A Performer's Guide to Canadian Works for Unaccompanied Trumpet and Solo Trumpet with Piano

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LIST OF ABBREVIATIONS

AAAL  American Academy of Arts and Letters
ABA  Alberta Band Association
ACA  Alberta Composers’ Association
ACCA  Atlantic Canada Composers’ Association
ACCC  Association of Canadian Choral Communities
ACCT  Academy of Canadian Cinema and Television
ACNMP  Alliance for Canadian New Music Projects
ACTRA  Alliance of Canadian Cinema, Television and Radio Artists
ACWC  Association of Canadian Women Composers
AFM  American Federation of Musicians
ANMR  Alberta New Music Review
ARCT  Associate of The Royal Conservatory
BMI  Broadcast Music, Inc.
CAPAC  Composers, Authors, and Publishers Association of Canada
CARAS  Canadian Academy of Recording Arts and Sciences
CBC  Canadian Broadcast Corporation
CE  The Canadian Encyclopedia
CFMS  Canadian Folk Music Society
CLC  Canadian League of Composers
CMC  Canadian Music Centre
CME  Canadian Music Educator Journal
CMEA  Canadian Music Educators’ Association
CMHF  Canadian Music Hall of Fame
CNMN  Canadian New Music Network
CRBC  Canadian Radio Broadcasting Corporation
ISCM  International Society of Contemporary Music
ITG  International Trumpet Guild
JSGMF  John Simon Guggenheim Memorial Foundation
<table>
<thead>
<tr>
<th>Abbreviation</th>
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<tr>
<td>OMEA</td>
<td>Ontario Music Educators’ Association</td>
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<td>ONMC</td>
<td>Ontario New Music Creators</td>
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<tr>
<td>NACO</td>
<td>National Arts Centre Orchestra</td>
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<tr>
<td>NIAL</td>
<td>National Institute of Arts and Letters</td>
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<tr>
<td>NYOC</td>
<td>National Youth Orchestra</td>
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<tr>
<td>PROCAN</td>
<td>Performing Rights Organization of Canada</td>
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<tr>
<td>RCM</td>
<td>Royal Conservatory of Music</td>
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<tr>
<td>RCCO</td>
<td>Royal Canadian College of Organists</td>
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<tr>
<td>RCO</td>
<td>Royal College of Organists</td>
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<tr>
<td>SOCAN</td>
<td>Society of Composers, Authors and Music Publishers of Canada</td>
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<tr>
<td>SODRAC</td>
<td>Society for Reproduction Rights of Authors, Composers and Publishers in Canada</td>
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<td>SSHRC</td>
<td>Social Sciences and Humanities Research Council</td>
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ABSTRACT

The aim of this treatise is to provide a practical and accessible point of reference for trumpeters and teachers looking to find Canadian trumpet literature for performance and/or pedagogical purposes. The scope of this project includes all works for unaccompanied trumpet or one trumpet with piano accompaniment that were housed in the Canadian Music Centre (CMC) libraries as of May 15, 2012. The CMC “holds Canada’s largest collection of Canadian concert music” and “exists to promote the works of its Associate Composers in Canada and around the world.”¹ Of the more than 750 composers who have passed the peer review process to be granted Associate Composer status, forty-four individuals have written fifty-seven works that fit the requirements of this study.

Brief biographical information is included for each composer along with a quote, when available, concerning his/her work(s) for trumpet and/or general composition style. Repertoire entries include information on difficulty, range, technical challenges, and musical considerations.

¹ http://www.musiccentre.ca/abo.cfm (last accessed June 24, 2012).
CHAPTER 1

INTRODUCTION

There are typically very few Canadian pieces in the standard repertoire of most trumpeters, even in Canada, and the majority of Canadian trumpet works have not been commercially recorded. This combination makes it challenging to find a Canadian work of appropriate difficulty that fits a specific function and/or pedagogical purpose. The aim of this treatise is to present an overview of each piece that provides enough information for the reader to gain a sense of the music and its challenges. The treatise is organized to allow for efficient searches for specific aspects of repertoire such as difficulty level, length, and suggested programming.

This study follows similar research by Karen Maxwell², Eleanor Stubley³, Sarah Hamilton⁴, Caroline Schiller⁵, and Daniel Funk⁶. The project by Funk focuses on trumpet music by Canadian prairie composers and includes 12 pieces that will also be covered in this treatise. This duplication is warranted in order to provide the reader with a comprehensive resource and because of the different focus of each project. Funk’s searchable database includes data entries for over fifty aspects of each piece and provides a wealth of information that can be used to find a piece with very specific criteria but lacks commentary that could highlight key elements to the reader. This treatise instead provides commentary on selected musical and technical highlights and challenges, presenting a holistic picture to allow for efficient and informative browsing.

Research Methodology

Each work in this guide meets all of the following criteria:

² Karen. A. Maxwell, A Guide to solo Canadian trombone literature available through the Canadian Music Centre (Toronto: Canadian Music Centre, 1985).
³ Eleanor V. Stubley, A guide to solo French horn music by Canadian composers (Toronto: Canadian Music Centre, 1990).
⁴ Sarah J. Hamilton, An annotated bibliography of Canadian music for oboe, oboe d’amore, and English horn found in the Canadian Music Centre (Ph.D. dissertation, The Ohio State University, 1996).
⁶ Daniel Jacob Funk, Works for trumpet by Canadian prairie composers (Master’s of Music dissertation, University of Saskatchewan. Saskatoon: University of Saskatchewan Electronic Theses & Dissertations, 2007).
1. The composer must be, or have been, an Associate Composer of the Canadian Music Centre. The application process to become an Associate Composer currently involves materials being adjudicated by a Regional Review Committee, the National Review Committee and the CMC Board of Directors.

2. The work must have been available for loan, purchase, or reference as part of the CMC library collection as of May 15, 2012. Where a work is only available for loan or purchase through an external publisher, there must be a reference copy at at least one CMC library.

3. The instrumentation must be either for solo trumpet or one trumpet and piano. This includes arrangements by the original composer as well as works with multiple choices for the solo instrument where one choice is the trumpet. Works remain eligible if the trumpeter is asked to act, sing, or play a secondary instrument provided that the trumpet has a main role.

In order to facilitate repertoire searches for performance purposes, annotations are grouped by instrumentation and then sorted alphabetically by composer and title. Additionally, numerous indexes are provided categorizing repertoire by difficulty, length, number of movements, and general style.

Six existing CMC repertoire guides were consulted in order to determine which information to include in the annotations: voice, horn, trombone, clarinet, flute, and accordion. Each guide included much of the same information, which was subsequently also included in this project. Only A performer’s guide to works for soprano voice by Canadian women composers included a substantial amount of biographical information. However, it was deemed appropriate and important to include information on the composers in this guide.

Each annotation includes the following information as applicable: title, year of composition, name of composer, dedication/commission, awards, difficulty, duration, required trumpet(s), range, required mute(s), sheet music availability, and recordings. Comments will be made for each work regarding musical style, technical challenges, ensemble with piano, and suggested programming. Finally, an attempt was made to contact living composers, or their estates, to obtain a remark about each piece.
Bibliographic information was collected from the CMC, the Encyclopedia of Music in Canada, composer websites, and through correspondence with composers. Biographical entries include, where possible, the following information: name of composer, year and city of birth, year of death, education, teachers, other experience, academic associations, writings, awards, memberships, trumpet works, output, and website address.

For both annotations and biographical sketches, a subheading may be omitted when the corresponding information is unavailable.

**Annotation Template**

**Title** (year)

**Composer**

Dedication/commission

Awards

Indication if work has multiple movements

Difficulty:

Duration:

Trumpet(s):

Range:

Mutes:

Availability:

Recording(s):

Composer remarks:

Musical style:

Technical challenges:

Ensemble: (only for works with piano)

Programming:
Definition and Explanation of Annotation Terms

Title
The title of the work is provided, in bold, as listed on the score. Subtitles such as “for trumpet and piano” will not be in bold. The year of composition is provided in brackets following the title.

Composer
The full name of the composer is provided in bold. In instances where the composer prefers a different name, the original name will be in brackets. For example: “Tim (Timothy)” would appear where the composer prefers Tim but Timothy is the given name.

Dedication/commission
Information regarding the dedication or commission of the piece is provided on this line if available.

Awards
Any awards won for the specific piece will be listed.

Difficulty
The author’s interpretation regarding the level of difficulty of each piece is provided. This is admittedly a subjective classification based on a holistic evaluation of the demands of the piece. Consideration was given to musicianship, range, endurance, flexibility, articulation, tempo, finger dexterity, phrasing, breath control, extended techniques, rhythm, ensemble challenges, intervals, and aural skills.

The six repertoire guides consulted had between two and five levels of difficulty with many guides being weighted towards high school level musicians. The CMC repertoire available for trumpet covers a wide range of difficulty including many works at the university level and beyond. Therefore, in addition to classifying the easier high school material, it was important to have multiple ratings to distinguish between an easy undergraduate-level work and a challenging graduate-level or professional work. The decision was made to use seven levels of difficulty in order to both cover the wide spectrum of repertoire and allow for flexibility in each rating level. They are loosely grouped to provide two ratings for pre-university repertoire, two ratings for the easier university repertoire, and three ratings for advanced players from performance majors to professionals.
Grading levels include: Novice, Easy, Medium, Medium-Difficult, Difficult, Very Difficult, and Very Difficult+.

**Novice** compositions contain limited challenges in any category and are accessible for junior-high or early-high school students.

**Easy** compositions may contain moderate demands in one or more areas and are accessible for dedicated high school students.

**Medium** compositions have notable challenges in one or more areas and are accessible for early undergraduate or advanced high school students.

**Medium-Difficult** compositions generally include a wider range along with increased technical demands and are accessible for dedicated undergraduate students.

**Difficult** compositions require significant musical and technical polish and are accessible for advanced undergraduate students including performance majors.

**Very Difficult** compositions contain strong demands in many areas and are accessible for graduate and exceptional undergraduate students.

**Very Difficult+** compositions often require a specialized skill set in order to facilitate a successful performance. Limiting factors may be one or more: range, endurance, and velocity. These are often combined with challenging articulations and intervals. These works are accessible for professionals and strong graduate students.

**Duration**

The approximate performance time of a work is provided when possible. Sources include indications on the score, the composer’s website, the CMC website, or available recordings. The author will also calculate the duration, based on given tempo markings and time signatures, in order to confirm the above value(s).

**Trumpet(s)**

The intended trumpet is indicated when provided on the score or by the composer.

**Range**

The letter name and a subscript representing its octave is given for both the lowest and highest pitch in the trumpet part. As shown in the following figure, C₄ is middle C, C₅ is an octave
higher, and all other notes from D to B have the same subscript as the C below them.

\[ \text{Figure 1.} \]

It is indicated if the range is given in concert pitch or as written for a transposing trumpet. Optional notes or outlying pitches may additionally be provided in brackets.

**Mutes**
Any required or optional mutes are listed.

**Availability**
Information regarding loan or purchase of the score is provided. Both the CMC and publisher information is listed if the work is available through multiple providers.

**Recording(s)**
Any recordings of the work that are available commercially or through the CMC are listed.

**Composer remarks:**
An effort was made to contact all composers, or their estates, to obtain comments on each of their works in this guide. Any applicable comments are included here. Comments by the composer in the score have also been considered for inclusion.

**Musical style**
Comments regarding salient aspects of the work including, when applicable, elements such as form, mood, phrasing, tonality, rhythm, meter, compositional techniques, and notation.

**Technical challenges**
A description of notable instrumental challenges such as endurance, range, multiple tonguing, flexibility, wide intervals, velocity, extended techniques, etc.

**Ensemble**
For trumpet and piano works only: a brief description of significant challenges regarding ensemble between the trumpet and piano.

**Programming**
A statement of suggested performance uses for the piece.
Biographical Sketch Template

Composer
Birth
Death

Education:

Teachers:

Other Experience:

Academic Associations:

Writings:

Awards:

Memberships:

Trumpet Works:

Output:

Website:

Definition and Explanation of Biographical Sketch Terms

Birth
Information regarding the birth of the composer is presented in the following format: “Born year, city, province” where the italics are replaced by the relevant information.

Death
Information regarding the death of the composer, if applicable, is presented in the following format: “Died year, city, province” where the italics are replaced by the relevant information.

Education
Any music degrees or significant studies in composition are listed when possible.

Teachers
Main composition teachers are listed when provided in biographical materials on the composer.
Other Experience
Other significant musical experiences that do not fall under other categories in this study are listed. Some examples would be work as a conductor or significant performance experience.

Academic Associations
This section lists the university and college institutions where the composer was a member of faculty or administration. Years of service are provided when possible.

Writings
Selected significant articles or other writings by the composer are listed as provided by the composer, CMC, and/or Canadian Encyclopedia of Music.

Awards
Significant professional and lifetime achievement awards received by the composer are provided when applicable.

Memberships
A listing of memberships the composer has held with musical organizations such as the Canadian League of Composers. If the composer was a board member at any point, that information is included in brackets.

Trumpet Works
A listing of works where the trumpet is treated as a solo instrument is provided where applicable. This includes duos and trios but not larger chamber groups like a brass quintet.

Output
This line provides a summary of the composer’s output across all genres.

Website
Personal websites regarding the professional activities of the composer are provided.
CHAPTER 2

WORKS FOR UNACCOMPANIED TRUMPET

M/V Askov for solo trumpet (1990)
Murray Adaskin
To Harlan and Anne Pedersen for the christening of their boat, M/V Askov
Premiered on July 14, 1990 by John Selkirk

Difficulty: medium
Duration: 4 minutes
Trumpet(s): not indicated
Range: written C₄ to A₅
Mutes: none

Availability: CMC
Recordings: none found

CMC remarks:
“The work incorporates six Danish folk melodies, each based on a nautical text.”

Musical style:
By utilizing seven thematic ideas into an ABACDA modified rondo form, this work features plenty of contrast regarding melody, tempo, dynamics, and style. The nimble presto A section occurs unaltered three times at full volume and calls for the highest notes in the work. The B, C, and D sections each feature a brief energetic introduction followed by a slower, softer, lyric melody in a very comfortable range. This structure lends cohesion to a composition that might otherwise sound fragmented. The piece is fully tonal and does not include any odd rhythms although the meter does change frequently between sections including 6/8, 4/4, 3/4, and 2/4.
Technical challenges:
While most of the piece is in a comfortable range, the *presto* theme requires slurred agility and flexibility up to A\(_5\) at a brisk pace. Some students may find this challenging especially at the end of the piece when fatigue begins to set in. However, endurance can be improved by taking more time on the pauses between sections. There are neither significant articulation demands nor any other technical concerns outside of the *presto* sections.

Programming:
An audience-friendly piece with tonal melodic content that includes some challenges but remains accessible. It could be performed alone or included as a light work on a recital.

