clarinet, percussion and contrabass.⁸⁷ Over fifty solo works have been commissioned by or dedicated to her. She continues to teach,

⁸¹ Ibid., 31.

⁸² Ibid., 43.

⁸³ Ibid., 59.

⁸⁴ Ibid., 36.

⁸⁵ Ibid., 41.

⁸⁶ Ibid., 68.

⁸⁷ Ibid., 69.

perform, commission and record music for marimba at Toho Gauken College of Music in Tokyo.⁸⁸

⁸⁸ Ibid., 72.

CHAPTER 4

EXAMINATION OF TWENTIETH-CENTURY MUSIC FOR TRUMPET AND PERCUSSION DUOS

After World War II, music for both trumpet and percussion in mixed chamber settings developed rapidly. In the years following the war, composers searched for new combinations of instruments. As previously mentioned, the standardized brass quintet was emerging as a new genre, and challenging new works for solo trumpet were being created. Similarly, the percussion ensemble “emerged as its own separate performing identity,” and works for solo percussionists using multiple instruments became popular.¹

It was explained in Chapter 2 that the first modern work for trumpet and percussion was Billingsley’s *Brief Encounters* composed in 1963. The works that immediately followed were mostly by American and French composers.² Currently, there are over one hundred works have been composed for this combination of instruments. To be sure, many trumpeters and percussionists know these works but mostly they remain unfamiliar to most musicians and audiences. The obvious reason for this is lack of performances.

Dunn lists two reasons for the lack of performances. First, there is a “near absence of resources available to performers.”³ In other words, there hasn’t been a comprehensive list (before Dunn’s bibliography) of works for trumpet and percussion. Secondly, most of these works place “extreme technical demands on the performers.”⁴

¹ Dunn, “Trumpet and Percussion Chamber Music,” 2.

² Gorman, “The Literature for Trumpet,” 17.

³ Dunn, “Trumpet and Percussion Chamber Music,” 4.

⁴ Ibid.

To follow will be a discussion of two of the most popular pieces for trumpet and percussion, a list of all known works, a discussion of music for exclusively trumpet and marimba and the Wilder Duo.

Composers, Works and Instrumentations

Of the more than one hundred works for trumpet and percussion, two stand out from the rest. These are Jolivet's *Heptade* (1971) and Kraft's *Encounters III: Duel for Trumpet and Percussion* (1971). These are arguably two of the best known of all trumpet and percussion duos, albeit for very different reasons.

Andre Jolivet (1905-1974) was a French composer, largely influenced by Debussy, Dukas, Ravel, Varese, Stravinsky and Messiaen. Early in his career, he was interested in atonal music. Varese significantly influenced Jolivet's treatment of percussion, as well as his "experimentation with sound-masses, acoustics, orchestration and atonal (though non-serial) methods."⁵ In 1936, he formed *La Jeune France* with fellow french composers Messiaen, Lesur, and Baudrier. *La Jeune France* was a "reaction to the dominant aesthetic of neoclassicism."⁶ After World War II, Jolivet abandoned atonality in favor of lyricism.

Heptade is among several of Jolivet's works for trumpet and is one of his last compositions. Two of his most popular works for trumpet are the *Concertino* (1948) for trumpet, strings and piano, and the *Concerto No. 2* (1954) for solo trumpet and mixed chamber ensemble. Other works for trumpet by Jolivet include *Air de bravoure* (1953),

⁵ Barbara Kelly, "Andre Jolivet," *Grove Music Online*, Ed. L. Macy (Accessed 28 June 2007), <<http://www.grovemusic.com>>

⁶ Gorman, "The Literature for Trumpet," 54.

Arioso barocco (1968), and *Rapsodie a Sept* (1957), which is a mixed chamber piece that includes trumpet.⁷

The paramount reason for why *Heptade* is one of the most popular works in the trumpet with percussion repertory is because it is notoriously difficult. This is among one of the most difficult pieces for trumpet in mixed chamber music and within the trumpet repertory. James Alan Sims, author of the dissertation “An Analysis of the Trumpet Works of Andre Jolivet with Special Emphasis on Their Performance,” believes this to be Jolivet’s most challenging composition.⁸

Heptade consists of seven movements, or “short pieces.”⁹ This piece is very chromatic and contains disjunct melodies. This piece requires a trumpeter with extreme strength, flexibility and endurance, as it often employs the extreme registers of the trumpet and contains very long phrases. The trumpeter is also required to use unconventional techniques such as playing semi-tones and hand-stopping. Both performers must have great command of rhythm. Jolivet notates very complex rhythms in both parts. The interplay of the trumpet and percussion parts is also extremely difficult.

The difficulty of this work is evident in the number of recordings. Although this is a popular piece, it has only been recorded three times. Those that recorded *Heptade* are Maurice Andre with percussionist Sylvio Gualda in 1978, Eric Aubier with percussionist Didier Verite in 1990, and Graham Ashton with percussionist Gregory Knowles in 1993.

⁷ Ibid., 55.

⁸ James Alan Sims, “An Analysis of the Trumpet Works of Andre Jolivet with Special Emphasis on Their Performance,” (D.M.A. diss., University of Texas at Austin, 1996), 82.

⁹ Gorman, “The Literature for Trumpet,” 56.

William Kraft (1923-) is an American composer, conductor and percussionist. Henry Cowell was among his teachers at Columbia University, and he studied with Morris Goldenberg and Saul Goodman at the Juilliard School of Music. As a performer, Kraft was a percussionist with the Los Angeles Philharmonic Orchestra from 1955 to 1981. He composed serial music in the 1960's and 1970's, but incorporated jazz rhythms and Impressionistic harmonies in the 1980's.¹⁰ *Encounters III: Duel for Trumpet and Percussion* is among ten *Encounters* Kraft composed for solo percussion and other instruments between 1966 and 1992.

Encounters III was dedicated to Thomas Stevens (trumpet) and Mitchell Peters (percussion). Stevens commissioned the work, and Stevens and Peters were the first to record it, but was premiered by Malcolm McNab (trumpet) and Karen Ervin (percussion). Dunn describes *Encounters III* as a work that "follows a detailed program depicting a medieval battle where the trumpet represents the attacking force and the percussion the defending. Through a series of musical attacks and battles, the percussion defeats the attacking force and the trumpeter walks off stage."¹¹

Encounters III contains fixed, mixed and free meters. There are three movements. The first movement is a series of short cadenzas alternating between the trumpet and percussion. The second movement is calm, lyrical, soft and slow. Kraft's interest in jazz styles are evident in the third movement. In the third movement, Kraft has the percussionist use a wire brush on the membranophones. Also, there is a section marked "Quasi Gillespie," where the trumpet and vibraphone are in unison.¹²

¹⁰ Laurie Shulman, "William Kraft," *Grove Music Online*, Ed. L. Macy (Accessed 28 June 2007), <<http://www.grovemusic.com>>

¹¹ Dunn, "Trumpet and Percussion Chamber Music," 73.

¹² *Ibid.*, 74.

The following is a table (see table 4.1) that lists all known pieces composed for trumpet and percussion duos. As previously mentioned, there have been over one hundred pieces composed for trumpet and percussion, however, to list all works would be out of the scope of this project. The following table does not include pieces composed for trumpet and marimba duos; they will be discussed separately. The table contains the composer (with life dates when known), the title and year of composition, the instrumentation, and the publisher with year of publication for each piece.

Composer	Title	Instrumentation	Publisher
Baczewski, Philip	<i>Variations on a Theme by Bach</i> (1978)	Trumpet, percussion	Unpublished
Baker, Don Russell	<i>Akhanda</i> (1985)	Trumpet, percussion	Unpublished
Balissat, Jean (1936-)	<i>Kaleidoscope: pour Trompette et Percussion</i> (1996)	Trumpet, percussion	Editions BIM (1996)
Barber, Clarence E. (1951-)	<i>Rondo: A Duet for Trumpet and Percussion</i> (1990)	Trumpet, percussion	Pioneer Percussion (1990)
Barber, Clarence E. (1951-)	<i>For Its Own Sake</i> (1995)	Trumpet, percussion	Pioneer Percussion (1995)
Barber, Clarence E. (1951-)	Largo (1996)	Trumpet, hand drum	Pioneer Percussion (1996)
Bazelon, Irwin Allen (1922-1995)	<i>Double Crossings</i> (1976)	Trumpet, percussion	Boosey & Hawkes (1978)
Beney, Alain	<i>Flashes</i> (1974)	Trumpet, percussion	Alphonse Leduc (1974)
Benterfa, Maurice (1937-)	<i>Tonalites (Concerto)</i> (1992)	Trumpet, timpani	Editions BIM (1992)
Billingsley, William A. (1922-)	<i>Brief Encounters</i> (1963)	Trumpet, percussion	Unpublished

Blank, Allan (1925-)	<i>Ceremonies for Trumpet and Percussion</i> (1977)	Trumpet, percussion	Music for Percussion, Inc. (1982)
Blanton, Walter James	<i>Locust Dance</i>	Trumpet, percussion	Unpublished
Broege, Timothy (1947-)	<i>Six Early Songs*</i> (1981)	Trumpet, percussion	Dorn Publications (1981)
Broege, Timothy (1947-)	<i>Songs, Dances, and a Chorale</i> (1981)	Trumpet, marimba and vibraphone	Dorn Publications (1981)
Brown, Newel Kay (1932-)	<i>Anagrams: For Trumpet in B-flat, Marimba, and Percussion*</i> (1977)	Trumpet, marimba and percussion	Seesaw Music Corporation (1978)
Buss, Howard J. (1951-)	<i>Incantation: For B-Flat Trumpet and One Percussionist</i> (1994)	Trumpet, percussion	Brixton Publications (1994)
Ceuninck, Emile de	<i>Lignes rouges en obliques</i> (1990)	Trumpet, percussion	Editions BIM (1990)
Cirone, Anthony J. (1941)	<i>Sonata #2 for Percussion and Trumpet</i> (1973)	Trumpet, percussion	Cirone Publications (1973)
Coakley, Donald	<i>Music for Trumpet and Percussion</i> (1984)	Trumpet, percussion	Unpublished
Dobbins, Lori	<i>Three for Two</i> (1996)	Trumpet, percussion	Unpublished
Erb, Donald (1927-)	<i>Diversion for Two for Trumpet in B-flat and Percussion</i> (1966)	Trumpet, percussion	Merion Music, Inc. (1972)
Hambraeus, Bengt	<i>A Small Concert Piece</i> (1989)	Trumpet, drum without snare	Universal Edition (1989)
Harris, Marilyn and Mark Wolfram	<i>Interludes: for Percussion & Trumpet</i> (1985)	Trumpet, percussion	Sound Studio Publications (1985)
Houllif, Murray	<i>Interplay</i> (1983)	Trumpet, percussion	Music for Percussion (1983)
Jarvis, David (1954-)	<i>Macbeth and Macdonwald</i> (1995)	Trumpet, percussion	Southern Music Company (1997)
Jolas, Betsy (1926-)	<i>E. A. (Petite suite variee)</i> (1990)	Trumpet, vibes	Alphonse Leduc (1994)
Jolivet, Andre (1905-1974)	<i>Heptade</i> (1971)	Trumpet, percussion	Billaudot (1972)
Klein, Lothar (1932-)	<i>Psalm for Trumpet and Percussion Solo</i> (1994)	Trumpet, percussion	Canadian Music Center (1994)

Konietzny, Heinrich (1910-)	<i>Zwei miniaturen</i> (1973)	Trumpet, percussion	Bosse Edition Regensburg (1975)
Kraft, Leo (1922-)	<i>Interplay</i> (1984)	Trumpet, percussion	Dorn Publications (1985)
Kraft, William (1923-)	<i>Encounters III: Duel for Trumpet and Percussion</i> (1971)	Trumpet, percussion	New Music West (1973)
Kupferman, Meyer (1926-)	<i>Sitting Bull</i> (1986)	Trumpet, vibraphone	Circle Blue Print Co. (1986)
Larrick, Geary H. (1943-)	<i>Two Jazz</i> (1988)	Trumpet, vibraphone	G and L Publishing (1988)
Larrick, Geary H. (1943-)	<i>Vivo Duo: Duet for Trumpet and Vibraharp</i> (1988)	Trumpet, vibraphone	G and L Publishing (1988)
Leonard, Stanley S. (1931-)	<i>Fanfare and Allegro</i> (1969)	Trumpet, percussion	West Central Printing Co. Ltd. (1974)
Lessard, John Ayres (1920-)	<i>Movements for Trumpet and Various Instruments. I.</i> (1976)	Trumpet, vibraphone	The Boston Music Company (1976)
Lessard, John Ayres (1920-)	<i>Movements for Trumpet and Various Instruments. IV.</i> (1976)	Trumpet, percussion	The Boston Music Company (1981)
Lessard, John Ayres (1920-)	<i>Movements for Trumpet and Various Instruments. VIII.</i> (1984)	Trumpet, marimba and vibraphone	American Composers Alliance (1984)
Level, Pierre-Yves (1937-)	<i>Les gemeaux</i> (1985)	Trumpet, percussion	Billaudot (1985)
Lifchitz, Max (1948-)	<i>Rhythmic Soundscape No. 2</i> (1979)	Trumpet, percussion	North/South (1979)
Loeb, David (1939-)	<i>Certovka</i> (1998)	Trumpet, percussion	Unpublished
McCarthy, Daniel (1955-)	<i>Infinity</i> (1997)	Trumpet, marimba and vibraphone	MMB Music (1997)
McLean, Greg (1956-)	<i>Suite for Trumpet and Percussion</i> (1996)	Trumpet, percussion	Unpublished
McWhorter, Brian (1975-)	<i>Whet Soap</i> (1999)	Trumpet, percussion	Unpublished

Onofrio, Marshall	<i>Diptych for Trumpet, Percussion, and Prepared Tape</i>	Trumpet, percussion and prepared tape	Unpublished
Papador, Nicholas George (1972-)	<i>Priapism</i> (1999)	Trumpet, percussion	Unpublished
Runnels, Joseph	<i>P.F.O.R.P.T (Piece For Percussion and Trumpet)</i>	Trumpet, percussion	Unpublished
Satterwhite, Marc	<i>Musico en la Nada: Meditations on a Photograph by Flor Garduno</i> (1992)	Trumpet, percussion	Marc Satterwhite (1992)
Schleifer, Jeffrey	<i>Dirge</i> (1981)	Trumpet, timpani	Percussion Plus Inc.
Seligman, Robert E.	<i>Spacings</i> (1977)	Trumpet, percussion	Lang Percussion Company (1977)
Steinke, Greg A. (1942-)	<i>Tableaux: in Memory of Chief Joseph (Image Music, No. 11)</i> (1993)	Trumpet, timpani	Tierra del Mar Music (1993)
Sydeman, William Jay (1928-)	<i>Duo</i> (1965)	Trumpet, percussion	Seesaw Music Corp. (1967)
Tautenhahn, Gunther (1928-)	<i>The Vertical Man</i> (1982)	Trumpet, percussion	Seesaw Music Corp. (1991)
Tavernier, Jean-Claude	<i>Rivoiras</i> (1985)	Trumpet, percussion	Billaudot (1985)
Udow, Michael William (1949-)	<i>Old News</i> (1977)	Piccolo trumpet, percussion	Pioneer Percusión (1977)
Van de Vate, Nancy (1930-)	<i>Three Sound Pieces</i> (1973)	Trumpet, percussion	American Composers Alliance
Vogel, Roger Craig (1947-)	<i>Temporal Landscape No. 6</i> (1983)	Trumpet, percussion	American Composers Alliance (1983)
Vogel, Roger Craig (1947-)	<i>Voyages</i> (1996)	Trumpet, percussion	Howard J. Buss Publications (1997)

Table 4.1 Trumpet and percussion duos.