**Signals** solo trumpet (2011)

**John Beckwith**

**Difficulty:** medium to medium-difficult  
**Duration:** 2 minutes  
**Trumpet(s):** performer’s choice\(^7\)  
**Range:** written G\(_3\) to A\(_\flat 5\)  
**Mutes:** straight or performer’s choice\(^8\)

**Availability:** for loan or purchase through the CMC  
**Recordings:** none found

**Musical style:**
*Signals* is unmetered and marked “rapid, staccato.” The form is a simple AB with a brief coda. The A and B sections feature driving repeated sixteenth notes, with accents showing various groupings between two and eight long, as well as tenuto eighth notes. There are frequent short rests, which are indicated by breath marks both with and without fermatas. It is quasi-tonal work where the A section and coda use notes of the C major scale while the B section uses those from

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\(^7\) Email correspondence with the composer (not indicated on the score).  
\(^8\) Email correspondence with the composer: “but nothing *too* soft.”
a tritone away in G♭ major. However, leading tones are avoided and there is no traditional harmonic direction. The B section is muted and marked softer, \( p \) to \( mf \), as opposed to the A section, \( f \) to \( ff \), and the coda, \( mf \) to \( f \). The coda has the lowest range and ends with the first use of long notes: two quarter notes, a half note, and a whole note.

**Technical challenges:**

It is very important that the performer has clean and interchangeable multiple tonguing syllables. The groupings of sixteenth notes frequently change and the piece is most effective if the listener clearly hears those groupings without being aware of the different syllables being used. For example, it is best to avoid any inconsistency in articulation quality when executing a group of five or seven as opposed to a group of four or six. Other than articulation quality and speed, there are no major challenges in this work. The range is rarely above E₅, most intervals are within a fifth, and there are no slurs. The frequent breath marks and fermatas provide plenty of rest for two-minutes of playing.

**Programming:**

This is an energetic piece that also has great pedagogical value regarding clarity of multiple tonguing. It would work well as a short selection on recitals or juries.

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**Suite** for solo trumpet (1980)

**Dean Blair**

Premiered on March 1, 1985 by Gillian MacKay

Multi-movement work

**Difficulty:** medium-difficult

**Duration:** 6 minutes

**Trumpet(s):** not indicated

**Range:** written B♭₃ to A₅

**Mutes:** one unspecified mute

**Availability:** Theodore Presser Company (or for loan through the CMC)
Musical style:
This tonal work has four movements that alternate fast-slow-fast-slow. The fast movements are in 6/8 while the slow movements are in 4/4 with very rare 5/4 measures. Dynamics vary by movement and include everything from pp to ff and fp. The opening toccata gallops along at a brisk pace and includes repeated notes, perfect intervals, arpeggios, and chromatics. The narration requires strong subdivision skills including sixteenth, quintuplet-sixteenth, triplet-sixteenth, and thirty-second notes often changing on consecutive beats. It is an exciting movement but needs musical maturity to connect fragments into large ideas. The brisk third movement, fox trot, is in ABA form and features an implied duet between loud and soft voices which are also in different tessituras in the A sections. The final fanfare is at maestoso \( j=66 \) and has many of the same subdivisions from the narration without quintuplets but with the addition of septuplet major scales.

Technical challenges:
The first movement is on the edge where single tonguing is possible but it is likely more comfortable to use triple tonguing. There are at least three notes per pitch in those sections but also plenty of jumping around as wide as a perfect fifth between beats. The second movement calls for flutter tonguing on moving notes. Rapid dynamic contrast while nimbly jumping between registers is a challenging aspect of the fox trot. Quick breathing and/or long breath control are also required in the third movement, however, as with the entire piece, range is not demanding. Maintaining a full tone through the various articulations is the main challenge in the fanfare. Dynamic control is important throughout the work.

Programming:
This is a good choice for juries or recitals of capable students who may struggle with range above A5.
Variations for solo trumpet (1976)

Dean Blair

Premiered on March 1, 1985 by Gillian MacKay
Multi-movement work

Difficulty: medium-difficult
Duration: 12 minutes
Trumpet(s): unspecified
Range: written G₃ to B♭₅
Mutes: cup and harmon

Availability: for loan or purchase through the CMC
Recordings: none found

Musical style:
The eight short movements offer much variety in style and color in between the opening and closing fanfares. Five of the movements are in 4/4 with one in a slow 5/4 and one in 3/4. There are some counting challenges in the 5/8 presto, with changing beat patterns and rest placements, and some flourishes to subdivide in the final movement. This work requires quite a bit of soft playing, including a ppp, and very rarely gets louder than f. Two allegro movements have wide dynamic contrasts in the trumpet part: one calls for strong accents on key notes and the other includes a softer background accompaniment to a strong march melody. The grave misteriosamente fifth movement includes gradually intensifying and dissipating flutter tongue effects as well as a middle section with extensive mouthpiece buzzing, including glissandos and double tonguing. The tessitura is generally low throughout the work, which makes the higher final fanfare seem more triumphant and powerful.

Technical challenges:
Endurance is often a concern for unaccompanied works but this piece is fairly manageable considering its length. A large percentage of the work stays in the staff, between C₄ and F₅, at a comfortable dynamic level and the breaks between movements provide time to recover. The
challenging aspect is that most movements require playing from start to finish without much rest. The brisk second movement (♩=132) has galloping eighth-sixteenths patterns including some challenging arpeggiated sections at changing dynamics and a wide range. The final two movements are possible single tongued but likely easier to play double tongued. Good control of flutter tonguing is needed to manipulate both the dynamics and intensity of the flutter while playing with a harmon mute in the fifth movement.

Programming:
Makes a good choice for a significant unaccompanied work that has sections ranging from easy to difficult. Contrast throughout will keep the audience engaged.

Propos for trumpet solo, duo, trio or quartet (1983)
Linda Bouchard
For Susan A. Radcliff

Difficulty: difficult
Duration: indeterminate but at least 6 minutes
Trumpet(s): C
Range: concert A♯₃ to C₆
Mutes: cup and harmon (with stem)

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“The duration of Propos is variable: it is made of short phrases that can be played in any order the performer(s) want, phrases can be repeated or not.”⁹ “Propos should be understood as a dialogue between two very different characters.”¹⁰

⁹ Email correspondence with the composer.
¹⁰ On the score.
Musical style:
This atonal work has two groups of six segments artistically placed on the score along with a thirteenth segment of rest that belongs to both groups. It has an aleatoric element because the performer has full control over how to order the segments, whether or not to repeat any of them, and how many times to play the brief repeated coda at the end of each segment. Each segment has a counterpart by the same name in the other group but they do not need to be performed consecutively. The music in each group is similar but the two characters are created in part by one group being generally louder (p-ff as opposed to p-mf). Each group uses a mute for three of the six segments. One group exclusively uses a cup mute while the other group uses a harmon mute, including open and closed effects. The entire work is unmetered with tempos ranging from 48 to 76 beats per minute and rhythmic units include triplet and straight thirty-seCONDS, sextuplet sixteENThs, quintuplet eighths and sixteENThs, quarter-note triplets, and grace notes. There is a fair amount of half-valve glissandos, some alternate fingering tremolos, and minimal use of descending quarter tone bends.

Technical challenges:
The tempos are slow enough that even the thirty-second notes are not too fast. However, some of the interval work is challenging when combined with grace notes and the changing rhythmic subdivisions. There are some demanding flexibility challenges including the glissandi of intervals up to a major seventh, a lip tremolo from C₅ to E₅, and wide vibrato on a sustained C₆. The high range is spread throughout the work but still requires stamina in addition to command of dynamics and style. Rest can be taken after any segment, which should help the performer manage fatigue levels.

Programming:
Propos would fit well on a recital or jury, as it requires an interesting mix of musicianship, creativity, spontaneity, technical control, and attention to detail.
**Monument** for trumpet solo (1986)

**Timothy Brady**

**Difficulty:** difficult to very difficult  
**Duration:** 5.5 minutes  
**Trumpet(s):** unspecified  
**Range:** written A_3 to C_6  
**Mutes:** none

**Availability:** for loan or purchase through the CMC  
**Recordings:** none found

**Composer remarks:**  
Can be played with or without digital delay.\(^{11}\) [Not indicated on the score]

**Musical style:**  
This atonal work is based primarily in 4/4 with mixed meter including 2/4, 3/4, 5/4, 6/4, 5/8, and 7/8. It contains very frequent tempo changes between \(\dot{=}78\) and \(\dot{=}52\), as well as two brief instances of \(\dot{=}104\). The tempos are in precise ratios of 3:2:4 but only a few transitions are subito while the others occur gradually over a few beats, adding to the difficulty level. Rhythmic units are complex including various uses of quarter note triplets, quintuplet eighths, quintuplet sixteenths, septuplet sixteenths, and thirty-second note subdivisions. Dynamics range from **ppp** to **fff** with many wide subito changes and much of the piece is at **p** or softer. The thoughtful use of motives and a well-marked score allow for an intuitively musical interpretation, although an accurate and convincing performance is quite difficult.

**Technical challenges:**  
Flexibility challenges include slurred intervals as large as a minor-ninth including many that are snappy although not successively fast. Also, many phrases cover a wide range: one spans from C_6 to A_3. There are multiple extended trills between D_5 and E_b5 at soft dynamic levels. Most of

\(^{11}\) Email correspondence with the composer.
the work is in the staff but there are two sections that stay up around C₆ including a long sustained note with unarticulated waves of rapid dynamic changes. There are not many opportunities for rest, so endurance will be challenging unless the performer is efficient with centering the tone on the wide slurs and dynamic changes.

Programming:
*Monument* would be an impressive recital or jury piece for performers with exceptional rhythmic skills and dynamic control.

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**Le Dernier Cri** for solo Bb trumpet (1992)

**Brian Cherney**

Commissioned by the 1992 Canadian Music Competitions with the aid of a grant from the Canada Arts Council

- **Difficulty:** very difficult
- **Duration:** 5-6 minutes
- **Trumpet(s):** B♭
- **Range:** written G♯₃ to B₅ (D₆)
- **Mutes:** plunger, straight, cup, wah-wah

- **Availability:** for loan or purchase through the CMC
- **Recordings:** none found

**Composer remarks:**

“Piece was inspired by the high “A” played by the trumpet at the end of the first movement (the Adagio) of Mahler’s 10th Symphony.”

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**Musical style:**

The recommended, but optional, performance directions ask the trumpeter to play into the open side of a grand piano with the lid raised. No pianist is required, as the damper pedal should be

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¹² Email correspondence with the composer.
engaged for the entire work. Unmetered at $\dot{r}=72$, a very important aspect to this atonal work is the intense and constantly shifting subdivision, including various combinations of ties and syncopations. Noteworthy rhythmic units include triplet sixteenths, quintuplet eighths, quintuplet sixteenths, thirty-second notes, and grace notes inside of challenging subdivisions. There are three sections that focus on the written high B₅, with each getting longer and the final section including the lone D₆, but the tessitura is otherwise mostly in the staff. There are seven mute changes, six of which have fast transitions. Dynamics range from $ppp$ to $fff$ and are rarely in the middle ($mp$ or $mf$).

Technical challenges:
The wide dynamic range, and especially the sustained loud and high sections, combined with minimal rest make this work fatiguing. However, it is paced well, with numerous opportunities to recover at soft dynamics in the low range, and the last quarter of the work is quite manageable. Use of the plunger and wah-wah mutes is moderately challenging mainly due to the precise timing on the subdivisions along with some gradual opening and closing effects. There is no multiple tonguing but fluttering tonguing is used on moving notes at soft dynamics. Demands on flexibility and finger speed are both moderate.

Programming:
An engaging work that requires plenty of practice and mental study, *Le dernier cri* would be a good choice for recitals, juries, and competitions. Students with very strong rhythmic skills might find this reduced to a “difficult” rating.

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**Sonata** for trumpet unaccompanied (ca. 1986-1989)

**James Grant Code**

Multi-movement work

**Difficulty:** difficult

**Duration:** 6 minutes

**Trumpet(s):** B♭

**Range:** written G♯₃ to B₅
Mutes: cup and harmon (stem in and out)

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
The second movement was added a few years after the first but the exact composition dates are unknown. The work has jazz influences mainly in rhythm and articulation.¹³

Musical style:
This sonata is in two movements and, while not at all diatonic, does contain various tonal centers. The first movement features conflict between agitato and espressivo sections, which start out in alternation but eventually occur effectively on top of each other. The agitato sections include jazzy inflections using open and closed sounds of a harmon mute with the stem. The first movement maintains $\dot{=}152$ while mixing time signatures of 2/4, 3/4, 4/4, and 6/8, where the pulse slows by a third. The second movement maintains a constant pulse relationship of 60 beats per minute in 4/4, implied cut time at $\dot{=}120$, and 3/4 at $\dot{=}180$. A lyric espressivo introduction leads smoothly into faster virtuosic material before slowing into a brief coda reminiscent of the opening. Rhythmic groupings include syncopations, various offbeat accents, common use of units as fast as triplet-sixteenth notes, and a few thirty-second notes at a slow tempo.

Technical challenges:
There are many relatively rapid intervals, up to one and a half octaves wide, that occur both slurred and tongued. The range contrasts are spread well throughout the work, which helps with the moderate endurance demands. Quick mute changes and effects using the harmon stem are completely reasonable but will need some practice. The second movement contains some triple fanfare triple tonguing at $\dot{=}120$ both with and without a cup mute. The fastest moment is a very nimble 3/4 bar with three successive beats of sixteenth-eighth-sixteenth at $\dot{=}180$. The writing calls for a strong command of dynamics.

¹³ From email correspondence with the composer.
Programming:
This Sonata is an interesting and engaging solo work for recitals or juries. The intellectual challenges of tempo and rhythmic relationships provide pedagogical material for students to work through while sounding very intuitive and cohesive to the audience.

**Un Endroit** pour trompette (2006)
**Richard Désilets**

**Difficulty:** medium to medium-difficult
**Duration:** 3 minutes
**Trumpet(s):** unspecified
**Range:** written C₄ to A♭₅
**Mutes:** none

**Availability:** for loan or purchase through the CMC
**Recordings:** none found

**Musical style:**
This work is atonal with melodic motives and not many intervals wider than a fourth. It is entirely in 4/4 at ≈120-130 and rhythms include many ties and syncopations that suddenly switch between eighth note, triplet, and sixteenth note subdivisions. Dynamics range from *mp* to *ff* with *f* being the most common. The score contains detailed markings for dynamic shaping, articulate style, and prescribed use and pacing of vibrato.

**Technical challenges:**
The performer needs control over the speed and intensity of vibrato, which is used as an effect on four long notes including two in the upper range (G₅). Flexibility is not a concern but there is an extended loud trill between C₅ and D₅. There are only two rests longer than a beat and a half but the piece is short enough, and with a comfortable tessitura, that endurance will not be a concern for most players unless the air gets backed up from tense breaths. The fastest sections feature twisting chromatic-based triplet passages, both slurred and tongued, which fit well for the fingers...
but are challenging to read due to the use of changing accidentals rather than enharmonic options.

**Programming:**
A moderately-challenging atonal option for recitals or juries that is especially recommended for players who are not comfortable in the high range and/or could benefit from work on subdividing.

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**Joubert** for solo trumpet (1990)

**Paul M. Douglas**

For Steve

**Difficulty:** difficult to very difficult
**Duration:** ca. 3 minutes
**Trumpet(s):** unspecified
**Range:** written D♯₄ to A₅
**Mutes:** straight

**Availability:** Nova Music and for loan and purchase through the CMC
**Recordings:** none found
**Musical style:**
This well-written and exciting work is in the form of A A’ coda. The melodic content largely highlights the dominant (E), surrounded by its chromatic neighbor tones, before ultimately providing a strong cadential gesture to the tonic (A). The A section contains a broad introductory *moderato*, which presents the basic motivic ideas for the piece, followed by an *allegro* that becomes increasingly virtuosic in its use of the motives. The A’ section truncates the *moderato* but follows the outline of the *allegro* bar for bar while making the gestures more complex with nimble triple tonguing instead of the original double tonguing. The coda slows down to a muted *lento* reminiscent of the muted opening, before finishing with an impressive *presto* flourish.

Dynamics range from *pp* to *ff* and *fp*, often with large contrasts. The entire work is in 4/4 aside from two brief 3/4 sections.
Technical challenges:
If performed at a true allegro, this piece places significant demands on the performer’s multiple tonguing skills. Specifically challenging are the rapid arpeggiated gestures (with some added neighbor tones), which occur both double and triple tongued. The range alone is not demanding but the performer must be comfortable triple tonguing up to an A₅ with both moving and repeated notes. It is important to have control over various articulation and dynamic levels. The endurance demands are manageable due to multiple structural fermatas over rests, although they never provide any relief during the extended technical sections.

Programming:
This is a great selection for any point in the recital where the goal is to dazzle the audience. Suggestions include opening either half of a recital, closing the first half, or as an encore. A brisk tempo would put this work in the very difficult category.

Alex Eddington
Premiered by Russell Whitehead, April 2005
Multi-movement work

Difficulty: very difficult
Duration: 10 minutes
Trumpet(s): B♭ trumpet, B♭ cornet, B♭ flugelhorn, E♭ trumpet, B♭ piccolo trumpet
Range: written G♭₃ (C₂) to C₆
Mutes: cup, plunger, hat

Availability: for loan and purchase through the CMC
Recordings: none found

Composer remarks:
“Eight Dudes is a play on “etudes”, suggesting a collection of short pieces that engage the virtuosity of both the performer and the composer. I already knew that eight movements were
required – and up sprang eight further puns on my initial play-on-words, eight evocative movement titles from which the music grew. These “dudes” are études and also character pieces, a lineup of exaggerated moods and personalities that sprang from the same source.\textsuperscript{14}

**Musical style:**
Each of the eight movements focuses on very different sounds and characters. There is huge dynamic contrast (ppppp to fffff), a four-octave range, and five different instruments. The work opens and closes with a tonal approach but also has atonal elements and some quarter tone bends. The first movement is an implied duet with a base line under the melody. Special sounds include playing with a purposefully stifled/compressed tone, playing and articulating while breathing in, producing a heavy articulation with almost no tone, and key clicks with just air. The meter changes often and includes 5/4, 7/4, 10/16, 14/16, standard time signatures, and unmetered sections. Rhythmic demands are moderate compared to other challenges in the piece.

**Technical challenges:**
Difficult elements include extreme louds and softs, a double pedal C\textsubscript{2}, shakes, rips, glissandi, general lip slur flexibility, flutter tonguing, and multiple tonguing. Multiple tonguing is mostly on repeated notes, although of various lengths and meters, and reaches speeds of sixteenth notes at 166 beats per minute. There is also a tremolo effect of double tonguing as fast as possible. The range is usually not very high and there are enough rests to somewhat minimize fatigue although the extreme louds and volume of playing may prove to be somewhat draining.

**Programming:**
This work provides an extreme variety of sounds and techniques including some that are very rarely required in the trumpet repertoire. It also has opportunities for theatrical staging and works well for advanced performers looking for a unique challenge.

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**So Joab Blew A Trumpet** (2007)

**Alex Eddington**
Commissioned and premiered by Jeremy Maitland

\textsuperscript{14} On both the score and composer’s website.
Difficulty: very difficult
Duration: 5 minutes
Trumpet(s): B♭ or C
Range: written B₃ to A♯₅
Mutes: none

Availability: for loan and purchase through the CMC
Recordings: none found
Composer remarks:
“The first section of *So Joab blew a trumpet* is an oppressive fanfare that sounds like a rhythm-coded message – but the message is remains undecoded, and receives no answer. The second, slower section seethes with unrequited passion as a young man somewhere on a mountain calls his love to any and all young women, and waits for a response. As these two different narratives oddly come together to become each other’s answer, a third voice emerges: a fragment of Biblical text spoken by the soloist.”¹⁵

Musical style:
Two striking aspects of this work are the complex rhythms and the extensive use of quarter tones. The piece is unmetered and requires intense subdivision skills beyond the usual scope of university musicianship courses. The complexity is caused by partial beats following each other without practical common subdivisions. For example, here is the rhythm of one phrase: two thirty-second notes, just one note of a sixteenth-triplet, one eighth note, one sixteenth note, just two notes of a triplet tied to an eighth note, and a doted quarter tied to a group of three sixteenth note triplets. There are also numerous tempo changes after the opening section. Use of quarter tones is prevalent throughout the opening “rhythm-coded” section as well as in the final section. Quarter tone pitches do not always resolve to a chromatic note but will sometimes jump to a neighboring quarter tone pitch, providing additional challenge.

There is a full dynamic range from *pp* to *fff*. This work also includes *glissando* markings to be executed with slides or lip bends, approximate timed rests, and spoken text rapidly mixed

¹⁵ On the score and composer’s website.
with playing. In the performance instructions, the composer writes that the piece “might benefit from simple and abstract staging choices – ie. a movement toward the audience during the opening page.”

**Technical challenges:**
Brief rapid bursts of multiple tonguing occur throughout the opening section, which is at 216 beats per minute. The glissandi and quarter tones require technical practice as well as the obvious aural skills work. The tessitura of the piece is very comfortable and only goes above the staff for one line lasting a few seconds. This, combined with the timed rests, makes the physical endurance demands quite low. Required mental stamina, however, is significant.

**Programming:**
This is an incredibly impressive work that will provide extreme contrast to the sound palette of standard recital repertoire. Preparation requirements are very high but the result is rewarding.

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**You Gotta Move (2002)**
**Richard Gibson**
Dedicated to and premiered by Sebastian Michaud

- **Difficulty:** difficult
- **Duration:** 10 minutes
- **Trumpet(s):** unspecified
- **Range:** written F♯₃ to A₅ (B♭₃)
- **Mutes:** straight

**Availability:** for loan and purchase through the CMC
**Recordings:** none found

**Composer remarks:**
“Idiomatically reminiscent of jazz/blues riffs, beginning in E-flat but gradually stretching farther afield through extended tonal and atonal variations on a tune *Mississippi* by Fred McDowell.”
Broken into three movements of different character, the usage of arpeggiation provides tonal direction despite the monophonic instrumentation.\textsuperscript{16}

\textbf{Musical style:}
This work is in mixed meter throughout with the first movement having the most variety including 2/4, 3/4, 4/4, 3/8, 6/8, 7/8, 9/8, 12/8, 15/8, and 9/16. Some of the metric changes use constant note values while others use a constant pulse. Additional rhythmic challenges include various cross-rhythms such as 7 notes in 2 beats (7 against 2), 5 against 2, 7 against 3, 5 against 3, 7 against 6, and standard duple and triple relationships. The ending of the second movement is marked \textit{vite, ad lib} and includes some free non-beamed riffs. The dynamic range is \textit{pp to ff}. The third movement has both angular gestures and smooth lines like a flow study. This work contains many nuances in tempo, dynamics, articulation, and musicianship in general.

\textbf{Technical challenges:}
The composer “deliberately kept the range down below A\textsubscript{s}” for most of the piece in an effort to minimize the endurance requirements.\textsuperscript{17} There are also numerous chances to rest but fatigue will still accumulate for most students due to the length of the unaccompanied work and challenges with flexibility and centering. Good control of centering on the intervals and frequent grace-note arpeggiations, some of which are quite difficult, will greatly help with stamina. Other technical considerations are a few trills of a minor third, some flutter tonguing, and a couple half-valve \textit{glissandos}.

\textbf{Programming:}
A medium-long recital option that includes both blues and atonal sounds, is not extremely physically draining, and provides notable musical and technical challenges.

\textsuperscript{16} Email correspondence with composer.
\textsuperscript{17} Ibid.
Clarion a canonic prelude for trumpet(s) (1985)
Sydney Hodkinson
For Christopher Gekker
Premiered April 29, 1985 by Christopher Gekker

Difficulty: very difficult
Duration: 7 to 8.5 minutes
Trumpet(s): B♭
Range: written F♯₃ to D₆ (E♭₆)
Mutes: straight (fiber), plunger, hand (optional), in stand (with cloth or felt hat)

Availability: Theodore Presser Company (or for loan through the CMC)
Recordings: Clarion [TROY-962]

Composer remarks:
“Clarion (an ancient English trumpet) is a short study which may be played by a solo B-flat trumpet or, in strict canon, by two trumpets. The work is generally laid out in a slow-fast-slow design and considerable use is often made of repetition. The opening annunciatory gestures of the soloist provide the genesis for all of the material through-out the brief course of the piece.”
(CMC)

As indicated on the score, Clarion may be performed using any of the following options:
a) trumpet solo
b) a duet in strict canon
c) a duet in strict canon with the second part pre-recorded
d) a trio using either option b) or c) with an additional third part pre-recorded

Musical style:
The work alternates between unmetered and metered sections throughout using 2/4, 3/4, 4/4, and two measures of 9/16. The unmetered sections feature snappy grace note intervals, mostly of a major seventh, to either a repeated pitch or to a long note ending with an aggressive half-valve “doit” rip up approximately a major second. The next main idea plays with the simple motives of
A-A♭-G and B-C-D, in various octaves and inversions, with wide grace note intervals before any or all of the primary notes. The third main idea is soft noodling on running sixteenths and sextuplets, with a few quintuplets and septuplets. This third idea is developed in the middle fast section by interspersing loud and accented low notes into the soft running passages. Dynamics range from ppp to fff. There are numerous fermatas and rests throughout that provide needed rest in addition to facilitating a musically effective transition between sections when using more than one trumpet part.

Technical challenges:
The B-C-D motive often includes a strong sustained D₆ and there are many other high notes throughout the piece. The performer’s range, power, and endurance are significantly tested. This is especially true with just one trumpet part, where the fermata rests would likely be kept shorter for musical reasons. Advanced accuracy and flexibility is required for the wide intervals, the slurred noodling passages, and to execute some tremolos of up to a fourth. No multiple tonguing is required but the performer may choose to use it at the peak speed of some accelerating repeated pitches. Plunger technique is relatively demanding, especially while in the upper range. The fastest passages are running sextuplets at ≈76 and sixteenth notes with a long accelerando starting at ≈92. Very strong dynamic control and contrast is required.

Programming:
Clarion is an exciting and challenging medium length piece for recitals or juries. Virtuosic and tiring work in any context, especially careful consideration should be given to the endurance demands if it is to be performed by one solo trumpet in a recital.

Heat prelude for solo jazz trumpet (1997)
Sydney Hodkinson
Dedicated to American composer Donald Erb on the occasion of his 70th birthday
Second prize winner, 1998 ITG Composition Contest

Difficulty: very difficult+
Duration: 6-8 minutes
Trumpet: unspecified
Range: written F♯3 to E6 (optional F6)
Mutes: felt hat (mounted) and optional “any mute(s)” during the introduction

Availability: Theodore Presser Company (or for loan through the CMC)
Recordings: none found

Composer’s remarks:
“This short etude was written for a virtuoso jazz-trained performer and is, in reality, a tonguing study testing both the dexterity and the stamina of the trumpet soloist. Following an extended (and optional) introduction, brief passages of improvisation are imbedded within the notated segments and lead into a vociferous coda in the upper register. Harmonically, the piece centers on E and B (for the dedicatee E♭ and B♭), and recurring minor thirds act as a thread-like binding for its generally frenetic nature.”

Musical style:
An optional improvised introduction of roughly 1-2 minutes includes a guide page of assorted fragments, based on elements of the piece, which may be used at the performer’s discretion. Short bursts of improvisation following throughout the work include various levels of freedom with directions regarding elements such as mood, dynamics, suggested harmonies, and specific pitch classes. The main section of the piece has “driving, inexorable” energy with a subtle build of the average dynamics to the end with constant waves and wide subito changes throughout. Jazzy elements include the implied harmony, placement and variety of accents, a glissando, and the improvisation requirements.

Technical challenges:
This work features double (and some triple) tonguing throughout all registers, from beginning to end, and finishing on repeated E6’s. The tempo is reasonable, with sixteenth notes at ≈120-126, but the intervals, range, and jazz accents on various subdivisions all increase the difficulty of multiple tonguing almost constantly for 6-8 minutes. The extensive upper range passages that

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18 On the score.
require both nimble facility and extreme endurance pose another strong challenge. The composer
writes for “felt hat (optionally mounted)” but the subito changes, along with the technical
requirements, make the mounting highly advisable.

Programming:
This exciting and virtuosic jazzy showpiece is for elite players with improvisation skills, great
range, strong multiple tonguing and exceptional endurance. However, the soloist is given liberty
to make cuts as needed “as long as the formal design of the work is not obliterated” which would
make the work more accessible if desired.

Trumpet Piece for trumpet also playing percussion (1979)
Jan Järvelepp
Premiered by Louis Ranger, November 1983

Difficulty: difficult to very difficult
Duration: 5 minutes
Trumpet(s): C preferred, B♭ permitted
Range: written G₂ to C♯₆
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“For C trumpet with shallow mouthpiece, vocal sounds and foot-operated bass drum from drum
set. Playable on B♭ trumpet if vocal sounds considered to be in B♭. C trumpet is preferable to B♭
trumpet. For one performer.”

Musical style:
The main section of this work is driving, funky, tonal and in mixed meter with the bass drum
playing a prominent role. When combined with the trumpet, the bass drum is mostly in constant
quarter notes. Time signatures include 3/4, 4/4, 5/4, 6/4, and 7/8. There are some syncopations and sixteenth notes but generally straightforward rhythms. The opening and closing each include unmetered and timed sections strongly centered on the pitch G with vocal sounds, including multiphonics. Musical effects throughout include flutter tonguing, half-valve glissandos between multiple successive notes, subtle manipulation of the multiphonics to produce beats, and a wide dynamic range from pp to ff.

Technical challenges:
In addition to fine tuned multiphonics control, the voice is also used in rapid alternation with playing the trumpet. The bass drum part is not difficult but will require some practice to groove the ensemble with trumpet and voice. The range is mostly in a very comfortable tessitura at and below G₅ aside from some shots on B♭₅ and C♯₆. However, there are also numerous unprepared G₂ pedal tones, which are approached from two or three octaves above. The velocity reaches slurred sixteenths at 126 beats per minutes including some chromatic passages. Perhaps more challenging is centering on the rapid oscillations between G₅ and F₅. Endurance is not a large concern unless the performer is already fatigued during a recital.

Programming:
This is an interesting Trumpet Piece with the use of percussion, voice, and a funky groove. One suggestion is as the closer of the first half of a recital.