*Denotes work composed for the Wilder Duo.

Music for Trumpet and Marimba

Music composed exclusively for trumpet and marimba began in the late 1970s with the formation of the Wilder Duo. This is an unusual combination of instruments, and the reasons for this pairing have to do with the relationship of Robert Levy and Gordon Stout, which will be discussed in further detail below. According to Levy, over thirty pieces have been composed for the Wilder Duo. There are also pieces composed for trumpet and marimba that were not dedicated to the Wilder Duo, such as John Immerso's *Serenity for Marimba and Trumpet* (1987) and Patricia Schultz's *Duo for Trumpet and Marimba* (1989).

The first piece written for this combination of instruments was Stout's *Duo (Dance-Song)* (1977), followed by Alec Wilder's *Suite for Trumpet and Marimba* (1978). The date of Gunther Tautenhahn's *Two October Songs* is debatable. All sources state that it was composed in 1976, which would make it the first. However, both Stout and Levy affirm that Stout's piece was the first, and it was composed in 1977.

The most widely performed piece composed for trumpet and marimba is the Wilder *Suite*. There are three reasons for this. First, it was a standard and staple in the Wilder Duo's repertoire and they performed it frequently, which would make it known to many audiences. Secondly, Alec Wilder was a popular and successful composer. He is definitely one of the most successful and respected composers to have composed for trumpet and marimba. Finally, the *Suite* is very playable by most college-level trumpeters. The most difficult aspect of the piece is endurance. Further discussion of this piece is in Chapter 7.

Below is a table (see table 4.2) containing all known works for trumpet and marimba. If more than thirty pieces have been composed for the Wilder Duo, than many have not been published or otherwise known to the public. This table does not contain information regarding instrumentation, because they were all composed for trumpet and marimba; to contain an “instrumentation” column would be superfluous.

Composer	Title	Publisher
Andrix, George	<i>Duo for Trumpet and Marimba*</i>	Unpublished
Blank, Allan (1925-)	<i>Ceremonies*</i> (1977)	Music for Percussion, Inc. (1982)
Chandler, Erwin Paul (1944-)	<i>Four Pieces for Trumpet and Marimba*</i> (1980)	Nichols Music (1987)
Dorsam, Paul (1941-)	<i>Haec dies</i> (1977)	Unpublished
Ewazen, Eric (1954-)	<i>Introit for Trumpet and Marimba*</i>	Unpublished
Immerso, John (1963-)	<i>Serenity for Marimba and Trumpet</i> (1987)	Pioneer Percussion (1991)
Molineux, Allen (1950-)	<i>Exchanges*</i> (1983-1984)	Unpublished
Samama, Leo (1951-)	<i>Spleen et Ideal III, Opus 27, for trumpet and marimba</i> (1986)	Donemus Amsterdam (1988)
Schultz, Patricia	<i>Duo for Trumpet and Marimba</i> (1989)	Nichols Music Company
Shipley, Edward	<i>Old Battlefields</i>	Forward Music (1990)
Snow, David Jason (1954-)	<i>Muted Suggestions: for Trumpet and Marimba*</i> (1982)	Nichols Music Company (1986)
Squire, James Cyril (1931-)	<i>Aubade</i> (1985)	Editions BIM(1991)
Stout, Gordon (1952-)	<i>Duo (Dance-Song)*</i> (1977)	Studio 4 Productions (1980)
Stout, Richard (1954-)	<i>Duo for Trumpet and Marimba*</i> (1981)	Unpublished
Tautenhahn, Gunther (1938-)	<i>Two October Songs*</i> (1976)	Seesaw Music Corp. (1977)
Turok, Paul (1929-)	<i>Concert Variations Opus 51, No. 3*</i> (1981)	Nichols Music Company (1987)

Wilder, Alec (1907-1980)	<i>Suite for Trumpet and Marimba*</i> (1978)	Margun Music, Inc. (1978)
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Table 4.2 Trumpet and marimba duos.

*Denotes work composed for the Wilder Duo.

The Wilder Duo

Gordon Stout

Gordon Stouts' musical studies began early in his life. He studied piano at a very young age followed by marimba. He studied marimba with James Salmon at the University of Michigan. Stout then pursued study of the timpani. By high School, he had studied "all of the rest of percussion."¹³ His musical studies led him to the Eastman School of Music.

Stout began studying and performing chamber music while at Eastman (1970-1976). According to Stout, he "played lots of [Joseph] Schwantner's early compositions, for mixed instrumentation."¹⁴ He also played many student compositions of mixed instrumentations. He then played organ and percussion music with David Craighead, Professor of Organ at Eastman (1955-1992), "for a few years."¹⁵ They recorded Samuel Adler's *Xenia* (1971) for organ and percussion. Stout has also recorded Adler's *Four Dialogues* (1974) for euphonium and marimba with Brian Bowman.

¹³ Gordon Stout, Email interview with performer/composer, March 10, 2007.

¹⁴ Ibid.

¹⁵ Ibid.

Robert Levy

Robert Levy has earned degrees from Ithaca College (1966) and the University of North Texas (1968). In 1970, he completed his coursework for a doctorate degree at the University of Iowa. He taught at Henderson University in Arkansas from 1967 to 1969, St. Mary's College of Maryland from 1971 to 1979, and was Director of Bands at Lawrence University in Wisconsin since 1979. He was also Music Director for the award winning Tidewater Music Festival in Maryland, and taught at Red Lodge Music Festival in Montana.

Levy has extensive experience as a musician, especially as a soloist, recording artist, and with chamber music. In 1977, he was a featured soloist at the first International Trumpet Guild convention at Indiana University. He can be heard as a soloist on several recordings under the Crest Records label. Levy has also recorded with the Tidewater Brass Quintet (four records, 1977-1980), and toured and recorded with the Iowa Brass Quintet for Crest Records and Trilogy labels. He has toured and recorded with composer John Watts, "frequently in New York City," under the Trilogy Records label. With chamber music, in addition to those previously mentioned, Levy has performed with the Ithaca Brass Quintet, the Wilder Duo, as a chamber musician at the Wisconsin Summer Music Clinic, and is a member of the faculty brass quintet at Lawrence University.¹⁶

The Wilder Duo

Gordon Stout and Robert Levy first met in 1976 at the Tidewater Music Festival, which was a summer music camp at St. Mary's College of Maryland. Stout was hired

¹⁶ Robert Levy, Email interview with performer, April 14, 2007.

by Levy to teach percussion there. According to Stout, the two of them “hit it off musically, and played many, many pieces for mixed instrumentations.”¹⁷

Levy had been performing contemporary music at the time, and was becoming frustrated with finding pianists willing and capable to play that style of music. As Levy states, “Most pianists either weren’t interested in playing works of this difficulty and complexity, and the ones who were willing often weren’t strong enough rhythmically to handle the complexities of modern music.” When it came to meeting Stout, he said “I’d finally found someone who relished playing new music, loved it as much as I have, and he was just superb!”¹⁸ This was the incentive for forming the Wilder Duo.

Stout composed *Duo (Dance-Song)* (1977), which was the first work to be written for the duo.¹⁹ Next came *Suite for Trumpet and Marimba* (1978) by Alec Wilder. Levy had been friends with Wilder for many years before, and the duo got Wilder to compose this piece after meeting with him at Tidewater. According to Levy, “I introduced [Stout] to Alec Wilder and I showed Gordon a *Guitar Suite* of Alec’s and he reworked it to be playable for marimba. Alec then wrote a five movement *Suite* for us.”²⁰ Wilder was the inspiration for their name. They became the Wilder Duo “out of our respect and admiration for him,” according to Levy. Wilder’s *Suite* continues to be one of the most frequently performed pieces for trumpet and percussion.

The Wilder Duo did not start out as trumpet and marimba exclusively. In the beginning, they often played pieces with multiple percussion instruments such as

¹⁷ Ibid.

¹⁸ Ibid.

¹⁹ This is according to both Stout and Levy. However, Dunn mentions another work in his bibliography, *Two October Songs* by Gunther Tautenhahn, to be the first, which was composed in 1976 for the Wilder Duo.

²⁰ Levy, Email interview with performer.

Timothy Broege's *Six Early Songs* (1981), Newel Kay Brown's *Anagrams* (1977) and Allen Blank's *Ceremonies* (1977). However, many venues on their tours did not have all of the instruments needed, and as Stout states, "it was simply easier to travel with just the marimba."²¹

Since then, the Wilder Duo has had numerous composers write for this combination of instruments as previously mentioned. Most of these composers were those they met during the following years at Tidewater, others were from the Eastman School of Music.²² In addition to Stout and Wilder, composers for the Wilder Duo include Allan Blank, Eric Ewazen, Patricia Schultz and Paul Turok. According to Levy, "Nearly everything we performed was written or dedicated to us."²³

²¹ Stout, Email interview with performer/composer.

²² Ibid.

²³ Levy, Email interview with performer.

CHAPTER 5

DUO (DANCE-SONG) BY GORDON STOUT

Gordon Stout

A short biography can be found on page 45.

About the Work

Composed in 1977 for Robert Levy and Gordon Stout, members of the Wilder Duo. This is the first of three works in the Dance-Song series. The second is with saxophone and the third with bassoon. *Duo (Dance-Song)* for trumpet and marimba was the first work composed for the Wilder Duo, and was commissioned by The Society for Commissioning New Music in Denton, Texas. Stout describes it as “an exciting and virtuosic work for these two instruments, and one of my favorite compositions. Many of the ideas for this piece came from experimenting with a rhythmic game that Bob Becker created in two of his early compositions, ‘Clave Pairings’ and ‘Marimba Pairings’.”¹

Analysis

Sound

This work is characterized by varying degrees of thick textures, contrasting timbral and tonal colors, and use of the extreme registers of both instruments. The marimba is responsible for most of the variations in texture. Because Stout is a

¹ Gordon Stout, "Compositions: *Duo (Dance-Song)* for trumpet and marimba," *Gordon Stout* (Accessed 6 June 2007), <<http://www.gordonstout.net/comps.asp>>

performer of the marimba, there is a considerable amount of activity in the marimba part including thick chords, wide, disjunct intervals, and many rolled notes and chords.

In the opening 22 measures, the marimba has a great amount of activity, often with independent material in each hand. For example, there are four and five eighth note groupings in the right hand with groupings of three eighth notes in the left hand in the first three measures and measures 9 and 10 (see figure 5.1). This creates a layering of the sound. There is also a cadenza that begins in measure 16 that uses a wide range of pitches. During this cadenza, the marimba is treated more as a melodic instrument rather than a harmonic one; nowhere in the cadenza does the marimba play more than one note at a time (see figure 5.2). Because of this, the cadenza has a thinner texture than the opening fifteen measures.

Moderately ($\text{♩} = 126-132$)

1 4 etc. 2

Marimba *mf*

3 etc.

3 *mp* Mar.

The image shows a musical score for marimba, measures 1-3. It is divided into two systems. The first system, labeled 'Marimba', contains measures 1 and 2. Measure 1 has a dynamic marking of *mf*. The right hand (treble clef) has a group of four eighth notes, followed by a group of four eighth notes, and then a group of four eighth notes with 'etc.' written above. The left hand (bass clef) has a group of three eighth notes, followed by a group of three eighth notes, and then a group of three eighth notes with 'etc.' written below. Measure 2 has a dynamic marking of *mf* and shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system, labeled 'Mar.', contains measure 3. It has a dynamic marking of *mp*. The right hand (treble clef) has a melodic line with a group of three eighth notes, followed by a group of three eighth notes, and then a group of three eighth notes. The left hand (bass clef) has a rhythmic accompaniment with a group of three eighth notes, followed by a group of three eighth notes, and then a group of three eighth notes.

Figure 5.1 Gordon Stout, *Duo (Dance-Song)*, measures 1-3.

The musical score for the Marimba cadenza consists of three systems of music. The first system (measures 16-17) shows a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system (measures 18-20) features a dynamic range from *sub. p* to *ff*, with a tempo change to "gradually slower". The third system (measures 21-22) continues the "gradually slower" tempo, with dynamics ranging from *mf* to *pp* and includes triplets and slurs.

Figure 5.2 Gordon Stout, *Duo (Dance-Song)*, marimba cadenza, measures 16-22.

The trumpet enters in measure 23, rehearsal A, with a lyrical melodic line that has many wide leaps (see figure 5.3). The marimba creates a thick, rich texture with rolled notes and (often dissonant) chords. This section has many dynamic contrasts, as well as dramatic contrasts in tempo. These contrasts produce many instances of ebb and flow.

Beginning at measure 39, rehearsal B, the marimba has sustained rolled chords. There is no trumpet in this section. In these measures, measures 39 to 60, the marimba is predominantly a harmonic and rhythmic instrument; albeit, the top voice of the right hand has simple melodic material (see figure 5.4). The resulting texture is thick, with a warm, lyrical sound.

At rehearsal C, beginning at measure 61, the style changes radically. This section is marked “rhythmically, with abandon and bravura,” and the tempo is quarter

equals 144 beats per minute. Besides the change in style, this section is brighter than the previous sections due to the louder dynamics (especially in the trumpet), and the overall higher tessitura of the trumpet (see figure 5.5). There is more space in the texture of this section, which is largely because of the sparse material in the marimba. However, the marimba does contribute significantly to the sound and texture with its thick chords.

Slowly, with expression ($\text{♩} = 42$)

Trumpet in C

Marimba

23 24 25 26 27 30 31 32 33

mp

p

gradually slightly faster

slower

28 29 30 31 32 33

in tempo

gradually much faster

in tempo

suddenly faster

in tempo

Tpt.

Mar.

mf

p

f

pp

sf

p

sfz

pp

sfz

sfz

sfz

Figure 5.3 Gordon Stout, *Duo (Dance-Song)*, measures 23-33.

B Calmly-tranquil ($\text{♩} = 60-64$)

Trumpet in C

Marimba

pp cresc. ... mf

moving ahead slightly

45 46 47 48 49 50

Figure 5.4 Gordon Stout, *Duo (Dance-Song)*, measures 39-50.

C Rhythmically, with abandon and bravura ($\text{♩} = 144$)

Trumpet in C

Marimba

ff mf mf f sf

65 66 67

Figure 5.5 Gordon Stout, *Duo (Dance-Song)*, measures 61-67.

The next section begins at measure 78, which is rehearsal D. This section begins strong and intense but calms down quickly. The intensity in the beginning is created with high dynamics (*forte* and *fortissimo*), strong accents in the trumpet, and

use of the upper register of the trumpet (see figure 5.6). With each entrance, the trumpet gets softer, and Stout uses instructions such as “gradually less jazz-like,” and “becoming calmer.” During this section, the marimba has chords that swell and gradually decrease in dynamics. The material in both instruments “relaxes,” and the tone of the music is calm by measure 84.