Remembering Vince elegy for solo trumpet (1988)
Paul McIntyre
The piece is a memorial to the composer’s father
Multi-movement work

Difficulty: medium to medium-difficult
Duration: 8 minutes
Trumpet(s): B♭
Range: written G♯₃ to C₆
Mutes: straight, harmon
Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“Remembering Vince is something of an early example of my efforts to find expressive qualities in unaccompanied 12-note sets.”

Musical style:
This work is in seven movements with the first, third, and seventh movements all being identical envois based on a military motive to commemorate Vince’s service in World War I. The fifth movement is also an envoi and is an exact transposition of the others, at a tri-tone, although with some octave displacements and different dynamics. Each envoi has five short unmuted calls alternated with five short muted responses. The use of twelve-note sets is extremely structured in some movements but more flexible in others. A strict example is the fourth movement, chant, which consists of twelve four-bar phrases consisting of different tone rows. All twelve phrases have the same rhythm and starting note but a different order of pitches. Most of the piece is either p or f although there are instances of mp and mf and the entire final envoi is marked pp. The rhythms used throughout are not complex. Eighth notes are the smallest unit and the sixth movement is the only one with changing meter. The sixth movement contains 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 7/8, and 8/8 while the rest of the piece is in 4/4, 3/2, and 2/2.

Technical challenges:
Endurance will be a notable concern for many students. The tessitura is mostly comfortable, and there are fermatas in many of the movements, but there are no significant rests and each movement flows attacca into the next. Centering is also a bit challenging at times in this atonal work, especially in the upper register, which can add to the fatigue factor. Good flexibility on slurred intervals is important, as is dynamic contrast and control. The mute changes should likely be fairly quick and may require playing the envois while holding the trumpet with only the right hand.

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19 Email correspondence with composer.
Programming:
This piece provides a good opportunity to work on the intervals and phrasing of twelve-tone music. For example, the chant provides the performer an opportunity to practicing pulling different nuances out of very similar phrases.

**Kyrie** for solo trumpet (1984)

**Jana Skarecky**
Commissioned by Erik Schultz

Difficulty: difficult to very difficult
Duration: 3 minutes
Trumpet(s): C
Range: F₃ to A₅ (D₆)
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“*Kyrie* is the second movement of *Three movements on Bach Themes* commissioned for the 1985 Bach tercentenary by Canadian trumpet player Erik Schultz. It is based on the fugue subject of the Kyrie from the *Mass in B Minor*… the piece is intended to portray the inner experience of a prayer of confession. Conflicting emotions are present… From tentative beginnings interrupted by bursts of anger, there is a progression to a pouring out of one’s heart, and eventually peace.”

The first and third movements of the full work are scored either for trumpet and organ or trumpet and strings.

Musical style:
This atonal work is in the form ABA’ with the outer sections using 5/4, 4/4, 3/4, and 2/4 at ∙=60. The mostly lyric opening includes numerous descending semi-tone bends at the end of phrases as

20 From the composer’s notes on the score.
well as sudden bursts of loud flutter tonguing. The inner section has more motion with changing tempos and varied time signatures including 2/4, 2/8, 3/8, 4/8, 5/8, 3/16, 6/16, and 7/16. There is more angular writing and a wide glissando up a tenth to D₆. The final section is more subdued than the opening and does not contain the sudden emotional outbursts. Dynamics range from pp to ff and grace notes are used occasionally throughout.

Technical challenges:
There are only five relatively short notes above the staff in Kyrie. However, the wide glissando from B♭₄ up to two D₆ notes is very difficult, especially in the context of the wide intervals that precede it. The trumpet’s low range is used prominently and endurance is only a minor concern due more to the lack or rest than taxing playing. The lone pedal F₃ occurs as the first of four ascending grace notes and is approached from a B₄. The most technical section is a few bars of running sixteenth notes in mixed meter at =72 where the accented upper notes outline a variation on the theme. Flexibility and good centering are required to successfully execute the slurred and tongued atonal intervallic passages.

Programming:
Kyrie would fit well on recitals or juries as a short solo piece for advanced performers. It could also be performed as a more substantial piece, 10 minutes in length, as the second movement of Three movements on Bach Themes, also available from the CMC.

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Silhouette for solo cornet (1981)

Linda Catlin Smith
Commissioned by Donna Zapf and Robert Minden
Dedicated to and premiered by Dewi Minden (12 years old)
Transcribed for bassoon by Rudolf Komorous (1986)

Difficulty: easy to medium
Duration: 3 minutes
Trumpet(s): B♭ cornet
Range: written E♭₄ to E₅
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“Tonal, abstract, introspective. This was my first professional commission after graduating from university.”

Musical style:
Silhouette is a very free piece with frequent breath marks and fermatas, which allow the performer to pace both phrasing and endurance. The main challenge is in the counting and subdivision. The work is unmetered and often strays from a quarter note pulse with common examples being groups of three eighth notes or three sixteenth notes. Pitch centers are used but it is not tonal in the traditional sense of implied harmony. Beginner students might have a hard time hearing the pitches without a fair bit of work. The dynamics vary between $mf$ and $p$ with a diminuendo.

Technical challenges:
Limited range of a minor-ninth and slow tempo of quarter = 48 combine to make this a very technically accessible piece. Intervals mostly stay within a sixth but there is one octave from $E_5$ to $E_4$. Some students may find the frequent breath marks inhibit smooth tone production but the work provides an opportunity to work on breath pacing and control without other technical challenges to deal with.

Programming:
Works well as an easy lyric jury selection for early undergraduate students with limited range or as a test piece targeting subdivision for high school students.

21 Email correspondence with composer.
**Riffs III** for solo trumpet in B♭ (1992)

**John Weinzweig**

To Michael White

**Difficulty:** difficult to very difficult

**Duration:** 8.5 minutes

**Trumpet(s):** B♭

**Range:** written G₃ to C₆

**Mutes:** plunger

**Availability:** for loan or purchase through the CMC

**Recordings:** none found

**Musical style:**

This is the third of three *Riffs* written by Weinzweig for flute, trombone, and trumpet respectively. There are some jazz references, as suggested by the title, but they are “always idiosyncratic” as noted by Beckwith.²² One example is how the plunger mute is clipped to the stand throughout the work: its prominent use allows for a jazzy tone color but one lacking the nuances that would be available if it was hand-held. *Riffs III* is an atonal work with a wide variety of expressive directions including boldly, cantabile, tenderly, graceful, menacing, and nervously. It is well written and motives are nicely developed. The majority of the piece is in mixed meter using mostly 2/4, 3/4, 4/4, and 5/4 along with brief use of 9/8 and 12/8. Large portions are also unmetered. Rhythmic subdivisions are sometimes complex and incorporate triple and duple groupings as small as thirty-second notes, a septuplet, and some incomplete groupings as well as grace notes and rips. Other effects include flutter tonguing, tremolos with alternate fingerings, variable tongue positions on long tones notated as vowels, and an isolated mouthpiece pop. Dynamics range from *ppp* to *ff* as well as *fp*. The score contains a lot of detail and the music is easily expressed.

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**Technical challenges:**
There are significant technical demands including some difficult slurred valve work on unusual patterns at high speeds. Flexibility is challenging at times both for lip slurs and wide articulated intervals. The range is often in the staff and a stable low range down to $G_3$ is important. The overall endurance requirements are less than might be expected for a work of this length and difficulty, although the ending reaches $C_6$ at $ff$ volume. Regardless, a strong, refined embouchure is essential to a successful performance.

**Programming:**
This is an excellent work containing a wide variety of musical expression and technical demands. That variety along with the development of motives can help engage audiences unfamiliar with atonal music. It would stand well on its own or as a substantial recital work.
CHAPTER 3

WORKS FOR SOLO TRUMPET WITH PIANO

**Little Suite** for trumpet and piano (1975, revised 1979)

**Violet Archer**

For Peter and Mary

Multi-movement work

**Difficulty:** easy to medium

**Duration:** 7 minutes

**Trumpet(s):** B♭

**Range:** written E₄ to A₅ (optional B♯₅)

**Mutes:** none

**Availability:** it was published by Leeds Music, which is no longer in business, but is still available from distributors or for loan through the CMC

**Recordings:** CMC CentreStreams live graduate student recording

**Musical style:**

This tonal work is in four short movements entitled Song, Quiet Time, Fanfare, and Jig. There are no tempo markings thus the performer has freedom to interpret the tempo based on the music and expressive markings. These are, by movement: “gay and light,” “leisurely and dreaming,” “broad and majestic,” and “gay and rhythmic.” The first and third movements are in 4/4, the second is in 3/4, and the Jig is in 6/8. The rhythms are simple with the smallest unit being sixteenth notes in the Fanfare, quarter notes in Quiet Time, and eighth notes in the other two movements. There is some basic syncopation in the Fanfare. Most intervals are stepwise and only a few are wider than a perfect fifth. There is a wide dynamic range overall from *pp* to *ff* with each movement having a different subset (*mf-f, pp-f, f-ff, and mp-ff*).
Technical challenges:
The performer needs a strong and reliable A₅ as it is often sustained at full dynamic levels. There are a few fast lip slurs in the Jig including up from E₅ to G₅ and down from G₅ to C₄, skipping a harmonic. There are also slower descending octave slurs. Endurance is not a concern as each movement has multi-bar rests.

Ensemble:
The piano part is each both technically and rhythmically and there are no pressing challenges with the ensemble aside from working on balance at the various dynamic levels.

Programming:
A nice, light consonant work that can stand alone, would work in church, or serve as an easy first-year jury piece.

Cantilena for trumpet and piano (1994, arranged 2002)
Michael Conway Baker

Difficulty: medium
Duration: 6.5-7.5 minutes (the recording is faster than marked in the score)
Trumpet(s): B♭
Range: written D₄ to B♭₅
Mutes: cup or straight

Availability: Theodore Presser Company (or for loan through the CMC)
Recordings: Hope’s Journey [DCD-182], David Hickman performs 3 trumpet concertos [DCD-191]

Remarks:
This is an arrangement of the second movement of Summit concerto for trumpet and chamber orchestra. The first movement has also been arranged for trumpet and piano and is available separately as Summit concerto.
Musical style:
This beautiful tonal work calls for a lyric singing approach throughout. Dynamics range from \( ppp \) to \( ff \) and there are a lot of delicate upper range demands. The entire movement is in \( 3/4 \) at a relaxed tempo and does not contain any note values smaller than eighth notes. Musical lines vary from short to quite long but are always smooth and flowing.

Technical challenges:
The tessitura is relatively high, which can be difficult for this sweet type of playing. Overall, there is plenty of rest, especially in the last third of the movement. However, there are two major sections with no rest that will prove tiring even to some advanced students. Breath control is very important in those sections and on some of the long phrases.

Ensemble:
There are some \textit{rallentandos} and fermatas to coordinate but the ensemble fits together quite easily as the accompaniment has running eight notes throughout almost the entire movement.

Programming:
This movement could stand alone in performances or juries. It may be advisable to not place it late in the program due to potential fatigue.

\textbf{Summit Concerto} for trumpet and piano: first movement (1994, arranged 2002)

\textbf{Michael Conway Baker}
Originally written for trumpet and chamber orchestra, this arrangement of the first movement for trumpet and piano was commissioned by David Hickman

\textbf{Difficulty:} medium to medium-difficult  
\textbf{Duration:} 9.5 minutes  
\textbf{Trumpet(s):} B\(^\flat\)  
\textbf{Range:} written C\(_4\) to C\(_\#6\)  
\textbf{Mutes:} straight
Availability: for loan or purchase through the CMC

Recordings: *Hope’s Journey* [DCD-182], *David Hickman performs 3 trumpet concertos* [DCD-191]

Remarks:
The second movement has also been arranged for trumpet and piano and is available separately as *Cantilena*.

Musical style:
*Summit Concerto* has an epic feel and the original orchestration almost sounds like it could be movie music. This first movement, in ABAB’ form, begins with two contrasting sections that are then repeated almost note for note but with more intensity. The opening largo, which is noble, pure, and mostly at a $p$ volume, is later repeated a bit faster, marked maestoso, and mostly at $fff$. The second section is an energetic march, which is later repeated 4bpm faster at the original dynamic levels. Rhythms include triplet sixteenth note pick-ups, slurred thirty-second notes acting like grace notes, and switching between triplets and duple patterns. The entire movement is in 4/4.

Technical challenges:
The march sections sit mostly in the upper range and include slurred and tongued intervals at various dynamic levels from $p$ to $ff$. Centering on some of the intervals can pose a moderate challenge. The $C\#_6$ occurs five times and lasts no longer than one second. There is significant rest spaced throughout the movement and endurance is not a problem if the range is comfortable. No multiple tonguing is needed as the triplet sixteenth groups are only three notes long and no faster than $\dot{=}72$.

Ensemble:
The piano part is not very difficult, in part due to some long ostinatos, and fits relatively easily with the trumpet line. The only notable ensemble challenges involve some simple duple against triple rhythms to line up. There are a few bars where intonation might be problematic when the base line is in unison with an upper range trumpet melody.
Programming:
This movement could stand alone in performances or juries. It is musically effective, not
technical, and presents a challenge in evenness of tone in the upper register.

Lament; Hymn Tune Pavane for trumpet and piano (1976, revised 1979)
Milton Barnes
Multi-movement work

Difficulty: difficult or medium-difficult
Duration: 4 minutes
Trumpet(s): Baroque in concert pitch (see remarks)
Range: Concert E♭₄ to C₆
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Remarks:
Written for baroque trumpet (or oboe or viola) and piano. However, the music includes some
step-wise passages that are too low for natural trumpet. It is therefore assumed that a modern,
valved trumpet is acceptable for performance of this work.

Musical style:
The score indicates that the first movement is a fantasia on Lament di Tristano, an anonymous
medieval work originally paired with a faster dance titled Rota. In this work, the lament is in
4/2, aside from one measure of 3/2, and is followed attacca by a pavane in cut time. Eighth notes
are the shortest note value used in each movement. The lament is marked recitativo with a
somewhat free solo line over sustains of exclusively open fifth chords. The pavane is a simple
maestoso dance that uses triadic chord spellings without classical harmonic progressions aside

from a perfect authentic cadence at the end. Dynamics range from ppp to f with the lament being generally the softer movement.

**Technical challenges:**
The lament features beautiful melodic lines, some of which sit in a high tessitura and require a significant amount of strength and finesse. The accidentals and some low range inhibit the use of most piccolo trumpets but an E-flat trumpet might help facilitate the performance. The second movement is not as high but does not have any rest and may prove fatiguing for some students after the previous high playing. The only other technical concern is the jump of a minor-seventh up to concert B♭₅, which occurs twice. The difficult rating can be downgraded if the range is not a concern.

**Ensemble:**
The piano part is very easy to put together with the trumpet part. The first movement contains nothing faster than a half note, with many long sustains, and the second movement is not much more challenging.

**Programming:**
The lament is a hauntingly beautiful piece of musica. Paired with the pavane, this set provides the pianist with a short and relatively stress-free work on a recital program. Care should taken to program this work at a point in the program where the trumpet player has enough stamina.

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**Last Act** – a theatre piece for solo trumpet and piano (1972)

**Milton Barnes**

Commissioned by the Toronto Dance Theatre for Peter Randazzo

**Difficulty:** medium-difficult

**Duration:** 9.5 minutes

**Trumpet(s):** B♭

**Range:** written A₃ to C₆

**Mutes:** cup or straight, a piece of cloth
Availability: for loan or purchase through the CMC
Recordings: CMC CentreStreams live recording

Composer remarks:
“*Last Act* is a modern dance score depicting a medieval KING who, struggling with his conscience and suffering ambivalence in regard to his kingship, goes mad and dies.”

Musical style:
This piece features a wide variety of emotions and colors in both the trumpet and piano parts. It is atonal with use of mostly related pitch sets, which makes centering on the trumpet more reliable. Both performers are asked to play a four note pitch set *ad lib* including both retrograde and inversions. Some extended trumpet techniques include flutter tonguing, quarter tone bends above and below a sustained note, descending glissandi connecting notes, blowing air through the mouthpiece, and rattling the keys. Extended techniques for the piano are listed in the ensemble section below. The dynamic range is from *ppp* (muted) to *f* plus *crescendo* and *sf*.

Technical challenges:
The trumpet part calls for delicate playing on wide slurred intervals at *pp* volume. There are numerous wide intervals including major sevenths and major ninths, sometimes with two such ascending intervals in a row. Tone production and intonation can be difficulty while muffling the sound with a cloth. Most of the work is at a moderate tempo such that finger speed is not a concern. The upper range is used strongly, including a sustained A♯5 for twelve seconds at *f*, but is spaced out such that the overall endurance demand is only moderate. Multiple tonguing is not required except perhaps in the final *ad lib* section.

Ensemble:
The ensemble is not very difficult, although there are some timed and *ad lib* sections that are more involved. The piano will need to be prepared (certain strings marked with tape) and the piano part includes some extended techniques. Felt mallets are used to hit the piano frame and the cross bars over the strings, the side of the piano is hit by the palm of the pianist’s hand,

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general areas of the strings are hit by the pianist’s palm, brushes are used on the strings, and the strings marked by tape are plucked with a guitar pick.

**Programming:**
Although originally written as a dance score, this work also works well as a recital piece.

**Sonatina** in two movements (1981)

**John Beckwith**
Premiere performance is available on CentreSteams
Trumpet part edited in collaboration with Stephen Chenette
Multi-movement work

- **Difficulty:** difficult
- **Duration:** 8-9 minutes
- **Trumpet(s):** B♭
- **Range:** written A₃ (B₂) to D₆
- **Mutes:** wa-wa, cup, straight

**Availability:** for loan or purchase through the CMC

**Recordings:** CMC CentreStreams live graduate student recording

**Composer remarks:**
“The second movement included phrases in imitation of three kinds of trumpet music that I liked. One the cornet-solo flashiness of Herbert L. Clarke, two the early Armstrong blues and three the mariachi bands I heard once in Mexico City. The first movement was free composition without any outside notions.”

**Musical style:**
This work is atonal and opens with a cluster of all twelve chromatic pitches within an octave on the piano. The first movement is structured ABA’ with prominent use of a hexachord in various

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25 Email correspondence with the composer.
transpositions, inversions, and reversions. Each A section consists of slow wide intervals up to a twelfth, repeated notes of various subdivisions required multiple tonguing, and a muted inversion of the opening with narrower intervals. The B section is marked leggero; jazz-like. The second movement alternates each influence described in the composer remarks with a passage where the trumpet and piano play rhythmically in unison with various arrangements of eighth and sixteenth notes and rests. These driving sections use and develop the previous hexachord, each at a faster tempo than the previous passage.

Most of the piece is in 4/4 but there is some mixed meter in sections of each movement including 2/2, 3/2, 3/4, 7/4, 5/8, 6/8, 7/8, 9/8, and 8/8. Rhythmic subdivisions of triple and duple units as small as straight thirty-second notes as well quintuplet sixteenth notes are used. Effects include flutter tonguing, use of alternate fingerings and the wa-wa mute on sustained pitches, and a long pedal tone. There are large, sometimes subito, dynamic changes with a range from pp to fff.

**Technical challenges:**
The centering will need some work, especially the wide intervals and soft dynamic levels. While there are no especially enduring sections, there is a fair amount of strong upper register demands spaced throughout each movement. The rests are relatively short, which makes the endurance demands notable although not extreme. In addition to the various multiple tonguing in the first movement, the end of the second movement may require a double tonguing as it reaches sixteenth notes at $\dot{\text{q}}=116-126$. The pedal B₂ is approached from a C₄ after a rest. There is a sustained F₅ to G♭₅ trill, which may be difficult to keep smooth.

**Ensemble:**
The piano part is prominent and challenging. There are numerous cross-rhythms and different subdivisions between the trumpet and piano, which may prove challenging.

**Programming:**
*Sonatina* works well as a significant more “modern” medium-length recital piece.
**Little Suite** for trumpet and piano (1962, revised 1968)

**Keith Bissell**
Multi-movement work

**Difficulty:** Medium
**Duration:** 6-7 minutes
**Trumpet(s):** B♭
**Range:** written B₃ to C₆
**Mutes:** none

**Availability:** Berandol Music Ltd. (or for loan through the CMC)
**Recordings:** CMC CentreStreams recording

**Remarks:**
This work is also available from the CMC in an arrangement for trumpet and strings.

**Musical style:**
This work is in three short movements entitled Allegro, Andante, Allegro. The music uses diatonic gestures and tonal centers in the trumpet with contemporary harmonies in the piano. The first movement keeps a steady tempo throughout and alternates often between 3/4 and 2/4. It highlights the relationship of a descending major seventh as well as a fanfare motive that returns modified in each subsequent movement. The Andante is mostly in 3/4 with a few free measures in 4/4 and contrasts gentle flowing ideas with the fanfare motive. The light and playful third movement is mostly in 2/4 with some 3/4 and an unmetered cadenza that is two lines long. Dynamics range from $p$ to $ff$ plus one diminuendo to $pp$.

**Technical challenges:**
The outer movements are usually performed no faster than $\ddot{=}116$ but some of the sixteenth note passages, especially in the third movement, require nimble facility. Almost all of the sixteenth notes are slurred or repeating the same pitch if tongued. Multiple tonguing is not required but double tonguing on the repeated notes may be preferred by some performers. There are moderate
flexibility challenges including slurs of a seventh up to A₅ and lip slurs throughout the range of the piece. The Andante calls for long smooth phrases, often around the top of the staff, without much rest. However, the outer movements are not very taxing aside from the final cadenza.

**Ensemble:**
The piano part fits easily with the trumpet part both in accompaniment and in dialogue. The ensemble fits together rather intuitively without being simplistic.

**Programming:**
One of the standards of the Canadian trumpet repertoire, *Little Suite* is a great choice for advanced high school or early undergraduate students in any performance setting.

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**Fanfare Sonata** for trumpet and piano (1978)

**Jean Coulthard**

For George Laverock

Multi-movement work

**Difficulty:** medium-difficult to difficult

**Duration:** 11-12 minutes

**Trumpet(s):** C

**Range:** concert G₃ to C₆ (C♯₆)

**Mutes:** straight

**Availability:** for loan or purchase through the CMC

**Recordings:** CMC CentreStreams recording

**Musical style:**
Written in two movements, *Fanfare sonata* has tonal elements and motives but uses extended harmonies such as polychords and stacked fourths. The trumpet line repeatedly switches between, or even combines, different tonal areas. The first movement alternates between *con vivo* and slower *cantabile* sections. Time signatures include 2/4, 4/4, 5/4, 6/4, 6/8, 12/8, and 18/8
but the meter changes are not very difficult. There is an unmetered quasi cadenza near the end of
the movement. The second movement, a passacaglia, opens with the trumpet playing an
unaccompanied lyric theme based on a motivic fragment from the first movement. That theme
transferred to the base line of the piano for the first variation and developed by both instruments
throughout the six variations, which are marked lament, pastorale, warrior’s call, triumphant
procession for piano, fugato, and coda. Only triple meters are used (6/4, 9/4, 6/8, and 12/8) and
sixteenths notes are the smallest note value used in the trumpet part. The warrior’s call is the
only fanfare variation with most of the music calling for lyric playing like in the opening
statement. Dynamic levels in the work range from pp to ff.

Technical challenges:
The performer must be comfortable sustaining notes as high as C₆ at full dynamic levels. Some
of the intervals and fanfares are challenging to center the pitch but speed is not a concern. There
are a few basic trills and mordents but no extended techniques. Flexibility demands are moderate
and include some chordal passages both with and without the third of the chord. There are
numerous short rests but the overall volume of playing is still significant; fatigue could become a
concern without good centering and a strong high range.

Ensemble:
There are numerous tempo changes, both gradual and subito. The pianist has some moderate
individual challenges but nothing very fast.

Programming:
*Fanfare* sonata would be appropriate as a medium length major work on a recital program.

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**Suite Champêtre** for trumpet and piano (2002)

**Clifford Crawley**

Multi-movement work

**Difficulty:** difficult to very difficult

**Duration:** 6.5 minutes
Trumpet(s): B♭

Range: written A₃ to C₆

Mutes: straight

Availability: for loan or purchase through the CMC

Recordings: none found

Musical style:
The suite is in four short contrasting movements. The opening allegro deciso is virtuosic at \( \dot{\text{j}} = 138 \). It stays in 4/4 but contains quintuplet and sextuplet sixteenth notes along with frequent changes in subdivision including triplets and sixteenth notes. The performer has a choice between double or triple tonguing and some flutter tonguing is required. The following adagio is marked dolce e espressivo and is in 3/4. It calls for both lyric and light playing at softer dynamic levels and always in a comfortable register. The third movement is at \( \dot{\text{j}} = 112 \) and contrasts a gentle middle cantabile section in 3/4 with vigorous and loud outer sections in 2/4. There are numerous glissandos from D₅ to G₅. Rhythms are never more complicated than eighth and sixteenth notes. The closing con allegrezza also has an ABA form. It contrasts a middle meno mosso in 4/4 with joyful and nimble mixed meter playing at \( \dot{\text{j}} = 100 \) including some 4/4 along with everything from 5/8 through to 9/8. Two-octave rips up the harmonic series, from both G₃ and B₃, require time to be stretched as they sometimes occur between successive sixteenth notes. Overall dynamics range from pp to fff.

Technical challenges:
This work requires a variety of flexibility skills. Some of the fast passages in the first movement are triadic gestures that include lip slurs in both directions. Intervals stay within an octave but demand precise control both slurred and articulated at a wide range of tempos. The glissandos up a fourth and the wide harmonic rips require an efficient and connected approach to tone production. The brisk tempo of the first movement makes the runs very difficult. Speed is the only challenge to the multiple tonguing, which occurs on repeated notes for up to four beats at a time. Each beat is formed by an eighth note followed by two or three sixteenth notes, performer’s choice. The high register is not often called for but the minimal amount of rest in each movement
makes endurance difficult. The performer may wish to take a bit extra time between each movement to help with pacing, especially during a recital.

**Ensemble:**
The piano part for the first three movements tends to stay relatively simple when the trumpet has involved material and picks up activity while the trumpet rests or sustains longer notes. Those movements fit together quite easily. The fourth movement is quite different with rapid unmetered arpeggio-like patterns that repeat continuously and change every so often based on the trumpet line. The ensemble is not intended to line up but it is the pianist’s responsibility to stay in the general vicinity of the trumpet part. The patterns stop repeating near the ending and tempo changes are added to the piano part, which makes it quite challenging.

**Programming:**
This is an exciting and demanding showpiece for an advanced performer.

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**I Got Unhappy** for trumpet and piano (2006)

**Neil Currie**
Premiered June 2007

**Difficulty:** medium to medium difficult
**Duration:** 4 minutes
**Trumpet(s):** B♭
**Range:** written A₃ to A₅
**Mutes:** none

**Availability:** for loan or purchase through the CMC
**Recordings:** *Urban Diversions* [available through the CMC]
Composer remarks:
“I Got Unhappy resulted from reharmonizing and inverting the melody of the jazz standard Get Happy. The title comes from the fact that when you turn a smile upside down you get a frown.”
Other arrangements are available for tenor sax or alto sax and piano.

Musical style:
This single-movement work follows the standard format of jazz tunes with an introduction, the head, a solo section, a repeat of the head, and a closing coda. Both the introduction and coda are very short in this arrangement but the composer’s recording includes a slight extension of the introduction. The score advises musicians to “play in a jazzy style, slightly behind the beat” and the piece has a swing feel that is written out with triplet groupings at \( \frac{j}{26} = 116 \).
The tune moves from written B-minor to E-minor and back to B-minor while the harmony uses a lot of quartal chords along with some extended tertian chords. The solo section includes an exciting written solo with some simpler options for the most challenging bars. A minimal amount of dynamics markings are used with the head being \( mf \) and the solo marked \( f \).

Technical challenges:
The tessitura of the head is mostly from \( B_3 \) to \( B_4 \) with some phrases going up to \( E_5 \). The solo is more adventurous, building with energy to \( A_5 \) a couple times, but range is not a concern.
Endurance demands are worth noting, however, as the piece calls for almost non-stop playing throughout. The written out solo section has some fast triplet and sixteenth note runs, with a lot of accidentals, and a few turns written as triplet-sixteenths. All of the fast material is slurred so the only articulation challenge lies in obtaining the jazz style. Some of the slurs require moderate flexibility skills. Intervals are generally not wide but there are some octaves in the head.

Ensemble:
The head has a nice groove that fits together easily. The solo section has some more challenges including lining up sixteenths the swing groove in the piano.

\(^{26}\) CMC website entry for this work.
Programming:

*I got unhappy* provides an accessible jazz option for a recital or jury using only trumpet and piano. The written solo will be especially beneficial for classically trained musicians who are not comfortable improvising. The writing also lends itself to relatively easy execution of jazz inflections.

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**Sonata** for muted trumpet and piano (2012)

**Laurie Duncan**

Dedicated to Keith Jones

Multi-movement work

**Difficulty:** Medium-difficult

**Duration:** 11 minutes

**Trumpet(s):** B♭

**Range:** written G₃ to B₅

**Mutes:** straight

**Availability:** for loan or purchase through the CMC

**Recordings:** none found

**Composer remarks:**

“The trumpet is to utilize the mute during the duration of the work.”

**Musical style:**

This work has three movements, which get progressively slower: *animato, andantino,* and *andante*. The trumpet line is tonal but there is often strong dissonance with the piano including the use of extended harmonies and clashing chords. The dynamic level is mostly in the *pp* to *p* range but extends down to *ppp* and reaches as loud as *mf* once in the work. Each movement is in 3/4 and rhythms are relatively straightforward throughout. The first movement is in one with the smallest unit being eighth notes. The second movement has dotted-eighth and sixteenth notes in

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27 On the score.
the trumpet but nothing faster than a quarter note in the piano. The third movement uses basic
triplet subdivision including a triplet sixteenth note in the trumpet part.

Technical challenges:
It would be advisable to use a quiet straight mute in addition to working on gentle playing since
most of this work is marked at low dynamic levels. There are a significant number of soft
sustained notes above the staff, which may be the limiting factor for many players that could
otherwise easily handle this work. Numerous short rests throughout make the endurance
demands quite manageable. There are some modest flexibility challenges including some lip
slurs of a fourth.