In measures 84 through 92, the material grows in intensity and becomes faster and louder until the arrival in measure 92 (see figure 5.7). The harmonic rhythm in the marimba also becomes more active, especially in measures 90 through 92. The material calms once again through measure 96, as the trumpet decrescendos to *pianissimo*, and the marimba fades “to nothing.”

D Freely, and Intense

Trumpet in C

Marimba

81 C Tpt.

Mar.

In Tempo (♩ = 60)

Calmly-tranquil (♩ = 72)

Figure 5.6 Gordon Stout, *Duo (Dance-Song)*, measures 78-84.

Calmly-tranquil ($\text{♩} = 72$)

moving ahead slightly with motion

84 85 86 87 88 89

Trumpet in C

pp (no cresc.)

Marimba

(no cresc.) meno

90 91 92

C Tpt.

cresc. *molto ff*

sonorously

Mar.

cresc. *molto ff*

93 94 95 96

C Tpt.

steadily *f* *mf* *mp* *p* *pp*

Mar.

mf *mp* *p* to nothing

dim.

Figure 5.7 Gordon Stout, *Duo (Dance-Song)*, measures 84-96.

Measures 97 through 105, rehearsal E, are very energetic with thick, dissonant chords in the marimba (see figure 5.8). The trumpet is the driving force in this section with its vigorous and strong recitative. The marimba serves as an accompanying instrument throughout this section. This section ends broadly and strong in measure 105.

Figure 5.8 Gordon Stout, *Duo (Dance-Song)*, measures 97-105.

Rehearsal F, measures 106 to 140 (the end of the work), has similar material to the opening of this piece with the addition of the trumpet material (see figure 5.9). This section is also strong, energetic and loud. There are instances of crescendos and accelerandos, which help to propel the energy forward. This section is also characterized by more articulate passages in the trumpet part (see figure 5.10). The material in the marimba thickens, yet remains very rhythmic to the end of the piece (see figure 5.11). This helps in generating energy through the remainder of the work. The trumpet contributes to this energy with crescendos, sforzandos, rhythmic and articulate passages, and frequent use of its high register.

F Rhythmically, with a happy spirit! (♩ = 132-144)

Trumpet in C

Marimba

Figure 5.9 Gordon Stout, *Duo (Dance-Song)*, measures 106-109.

(accel.)

Trumpet in C

Marimba

(accel.)

C Tpt.

Mar.

Figure 5.10 Gordon Stout, *Duo (Dance-Song)*, measures 120-124.

-----growing faster----- **Presto**

133 134 135 136

Trumpet in C

Marimba

much slower---- gradually faster-----

137 138 139 f.t. 140

C Tpt.

Mar.

Figure 5.11 Gordon Stout, *Duo (Dance-Song)*, measures 133-140.

Form

The form of Stout's *Duo (Dance-Song)* is a complex Arch form – **ABCDCBA**.

The A sections begin with repetitive ostinato figures in the marimba part, as seen in figure 5.1, then change to syncopated material with disjunct intervals. The B sections have rolling, pulsed (often sustained) chords in the marimba, and a series of pitches in the trumpet that are similar in each B section. This will be discussed in greater detail below. The C sections have similar repeated harmonies and chords in the marimba part. Section D, albeit is a distinct section, borrows material from the B sections.

The first A section is from measures 1 through 22. It is characterized by many repeated figures in the marimba, syncopated material and a cadenza (see figures 5.1 and 5.2). There is no trumpet in the first A section. The first B section is from measures 23 through 38, rehearsal A to B. This section has sustained, pulsed rolled chords in the marimba and lyrical material in the trumpet. This section introduces two series of pitches that reoccur in other sections of this piece. The first series of pitches is d, d-flat, b-flat, f, e and g. The trumpet has these pitches in measures 23 and 24 (see figure 5.3). The second series of pitches is d-flat, c, e-flat, d-flat and e-natural. These occur in measure 27.

The first C section is from measures 39 through 60. Both C sections are characterized by a sequence of eight chords in the marimba. These chords first appear in measures 39 through 44 (see figure 5.12). Section D begins in measure 61, at rehearsal C. This section is fast and rhythmic. There are many disjunct intervals in both parts. Section D does have a similarity with the B sections – the first four notes of the trumpet are d, d-flat, b-flat and f, which are the first four notes of the first series of pitches found in the B sections.

B
Calmly-tranquil (♩ = 60-64)

Trumpet in C

Marimba

39 40 41 42 43 44

always smoothly

mp

Figure 5.12 Gordon Stout, *Duo (Dance-Song)*, measures 133-140.

The second C section is from measures 78 through 96. This section has the same sequence of chords in the marimba as the previous B section (see figures 5.6, 5.7 and 5.12); however, the durations of these chords are different. There is also the addition of the trumpet in this C section.

The second B section begins in measure 97 and continues through measure 105. Like the previous B section, this section has rolled, pulsed chords in the marimba. Also, the trumpet has the same sequences of pitches in measures 97 through 101 (see figures 5.3 and 5.8). However, this section is more driving and energetic than the previous B section. The second A section, which is the last section of the piece, is from measures 106 to the end. This section has similar material in the marimba as the first A section, but with the addition of trumpet material (see figures 5.1, 5.9, 5.10 and 5.11).

Harmony

Stout's treatment of harmony in *Duo (Dance-Song)* is unconventional. He does not use traditional harmonies (i.e. triads, functional harmony, etc), but instead arranges pitches in a variety of ways. There are two primary harmonic characteristics employed in this work: 1) frequent use of the *perfect fourth* and *perfect fifth* intervals, and 2) use of the tritone interval.

Stout's use of perfect fourths and fifths can be seen in the first three measures (see figure 5.13). In measure 1, Stout arranges the pitches d, a, e and b in a repetitive rhythmic manner; these pitches create a series of perfect fifths. In measures 2 and 3,

Stout places the pitches f-sharp, b and e, and e, a and b (respectively) in the left hand. This creates a series of perfect fourths in each measure.

Moderately (♩ = 126-132)

1 *mf* 2 *f# minor*

Marimba

d, a, e and b creates arrangement of P5 f#, b and e creates arrangement of P4

3 *mp*

Mar.

e, a and b creates arrangement of P4

Figure 5.13 Gordon Stout, *Duo (Dance-Song)*, measures 1-3.

This treatment of perfect intervals can also be seen in measures 106 through 109 (see figure 5.14).

F Rhythmically, with a happy spirit! (♩ = 132-144)

106 *f* 107 *f* 108 *f* 109 *sf*

Trumpet in C

Marimba

d, a, e and b create arrangement of P5

Figure 5.14 Gordon Stout, *Duo (Dance-Song)*, measures 106-109.

Stout uses the interval of a tritone (mostly as a diminished fifth) in many chords in *Duo*. This occurs mostly in the c-sharp, g, c-natural harmonies (c-sharp and g being the diminished fifth) that arise frequently in this work. The first occurrence of this harmony is in measure 24, beat 2 (see figure 5.15). Although Stout uses this arrangement of intervals with c-sharp in the bass the most, it also occurs in other transpositions, such as the harmony on the first beat of measure 25. These two “chords” are beside each other in measure 44 (see figure 5.16).



Figure 5.15 Gordon Stout, *Duo (Dance-Song)*, measures 24-25.

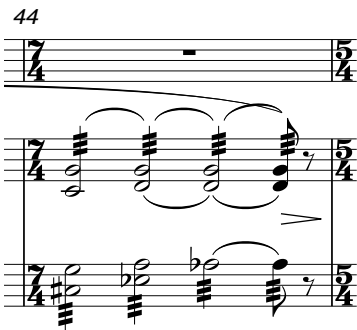


Figure 5.16 Gordon Stout, *Duo (Dance-Song)*, measure 44.

Another occurrence of a tritone is in measure 60 (see figure 5.17). In this measure, there is both a c and an f-sharp. This time, the tritone is spelled as an

augmented fourth. It is evident that this interval is of great importance in this work, since it occurs so frequently and placed in fermatas such as in measure 60.

The image shows a musical score for two instruments: Trumpet in C and Marimba. The Trumpet part is on a single staff with a treble clef, showing a note with a fermata above it, spanning measures 60 and 61. The Marimba part is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It features a 'molto' dynamic marking with a hairpin crescendo. The Marimba part includes a 'Cresc.' marking and a 'molto' dynamic marking.

Figure 5.17 Gordon Stout, *Duo (Dance-Song)*, measure 60.

A final example of tritones within this work (albeit, certainly not all of them!) is the material of the second B section beginning at measure 97 (see figure 5.18). The chord in the marimba has a d-flat and a-flat in the left hand, and a b and a g in the right hand. Together with the d in the trumpet, this creates a G major chord juxtaposed against a D-flat chord (without the third). The relationship of the d-flat and g is an augmented fourth.

The image shows a musical score for two instruments: Trumpet in C and Marimba. The Trumpet part is on a single staff with a treble clef, starting at measure 97. It includes a section marked 'E Recitativo-quickly' and features a triplet of notes in measure 98. The Marimba part is on two staves (treble and bass clefs) with a key signature of one sharp (F#). It includes performance instructions: '(freely, but with precision and vigor)', 'cresc.', and dynamic markings 'sf' and 'ff'. The Marimba part features a complex chord structure with triplets in the right hand and a D-flat chord in the left hand. The score includes a '3' marking and a '3' marking.

Figure 5.18 Gordon Stout, *Duo (Dance-Song)*, measures 97-100.

Melody

There are a few melodic characteristics in *Duo* that are paramount above the rest. The first is the series of notes that are repeated in various sections. The second is Stout's preference for major second intervals. Finally, Stout seems to prefer disjunct, wide intervals to smooth melodic lines.

As mentioned previously, the first series of notes occurs in measures 23 and 24 in the trumpet part (see figure 5.19). This series reappears in measures 97 and 98 (see figure 5.20). The first four notes of this series begin Section D, rehearsal C, in the trumpet part of measure 61 (see figure 5.21).

The score for Figure 5.19 shows measures 23-27. The top staff is for Trumpet in C, and the bottom staff is for Marimba. The tempo is marked 'Slowly, with expression' with a quarter note equal to 42 (♩ = 42). The key signature has one flat (B-flat). The time signature is 2/4. The trumpet part features two melodic series: 'Series 1' in measures 23-25 and 'Series 2' in measures 26-27. The trumpet part is marked *mp*. The marimba part is marked *p*. Performance directions include 'gradually slightly faster' and 'slower'.

Figure 5.19 Gordon Stout, *Duo (Dance-Song)*, measures 23-27.

The score for Figure 5.20 shows measures 97-98. The top staff is for Trumpet in C, and the bottom staff is for Marimba. The tempo is marked 'Recitativo-quickly'. The key signature has one flat (B-flat). The time signature is 2/4. The trumpet part features 'Series 1' in measures 97-98, marked *f*. The marimba part is marked *GM* and *cresc.*. Performance directions include '(freely, but with precision and vigor)'.

Figure 5.20 Gordon Stout, *Duo (Dance-Song)*, measures 97-98.

C Rhythmically, with abandon and bravura (♩ = 144)

Trumpet in C

61 62 63

f Series 1, first 4 pitches

Marimba

ff *mf* *mf* *mf*

Figure 5.21 Gordon Stout, *Duo (Dance-Song)*, measures 61-62.

The second series of pitches is first seen in measure 27 (see figure 5.19). These pitches reappear in measures 100 and 101 (see figure 5.22).

100 101

Series 2

molto ff

sf sf

molto ff

3

3

-----faster-----

Figure 5.22 Gordon Stout, *Duo (Dance-Song)*, measures 100-101.

There is also an abundance of intervals of a second in this piece. A good example of this can be seen in the marimba cadenza, measures 16 to 22. Grouped major second intervals permeate these measures (see figure 5.2). Groupings of major seconds can also be found in measures 89 to 91 (see figure 5.23), measures 103 and 106 (see figures 5.24 and 5.25), and measures 120 through 124 (see figure 5.26).

moving ahead slightly with motion

89 90 91 4:3

M2 M2 M2

cresc. sonorously

meno

cresc.

Figure 5.23 Gordon Stout, *Duo (Dance-Song)*, measures 89-91.

little M2 growing

103

M2

Figure 5.24 Gordon Stout, *Duo (Dance-Song)*, measure 103.

F
Rhythmically, with a happy spirit! (♩ = 132-144)

Trumpet in C

Marimba

Figure 5.25 Gordon Stout, *Duo (Dance-Song)*, measures 106-107.

(accel.)

Trumpet in C

Marimba

C Tpt.

Mar.

Figure 5.26 Gordon Stout, *Duo (Dance-Song)*, measures 120-124.

Stouts preference for wide, disjunct melodic intervals can be seen in almost every example. The best examples that illustrate this are figures 5.2 in the marimba's cadenza, 5.3 in the trumpet part, 5.5 both trumpet and marimba, 5.6 and 5.8 in the trumpet part, and in both parts of 5.10. The only instances of smooth melodic material (i.e. using closer intervals such as seconds) are measures 39 through 60 (see figure

5.12), and measures 84 through 96 (see figure 5.7), although the trumpet does have some wide intervals.

Rhythm

Duo consists of many complex rhythms and meters. For instance, the opening of *Duo* is not metered, but the rhythms and measures are clearly organized within beats; in other words, each measure has a defined number of beats (as determined by the bar lines), and the notes are grouped within beats (see figure 5.1).

Once Stout uses time signatures, beginning in measure 23, he does not stay in a specific meter for a great length of time. For example, in measures 23 through 38, first section B, the time signature change each measure with the exception of measure 37 (see figure 5.3). Stout changes time signatures so frequently throughout this work that it would not be practical to give further examples; however, examples of this can be seen in most figures.

Stout's choices of time signatures are also complex. Time signatures in *Duo* include: one-four, two-four, three-four, four-four, five-four, six-four, seven-four, three-eight, five-eight, three-two, four-two, three-sixteen, seven-sixteen, and nine-sixteen.

Stout uses other challenging rhythmic devices such as different rhythmic groupings in each hand of the marimba, syncopations, and groupings of four notes over three beats. The different rhythmic groupings can be seen in measures 1 through 3 (see figure 5.1). In these measures, the right hand has groupings of four eighth notes (the fourth note being a rest), while the left hand has groupings of three eighth notes.

This continues throughout much of the opening section, section A, and reoccurs in measure 106, the beginning of the last A section.

Syncopations occur throughout much of *Duo*. The trumpet's lyrical material has a significant amount of syncopation in measures 23 through 38, which is the first section B (see figure 5.3). Syncopation can be found in both parts in section D, measures 61 through 77. In these measures, there are many instances where notes are placed on various weak beats (see figure 5.5).

A syncopation that Stout uses periodically in *Duo*, is his groupings of half note triplets (three over two), and four half notes over three beats. This occurs in measures 31 and 33 (see figure 5.3), measure 52, measures 58 and 59, and measures 91 and 92 (see figure 5.7). These rhythms are more challenging than most typical rhythms in that they require great precision and subdivision by the performers.

Summary

Stout is extremely creative in his use of textures, timbres, colors, styles, and especially dynamics and rhythms in *Duo (Dance-Song)*. There are varying degrees of complexity within each of these characteristics. Also, *Duo* has a significant amount of material for marimba. In this piece, the marimba is treated as a melodic, harmonic and rhythmic instrument equally.

The trumpet has both lyrical melodies, as well as faster, more active material. There are many various articulations for the trumpeter throughout. There are smooth slurred passages and very articulate melodies. The trumpet is challenged with many wide intervals throughout *Duo*.

The form is a complex arch form – **ABCDCBA** – delineated by repeated material and styles.

Stout does not use traditional harmonies in *Duo*, but prefers to organize pitches in more intricate ways. There are many instances of perfect-fourths, perfect-fifths and tritones in many of the harmonies and melodies in this piece. Harmonies are aligned both vertically and horizontally (linearly).

Melodically, Stout uses series of pitches, which are repeated in multiple sections. The melodic material of *Duo* has wide intervals in both instruments. There are also many instances of two-note groupings of major second intervals.

The rhythms and meters of *Duo* are very complex. The meters change very frequently, and there are advanced syncopations and other rhythms that permeate *Duo*. A possible reason for the complexities of the rhythms and meters in *Duo* is because Stout is not only a composer, but also a highly proficient percussionist.

CHAPTER 6

CONCERT VARIATIONS, OP. 51, #3 BY PAUL TUROK

Paul Turok

Paul Harris Turok was born on December 3, 1929. He is an active American composer and music critic. Turok attended Queens College where he studied composition from Karol Rathaus. He later studied from Roger Sessions at the University of California, Berkeley, and then with Bernard Wagenaar at the Juilliard School of Music.

He has been a lecturer in music at the City College of New York (1960-63), and he was a visiting professor at Williams College in Williamstown, Massachusetts (1963-64). Later, Turok was a music critic for the *New York Herald-Tribune* (1964-65), the *Music Journal* (1964-80), *Ovation* (1980-89), and *Fanfare* (from 1980). Beginning in 1989, Turok had his own review journal, *Turok's Choice*, of which he was his own editor.¹ According to *Baker's Biographical Dictionary of Musicians*, "As a composer, Turok follows the principle of stylistic freedom and technical precision, without doctrinaire adherence to any circumscribed modernistic modus operandi."²

About the Work

Paul Turok composed *Concert Variations* Opus 51, No. 3 in 1981 for the Wilder Duo. Turok first met Robert Levy in the late 1960s at a concert of the Composer's Theater run by John Watts. Levy led the Iowa Brass Ensemble in Turok's *Elegy in*

¹ Nicolas Slonimsky, *Baker's Biographical Dictionary of Musicians*, (New York: Schirmer Books, 2001), 3699.

² Ibid.

Memory of Karol Rathaus (Rathaus was a teacher of Turok's). Turok wrote a *Brass Quintet* Opus 33, and *Trumpet Sonata for Trumpet and Piano* Opus 39 for Levy before composing his *Concert Variations* for the duo. Turok has mentioned that Levy's "belief in my music was essential to my creativity for many years!"³

His *Concert Variations* incorporates both free and structured elements. According to Turok, the composition of this work "involved considerable study of marimba techniques."⁴ Although *Concert Variations* contains many modern and contemporary characteristics, such as free time, lack of time signatures (yet with strict notation of rhythms), and complex interplays between the two instruments, Turok uses more conservative and traditional harmonic elements. In Turok's words, "I have always written, if not tonal music, music rooted in tonality, which I (still) feel is essential to listener comprehension."⁵

Analysis

Movement I.

Sound

The sound of the first movement is filled with energy and activity. One reason for this is because there are sixteenth notes present in every measure, with the exception of measures 11 and 35, which have sustained notes and rolled chords. Another contributor to the energy is the overall strong dynamic of the movement. There is no indication of dynamic in the opening measures, but the material suggests it should not

³ Paul Turok, Email interview with composer, June 1, 2007.

⁴ Ibid.

⁵ Ibid.

be too soft (see figure 6.1). The first dynamic marking is *forte* in measure 11. There is a dynamic of *piano* beginning in measure 12, but is immediately followed by a crescendo to *forte* by measure 14. The remainder of this movement stays at the forte dynamic, except the final chord, which swells with a crescendo and decrescendo.

Figure 6.1 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement I, measures 1-5.*

The trumpet stays primarily in its middle register and does not use its extreme low and high tessituras. The trumpet mostly plays a combination of sixteenth notes and long, sustained tones. The marimba has many dense harmonies, as can be seen in the opening measures (see figure 6.1), that are often disconnected and separated by rests. These harmonies are dense, and consist primarily of intervals of seconds and thirds.

Form

There is no definitive form to this piece, however there is repetition of melodic material. Measures 1 through 11 create one section, and measures 12 through 19 create another section. There is material from measures 1 through 11 repeated yet intertwined with new material in measures 20 through 27 (see figures 6.2 and 6.3).

1 $\text{♩} = 76$ 2 3 4 5

Trumpet in B \flat

Marimba

6 7 8

B \flat Tpt.

Mar.

9 10 11 5-6"

B \flat Tpt.

Mar.

f

off with tpt.

Figure 6.2 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement I, measures 1-11.*

Figure 6.3 shows musical notation for measures 20-27. The top system includes a Trumpet in B \flat and Marimba. The bottom system includes a B \flat Tpt. and Mar. (Marimba). Annotations include "Borrowed from mm. 2-3", "Borrowed from m. 6", "Borrowed from m. 7", and "Borrowed from m. 10".

Figure 6.3 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement I, measures 20-27.*

Measures 28 through 35 more closely resemble the second section. Measures 28 through 32 are very similar to measures 12 through 16 (see figures 6.4 and 6.5). That would leave measures 33 through 35 as a cadencial extension. If this movement were to have a form, it would be **ABA'B'**, but the sections are not similar enough to label it so.

Figure 6.4 shows musical notation for measures 12-19. The top system includes a Trumpet in B \flat and Marimba. The bottom system includes a B \flat Tpt. and Mar. Annotations include "A tempo ($\text{♩} = 76$)", "p", "mf", "f", and "5:3".

Figure 6.4 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement I, measures 12-19.*

The image shows a musical score for measures 28-35. The top staff is for Trumpet in B♭, and the bottom staff is for Marimba. Measures 28-30 show the Marimba part with annotations: 'Borrowed from m. 12', 'Borrowed from m. 13', and 'Borrowed from m. 14'. Measures 31-33 show the Marimba part with annotations: 'Borrowed from m. 15' and 'Borrowed from m. 16'. Measure 34 is marked 'in tempo' and includes a 'Cadencial extension' over measures 33-35. Measure 35 ends with the instruction 'off together niente'.

Figure 6.5 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement I, measures 28-35.*

Harmony

Although Turok uses diatonic tonalities, traditional functional harmony is not present. There are many instances of polytonality, especially in the marimba part. In the first five measures, each hand of the marimba has intervals of either seconds or thirds. However, the harmonies created do not function together. For example, in measure 1, the marimba first plays a d and an f in the left hand, with a g-flat and a-flat in the right hand (see figure 6.1). The d and f create one harmony (d minor), while the g-flat and a-flat create another. The next chord in that measure has a b and a d-natural in the left hand (b minor), and a d-sharp and f-sharp (d-sharp minor) in the right hand. Again, these harmonies do not work together. However, another possibility could be to consider the second chord in measure 1 as a b triad with both a major and minor third

stacked together – Turok uses these harmonies elsewhere in *Concert Variations* as will be seen.

The final chord is a G dominant-seventh chord with a minor third of b-flat in the trumpet. Turok frequently uses chords in which both major and minor thirds are present throughout the entire piece.

Melody

The trumpet has most of the melodic material. This material consists primarily of scalar motion with some skips of thirds and fourths. The marimba does have melodic material as well, but generally only when the trumpet is resting or has sustained tones. Although the melodic material is mostly scalar, there are no tonal centers because the modes of the scales shift so often and is therefore difficult to discern.

Rhythm

The rhythms in this movement are complex. There are no time signatures (in any of the movements), but the number of beats in each bar is determined by the barlines. Sixteenth notes are constantly present, with the exception of measures 11 and 35 as previously mentioned. The pulses, or strong beats, vary from measure to measure. Sometimes the strong beat is on a quarter note, as with measure 1, or a beat consisting of 5 sixteenth notes, as with measure 3, or dotted eighths, like measure 4. It is important to note that the trumpet and marimba do not play the same rhythms at the same time in this movement.

Movement II.

Sound

Movement II is very short. There is no trumpet in this movement, only marimba. Turok explores the extreme ranges of the marimba (especially the high tessitura) in this movement. The marimba fills the sound of movement II with many thirty-second and sixteenth notes. There are three rolled chords that will be discussed further under *Harmony*. The tempo is moderately fast, with the quarter note at one hundred beats per minute, which makes the thirty-second notes difficult to play on the marimba. Dynamically, this movement is mostly marked *forte*, although there are swells on the three chords that begin and end *piano* (see figure 6.6).

Form

This movement is only one measure without repeated material. It is through-composed.

Harmony

There are no easily identifiable tonal centers in this movement. The three rolled chords present in this movement are unusual in that they each have half step intervals that disrupt the otherwise traditional harmonies (see figure 6.6). The pitches of the first chord (spelled from root position) are b, d, f-natural and f-sharp. This creates either a b diminished chord with an f-sharp, or a b minor chord with an f-natural.

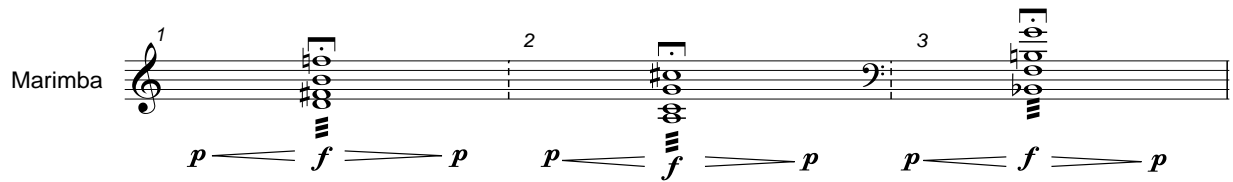


Figure 6.6 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement II*, chords.

The second chord (spelled from root position) contains an a, c-natural, c-sharp and g. The resulting harmony is an A dominant-seventh chord with both a major third and a minor third, and without a fifth. The third and final chord (spelled from root position) contains the pitches g, b-flat, b-natural and f. Like the previous chord, this creates a G dominant-seventh chord with both a major third and minor third, yet without a fifth. It must be noted that the roots of the chords are b, a and g, in that order, which are descending in stepwise motion.

Melody

The melodic material consists primarily of descending lines of seconds and thirds. The material in this movement is mostly harmonic and rhythmic, without any true melodic lines.

Rhythm

As previously mentioned, the rhythms of this movement are almost entirely thirty-second and sixteenth notes; these are alternated between the left and right hands throughout movement II. Other than the three rolled chords, there is little variation to the rhythms.

Movement III.

Sound

This movement is very polyphonic. Again, there are no barlines so the entire movement is one measure. The trumpet and marimba truly have their own melodic lines. Their material is so independent that, as indicated in the score “start together, but parts need *not* coincide rhythmically.” Both the trumpet and marimba have a long note at the end of the movement, so whoever “gets there first,” simply sustains the tone until the other player reaches the end.

The marimba is treated as a melodic instrument, yet rolls each note. The tempo is very slow (quarter note at forty-two beats per minute), and the dynamic is *piano* throughout. The interweaving of the voices, the soft dynamic, the slow tempo and the rolling of the marimba creates a warm, seamless floating sound without precise rhythm.

Form

Movement III is so short and without repeated material that there is no form – it is through-composed.

Harmony

The trumpet and marimba both begin on the same pitch – a. However, harmony is soon created as a result of the different melodies, and the fact that they are not to “coincide rhythmically.” The resulting harmonies are not prescribed (because they could be different with each performance), and certainly do not follow traditional

functional harmonic rules. If each melodic line had a specific mode, then resulting harmonies could be discerned; however, they are not. The movement ends on a minor third interval, with an f in the marimba and an a-flat sustained in the trumpet.

Melody

As previously mentioned identifiable tonalities or modes for the melodies cannot readily be identified, although intervals of minor thirds seem to occur frequently. The melodic lines are smooth; yet contain many skips of thirds and some fourths. Even though each line is independent, there is a relationship between the two – they move in contrary motion with one another for most of this movement (see figure 6.7).

The image shows a musical score for two instruments: Trumpet in B♭ and Marimba. The score is in 4/4 time, with a tempo of quarter note = 42. The Trumpet part is in the treble clef, and the Marimba part is in the bass clef. The score begins with a first measure marked '1'. Above the Trumpet staff, the instruction 'start together, but parts need not coincide rhythmically' is written. Below the Trumpet staff, the instruction '(p match tone to marimba)' is written. Below the Marimba staff, the instruction '(two beaters)' is written. The Marimba part includes the instruction 'sim., sempre tremelo'. An arrow labeled 'Contrary motion' points from the Trumpet staff to the Marimba staff, indicating that the two parts move in opposite directions. The score shows several measures of music, with various notes and rests. The Marimba part features a tremolo effect. The Trumpet part features a melodic line with various intervals and a sustained note at the end.

Figure 6.7 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement III, opening material.*

Rhythm

The greatest characteristic of the rhythms of movement III is that it is a polyrhythmic movement and the rhythms of each part are not to line up. Turok specifies each instrument to use quarter notes, triplet quarter notes, half notes, dotted half notes,

whole notes and smaller note values such as eighth notes and dotted eighth notes. Each player must estimate the duration for each note, and they do not need to be exact.

Movement IV.

Sound

This is also a very short movement. It consists of one large measure, where the phrases are separated by phrase (breath) marks. Movement IV has a very thin texture. This is because there is only one instrument that plays at a time for most of the movement.

Movement IV begins with only trumpet. Soon after, the marimba enters as melodic material is exchanged between the instruments in a seamless manner (see figure 6.8), which creates a change of timbre for the melody. Throughout the beginning of this short movement, the marimba is treated as a melodic instrument in the same manner as the trumpet by playing only one note at a time.

The image shows a musical score for two instruments: Trumpet in B♭ and Marimba. The score is divided into two sections: 'Introduction' and 'Section A'. The tempo is marked as ♩ = 132. The 'Introduction' section features the Trumpet in B♭ playing a melodic line with a 'con sord.' (con sordina) marking. The Marimba part is silent during the introduction. In 'Section A', the Marimba enters with a melodic line, and the Trumpet in B♭ plays a similar melodic line, with a 'match tpt.' marking indicating synchronization. The Marimba part is written in a grand staff (treble and bass clefs).

Figure 6.8 Paul Turok, *Concert Variations*, Op. 51, No. 3, Movement IV, introduction and opening of section A.

In the second half of Movement IV, material is still exchanged between the instruments, but the marimba fills the sound with chords and is given a greater harmonic

responsibility (see figure 6.9). There are no dynamic indications for most of this movement. The end (coda) has an indication of a diminuendo, and that is all. However, because of the activity of this movement, it is safe to assume the dynamics should be moderately strong throughout.

The image shows a musical score for two instruments: Trumpet in B♭ and Marimba. The Trumpet part is written in a single staff with a treble clef and a key signature of one flat (B♭). It consists of a series of sixteenth notes, with some groups of three sixteenth notes beamed together. The Marimba part is written in two staves (treble and bass clefs) with a key signature of one flat. It consists of dotted eighth note chords, with some groups of three dotted eighth notes beamed together. The score is for a single measure.