Ensemble:
The rhythmic ensemble is not very difficult. Centering may be challenging for the trumpeter,
especially given the contrast between the appearance of the trumpet part and the dissonance
provided by the piano.

Programming:
This piece provides the opportunity to work on centering and soft dynamics with a mute. It could
also present a color contrast in a recital, although it is important to find a mute with a desirable
and variable sound.

Inscription For An Unintended Monument for flugelhorn and piano (2001)
Kurt Ellenberger
For Richard Stoelzel
Premiered April 2003

Difficulty: medium-difficult to difficult
Duration: 8 minutes
Trumpet(s): B♭ flugelhorn
Range: written B♭₃ to C♯₆
Mutes: none
Availability: for loan or purchase through the CMC

Recordings: none found

Musical style:
This is a single-movement crossover work for flugelhorn with extended tertian and jazz harmonies. There is a long improvised solo section with given chord changes but an optional melody is also provided. The unmetered and unaccompanied opening leads to a mixed meter allegretto with lots of 4/4 and 3/4 plus some 5/4, 2/4, 6/8, and 9/8. The brief final section is slow and deliberate. Glissandi are written in two ways at various points in the work: either as a wavy line or precisely notated with brief connecting runs between notes. Rhythmic challenges include 4 against 3, septuplets, and uncommon groupings in the opening. The hardest example is the alternation between single thirty-second notes and dotted quarter notes. The dynamics change often and range from pp to ff.

Technical challenges:
Some of the written glissandi are sixty-fourth notes at the extremely fast tempo of \( \text{♩} = 112-116 \). However, they are no more than four notes long and the fingering patterns are idiomatic. It is also possible to achieve a very similar effect by leaving the principal note slightly early if needed. Aside from glissandi, there are a few fast runs at the same tempo, including septuplet sixteenth notes, which may provide some challenge. Short rests are spaced throughout, but fatigue may still be a factor due to the wide dynamic range and relatively high tessitura for flugelhorn. The widest interval is an ascending octave, both slurred and tongued, up to the top of the staff. There is no multiple tonguing or fast single tonguing required.

Ensemble:
There are some moderate ensemble rhythmic and timing challenges but the groove will quickly become intuitive. The pianist is free to improvise along with the trumpet or to play a written accompaniment. This work would be most effective with a pianist with a jazz background.
Programming:
This is a dramatic and high-energy crossover work that would fit especially well on the second half of a recital. The last two bars are p but it would still be a satisfying closer if desired.

Romance for trumpet and piano (1992)
Daniel Friedman
For Kevin Harris-Lowe and Christopher Dawes

Difficulty: medium
Duration: 6-7 minutes
Trumpet(s): B♭
Range: written F#₃ to A#₅
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: two CMC CentreStreams live recordings

Remarks:
Arranged by the composer from the original version for trumpet and organ.

Musical style:
This single-movement tonal work has beautiful lines and colors. The structure is ABA with a coda. It is mostly in 3/4 but there is an extended section in 2/2 and one measure of 3/2. The dynamic range is from pp to ff but the A sections only get as loud as mp. Rhythms are simple throughout with the fastest units being triplets and some grace notes. The B section has more rhythmic motion, which creates more intensity along with the fuller dynamic levels. The performers should take care to keep this section in the character of a romance by sounding passionate rather than aggressive.
Technical challenges:
A few slurred triplet arpeggiated flourishes require nimble flexibility and are much faster than most of the piece. The written tempo is $\dot{z}=138-150$ but the CMC recordings are as slow as $\dot{z}=105$, which seems to work well. The composer is supportive of such “artistic license”\(^{28}\) regarding the tempo. One section has constant eighth notes oscillating between C$\#_5$ and D$\flat_5$ or D$\#_4$. Those major sevenths are the largest slurred interval although there is an articulated octave and minor ninth. Endurance is not a concern as there is plenty of rest during, the tessitura is mostly in the staff, and much of the dynamics are gentle.

Ensemble:
The parts fit together without many challenges aside from lining up some eighth note sections. The pianist has some extended triplets that are a bit fast but are written idiomatically.

Programming:
A pretty lyric piece with some technical flashes, Romance would work well in many settings either with piano or organ.

Concerto for trumpet and piano (1993)
Allan Gilliland
For Jens Lindemann
Premiered August 1, 1994
Multi-movement work

Difficulty: difficult to very difficult
Duration: 15 minutes
Trumpet(s): C
Range: concert G$\flat_3$ to D$\flat_6$ (optional F$\flat_6$ and G$\flat_6$)
Mutes: harmon (no stem)

Availability: for loan or purchase through the CMC

\(^{28}\) Email correspondence with the composer.
Recordings: CMC CentreStreams live recording and Mélange: New music for trumpet and piano [MS-1294]

Composer remarks:
“The piece is in three movements. The first movement contains two themes: the first is classic trumpet - bold, strong, and declamatory and the second focuses on the more melodic side of the instrument, with a tango-like section in the middle for contrast. The second movement is mysterious and ethereal. The soloist is asked to use a harmon mute (without the stem) a sound made famous by Miles Davis. This movement allows the soloist the opportunity to show off the melodic side of the trumpet. The final movement is driving and rhythmic. A conversation is implied between soloist and piano - almost a question and answer dialogue. The end of the piece demonstrates the power and range of the instrument finishing on a high concert Db.”29

Musical style:
This is a cellular composition30 based on sets of notes that are easily recognizable to the listener throughout despite not being a tonal work. Some ideas are present in all three movements, with slight transformations, which creates a strong sense of cohesion even with the large variety in colors and styles. It would be considered more of a classical piece with minor jazz elements as opposed to a cross over work. The first movement has a substantial written cadenza as played by Jens Lindemann. Each movement has mixed meter, although each has a strong grounding in 4/4, 3/4, and 4/4 respectively. While the first two movements add only measures of 2/4 through 6/4, the third movement has more variety by additionally using 6/8, 7/8, and 8/8. Dynamics range from p to ff with a lot of loud playing and prominent use of the high range.

Technical challenges:
The limiting factors for many will likely be range and endurance. The large amount of full playing, throughout the entire given range of the trumpet, could easily be fatiguing, especially on a recital. There are loud sustains on high C6 and D♭6 as well as down on G♭3. If those areas are not a concern, this piece would fall in the difficult category rather than very difficult. The brief

29 On the score
second movement is not very strenuous. Double tonguing is tested with sixteenth notes of arpeggiated fourths at \( \dot{=132} \) and some chromatics up to \( \dot{=168} \). Triple tonguing is not required but may be useful for some of the sixteenth notes that are in groups of three. Demands on slurred flexibility are only moderate but the fast double-tongued intervals are challenging.

**Ensemble:**
The first movement has some dialogue but fits together relatively easily. The second movement has extended sections where the piano plays offbeats against the trumpet line, reminiscent of *Légende* by Enesco. The third movement is presto and has plenty of back and forth between the trumpet and piano parts, which can be tricky in some spots. Overall, the piano part is not especially difficult for a major concerto.

**Programming:**
A concerto that can easily stand alone or serve as a major work on a recital.

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**Six Thèmes Solaires: Mars** for trumpet in C and piano (1990, rev. 2010)

**Denis Gougeon**

Commissioned for the International Stepping Stone of the Canadian Music Competition.

**Difficulty:** difficult to very difficult  
**Duration:** 4.5 minutes  
**Trumpet(s):** C  
**Range:** A\(_3\) to B\(_5\)  
**Mutes:** harmon with stem

**Availability:** for loan and purchase through the CMC  
**Recordings:** CMC live CentreStreams recording
Remarks:
The title is a play on words sounding like “système solaire” (solar system in French). Mars is one of the ten works Gougeon wrote for the International Stepping Stone competition in 1990. They include the Sun and all nine planets (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto) and are each for a different instrumentation.

Musical style:
Mars is an atonal through-composed work with a brief unmetered introduction, a rhythmically complex main section at \( J=66 \), and a slightly faster energetic final section. Most of the piece is in 4/4 or 3/4 and there are two bars each of 2/4 and 6/32. Subdivision skills are crucial in the main section to accurately play quintuplets, sextuplets, septuplets, thirty-second notes, and groups of nine, which often do not line up with the piano part. Dynamics range from \( p \) to \( ff \); wide changes are marked with great effect in parts of the piece while other large sections are unmarked and are at the discretion of the performer. Aggressive flutter tonguing is used at the top of a few large crescendos, including twice with a harmon mute as the stem is uncovered for even more contrast. Alternate fingerings are often used to reiterate various pitches in trilled tremolos and also occasionally in quintuplet groupings.

Technical challenges:
There are long sections of double tonguing with four notes to each pitch in the final section but the tempo is reasonable. Trilled tremolos require finger dexterity and intonation control to keep the same pitch. The piece requires large dynamic contrasts and contains a lot of loud playing. The trumpet’s register is mostly comfortable but there is minimal rest so fatigue may be a factor depending on where this piece is programmed in a performance. Flexibility demands are moderate. Mars does not contain anything especially daunting on a technical level but it is constantly challenging and requires full concentration throughout.

Ensemble:
The piano part contains a handful of challenging runs but is otherwise largely accessible technically for rhythmically sound pianists. The main challenge is in lining up various differing

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31 Email correspondence with the composer.
subdivisions between the two players in the middle of the piece. The closing section uses mostly repeated thirty-second notes in the trumpet part over clear eighth notes in the piano part for a much easier ensemble.

**Programming:**
This is an exciting, challenging, and musically satisfying piece that would work well on recitals or juries for advanced performers.

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**The Battle:** a suite for trumpet and piano (1978)

**Derek Healey**
Commissioned by The Contemporary Music Showcase Association
Multi-movement work

**Difficulty:** difficult to very difficult

**Duration:** 13-14 minutes

**Trumpet(s):** B♭

**Range:** written C₄ to C♯₆ (D₆)

**Mutes:** straight and hand

**Availability:** for loan or purchase through the CMC

**Recordings:** unidentified CentreStreams recording (first four movements only)

**Composer remarks:**
“Individual movements may be performed separately, but should the work be performed in its entirety then each section should follow the previous one without a break.”

**Musical style:**
The work has five programmatic movements that offer great contrast: 1) March to the battlefield 2) The exhortation 3) The advance and battle 4) Last rites 5) Triumphal march. The meters used include 2/4, 3/4, 4/4, 5/4, 5/8, and 6/8 along with timed sections. There are units as small as

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32 On the score.
thirty-second notes, brief instances of polymeter, cross rhythms, and other rhythmic challenges. At the end of the work, the trumpeter is asked to gradually slow down while the piano pulse stays constant. Much of the second movement allows the rhythm of the piano to be free and align only approximately with the trumpet. The third movement involves three successive sections of indeterminate music for both parts with the following guidelines: “material written in boxes should be played at will by each performer for as long as is indicated. During the three Battle sections, performers should feel free to develop material should they wish. Boxes can be played in any order and repeated at will.”

Extended techniques include glissandos, flutter tonguing, wind noises or half-valve sounds, using a hand to cover the bell, and the pianist knocking on the wood of the piano. There is a fair amount of muted playing.

**Technical challenges:**
The high register is used regularly and strongly and there are some physically taxing passages in each movement aside from the reflective *Last rites*. It might be helpful for the performer to use a C trumpet for both ease and endurance since the low range is not a limiting factor. The glissandos are in both directions between notes a minor second apart and should sound as resonant and connected as possible. Fanfare motives prominently use fourths, tritones, sevenths, and some arpeggio patterns. They require both a good ear and nimble facility. Individual intervals are almost never wider than a seventh but flexibility is still challenged by the successive leaps, speed, and mixture of slurs and articulation. No multiple tonguing is required but flutter tonguing is featured in the third movement.

**Ensemble:**
The majority of the music fits together quite easily but there are various notable difficulties spaced throughout the work as mentioned above under musical style. It is recommended to allow for above average rehearsal time for this piece.

**Programming:**
This is a significant and interesting multi-movement work that presents a wide variety of colors, challenges, and musical flexibility. Any movement can be performed alone and the duration of

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33 On the score.
all but one movement is a bit over two minutes. The exception is the third movement, up to five minutes long, which can be used pedagogically to provide a musically effective introduction to indeterminate music.

**Intrada** for trumpet and piano or organ (2006)

**Ruth Watson Henderson**
Commissioned by Barton Woomert of the Toronto Symphony Orchestra and dedicated to the memory of his father, Raymond B. Woomert

**Difficulty:** medium
**Duration:** 3 minutes
**Trumpet:** parts are included for B♭, C, or E♭
**Range:** concert C₄ to B♭₅
**Mutes:** none

**Availability:** Eighth Note Publications (or for loan through the CMC)

**Recordings:** none found

**Publisher’s remarks:**
“Intrada for solo trumpet is a piece that is suitable as a prelude for a church service or an opening number for a solo recital.”

**Musical style:**
A beautiful tonal work in ABA form, *Intrada* moves from B♭ to D♭ concert in the opening section, back from D♭ to B♭ in the middle section and then stays in B♭ through to the end. The A sections feature fanfare-like melodic lines at \( \dot{=} 108 \) with no intervals larger than a fifth. The subdued middle section is both softer and slower, with a flowing moderato relaxing into andante espressivo before a return to the opening A material. Dynamics play a structural role and range from \( p \) to \( f \) until the ending, which is an accessible but energetic flourish up to a \( ff \) concert B♭₅.

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34 On the score.
Technical challenges:
The main challenge is making the fanfares sound full and resonant while projecting the energy requested by accents and staccato markings. Speed is not a concern as there are never more than two sixteenth notes in a row until two beats in the second last bar. Endurance is not a factor due to a comfortable tessitura, varying (but not extreme) dynamics, and short rests throughout. Concert F₄ and G₄ are important notes in the fanfares so intonation could be problematic for some students.

Ensemble:
This work is quite straightforward to put together while still having interesting and independent parts. It is all in 4/4 except for two measures of 7/8.

Programming:
In addition to church services and opening a recital, as suggested by the publisher, Intrada would work well paired with other organ selections or as a transition away from baroque or classical repertoire in a recital.

Three Pieces for trumpet and piano (1994)
Richard Johnston
Multi-movement work

Difficulty: novice
Duration: 4.5 minutes
Trumpet(s): B♭
Range: written C₄ to C₅
Mutes: none

Availability: Alberta Keys Music Publishing (or for loan/purchase through the CMC)
Recordings: none found
Remarks:
The third piece, *Lively Time*, is also listed separately in the CMC catalogue but the part is unavailable so it is not given a separate entry in this project.

Musical style:
These three short pieces are titled *Calm Breezes, Quiet Time, and Lively Time*. Each has the same one-octave range and limit accidental usage to F# and B♭. The dynamics stay comfortably between *mp* to *f*. *Calm Breezes* frequently mixes 2/4 and 3/4 while *Quite Time* uses blocks of 3/4, 4/4, and back to 3/4. Both are lyrical in style and feature mostly slurred notes. The frequent alternation of time signatures in *Calm Breezes* may be challenging for some beginning students despite the otherwise simple rhythmic vocabulary. Eighth notes are the smallest units. *Lively Time* stays in 2/4 and has the most energetic tempo with staccato eighth notes at♩=112 and includes some simple syncopation.