Figure 6.9 Paul Turok, *Concert Variations*, Op. 51, No. 3, Movement IV, Section B.

Form

Although this movement consists of only one measure, there are distinct sections, which give form to this movement. The form is **AB** with an introduction and a short coda. The introduction is only trumpet and continues through the seventh phrase mark (see figure 6.8). The A section begins on the phrase where the marimba enters (see figure 6.8). The second section, section B, begins when the trumpet and marimba exchange material rapidly (each note), and the marimba has chords (see figure 6.9). The coda is short, and begins with separate material in each part – the trumpet has sixteenth notes grouped in threes, and the marimba has dotted eighth note chords (see figure 6.10).

The image shows a musical score for Trumpet in B and Marimba. The Trumpet part is in B major and starts with a '1' and '(strict tempo)' marking. The Marimba part consists of two staves. Chords are labeled below the Marimba staves: c°7, bm7, a#°7, a°7, and a°7. Brackets indicate 'Descension by half steps' for the first four chords and the last two chords.

Figure 6.10 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement IV, Coda.*

Harmony

It seems that this movement begins centered in b-flat in the trumpet, but soon changes with much chromaticism. Once again, the few chords supplied do not function traditionally. For example, the first two chords of the movement are not functioning in traditional harmony (see figure 6.8). There are g-sharps and b-naturals in the left hand and f-sharps and a-naturals in the right hand of the marimba. These are simply minor thirds in each hand.

There are two rolled chords in the marimba in the last portion of section A. The first one creates a c-sharp minor chord, and the second one has the pitches d, f-natural, f-sharp, and a. Once again, this is a chord with both a major third and a minor third. The marimba chords in section B seem to be simply intervals of fourths and seconds descending chromatically, and do not create functional chords.

The greatest amount of harmonic activity occurs in the coda. The first four chords in the marimba are: c fully diminished-seventh, b minor-seventh, a-sharp fully diminished-seventh and a-natural fully diminished-seventh (see figure 6.10). If the right hand of the second chord were a half step lower, creating an f-natural and a-flat, it

would create a b fully diminished-seventh chord and would keep a consistent pattern, but this is not the case.

The last three chords of the marimba are interesting (see figure 6.10). The first chord is an a half diminished-seventh chord, however, the last two chords are not really chords at all – they are clusters of close intervals. The penultimate “chord” is spelled a, b-flat, b-natural and d. The final “chord” is g-sharp, a, b-flat and c. The first three notes of each chord are half steps apart, while the top note is a minor third above and then a major second above the third pitch of each chord. The resulting relationship of these three chords is that they get “crunched” a little more each time, and the two final chords descend by a half step.

Melody

The melody is primarily in the trumpet part, but is often shared with the marimba. The melodies of this movement are very chromatic. The first melodic material seems to be centered around b-flat, but is very chromatic elsewhere. There seems to be patterns Turok uses in these melodic ideas. For example, in the shared melodic line in the beginning of section A, the descending and ascending intervals seem to increase in size from major seconds to a perfect fourth, and minor seconds to a major third respectively (see figure 6.11).

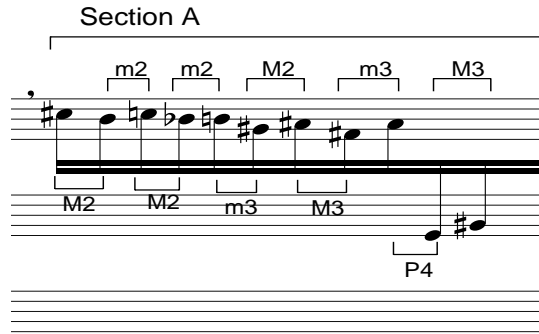


Figure 6.11 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement IV, opening of section A.*

Rhythm

The rhythms of this movement are not difficult. With only a few exceptions, there are only sixteenth notes. The difficulty is trading and sharing these sixteenth notes between the two instruments. It should be noted, however, that the groupings of these sixteenth notes are irregular – that is, they are not grouped in fours or sixes.

Movement V.

Sound

This movement is for marimba only. Once again, there are no dynamics indicated. Although the tempo is slightly slow (quarter note at sixty-six beats per minute), movement V is very energetic due to the constant sixteenth and thirty-second notes present.

The activity and material of this movement would suggest a moderately strong dynamic such as *mezzo-forte*; it seems too active to be played either too softly or very

loud. The amount of activity in this movement creates a thick texture. Turok uses primarily the middle tessitura of the marimba for most of this movement.

Form

This movement has one of the clearest forms of the piece. The form of movement V is a balanced binary form – **AA'BA'** (this is different from a “rounded” binary form, which ends with an A section rather than an A' section). There are measures in this movement, unlike many of the other movements of *Concert Variations*.

The first A section is measures 1 through 3. Section A' is from measures 4 through 6. Each section can be further sectionalized to aab and aac respectively. The subsections “a” are all similar, albeit not identical (except for measures 1 and 5). Section B begins in measure 7 and continues through measure 12. A' returns in measure 13 and is almost identical to the previous A' section. The only difference is that measure 15, which is similar to measure 6, does not have the final note of c-natural as measure 6 does.

Harmony

This movement is very polyphonic (four mostly independent voices) and very chromatic. The harmonies that are created are far too complex to discuss in the scope of this project. However, it can easily be seen that there are many minor arpeggios and harmonies of minor thirds in the A and A' sections (see figure 6.12).

Figure 6.12 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement V*, measures 1-2.

Melody

The few melodic lines there are in this movement are mostly in the A sections (see figure 6.12). Melodic material in this movement is highly chromatic and disjunct. This is more of a harmonic and rhythmic movement rather than one of melodies.

Rhythm

Movement V is very polyrhythmic. There are many syncopations, as can be seen in figure 6.12, and consists entirely of sixteenth and thirty-second notes. There are instances of pairs of dotted sixteenth notes juxtaposed with groupings of three sixteenth notes, as well as quintuplets and sextuplets.

Movement VI.

Sound

Movement VI is a trumpet solo with a subtle harmonic background provided by the marimba. The trumpet has the melodic line while the marimba has fast four-note groupings that are to be played as a “murmur.” There are no dynamic indications in this movement other than a unison decrescendo at the end. Nevertheless, the material of the trumpet should be projected (without being too loud), and the marimba should be much softer than the trumpet. This movement should be played as warmly and lyrical as possible. The tempo is moderately slow with the quarter note at sixty-three beats per minute.

Form

Movement VI is also through-composed, but there are two distinct sections divided by a period of rest for the trumpet.

Harmony

This movement is polytonal. The trumpet is in the key of G-flat Major and the marimba is in C Major. These keys are not closely related and are a diminished-fifth (tritone) apart. This is the only movement of *Concert Variations* that uses key signatures. The marimba begins its “murmur” with the four notes c, d, e and f. The second section, beginning after the trumpet’s rest, uses g, a, b and f, which creates a G

dominant-seventh harmony. The trumpet ends on a sustained g-flat while the marimba ends with c, d, e and f, which are the same notes as the beginning. The general harmonic motion of the marimba in this movement is C – G7 – C. This is undoubtedly the most tonal and diatonic movement in *Concert Variations*, yet is also polytonal.

Melody

The melody is entirely in the trumpet part. Although there are a few brief instances of chromaticism (as passing tones and leading tones), the trumpet's melody is completely diatonic and in G-flat major. There are many wide intervals in the trumpet, but the melody remains lyrical.

Rhythm

The rhythms in the marimba are not to be played precisely; they are four-note groupings meant to be played as quickly as possible to create a "murmur." The trumpet, however, does have notes with specific durations. The five most common note values in this movement are quarter notes, dotted quarter notes, half notes, dotted half notes and dotted eighth notes. There are a few instances of more complex rhythms such as quarter note triplets and quintuplet eighth notes in the melody.

Movement VII.

Sound

This is another movement for marimba only. There are many notes for the marimba. The tempo for this movement is quarter note at one hundred fifty-two beats per minute, and the marimba has almost entirely thirty-second notes with a few instances of sixteenth notes. There are no breaks or periods of rest. Although there are no dynamic markings, the material suggests a moderate strong to strong dynamic throughout. There are no vertical alignments of harmonies, because although the marimba uses both hands, only one note is to be played at a time.

Form

The form for movement VII is **ABA'** – a ternary form. The A sections create a palindrome with each other, so the movement ends in reverse from how it began (see figure 6.13). The B section is a development section of the material from section A.

The image displays a musical score for Marimba, divided into two sections. The top section, labeled "Section A, opening", is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 152. The first two measures are marked "2 beaters". The first measure contains a chord marked "BM" (B major) and the second measure contains a chord marked "C#°" (C# diminished). The melody consists of eighth-note patterns with various chromatic alterations. The bottom section, labeled "Section A', closing - palindrome of Section A material", is written on a single staff in treble clef with a key signature of one flat (Bb). It begins with a measure marked "2". The melody is a chromatic inversion of the material in Section A. Two arrows cross between the sections, indicating the palindromic relationship. A chord marked "F7" is indicated below the first measure of Section A.

Figure 6.13 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement VII*, opening and closing material.

Harmony

As previously mentioned, there are no vertical alignments of pitches to create harmony. However, there are many instances (especially in the A sections) of arpeggios and triadic intervals (see figure 6.13). The harmonies spelled linearly, and modes or tonalities used within movement VII are not traditional harmonies. They are also too chromatic to discuss practically in this project.

Melody

There are few instances of “real” melodic material. The melodies within this movement are highly chromatic and often disjunct. This is not a very melodic movement.

There are two distinctive characteristics of the melodic material of this movement. First, there is the use of the palindrome of the A sections. Secondly, there is a significant amount of contrary motion between the two melodic lines throughout (see figure 6.13).

Rhythm

There are no bar lines in this movement. The entire movement consists of thirty-second notes and sixteenth notes that alternate between the percussionist's hands. This is particularly difficult to do at such a fast tempo.

Movement VIII.

Sound

Movement VIII is a recap or summary of some of the previous movements. The movements it borrows material from are I, IV and VI. Movement VIII opens with a solo trumpet playing freely (without precise tempo) much like movement IV. The opening material serves as an introduction. This introduction contains mostly dynamic swells and eighth notes grouped in threes that are to be played "freely" (see figure 6.14).



Figure 6.14 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement VIII, introduction.*

The next section borrows material from movement I. Like movement I, the trumpet has articulate passages containing many sixteenth notes. The marimba has chords that are basically unrelated thirds in each hand similar to the first movement. Finally, the marimba is used as a harmonic and rhythmic instrument and not as a melodic instrument, also like most of movement I.

In the conclusion, Turok has the trumpet sustain a b-flat while the marimba plays a “murmur” much like in movement VI. Both instruments decrescendo to the end.

Form

This movement is through-composed, but there are three distinct sections. There is an introduction (trumpet), body of the movement (material taken from movement I), and a conclusion (“murmur” taken from movement VI – see figure 6.15).

Harmony

There are no harmonies (vertical or linear) in the introduction; however, it seems to be centered in c (possibly minor – see figure 6.14). In the body of the movement, the marimba has polytonal material with unrelated harmonies of thirds and seconds in each hand (refer to movement I).

The most interesting harmonic activity in movement VIII occurs in the “murmur” of the marimba part at the end of the piece. The “murmur” is a series of four-note arpeggios, each containing the root, minor third, major third and fifth of a chord. The roots of these chords begin on b-flat and continue through a series of perfect fifths to e (b-flat, f, c, g, d, a, e). The last arpeggio is an f triad (with both a major and minor third),

so the relationship from the penultimate arpeggio (e) to f can be seen as a leading tone. Turok chose to end this piece with harmonies that permeate many of the movements within.

The image shows a musical score for Marimba. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a first ending bracket labeled '1'. The melody in the treble staff is chromatic, starting on a G and ending on an E-flat. The bass staff starts with a dynamic marking 'f' and contains a bass line with notes B-flat and F. Chordal annotations are placed below the staves: C and G are under the first two notes of the treble staff; D, A, E, and F are under the last four notes of the treble staff. A horizontal line is drawn under the notes D, A, E, and F in the bass staff.

Figure 6.15 Paul Turok, *Concert Variations, Op. 51, No. 3, Movement VIII, ending.*

Melody

The melodic material in the introduction has ascending figures and is very chromatic. The general mode of this material could be c minor with the opening pitch of g and ending on an e-flat to c. In the body of this movement, the trumpet has the melodic material that is taken from movement I. The marimba does not have melodic material in this movement.

Rhythm

The rhythm is freely played in the beginning, and has sustained pitches and eighth notes grouped in threes. In the body of movement VIII, there are precise rhythms that are delineated by groupings and barlines. The rhythm of the marimba “murmur” should be played quickly and does not have to be precise.

Summary

Turok fills the movements with great musical activity – especially in the marimba. It is evident that Turok has a preference for thick textures and chooses not to specify dynamic levels very often. In the movements that do not contain trumpet, Turok uses the entire range of the marimba.

Most of the movements in *Concert Variations* are through-composed, but usually are sectionalized. Two movements that have structured musical forms are movements V and VII. Movement V is in a balanced binary form, and movement VII is in a ternary form.

There are diatonic tonalities in *Concert Variations*, but there are no instances of functional harmony. Turok uses polytonality, either with different tonal centers and harmonies in each hand of the marimba, or between the two instruments. *Concert Variations* is very chromatic and Turok only uses a key signature once (movement VI). One of the most prominent harmonic characteristics of *Concert Variations* is Turok's use of triadic chords with both major thirds and minor thirds.

The melodic material of each movement is usually in the trumpet when both instruments are involved. Melodies have incorporate both stepwise motion and wide intervals. Turok creates both smooth lyrical melodies as well as melodies that are fast and lively.

The rhythms of *Concert Variations* are generally very complex. In most movements, Turok does not use barlines. In movement III, the parts are no even supposed to coincide. In the movements that use barlines, there are no time

signatures, so the barlines and groupings of the notes determine the pulses and beats per measure.

CHAPTER 7

SUITE FOR TRUMPET AND MARIMBA BY ALEC WILDER

Alec Wilder

Alec Wilder was born Alexander Lafayette Chew Wilder in Rochester, New York, February 16, 1907. Wilder was a prolific American composer who excelled in many diverse genres. He attended the Eastman School of Music, where he studied composition from Herbert Inch and Edward Royce. He then moved to New York City, and “entered the world of popular music,” and wrote prose.¹ Wilder wrote numerous popular songs, which were performed by such singers as Frank Sinatra and Judy Garland. He also wrote jazz works for big bands, some of which were performed by Jimmy Dorsey and Benny Goodman. He also “excelled in the genre of short operas scored for a limited ensemble of singers and instruments and suitable for performance in schools.”² His chamber music has been described as “affably melodious, hedonistic, and altogether ingratiating.”³ Wilder died in Gainesville, Florida, December 22, 1980.

About the Work

Wilder’s five-movement *Suite for Trumpet and Marimba* was composed in 1978, and was the second piece to be composed for the Wilder Duo. Robert Levy had been friends with Wilder for a long time, and introduced him to Gordon Stout at the Tidewater Music Festival in Maryland in 1976. Wilder was so impressed with Stout’s marimba playing that he reworked (made playable for marimba) a previously composed *Guitar*

¹ Nicolas Slonimsky, *Baker’s Biographical Dictionary of Musicians*, (New York: Schirmer Books, 2001), 3931.

² *Ibid.*

³ *Ibid.*

Suite for him, and composed two other suites for him in addition to the *Suite for Trumpet and Marimba*; they were his *Suite for Flute and Marimba* and *Suite for Woodwind Quintet and Marimba*. Levy and Stout named their duo the Wilder Duo out of “respect and admiration for him.”⁴

Analysis

Movement I. – Fairly Fast

Sound

The first movement of Wilder's *Suite* has a very thin texture. Besides the trumpet, which can only *practically* play one note at a time, Wilder scores the marimba so that it also plays primarily single pitches as opposed to a vertical alignment of chords. The only measures containing two or more notes played simultaneously by the marimba are measures 13, 20 to 21, and measures 36 to 37 (last two measures of the movement).

The additional marimba note on the first beat of measure 13 (see figure 7.1) supports the harmony and helps to establish tonality (the tonality of this movement will be discussed in the subheading *Harmony*). In measures 20 to 21, the marimba is scored in octaves (see figure 7.2). Wilder does this to strengthen the marimba voice in both presence (fullness of sound) and volume. The dynamic is marked *forte* in these measures, and it is clear Wilder desires a stronger sound. In the last two measures, 36 and 37, Wilder places three notes stacked vertically in the marimba in four places (see figure 7.3). This is the first time the marimba has this many notes simultaneously, and

⁴ Levy, Email interview with performer, April 14, 2007.

the first time the marimba player will need more than two mallets. There are two reasons for this. First, it provides a clearer identification of harmony and tonality. Secondly, it adds thickness to the texture. This thicker texture strengthens the climax of the movement.

Figure 7.1 shows musical notation for measures 11-15. The top staff is for Trumpet in B \flat and the bottom staff is for Marimba. The key signature has one sharp (F#) and the time signature is 5/4. Measure 11 is marked 'A Tempo I'. The Marimba part starts with a *sub. mf* dynamic. Measure 15 has a *f* dynamic. The Trumpet part has a *f* dynamic in measure 15.

Figure 7.1 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 11-15.

Figure 7.2 shows musical notation for measures 20-22. The top staff is for Trumpet in B \flat and the bottom staff is for Marimba. The key signature has one sharp (F#) and the time signature is 5/4. Measure 20 is marked 'B' and 'a tempo'. The Marimba part starts with a *sub. f* dynamic. Measure 22 has a *p* dynamic. The Trumpet part has a *p* dynamic in measure 22. The Marimba part has a *p* dynamic in measure 22. The Marimba part has a *p* dynamic in measure 22. The Marimba part has a *p* dynamic in measure 22.

Figure 7.2 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 20-22.

Figure 7.3 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 36-37.

There are instances where the marimba is instructed to roll the notes. This occurs in measures 7 to 9, 12, 14 to 15, 23 to 24, 29 to 30, 33 and 36. This creates greater sustaining of the notes, added warmth and a smoother, more connected texture to the musical lines. Wilder also instructs the marimba to roll the final chord. This is in direct contrast to the otherwise thin texture of the rest of the movement.

The trumpet is instructed to use a Robinson straight mute throughout this movement. This has a mellower sound than most other straight mutes, because it is not really a straight mute at all. A Robinson mute is much like a cup mute, but the cup is closer to the bell than usual. This mute was popular in the early twentieth-century, but is seldom used today.

It must be noted that although the tempo states “Fairly fast,” the style of this movement is very lyrical. The trumpet is instructed to slur for most of the movement. When the trumpeter is to articulate, it is done with a legato articulation. There is only one measure (m. 3) with consecutive staccatos.⁵

Form

This movement is in the Rondo form of ABACABA. The A sections begin with a twelve note theme (see figure 7.4) that alternates between the trumpet and marimba

⁵ There are a few measures with isolated staccato notes, but occur at the ends of musical lines.

parts. The first A section begins in measure 1, the second in measure 11, the third in measure 20, and the fourth in measure 32 – nearly every ten measures. The first three instances of this theme are in G major while the fourth one is in G-flat major.

The image shows a musical score for two instruments: Trumpet in B \flat and Marimba. The score is for measures 1 and 2 of a piece. The Trumpet part is in the upper staff, marked 'Fairly fast' with a tempo of 104 and a dynamic of *mf*. The Marimba part is in the lower staff, also marked *mf* and '(general mallets)'. A bracket above the Trumpet staff indicates 'A sections twelve-note theme' and '(Robinson straight mute)'. The theme is a twelve-note sequence: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3. The score includes first and second endings for both instruments, with the first ending marked '1' and the second ending marked '2'.

Figure 7.4 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 1-2.

The material of the B sections resemble the A sections in that they both begin with a similar four note motive (which will be discussed under the subheading *Melody*), but have much longer themes (see figure 7.5). The first B section begins in measure 7 and the second begins in measure 28. These B sections contrast the other sections in both dynamics and tempi. The B sections are marked *piano* while the others are either *mezzo forte* or *forte*. The B sections are also labeled “*poco meno*,” indicating a slightly slower tempo.

B section theme

Trumpet in B \flat

Marimba

Tpt.

Mar.

poco meno dolce

p

10 accel.

A

Tempo I

sub. mf

Figure 7.5 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 7-11.

The C section occurs in measures 17 to 19. This section contrasts the others in a variety of ways (see figure 7.6). First of all, the trumpet and marimba are unison in the first measure. Secondly, both parts have triplet eighth notes as opposed to duple eighth notes like the rest of the movement. Thirdly, the melodic lines outline chords – they are arpeggiated. Lastly, the dynamic marked here is *subito forte*, which is the first forte of the piece.

Trumpet in B \flat

Marimba

A **a tempo**

sub. f

tr

tr

Rit.

sub. f

Figure 7.6 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measures 17-19.

Harmony

Wilder combines traditional harmony with contemporary styles. There are instances where the harmonies are aligned vertically (chords), and there are instances

of V-I cadences (see figures 7.2 and 7.3). However, Wilder outlines the harmonies more horizontally in this movement with the use of arpeggios and scales. For example, the first measure clearly begins in G major; yet there is no strong vertical alignment of the harmony. This tonality is established primarily in the marimba part (see figure 7.4) as it outlines a G major-seventh chord.

This movement is modal and alternates between G major and G minor. Harmonic movement consists of many relationships by seconds and thirds. For instance, in the first two measures, Wilder moves by seconds from G major, to A major, then to B major (see figure 7.4). The first three measures of the second A section, measures 11 to 13, the harmony moves in thirds from G major, to B major, and to D major (see figure 7.1).

The A sections are in G major with the exception of the last one, which is in G-flat major. The B sections are in g minor, albeit Wilder begins the second B section in E-flat major, which is related by third to g minor. The C section is also centered around g minor. This movement concludes with an Authentic Cadence in G major (see Ex. 7b.).⁶

Melody

There are a few general comments about Wilder's treatment of melody in this movement. First, the melodies are usually modal and outline the harmonies with the use of arpeggios and scales. Secondly, the melodic lines are very angular as they frequently contain large leaps and wide or unusual intervals. Thirdly, Wilder uses melodic patterns from both voices and reorganizes and juxtaposes them in a variety of

⁶ This could almost be considered a "Perfect" Authentic Cadence; however, there are missing voices in the V chord.

ways throughout this movement. For instance, the marimba has the theme of the A sections in measure 32 while the trumpet uses melodic material from the B sections (see figure 7.7).

The image shows a musical score for two instruments: Trumpet in B♭ and Marimba. The score is for measure 32 of a piece. The key signature is one flat (B♭ major) and the time signature is 4/4. The tempo is marked 'Tempo I'. A box labeled 'C' is placed above the first measure. A bracket above the second measure is labeled 'Material from B sections'. The measure numbers 32 and 33 are indicated at the beginning and end of the excerpt respectively. The Trumpet part starts with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. The Marimba part starts with a quarter note G3, followed by a quarter note F3, a quarter note E3, and a quarter note D3. The two parts are in harmony.

Figure 7.7 Alec Wilder, *Suite for Trumpet and Marimba*, Movement I, measure 32.

One melodic feature that is paramount in this movement is Wilder's use of a four-note pattern or motive. This pattern begins in the trumpet part in the very first measure (see figure 7.4). It is characterized with a descent of a major second, an ascending skip of a minor third, then a descent of a minor second. This motive begins the theme of the A sections and is also found at the beginning of the B section material. Although they are in harmony with each other, they are juxtaposed in measure 32 (see figure 7.7). This motive can be found outside of the themes as well, as in measures 13 and 15 (see figure 7.1).

Rhythm

The meters and rhythms of this movement are very simple. Time signatures in this movement include: three-four, four-four and five-four. The A sections all begin with five-four, with occasional inclusions of four-four meters. The B sections begin in four-four and end with a three-four measure. The C section is entirely in four-four.

Again, the rhythms are very simple. The entire movement consists of almost all eighth notes. There are some quarter notes, half notes and dotted-half notes, but nowhere close to the number of eighth notes. In fact, with the exception of the measures containing triplet eighth notes, there are double eighth notes moving consistently throughout almost the movement. The only measures that do not have constant eighth notes are measures 9, 14, 25 to 26, 30, and 35 to 37, which are the last three measures of the movement. Triplets are used in certain measures, such as the C section (see figure 7.6), in order to provide contrast to previous material and to help delineate the form. In other measures where constant eighth notes are not present, the rhythmic drive and momentum are temporarily suspended; this is particularly effective in the final three measures (see figure 7.3). Here, the rhythm supports other devices (i.e. harmonic movement, texture, melody) indicating that the movement has ended.

Movement II. – Languorously

Sound

The sound of this movement is just as the style indicates, languorous. The combination of the slow quarter note pulse, *piano* dynamics, and the sustained rolls in the marimba part creates a sleepy, dreamlike quality to the sound of this movement. The second movement has many features that demonstrate Wilder's experimentation with sound colors.

Wilder instructs the trumpet to use a “metal” straight mute for most of the beginning of this movement. He is very specific about what type of mute to use. Most composers simply state “straight mute” (some merely indicate “mute” and a straight mute is assumed). The metal straight mute has a little more “bite” or “edge” to the sound. In measure 21, Wilder now instructs the trumpet player to use a “solo tone” mute. This has a much warmer sound than the metal straight mute and is a nice contrast of color. In measure 29, Wilder directs the trumpet player to “loosen mute (but keep in).” This is unusual notation, yet illustrates Wilder’s concern with varying tone colors.

Typically with slow, sleepy music, the trumpet part would primarily be in and below the staff, with occasional extensions above the staff. In this movement, the trumpet has many notes above the staff and rarely goes below; when it does, it is not very low. This is possibly because of the trumpet’s role in this movement. The main material is in the marimba part, as will be shown, while the trumpet “floats” above. Perhaps this is the reason for the high tessitura of the trumpet part. However, the trumpet does not have the dynamics usually associated with the high register. Normally, trumpet players are instructed to play at medium to loud volumes when playing high. However, the trumpet is instructed to play at *piano* and *mezzo piano* for much of this movement with only three brief moments of *forte*.

The marimba is to roll the entire movement except the last four measures. Wilder does not indicate rolls with normal notation. Instead, he states “sempre legato**” in the beginning. The asterisk at the bottom of the page reads, “although phrasings are notated, the roll should not actually stop, except at commas.” The commas Wilder

refers to are the phrase (breath) marks. The marimba has similar dynamics to the trumpet; primarily *piano* and *pianissimo* with an occasional, brief *forte*. The constant rolling in the marimba part helps to create the “dreamlike” sound of this movement.

This movement has a very thick texture. Wilder uses complex chords such as seventh-chords throughout. There are some other dense harmonies that will be discussed under *Harmony*.

Form

This movement is in a *ternary* form - ABA. The marimba part delineates the form since it has the thematic material exclusively (see figure 7.8). The trumpet has completely independent melodic material from the marimba, with the exception of the first two measures it plays, measures 5 and 6, where it imitates the theme in the marimba. The first A section is from measure 1 to 15. The B section, measures 16 through 30, is a development section. The last A section, A', is from measure 31 to the end.

(Langourously) ♩ = 56

1 2 3 4 5 6

Trumpet in B♭

Marimba

(soft mallets)

Theme A

p *sempre legato**

mf *pp*

Gm Fm/F#m Dm7 Gm

* although phrasings are notated, the roll should not actually stop, except at commas.

Figure 7.8 Alec Wilder, *Suite for Trumpet and Marimba*, Movement II, measures 1-6.

The first A section and the B section can each be divided into two subsections – *a* and *a'*, and *b* and *a'* respectively. Subsection *a* is the first nine measures of the movement and the marimba presents the theme. Subsection *a'*, measures 10 through 15, begins similar to the original theme, but ends differently in order to transition to section B. Section B begins with completely new harmonic and melodic material (see figure 7.9), which is why it is labeled subsection *b*. Subsection *a'* of Section B, measures 21 – 30, has the theme in the marimba, but this time it is presented one octave higher (see figure 7.10). The occurrence of an altered theme paired with new material gives reason to call section B a “development” section. The theme in section A' begins exactly the same as the beginning of the movement for the first six measures, but changes in measure 37 in order to conclude the movement (see figure 7.11).

B New material, subsection b

Con moto

Trumpet in B \flat

16 *p* 17 *cresc.* 18 *f* 19 *p* *mp*

Marimba

sub. p *cresc.* D/E D \flat /E \flat *f* *sub. p* *mp*

Figure 7.9 Alec Wilder, *Suite for Trumpet and Marimba*, Movement II, measures 16-19.

B' ("solo tone" mute)

Trumpet in B \flat

Marimba

lightly *mp*

p

Theme A, one octave higher

21 22 23

24 25

Tpt.

Mar.

E \flat m/Em

Figure 7.10 Alec Wilder, *Suite for Trumpet and Marimba*, Movement II, measures 21-25.

A' section, return of theme A

C

A tempo

Trumpet in B \flat

Marimba

f

31 32 33 34

35 36 37 38 39

Tpt.

Mar.

(not rolled)

G/F

Altered from original presentation of theme

Figure 7.11 Alec Wilder, *Suite for Trumpet and Marimba*, Movement II, measures 31-39.

Harmony

Wilder is very creative with his treatment of harmony in the second movement. This movement is both modal and polytonal. Wilder uses many unusual seventh-chords, as will be shown, and traditional triadic harmonies; yet, does not incorporate traditional harmonic functions or progressions.

This movement is mostly modal and centered around g minor. This is exemplified in the first phrase, measures 1 through 6, where the harmonies begin and end on g minor chord (see figure 7.8). Within these measures, Wilder uses a series of mostly seventh-chords that do not progress in traditional manners. However, it should be noted that Wilder places a d minor-seventh chord at the beginning of measure 5, which is the moment the trumpet enters. This d minor-seventh chord, albeit not a true dominant-seventh chord (as it lacks the fundamental major triad), is the v7 of g minor, thereby emphasizing the tonal center. The key of g minor is stressed throughout this movement, yet cadences on a d minor chord in the last two measures (see figure 7.12).