Technical challenges:
Endurance is of no concern with limited range, moderate dynamics, and a fair amount of rest. Intervals are mostly seconds and thirds with a small amount of fourths. Executing the staccato eighth note articulations is likely the most technically challenging aspect of this set of pieces.

Ensemble:
In addition to the mixed meter of *Calm Breezes*, a few of the entrances are slightly challenging due to overlapping phrases or entering an eighth note off from the piano. A small amount of independence is also required for dynamics. Overall, the ensemble is at more of an “easy” as opposed to “novice” level.

Programming:
These pieces work independently or as a set for beginner students in performance or for playing tests.
Duo Concertant #4 (1989)
Richard Johnston
Commissioned by Jeffrey Anderson
Multi-movement work

Difficulty: difficult to very difficult
Duration: 14 minutes
Trumpet(s): C
Range: concert G to B₅ (D₆)
Mutes: whisper and/or cup

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
“The 2nd movement is based on the hymn tune Confie au plus tendre des pères. The rhythmic structure of the original alternates between 2- and 3-beat measures; my work enlarges upon that irregular measure size… Furthermore, I have felt that the pedantic use of time signatures could interfere with the natural flow of the melodic lines and have, therefore, not made use of them [in the second movement].”

Musical style:
The three movements of Duo concertant #4 are fast-slow-fast. The opening energico is mostly in 4/4 at ≠=112 with some 3/4 and 5/4 mixed in. It features a lot of sixteenth- and eighth-note motion; the sixteenths are usually slurred while the eighths are detached. The trumpet has a lyric muted section in the middle while the piano maintains rhythmic energy. As with the final movement, dynamics range from p to ff but the endings reach ffff and ffff respectively. The second movement is marked moderato – gently at ≠=96 with rubato. It is in free-style Chorale Prelude form and uses bar lines and changing meter, between two and eight quarter notes per

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35 On the score.
36 On the score.
bar, but without any time signatures. The trumpet part includes the full score for this movement to help with the ensemble. The smooth, mostly stepwise trumpet line contains nothing faster than eighth notes and each phrase is under a slur. The movement is generally soft and ends with a muted diminuendo to pppp. The final movement, vigoroso, is episodic with two slow rubato sections separating three fast sections ranging from 96-120 beats per minute. The first four sections have the same mixed meter as the opening movement. The final section includes virtuosic triplet-sixteenth runs and sustained triple tonguing at $\dot{=}96$ in 5/8 as well as seamlessly transitioning to double-time in 5/4 and 3/4 at 96 beats per minute for the half-note.

**Technical challenges:**
Flexibility is tested by wide slurs (octaves in both directions and an ascending 11th up to B₅) as well as by numerous nimble lip slurs in the sixteenth and triple-sixteenth runs. The D₆ can be taken down the octave is desired but the performer needs control up to a concert B₅ as well as the final ascent with touches C₆ before a fffff sustain on B₅. The second movement is gentle, comfortable and quite refreshing. The overall endurance demands are well paced and not a large concern provided the trumpeter can play efficiently at loud dynamics. The triple tonguing in the third movement includes extended intervallic passages of three notes per pitch as well as some articulated chromatic runs.

**Ensemble:**
The piano plays a prominent role in this piece, as suggested in the title, and requires a capable performer. The mixed meter, time changes, and rubato add an element of difficulty but there are no serious complications in putting the parts together.

**Programming:**
This is a good option for performers who are looking for a major piece that is largely accessible but also contains some very difficult sections.
**Latvian Dance And Variations** for trumpet or cornet and piano (1980)

**Talivaldis Kenins**

For Edgar

**Difficulty:** easy to medium  
**Duration:** 6 minutes  
**Trumpet(s):** B♭  
**Range:** written C₄ to B₅  
**Mutes:** straight

**Availability:** for loan or purchase through the CMC  
**Recordings:** none found

**Composer remarks:**
“Talivaldis Kenins has borrowed from the Folklore Materials of Latvian Music, vol. III, #1052 compiled by E. Melngailis.”

**Musical style:**
A theme and five variations, roughly twenty measures of 4/4 per section, are grouped in pairs by tempo to create an overall fast-slow-fast structure. The first variation stays at the opening tempo of ♩=100 and is closely related to the theme with some altered intervals and inversions. The middle *meno mosso* and *piu lento* sections are both muted and, like the fourth variation *con spirito*, contain less obvious references to the theme in the form of modified gestures in the trumpet or piano. The final variation is one notch faster up to *tempo primo* and is strongly based on the opening with added sixteenth note runs ornamenting the thematic gestures. No multiple tonguing or extended techniques are required aside from one glissando up a major seventh from written C₅ to B₅ at the end of the second variation. The fast outer sections have a lot of detached playing while the slow inner sections are lyric using nothing faster than eighth notes aside from three sixteenth notes. There is a fair amount of syncopation and ties but no triplets or anything

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37 On the score.
faster than sixteenth notes throughout the work. Dynamics range from \( p \) to \( f \) with most of the playing no louder than \( mf \).

**Technical challenges:**
Aside from the long muted \( B_5 \), which is approached by glissando, there are only four other notes above written \( G_5 \) in the entire piece and three of those are only an eighth note. This comfortable tessitura, combined with brief rests spaced throughout, minimizes endurance demands. The sixteenth note runs in the final variation are mostly scalar with patterns in \( C \) major. There are plenty of accidentals elsewhere but the moderate to slow tempos make the technique quite manageable. The widest interval is a minor sixth and there are no notable flexibility challenges. Obtaining the detached style of the outer sections without sounding pecky and tight will likely prove to be the most difficult element of this work for most students.

**Ensemble:**
The ensemble holds together fairly easily with the piano maintaining eighth note motion throughout most of the piece. There are some tempo changes, *ritardandos*, and *caesurae* to coordinate.

**Programming:**
This piece contains contrasting lyric and detached styles. It would fit well on juries or as a competition piece for students with moderate range and technique.

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**Gary Kulesha**
Written for Stephen Chenette

**Difficulty:** difficult to very difficult

**Duration:** 4 minutes

**Trumpet:** B♭

**Range:** written \( C_4 \) to \( C_6 \) (plus one \( D_6 \))

**Mutes:** none
Availability: Counterpoint Music Library Services, Inc. (reference copy at the CMC)

Recordings: none found

Remarks:
The theme of this composition is from Caprice No. 24 for violin by Nicolò Paganini. The CMC and composer websites list the revision date as 1982 but the composer confirmed the use of the information on the score, which is signed: “Toronto Spring/Summer 1974 revised August 1981”.

Musical style:
This work has seven short sections including a piano introduction, the theme, and five variations. There is no intent to match the volume of a violin as the dynamics stay between mf-ff for all but the lyric third variation, which goes as low as mp. However, most audience members will recognize the theme, making elegant style and ease of playing very important to a successful performance. Articulations are generally clean and crisp and are marked sempre staccatissimo or non legato aside from the third variation. Paganini wrote his Caprice in A minor and Kulesha kept that key for B♭ trumpet (G minor concert). Variations 2 and 3 stray from standard harmonic progressions with variation 2 being full of minor triads in parallel motion with a strongly dissonant solo line.

Technical challenges:
Variation 1 has some nimble arpeggios in the upper range. Variation 2 has simple triple tonguing at ≈92 along with a couple glissandi into the high range. Variation 3 is slow and lyric but includes some very fast, almost ornamental, ascending slurred arpeggios. Variation 4 requires great interval and embouchure control in order to bring out the upper notes, which form the melody and are a modification of the theme. The composer gives the performer liberty to pick a playable tempo in the fast and technical variation 5, which features triple-tongued mordents and wide, challenging double-tongued intervals. The piece begins at medium difficult level, which lasts until the difficult variation 3, and finishes with two difficult or very difficult variations depending on the speed taken. Silent fermatas between sections can be extended if desired to minimize endurance demands.
Ensemble:
The trumpet and piano parts generally fit together quite easily aside from some moderate mixed meter challenges in the first variation. The second variation is suddenly very dissonant so it is advised to practice with a pianist early in the preparation phase to become comfortable with the intonation.

Programming:
This showpiece has a strong, flashy ending and would work well at the end of either half of a recital.

_Meditation_ (date unknown)
_Calixa Lavallée_
Edited by Jeffrey R. Anderson

**Difficulty:** Easy to medium  
**Duration:** 4 minutes  
**Trumpet(s):** B♭  
**Range:** written B₃ to B♭₅  
**Mutes:** none

**Availability:** Southern Music Company (or for loan through the CMC)  
**Recordings:** none found

**Musical style:**
_Meditation_ is a simple lyric and tonal piece that works well on cornet or trumpet. It is in ABC form with no return to previous material and each section is marked by a subtle tempo change along with new melodic content. The first two sections are in concert E-flat minor while the final section moves to concert E-flat major. There is a written cadenza near the end of the B section and another very brief cadenza near the end of the C section. Dynamics range mostly from _p_ to _ff_, with some very wide swings, and the ending gets as soft as _ppp_ with a diminuendo. Many students will need coaching to keep the staccato markings and accents in context of the lyric
The meter is in 4/4 for except for the 6/8 C section and unmetered cadenzas. Rhythmic units include triplets, sixteenth notes, one quintuplet, and some single grace notes.

Technical challenges:
Endurance is not a concern as most of the playing is in the staff and there is a substantial piano interlude between each section. However, both power and grace are needed throughout the full range of the work. There are some lip slurs, including a couple from C₅ to G₅, skipping a partial, and one that leaps an octave from G₄ to G₅. Another challenge is the awkward extended trill from written C₅ to D₅. Strong dynamic control is needed. There are two instances of written multiphonics that can be considered optional.

Ensemble:
The piano part contains mostly moving triplets while the trumpet plays. The trumpeter needs to be able to play eighth notes against those triplets but, in general, the ensemble is easy to hold together.

Programming:
This is a beautiful lyric work for a recital or jury, especially for a student who is looking for a gradual increase in range with only a few notes are above the staff.

Sonatina for trumpet and piano (1969)
David Lidov
Multi-movement work

Difficulty: medium-difficult to difficult
Duration: 10 minutes
Trumpet(s): C
Range: concert A♭₃ to C₆ (D₆)
Mutes: straight

Availability: for loan or purchase through the CMC
Recordings: none found

Musical style:
Sonatina is an atonal work with three movements – titled Guisto, Andante, and Vivace – that follow a standard fast-slow-fast format. There is some changing meter spaced throughout using mostly simple time signatures of 3/4, 4/4, 2/2, 3/2, and 4/2 along with infrequent occurrences of 5/2, 5/4, 7/4, and 7/8. Rhythmic subdivisions in the trumpet part include numerous quintuplet eighth-note groups as well as one group each of quintuplet and septuplet sixteenth-notes. There are various cross rhythms with the piano. The first movement contains many tempo changes while the final two movements are mostly steady. There are no extended techniques aside from two measures of flutter tonguing. Dynamics range from pp to ff plus a brief fff in the third movement cadenza.

Technical challenges:
Control is needed up to C₆ as the only D₆ is in the cadenza and is optional. The tessitura is mostly comfortable and never sits high for very long. Rests tend to be short but there are enough of them to reduce endurance concerns to moderate. Wide intervals of up to a thirteenth require advanced flexibility but lip slurs are not a concern. Some brief multiple tonguing would make the execution easier but the bursts are short enough that many players could manage with single tonguing. Dynamic control and contrast is challenging especially with wide and sudden changes in the second movement.

Ensemble:
The changing subdivisions and cross rhythms are challenging and the frequent tempo changes in the first movement will require some attention. Cues included in the trumpet part will help. A strong pianist is recommended even though the technical demands are not extreme.

Programming:
This mid-length contemporary work contains demanding but accessible rhythmic challenges. It would likely fit best in middle of a recital program.
Three Lyrical Studies for trumpet and piano (1983)
Raymond Luedeke
Commissioned by the Alliance for New Music Projects
Premiered 1983
Multi-movement work

Difficulty: medium to medium-difficult
Duration: 6-7 minutes
Trumpet(s): B♭
Range: written G₃ to B♭₅
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Composer remarks:
Regarding the second movement: “the trumpet and piano parts are only approximately coordinated and should sound quite independent of each other. The speed of the music is controlled by the trumpet, and the pianist should adjust his speed to maintain approximately the alignment shown on the page.” ³⁸

Musical style:
This work is in three contrasting short movements including andante espressivo, slow dream like lontano, and allegro marziale. Both trumpet and piano feature diatonic fragments that are dissonant with the other part, frequently change key area, and do not result in functional harmony. Mixed meter is used throughout including 2/2, 3/2, 4/2, 5/2, and 3/4 in the first movement and 2/4, 3/4, and 3/8 in the third movement. The second movement is slow and unmetered in the trumpet part but the piano part includes many different time signatures in 2 and 4 including a bar of 17/4. There are a few lip bends of a quarter tone, both up and down, in the

³⁸ On the score.
second movement. The dynamics have rapid changes and range from \( p \) to \( f \) plus a final \( ff \) at the end of the piece and \( pp \) at the beginning of the second movement.

**Technical challenges:**
The fastest elements in the trumpet part are some diatonic sixteenth note runs ascending a fifth in the third movement at \( \dot{\text{=}126} \). The intervals and slurs require only basic flexibility but rapid wide dynamic changes are prevalent. There are not many rests but the majority of the playing is in the staff so endurance is not a strong concern. However, tone production on gentle lines at the top of the staff will be difficult for some players.

**Ensemble:**
There is plenty of flexibility allowed in the second movement but it will take concentrated rehearsal to feel comfortable with the “approximately coordinated” pacing as requested in the score. Rhythmic ensemble is moderately challenging in the first movement and more so in the third movement due mainly to the mixed metre and syncopation between the parts. The pianist has some fast diatonic grace note rips but the technical demands are otherwise only moderately difficult.

**Programming:**
Despite the title, this work is suitable for concert performance. It has a lot of musical and technical variety between the three movements and would work well on a jury or early recital.

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**Sonata** for trumpet and piano (1990)

**David L. McIntyre**
Composed in Regina for Saskatchewan trumpet Lyle Buddecke
Premiered on March 27, 1990 with the composer on piano
Multi-movement work

**Difficulty:** difficult

**Duration:** 13 minutes

**Trumpet:** C
Range: concert G\textsubscript{3} to B\flat\textsubscript{5}

Mutes: harmon, straight and cup (all optional)

Availability: Roy Street Music (only the piano part is for loan through the CMC)

Recordings: Mélange: New music for trumpet and piano [MS-1294]

Composer remarks:
“I would certainly recommend using mutes, either as listed or varied at the performer’s discretion.”

Musical style:
Four short movements alternate Mystery, Game, Mystery, and Game. All have a dynamic range from \textit{p} to \textit{ff} with both “Mystery” movements having some \textit{pp}. There are opportunities for rubato and small tempo changes but the meter stays very consistent aside from the third movement. The third movement switches between 4/4 and 3/4 with occasional interjections of 5/4 and 2/4. The other movements stay exclusively in 4/4 (or 2/2 for the second movement) with just one or two measures in a related time signature of 2/4 or 3/2. The first movement alternates between flowing rubato lyricism and strict angular sections. The other movements have expressive markings of “driving,” “with tender melancholy,” and “robust, and at times rowdy.” Rhythmic requirements include subdivisions as small as thirty-second notes, syncopations, various dotted figures, and alternation between duple and triple patterns. There are some intonation challenges due to shifting tonal references.