The image shows a musical score for measures 41 and 42 of the second movement of Alec Wilder's *Suite for Trumpet and Marimba*. The score is written for two staves: Trumpet in B \flat (top) and Marimba (bottom). Measure 41 begins with a trumpet note marked *f* and a marimba accompaniment. A bracket labeled "Cadence" spans from the end of measure 41 to the beginning of measure 42, with "Am" and "Dm" chords indicated below the marimba staff. In measure 42, the trumpet part has a dynamic marking of *sub. p* and a performance instruction "(hand over bell)". The marimba part continues with a *ppp* dynamic marking. The score concludes with a double bar line at the end of measure 42.

Figure 7.12 Alec Wilder, *Suite for Trumpet and Marimba*, Movement II, measures 41-42.

The primary theme is in the marimba part and briefly imitated in the trumpet part (see above). This theme is characterized by two quarter-notes and a half-note, followed by another two quarter-notes and a half-note. In both instances, the quarter-notes descend by step, and then ascend a minor-third to the half-note. It is the repetition of this theme that delineates the form.

The trumpet's melodic material seems to serve as a descant to the main melodic material of the marimba. There is no repetition of melodic material in the trumpet part (with the exception of measures 5 and 35), which supports the perception of a descant. Also, the trumpet seems to play mostly stepwise constructed melodies. To be sure, there are instances of wide intervals, but very little when compared to most other movements of this piece.

Rhythm

The rhythms of this movement are exceedingly simple. The time signature is "common time" and never changes. This movement is dominated by quarter-notes, especially in the marimba part. There are quite a few eighth-notes in the trumpet part and very little given to the marimba. Again, this is because of the trumpet's role as descant to decorate the melody with more "ornate" material.

Movement III.

Sound

Similar to the first movement, the third also has a very thin texture. This is because, like the first movement, the marimba is used as a melody instrument rather than one for harmonic support. The only instance where the marimba plays more than one note at a time in this movement is measures 36 and 37 – the final climax of the movement (see figure 7.14). There are instances of rolled notes, which contribute to a slightly thicker, or more “colorful,” texture.

The texture is also very “open,” caused by the overall wide distance between the trumpet part and the marimba part. In this movement, the trumpet is scored in its middle to high registers, while the marimba remains in the bass clef for the entire movement. This open voicing is in contrast to the previous movement (movement II) where the marimba was scored in all registers.

The trumpet is not required to use any mutes. Again, Wilder experiments with many tone color possibilities, and the “open” sound of the trumpet contributes to the brighter colors and thin texture of this movement. However, Wilder does instruct the trumpeter to place the “hand over bell” in the last two bars (see figure 7.14). This final tone provides the warmth that was lacking from the rest of the movement.

The image shows a musical score for two instruments: Trumpet in Bb and Marimba. The score is in 6/8 time and consists of four measures, numbered 36 to 39. Measure 36 is marked with *sf-p* and contains a complex chord. Measure 37 is marked with *C#m*. Measure 38 is marked *Molto meno* and *sub. p*. Measure 39 is marked *p* and includes the instruction "Hand over Bell". The Trumpet part is in the treble clef, and the Marimba part is in the bass clef. The Marimba part features rolled notes in measures 36 and 37.

Figure 7.14 Alec Wilder, *Suite for Trumpet and Marimba*, Movement III, measures 36-39.

Lastly, the dynamics have an essential role in the overall sound of movement III. This movement begins *mezzo forte*, which lasts for the first ten measures. The dynamic suddenly (*subito*) changes to *forte* in the pickup to measure 11, and this lasts for six measures through measure 16. The dynamics reduce to a *piano*, and measures 18 through 35 are all at *piano*. The *piano* dynamic for most of the movement takes some of the “edge” off of what would otherwise be a very bright movement.

Form

Movement III is in the ternary form of **AAB**. The form of this movement is not easily seen or identifiable. The reason for this is simple – there are no instances of repeated material. There is a recurring motive, which will be discussed further, but it does not indicate form. This movement is delineated by *harmony* rather than melodic material.

Like his other movements, this movement is not in a key, but the harmonies center around E, C-sharp and G-sharp. The A sections begin centered in E and move to C-sharp. The first A section is from measures 1 through 10 (see figure 7.15). The tonal center changes to C-sharp in measure 7. The second A section is from measures 11 through 26, beginning centered around E with a shift to C-sharp in measure 18 (rehearsal B). The B section is from measure 27 to 39 (the end) and begins centered around G-sharp (see figure 7.16). The harmony moves to E in measure 34 and to C-sharp in measure 36 (see figures 7.14 and 7.16). Although the final two tonal centers are E and C-sharp, they are too short to be considered another A section.

♩ = 56 - 60 First A section

1 Open 2 3 4 5

Trumpet in B \flat

Motive *mf*

Marimba *mf*

6 7 8 9 10

Tpt.

Mar.

Figure 7.15 Alec Wilder, *Suite for Trumpet and Marimba*, Movement III, measures 1-10.

C

27 28 29

Trumpet in B \flat

Marimba

G \sharp

30 31 32

Tpt.

Mar.

33 34 35

Tpt.

Mar.

E

Figure 7.16 Alec Wilder, *Suite for Trumpet and Marimba*, Movement III, measures 27-35.

Harmony

As previously mentioned, the tonal centers are E, C-sharp and G-sharp. It is imperative to remember that Wilder favors modal writing rather than using keys, and does not usually use harmonies in traditional ways. This movement is no different. The harmonies in movement III function more for color and to ground the listener in tonal centers.

Because the marimba is functioning as a melodic instrument in this movement, the harmonies are identified with arpeggios and other melodic means. For example, E can be seen as the tonal center at the beginning because of the material in the marimba part in the first three measures (see figure 7.15). Here, e is the foundation of the melodic material. The first note that the melody rests on is a G-sharp in measure 3, which is the major third of E major. This helps to solidify the tonal center of E. This material found in measures 1 and 2 is the recurring material, or motive, that does not delineate form, but ties the piece together and helps to identify tonal centers. More will be discussed in *Melody*.

Harmonies are outlined by melodic material in the marimba with quasi-appoggiaturas in measures 18 through 23 (see figure 7.17). These mostly support C-sharp centered harmonies (major and minor). The exceptions occur where Wilder adds non-chord tones. In the B section, beginning in measure 27, the marimba centers the tonality around G-sharp with the same material, albeit transposed, as the first two measures (see figure 7.16).

The musical score consists of four staves. The top two staves are for the first system (measures 18-20), and the bottom two are for the second system (measures 21-23). The top staff is for Trumpet in B♭, the second for Marimba, the third for Trumpet (Tpt.), and the fourth for Marimba (Mar.). Measure 18 is marked with a box 'B' and a piano (*p*) dynamic. Measure 22 is marked with a mezzo-forte (*mf*) dynamic. The Marimba part in the first system has a piano (*p*) dynamic. The Marimba part in the second system has a mezzo-forte (*mf*) dynamic. The Trumpet part in the second system has a mezzo-forte (*mf*) dynamic. The Marimba part in the second system has a mezzo-forte (*mf*) dynamic.

Figure 7.17 Alec Wilder, *Suite for Trumpet and Marimba*, Movement III, measures 18-23.

The chords in measures 36 and 37 (see figure 7.14) do not establish tonality in terms of *key* (a dominant-tonic relationship is needed to establish key), but reinforce the tonal center of C-sharp. The marimba chord in measure 36 is a C-sharp major chord with an added *d*-sharp (ninth) and an *a*-natural (lowered sixth). The chord in measure 37 is a resolution of the previous chord to c-sharp minor. It is a resolution in that there are no non-chord tones to add dissonance.

Melody

This movement is polyphonic. Each instrument has a distinct and individual melodic line. The melodic material of this movement is very simple. The melodic lines move mostly in stepwise motion (see figures 7.15 and 7.16) with occasional uses of wide intervals. The recurring motive (as seen in measures 1-2) is a series of these wide intervals. The upper notes of this motive descend chromatically, with the exception of the last interval (whole-step), while the lower notes remain on a repeated pitch. This motive is found mostly in the marimba part in measures 1-2 (E), 7-8 (C-sharp), 11-12

(E), 27-28 (G-sharp), and 34-35 (E). However, it occurs once in the trumpet part; measures 15-16 (E).

Rhythm

This movement has compound single (three-eight), duple (six-eight), and triple meters (nine-eight). Eighth notes and sixteenth notes predominate these meters. There are instances of dotted quarter notes and quarter note/eighth note rhythms, but there are very few of them in comparison to the eighth notes and sixteenth notes.

Movement IV.

Sound

This movement has a very lyrical style. The trumpet plays mostly smooth, flowing, slurred lines, while the marimba fills the sound with many rolled notes and thirty-second notes (see figure 7.18). The trumpet is open for most of the movement, allowing the trumpeter to play with a big, warm sound. These characteristics give this movement a warm tone, which is a great contrast to the open and bright sounds of movement III.

♩ = 80 - 86 First A section (through measure 9)

Trumpet in B \flat

Marimba

Tpt.

Mar.

F \sharp m

F \flat m

Figure 7.18 Alec Wilder, *Suite for Trumpet and Marimba*, Movement IV, measures 1-10.

The style changes to slightly “agitated” in measure 18. This change of mood is first created with an *accelerando* that begins in measure 16 and continues to measure 24. Unison staccato eighth and sixteenth notes contribute to the agitated style of this section. Also, the marimba now plays entirely in the treble clef. Prior to this, the marimba played in both treble and bass clefs simultaneously. This section is the middle of the movement and is intended to provide contrast to the lyrical style of the rest of the movement, and winds-down with a *ritard* in measure 28. Measures 29 to the end are a return to the lyrical style. With this return, Wilder instructs the trumpeter to use a cup

mute for the remainder of the movement. This creates greater warmth to the timbres of this section. This movement ends very rich, warm and calm with sustained soft chords.

Form

This movement is in Arch form, **ABCBA**. The form of movement IV is delineated by thematic material, unlike movement III. The A and B sections are all lyrical in style, while section C is in the more agitated style discussed previously. The first A section is from measures 1 through 9 (see figure 7.18). The first B section begins in measure 10 and continues through measure 17. The B sections are very similar to the A sections in that they begin with the same theme for two measures, but the B sections include a variation of the second half of the first theme (see figure 7.19).

The musical score for measures 10-15 of Movement IV from Alec Wilder's *Suite for Trumpet and Marimba* is presented in two systems. The first system covers measures 10, 11, and 12. The second system covers measures 13, 14, and 15. The score is for Trumpet in B \flat and Marimba. The key signature is D major (one sharp) and the time signature is 3/4. Measure 10 is marked with a box containing the letter 'A'. Measure 11 has a chord marking 'D \flat (C \sharp)'. Measure 12 has a dynamic marking 'mf' and a bracketed section labeled 'Variation of second half of first theme'. Measure 14 has a chord marking 'C \sharp '. The Marimba part features a complex rhythmic pattern of eighth and sixteenth notes, while the Trumpet part has a more melodic line with some rests.

Figure 7.19 Alec Wilder, *Suite for Trumpet and Marimba*, Movement IV, measures 10-15.

Section C begins in measure 18 and continues through measure 23. The second B section is from measures 24 through 28. This is a reduced version of the first B section. The final A section is from measures 29 through 33. This is also a very reduced version of the first A section. There is a *coda* beginning in measure 34. This coda begins with material from the A sections, but concludes the movement in a very soft and sustained manner (see figure 7.20).

The musical score for measures 31-40 of Alec Wilder's *Suite for Trumpet and Marimba, Movement IV* is presented in two systems. The first system covers measures 31-35, and the second system covers measures 36-40. The instrumentation includes a Trumpet in B \flat and a Marimba. The key signature is one sharp (F#). The time signature is 2/4. The score includes dynamic markings such as *dim.* and *rit. a fini*. A section labeled 'D' is marked as the 'Coda' starting in measure 34. Chord symbols are indicated below the marimba staff: e° , B, d° , A, $f^\#\circ$, G, $f^\#$, em^7 , A, and $C^\#$.

Figure 7.20 Alec Wilder, *Suite for Trumpet and Marimba*, Movement IV, measures 31-40.

Harmony

Movement IV has two primary tonal centers – A and C-sharp. This movement begins centered around the tonality of A (see figure 7.18). Other areas centered in A include the last A section, which begins in measure 29. The tonality shifts to C-sharp for the first time in measure 5, then again in measure 11 (written in its enharmonic pitch

of D-flat, see figure 7.19), in measure 14, and this movement concludes on a C-sharp major chord.

The tonal centers of A and C-sharp are related by third. Wilder also emphasizes F and F-sharp tonal centers in this movement, which are also both related by third to A. The first time this occurs is in measures 6 and 7, F-sharp and F respectively (see figure 7.18). A better example of this is measure 24. In measure 24, which is the beginning of the second B section, Wilder presents the theme centered in F major. Section C, beginning in measure 18, also begins with an F-sharp minor chord (see figure 7.21). It should be noted that section C is comprised exclusively of seventh-chords, with the exception of the first chord (F-sharp minor) and measures 22 and 23.

Section C

18 19 20 21 22 23

Trumpet in B \flat

lightly

Marimba

f \sharp FM 7 B \flat M 7 em 7 am 7 g \sharp 7 D \flat M 7 B \flat 7

Tpt.

accel.

Mar.

C \flat M 7 a \flat 7 a 7 B \flat 7

Figure 7.21 Alec Wilder, *Suite for Trumpet and Marimba*, Movement IV, measures 18-23.

Again, Wilder uses many traditional harmonies with non-traditional progressions. For example, in measures 6 and 7 the harmonies move from F-sharp minor to F minor. Also, in measures 28 and 29 the chords move from a minor, to g minor, to B-flat major to A major. Here, rather than using traditional rules of harmonic progressions, Wilder

moves the a minor chord down a whole step to g minor, the *g* of the g minor chord moves to *f* to create a B-flat major chord, then the B-flat major chord moves down by half step to A major. Although these aren't regular progressions, they do make logical sense.

A final example of this is measures 31 through 40 (see example 7.20). In measures 31 through 34, there is a series of alternating diminished and major chords. The major chords move down by whole step (B to A to G). The roots of the chords in measures 35 through 39 also follow a pattern. In these measures, a G major-seventh chord moves down a half step to an f-sharp minor chord. The f-sharp minor chord then moves down a whole step to an e minor-seventh chord. The e minor-seventh chord moves to an A major chord in measure 37. This root movement by fifth can be seen as a type of resolution. The A major chord then moves to a C-sharp major chord, and these chords are related by third. So even though Wilder does not use traditional progressions, he does make logical progressions.

Melody

The melodies of this movement are lyrical, albeit with many large leaps (see measures 1-2, figure 7.18). There are two prominent themes in this movement. The first theme can be found in the trumpet part in measures 1-2. The second theme can also be found in the trumpet part in measures 4-7. The B sections use an alteration of the second half (measure 2) of the first theme. The C section has original material containing staccato eighth and sixteenth notes.

Rhythm

This movement is almost entirely in three-four meter. There are occasional interruptions of this with two-four measures. The trumpet has mostly eighth notes in the A and B sections, while the marimba has rolls and thirty-second notes. In the C section, the rhythms are mostly unison eighth and sixteenth notes. The rhythms of the coda are the most different from other sections in this movement, yet much simpler. Although the coda has some eighth notes (with rolls in the marimba), the note values are either quarter notes or half notes.

Movement V.

Sound

Movement V is very smooth and flowing. It begins with the marimba playing quarter notes in octaves, all of which are rolled. The dynamic for the marimba in the beginning is *pianissimo*. The trumpet enters in measure 9 with a soft, lyrical melody. The trumpet uses a bucket mute throughout. This creates a much more mellow and darker tone to the trumpet.

Measures 17 through 37 are the loudest measures of the movement; they begin *mezzo piano* and crescendo through measure 37 to an unspecified dynamic. There is an *accelerando* beginning in measure 30, and the trumpet increases in register during measures 17 through 37. This creates a bit more intensity. The movement concludes soft and peaceful, just as it began.

Form

This movement is in ternary form, **ABA**, with an introduction and a Coda. The introduction is from measures 1 through 8, and consists of the marimba playing rolled quarter notes in octaves (see figure 7.22). The first A section begins in measure 9 with the entrance of the trumpet. It is identified with the eight-measure theme of this movement, which is in the trumpet part (see figure 7.23). The B section is from measures 17 through 29. In this section, new material is presented in both parts (see figure 7.24). There are also new tonal centers, as will be explained under *Harmony*.

The last A section is from measures 30 through 37. The material in the trumpet is almost identical with the first A section; however, there is a quarter rest on beat four of measure 33, and a crescendo through measure 37 rather than a decrescendo as in measure 16 (see figure 7.25).

The musical score for measures 1-8 of Suite for Trumpet and Marimba, Movement V, is shown. The tempo is marked as quarter note = 46. The score is in 4/4 time. The trumpet part (Trumpet in B \flat) is muted (Bucket mute) and has rests in measures 1-4. The marimba part (Mar.) plays rolled quarter notes in octaves in measures 1-8. The introduction is marked with *pp* and a note that all notes are rolled. The trumpet part enters in measure 5 with a melodic line that continues through measure 8. The marimba part continues with a melodic line that includes a crescendo in measure 7.

Figure 7.22 Alec Wilder, *Suite for Trumpet and Marimba*, Movement V, measures 1-8.

A Section A Theme (no breath)

Trumpet in B \flat

Marimba

9 10 11 12 13 14 15 16

p *mf*

g m/c e \flat m/c B \flat m/c

Figure 7.23 Alec Wilder, *Suite for Trumpet and Marimba*, Movement V, measures 9-16.

B

Trumpet in B \flat

Marimba

Tpt.

Mar.

17 18 19 20 21 22 23 24 25 26 27 28 29

mp *p* *f*

E \flat B \flat m F G A \flat E \flat cm d c# f B \flat c# G c# E \flat E

no roll

Figure 7.24 Alec Wilder, *Suite for Trumpet and Marimba*, Movement V, measures 17-29.

Figure 7.25 Alec Wilder, *Suite for Trumpet and Marimba*, Movement V, measures 30-42.

Harmony

The tonal center for movement V is g minor, although it is not clear if it is in Dorian mode or Aeolian mode. The reason for this is the presence of both e-naturals (measures 1, 3, 5, etc.) and e-flats (measures 5, 6, 8, etc.) through much of this movement. There are also a number of altered pitches, such as the d-flats and a-flats in the first eight measures, which make the definite tonal center unclear. Regardless, the harmonies of this movement appear to be centered around g minor.

The harmony is g minor for the first two measures of the trumpet's melody in measures 9 and 10, but seem to move to e-flat minor in measures 11 and 12. The harmony in the trumpet part then seems to shift to b-flat minor in measures 13 through 16 (see figure 7.23). However, the sustained c in the marimba through measure 16 must be considered. Since the trumpet ends on a g in measure 16, the tonal center for measures 9 through 16 may be in c minor, albeit with some non-chord tones (i.e. f-sharp m. 10, g-flat m. 11, d-flats mm. 13-15).

Section B moves through a series of major and minor chords (all triads, no seventh-chords). Measure 29 begins with an E-flat major chord then changes to an E major chord (see figure 7.24). Both of these chords are related by third to g minor. The second A section is clearly centered around g minor throughout. The Coda, measures 38 through 42, begins on an E-flat major chord (third related key to g minor), but ends on a g minor chord in measures 41-42 (see figure 7.25).

Melody

The marimba's melodic material in the introduction consists of descending quarter notes that begin grouped in four beats (see figure 7.22). This material returns in the last A section in measures 30 through 37 (see figure 7.25) as it is juxtaposed with the trumpet's melodic A section material. The trumpet has almost identical material in both A sections as previously mentioned (see *Form*). The B section is set almost homophonically. Except in measures 19, 20 and 24, the trumpet and marimba have identical rhythms in their melodies during the first eight measures of the B section. The Coda begins with melodic material from the A sections, and simply rests on a final g minor chord.

Rhythm

This movement has the simplest rhythms of all six movements. The meter is *alla breve* ("cut time"), and the half note is at forty-six beats per minute. This movement consists almost exclusively of quarter notes, half notes, dotted half notes and whole

notes. The only exception is measure 29 with the four eighth notes in the marimba part (see figure 7.24)

Movement VI. – With Vigor

Sound

Movement VI can be divided into three sections, A, B and C, which will be discussed further under *Form*. Each section has a unique sound. The A section has a thin texture due to the thin writing of the marimba part. In this section, the marimba does not play chords, but is once again used as a melodic instrument. This section also has a bright sound for three reasons. First of all, the trumpet is scored in its middle to high playing register; there are very few notes written below the staff in this section for the trumpet. Secondly, the marimba is scored primarily in the treble clef. The marimba only plays in the bass clef in the first two measures. The third reason for the bright timbre of the A section is the use of a straight mute by the trumpet. This creates an edgier sound, and is not as warm as an open trumpet or other mutes such as a cup mute or bucket mute. The sound and timbres of the B section are much like the A section in most respects, however, the marimba is placed in the bass clef for four measures (measures 16 through 19).

There is an interlude between the B and C sections that contrasts the other sections with regards to sound. During most of the interlude, the marimba plays two voices simultaneously creating a thicker texture. The additional voice in the marimba also helps to support the harmony, which will be discussed further under *Harmony*. The

marimba is also placed in the bass clef during most of the interlude creating a darker sound. Lastly, the trumpet is “open” in this section, and has much more lyrical melodies.

The sound of the C section is very similar to the A and B sections. The C section differs from the previous two sections in two ways. First, the trumpet remains open, as it was during the interlude. This takes some of the edge of the sound away and allows the trumpeter to play more freely to the end of the piece. The second way, in which this section is unique, is that the marimba is scored almost entirely in the bass clef. The only measure that contains a treble clef is the last measure, measure 44, where the marimba plays one chord in the treble clef, then glissandos down to bass clef.

Form

This is in a ternary form of **ABC** with an interlude between the B and C sections. All sections are fugal with the exception of the interlude. The A section is from measures 1 through 13. The marimba presents the first melodic material in the first measure and the trumpet enters with identical material in measure 3 (see figure 7.26). Both instruments have exactly the same material, offset by one measure, with the exception of two measures – measures 3 and 13.

Beginning on beat two of measure 3, the marimba has 3 extra beats of material (see figure 7.26). This extra material allows the trumpet to “catch up” and offset the melody by one measure since it enters two measures later. Measure 13 also has additional material in the marimba (see figure 7.27). This material is necessary because the marimba finishes its material in section A one measure earlier.

Section A

1 **With Vigor** $\text{♩} = 88$ 2 (metal straight mute) 3

Trumpet in B \flat

Marimba

mf F 3 3 A melodic minor fp Additional material

4 5 6

Tpt.

Mar.

f \sharp m em G

Perfect fifths

Figure 7.26 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 1-6.

7 8 9

Trumpet in B \flat

Marimba

G f \sharp c \sharp melodic minor fm

10 11

Tpt.

Mar.

d melodic minor D em

12 13

Tpt.

Mar.

E c \sharp

Additional material

Figure 7.27 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 7-13.

Section B is from measures 14 through 24. This section is also fugal, but the trumpet presents the material in the opening measures instead of the marimba. Like section A, both instruments have exactly the same material, but are offset by two measures (see figure 7.28). The trumpet ends its material in measure 20 while the marimba continues through measure 22. The trumpet has new material in measures 21 through 24, and the marimba has new material in measures 23 and 24 (see figure 7.29).

The musical score for measures 14-19 of *Suite for Trumpet and Marimba, Movement VI* is presented in four staves. The top staff is for Trumpet in B \flat and the second staff is for Marimba. The bottom staff is for Tpt. and the fourth staff is for Mar. The score is in 6/8 time. Measure 14 is marked with a box 'A' and 'Solo'. The Trumpet part begins with a triplet of eighth notes. The Marimba part begins with a triplet of eighth notes. Measure 15 has a '3' above the notes. Measure 16 has a '3' above the notes. Measure 17 has a 'p' dynamic and a '3' below the notes. Measure 18 has a 'd $^{\circ}$ ' dynamic. Measure 19 has an 'am' dynamic. The score includes various musical notations such as triplets, dynamics (p, mf), and articulation marks.

Figure 7.28 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 14-19.

Figure 7.29 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 20-24.

The interlude begins in measure 24. This measure is an elision, since the previous section concludes in this measure. The interlude begins with the marimba playing an ostinato figure that has two voices (see figure 7.30). This ostinato continues through measure 29. The trumpet enters in measure 26 with a lyrical melody notated “espressivo.” This is the only section of this movement that does not contain fugal activity.

Section C begins in measure 33 and continues to the end. It opens with melodic material taken from the opening measures, but is presented in the trumpet part, just as it was in Section B. This section is also a fugue, with the marimba offset by two measures behind the trumpet. The thematic material ends for the trumpet in measure 40, and measure 42 for the marimba (see figure 7.31). The trumpet has variations of the opening theme in measures 41 through 43. Measure 44 is a cadencial measure.

Figure 7.30 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 24-32.

Figure 7.31 Alec Wilder, *Suite for Trumpet and Marimba*, Movement VI, measures 39-44.

Harmony

Movement VI does not have a primary tonal center. The harmonies and tonalities change rapidly throughout. However, it seems that the most prominent tonal

centers would be F, G, D-flat and A. Also, the harmonies are arranged linearly or horizontally, rather than vertically.

The opening theme in the marimba is centered around F major, although it seems to shift to a (melodic) minor by the third beat of measure 2 (see figure 7.26). This theme then shifts to f-sharp minor, e minor, G major, c-sharp melodic minor, f minor, d melodic minor, D major, e minor, E major, and finally, c-sharp minor and the conclusion of measure 13 (see figures 7.26 and 7.27). Most of these harmonic movements are either related by third, a step (whole or half) apart, or are parallel major and minors. When these harmonies are juxtaposed, yet offset by one measure due to the fugue, they do not seem to line up in a traditional harmonic manner, nor are they supposed to.

Section B restates the theme that opened this movement, but this time it is transposed up a whole step to G major. The tonalities in the theme of this section then shift to D major, A major, C major, B major, d diminished, a minor, C-sharp major, B-flat major, and A major (see figures 7.28 and 7.29). The trumpet's new material in measures 21 through 24 begins centered around D major, then to d minor, then D-flat major in measure 24.

The harmonic activity is more interesting in the interlude, measures 24 through 32. There is a clear harmonic pattern in the marimba's ostinato figure. Each eighth note has a separate harmony. The first beat is D-flat major. The next five are b-flat minor, e-flat minor, A-flat major, D-flat major and G-flat major. The roots of these last five chords progress through a series of descending perfect fifths. Since the first D-flat

chord does not fit into the pattern, and it is also placed on beat one of each measure, it centers the interlude around D-flat major.

The melody in the trumpet is also clearly in D-flat major. The only notes that are not in D-flat major are the e on the second eighth note and the a-natural on the third eighth note of measure 29. These notes are the lowered third and sixth scale degrees (respectively) of D-flat major. Therefore, they are considered “borrowed” notes from d-flat minor (see figure 7.30).

Section C, beginning in measure 33, starts centered around F major. The harmonies move to various tonal centers, including c minor, C major and a minor. The trumpet material in measure 41, which follows the fugue, is placed in A-flat major. Like many instances, this is related by third to the original tonal center (F major) of the theme. This movement, and the work for that matter, ends in measure 44 with a cadence in a minor (see figure 7.31).

Melody

Both instruments have melodic material, except the marimba during the interlude. The melodies are mostly modal and scalar; yet contain many instances of large intervals. As mentioned previously, this movement is predominantly fugal, so both instruments have nearly identical melodies. The melodic material generally lies in the middle to upper tessituras for both instruments.

Rhythm

Movement VI is the most rhythmically complex movement of the *Suite*. The A and C sections are in three-four meter. These sections contain sixteenth note triplets (see figure 7.26), duple sixteenth and eighth notes. Section B contains these rhythms as well, but has more complex meters. The meters of section B alternate between five-eight and six-eight (see figure 7.28). This section is notably the most rhythmically difficult segment of the entire *Suite*.

Summary

Wilder's *Suite* has many movements that are lyrical and warm. Wilder uses many colors of sound, often created by various trumpet mutes and effects fashioned by both performers. *Suite* has many passages that use extreme registers of both instruments. With the marimba, Wilder uses this instrument both harmonically and melodically. He also experiments with musical texture when writing for the marimba in *Suite*.

Wilder uses traditional forms and keeps movements very structured. There is a preference towards ternary forms in this piece.

Harmonies are often created with modal writing. Wilder uses traditional chords and harmonies in non-traditional manners. He avoids using keys in *Suite*, but chooses to use tonal centers instead.

Melodic material is often shared between the instruments. Wilder also uses melodic material to delineate forms in this piece. His melodies often contain both stepwise (scalar) motion and wide intervals.

The rhythms in *Suite* are generally very simple. Wilder rarely uses complex meters, but prefers simpler meters instead. Wilder's *Suite* is more of a melodic piece rather than rhythmic or harmonic.

CHAPTER 8

SUMMARY

Trumpet and percussion have similar histories and a centuries-old relationship with one another. Both families of instruments began as instruments of signaling and war. They eventually became partners in various larger ensembles such as *alta ensembles* of the Renaissance, trumpet and kettledrum corps, orchestras and military bands. In the twentieth-century, they formed relationships in a variety of chamber groups.

Works for trumpet and percussion duos such as William Kraft's *Encounters III* and Andre Jolivet's *Heptade* have become known among trumpeters and percussionists, yet music for trumpet and marimba duos remain largely unknown to both audiences and musicians. This is unfortunate considering many successful and prominent composers have written for this genre. As it has been shown in this project, the Wilder Duo (Robert Levy and Gordon Stout) is responsible for the majority of works in the trumpet and marimba repertoire. It should be known that music for both trumpet and percussion, and for trumpet and marimba duos exist on a variety of difficulty levels. Many high school and college-level musicians can play most works for these instrumentations. Music of these genres should be incorporated into more concert programs when appropriate so this literature does not become lost or forgotten.

Music for trumpet and marimba is only one of many combinations of instruments for chamber music. Musicians and educators must continue to explore the unique combinations of instruments and voices that exist. There is a great deal of valuable and accessible chamber music that deserves to be performed and heard.

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