Technical challenges:
The first movement has some slurred sextuplets runs and brief fanfare tonguing as fast as thirty-second notes at \textit{=}104. The fourth movement is at \textit{=}132 and has articulated and slurred sixteenth notes as well as some moderate interval work. The tessitura is often in the staff but full control is needed up to B\flat\textsubscript{5}. Endurance demands are moderate for a piece of this length in part due to plenty of brief rests.
Ensemble:
The trumpet and piano parts fit together rather intuitively overall, although there are a few brief tricky ensemble spots including syncopation and two against three. Both players have some difficult technical sections, especially in the first and fourth movements, but the music also works well at a slightly relaxed tempo if desired.

Programming:
A substantial and challenging major work that is enjoyable to play.

Sonata for trumpet and piano (1986)

Oskar Morawetz
Commissioned by David Hickman through the financial aid of the Canada Council
Multi-movement work

Difficulty: difficult
Duration: 15 minutes
Trumpet(s): C
Range: written A3 to B♭5
Mutes: unspecified

Availability: for loan or purchase through the CMC
Recordings: Sonata: Music for Trumpet and Piano [ebs-6022], CMC live CentreStream recording

Musical style:
The three movements of this sonata follow the standard fast-slow-fast arrangement. Each movement has mixed meter with quarter note and eighth note based time signatures ranging from two through six beats per bar. The melodic content makes the music accessible for the audience but shifting pitch centers and lots of changing accidentals make it challenging to performer. The opening Allegro moderato starts at \( \text{j=132} \) but the tempo is flexible with various sections slowing from the initial tempo to between \( \text{j=100-126} \). Triplets are the fastest notes until the some
sixteenths at the end of the movement. The trumpet and piano often pick up the line from the other and switch roles between solo, accompanying, and equal importance. The music calls for a wide range of expression including *giocoso*, *cantabile*, *grazioso*, and *pesante*. The second movement, *Adagio*, begins at $\dot{\text{=}66}$ and gradually slows down to an extended section at 76 for the eighth note. A closing muted section returns to the initial tempo. The writing is in a *cantabile* style, almost all slurred, with long and smooth melodic lines. The final movement is another *Allegro moderato*, this time based mostly around $\dot{\text{=}100}$ with some small flexibility in each direction. It uses a lot of sixteenth notes and has more rhythmic motion than the first movement. Opening motives frequently span an octave or more before smoothing out a bit in the middle section. The closing section has some more angular writing at a faster tempo of $\dot{\text{=}144}$ but uses triplets, rather than sixteenths, for motion. Each movement covers at least two octaves from $B_\flat^3$ to $B_\flat^5$. The general dynamic range of the work is $p$ to $f$ with an added $pp$ and $ff$ at the end of the second and third movements respectively.

**Technical challenges:**
The piece contains no multiple tonguing or extended techniques. Tempos are manageable but there are some difficult passages. A main challenge is centering the tone through intervallic passages with changing accidentals. The third movement demands flexibility to move through a wide range, although all intervals are within an octave except one of a minor tenth. Each movement requires great control of the full written range even though the tessitura does not remain high for long. There are short rests spaced throughout the work except for the middle section of the second movement and the ending of the third movement, both of which can be fatiguing. Overall, the endurance demands are moderate. Good breath control is needed for some of the long phrases in the second movement.

**Ensemble:**
The piano part is challenging although not in a virtuosic technical way. Some of the second movement is written on four staves to show ringing chords or wide ranges in each hand. The ensemble is not especially challenging but the frequent meter, tempo, and character changes will likely require significant rehearsal to unify the parts.
Programming:
This is a significant major work in the Canadian trumpet repertoire. It is very playable, as there are no extreme challenges, but it is still demanding for advanced students.

Concert Overture for trumpet and piano (1980)
Vernon Murgatroyd
To Gayle Achtymichuk
Premiered April 1981

Difficulty: medium-difficult to difficult
Duration: 5 minutes
Trumpet(s): B♭
Range: written C₄ to D♭₆ (E₆)
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Musical style:
Marked allegro e molto ritmico, this work features angular accented trumpet playing along with lighter motives. The tempo remains steady at ♩=120 and the meter is mostly in 4/4 with some 6/4 and two measures of 3/4. The most complicated rhythm is the dotted-eighth sixteenth and there are no syncopation or triplets. The writing is atonal with plenty of dissonance between the trumpet and piano. However, prominent use of perfect fourths plus some fifths and octaves makes it easier to hear. Dynamics range from pp to ff with the majority of the piece being f or louder.

Technical challenges:
The tessitura sits somewhat high and the last two minutes do not have much rest, so endurance will be a factor for many students. The piece requires control up to D♭₆ including an eighth note entrance up there that descends an octave and then ascends back up an octatonic scale. The two
optional E₆ occur in the middle of the piece after a six-measure rest. They fit better melodically in the top octave, continuing a set of stacked fourths, but the composer indicates E₅ as the principle notes in the interest of accessibility. The trumpet part includes ascending step-wise runs of four sixteenth notes as well as sixteenth note oscillations of major and minor seconds at the top of the staff for up to three and a half beats. There are plenty of slurred fourths throughout the range of the instrument and the widest articulated interval is an octave.

**Ensemble:**
There are no complex rhythms and the tempo remains steady throughout. The piano has almost constant sixteenth notes for the final twelve measures either in just one hand or in octaves with both hands.

**Programming:**
As indicated in the title, this work would serve well as the opener to a recital. It could also stand alone or be used anywhere on a jury program.

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**Fanfare And Allegro** for trumpet and piano (2005)
**Thomas Schudel**
For Cade Eastwood

**Difficulty:** novice to easy
**Duration:** 3.5 minutes
**Trumpet(s):** B♭
**Range:** written A₃ to A₅
**Mutes:** none

**Availability:** for loan or purchase through the CMC
**Recordings:** none found
Musical style:
The form of this tonal, single-movement work is ABABA with a short unaccompanied maestoso fanfare opening and closing the work as well as returning in the middle. The work uses a lot of repetition and gains interest by frequent dynamic changes and octave displacements. The second Allegro is a repeat of the first Allegro aside from the shorter piano interlude and one of the themes being written an octave higher. The work stays in concert G-minor but interestingly does not use accidentals or scale degree 6 or 7 at all. Sixteenth note pickups and dotted-eighth sixteenth gestures are present in the fanfares (♩=72) but eighth notes are the smallest unit in the B sections (♩=120). Dynamics range from p to ff.

Technical challenges:
The trumpet part includes seven A₅ notes that are either a quarter or eighth note long. Otherwise, the range does is limited to written E₅. Rests occur roughly every fifteen to twenty seconds, minimizing endurance demands. Intervals are all within a perfect fifth but there are two phrases that span an octave and a fifth. There are a handful of lip slurs in the middle register but most of the work is articulated.

Ensemble:
The piano part consists mostly of constant eighth note motion with lots of repetition so the piece fits together very easily. Matching changing dynamic levels with the trumpet is the only notable challenge.

Programming:
A simple work for a student who can handle the range but has not developed much technique.

Hat Trick (2002)
Thomas Schudel
For Nathan Jacklin
Premiered on May 4, 2002

Difficulty: novice to easy
Duration: 1.5 minutes
Trumpet(s): B♭
Range: written C₄ to F₅
Mutes: none

Availability: for loan or purchase through the CMC
Recordings: none found

Musical style:
This allegretto tonal work is in concert B♭ and stays in 2/4 from start to finish. The style is consistent with light articulations along with minimal slurs on the few pairs of moving sixteenth notes. Dynamics range from p to ff with gradual changes except one subito from f down to p. Rhythmic units are limited to half notes, quarter notes, eighth notes, and pairs of sixteenth notes.

Technical challenges:
The longest stretch without a rest is sixteen measures long. Therefore, given the modest range and short duration, endurance should be manageable for almost all students. There are articulated eighth-note intervals as wide as a minor-seventh and some students will struggle to keep the style light while avoiding pecky tonguing on those intervals and repeated sixteenths. There are no multiple tonguing or slurred flexibility demands.

Ensemble:
The two parts are quite easy to put together. The piano has constant eighth note motion throughout much of the piece and all dynamic changes are matched exactly between the trumpet and piano.

Programming:
Works well as a short novice-level festival piece or playing test at school.
**Jumping Jacks** for trumpet in B♭ and piano (2003)

**Thomas Schudel**

For Andrew Polasek

Premiered April 28, 2004 by Andrew Polasek

**Difficulty:** easy to medium  
**Duration:** 2 minutes  
**Trumpet(s):** B♭  
**Range:** written G₃ to G₅ (A₅)  
**Mutes:** straight

**Availability:** for loan or purchase through the CMC  
**Recordings:** none found

**Musical style:**  
This work stays in G minor and 2/4 meter throughout at ♩=120. It has a strict ABA form with a brief coda at the end. The A sections are mostly f and articulate, although the sixteenth notes are in a slur two, tongue two pattern. The B section is softer, in a lower tessitura, and lyric with more slurs. The rhythmic motions starts off slower but sixteenth notes are gradually reintroduced leading to the return of the opening material. The only accidentals used are to make the written F sometime into the F♯ leading tone. Dynamics range from p to f with the four final measure at ff.

**Technical challenges:**  
The style calls for light articulations on the jumping eighth notes and slur two tongue two scalar sixteenth notes. Intervals are mostly with a fourth, but there are a few as wide as a minor seventh from D₄ to C₅. Much of the piece is in the middle of the given range but the trumpeter should have decent control over the full two octaves from G₃ to G₅. The A₅ occurs once at the end and lasts a quarter note. The dynamic changes are gradual except for two instances of dropping from f to p.
Ensemble:
There are no notable challenges putting this piece together. Much of the piano part is rhythmically in unison with the trumpet and, when they differ, the piano uses less motion and nothing faster than eighth notes. The piano interludes are clear phrases and are direct repetitions of the preceding trumpet melody.

Programming:
*Jumping jacks* is a short, enjoyable piece in a minor key. It is appropriate for a variety of skill levels up to very early undergraduates who struggle with range.

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**March In C Minor** (2004)

*Thomas Schudel*

For Zachary Conley

**Difficulty:** novice to easy

**Duration:** 2.5 minutes

**Trumpet(s):** B♭

**Range:** written A₃ to G₅

**Mutes:** none

**Availability:** for loan or purchase through the CMC

**Recordings:** none found

**Musical style:**
The single-movement piece stays in C minor and 2/4 throughout with a standard march tempo of \( \_\_\_\_ = 120 \). There is a nice balance between repetition and motivic development during this brief march. The melodic material uses mostly small intervals up to a major third but also includes some intervals up to a sixth. The fastest rhythmic unit used is the sixteenth note, which is always paired with a dotted-eighth note. Dynamics range from *pp* to *ff* but only drop below *mp* on the final diminuendo.
Technical challenges:
Crisp execution of the dotted-eighth sixteenth groupings is important. The difficulty level is minimized because these groupings next occur on consecutive beats and the sixteenth note is always either on the same pitch or just a step away from the dotted-eighth note. The trumpeter needs a strong F5 but the three instances of G5 occur as passing eighth notes. Endurance is managed with plenty of rest and only a few phrases with notes above C5. There are many long notes on written D4 so the trumpeter needs a functioning third valve slide. No slurring is required.

Ensemble:
The parts fit together intuitively because they use the same melodic material and often have the same rhythm. Entrances are recognizable because the trumpeter plays the piano interlude material at some other point in the work. Intonation is very easy to hear with minimum dissonance between the parts.

Programming:
This is a catchy, well-written work for beginner students.

_Serenade_ for B♭ trumpet and piano (1989)
**Thomas Schudel**
Dedicated to Gordon Wilhelm and Hilary Borton

**Difficulty:** Easy
**Duration:** 2.5 minutes
**Trumpet(s):** B♭
**Range:** written D4 to F5
**Mutes:** none

**Availability:** Lauren Keiser Music Publishing (or for loan through the CMC)
**Recordings:** none found
Musical style:
The form of this single-movement work is ABA with a coda and the tonality stays in concert C minor from start to finish. The line is lyrical with plenty of step-wise motion and an expressive dynamic range from $p$ to $f$. The meter is $2/4$ at $\dot{=}72$ and the smallest rhythmic unit is an eighth note.

Technical challenges:
Requires smooth, legato articulations. The largest interval is a perfect fifth. There are three multi-bar rests spaced evenly throughout the work, minimizing endurance demands.

Ensemble:
This work is comfortable to put together and the intonation is easy to hear. The only challenge worth noting is that a few of the phrases extend beyond the standard 4-bar phrase.

Programming:
This beautifully wistful piece would work well for young soloists, at church, or as an easy lyric work on a jury for an undeveloped first-year university student. It lends itself well to memorization.

Song And Dance for trumpet and piano (2005)
Thomas Schudel
For Katie Newman

Difficulty: easy
Duration: 5 minutes
Trumpet(s): B♭
Range: written $A_3$ to $F_5$
Mutes: straight

Availability: for loan or purchase through the CMC
Recordings: none found
Musical style:
*Song and dance* stays in 6/8 and in a minor key throughout but is equally divided into two contrasting sections. The song section is an *andante* in concert G minor with six beats per measure. Rhythms include various patterns of eighth notes, dotted-eighth notes, and up to three successive sixteenth notes. Lyric articulation is used along with slurs of two to four notes in length, which could be viewed as short melismas on syllables of an imaginary text. The dance section is marked *allegro giocoso* with the dotted-quarter note at eighty beats per minutes. Sixteenth notes are used less frequently, with no more than two per beat. The form of the dance is ABA with the A sections being lighter, mostly articulated, and in concert C minor. The B section is muted, more lyric, and returns to G minor. Dynamics range from *p* to *ff*.

Technical challenges:
Endurance is not a concern due to numerous short rests and a comfortable tessitura. There are also minimal demands on flexibility since most intervals are within a fourth and there are only three lip slurs, which are in the *andante*. Clarity of articulation will be important in the dance, especially on the groupings of dotted-eight, sixteenth, and eighth notes. It may be challenging for students, after finishing the muted section at *ff*, to enter at *p* unmuted after a short rest.

Ensemble:
The two parts line up quite easily while playing together. The only notable challenge is in coordinating the *a tempo* trumpet entrances after *ritardandos* at the end of two piano interludes in the dance.

Programming:
*Song and dance* is work with nice balanced contrast in styles while being very accessible to students with limited range and technique.

**Spring Into Summer** (2005)
**Thomas Schudel**
For Katie Newman
**Difficulty:** easy to medium

**Duration:** 5 minutes

**Trumpet(s):** B♭

**Range:** written G♯3 to A5

**Mutes:** none

**Availability:** for loan or purchase through the CMC

**Recordings:** none found

**Musical style:**
In this single-movement work, there are two contrasting sections of roughly equal length, which are both in concert G-minor and 2/4 time. The opening lyric *adagio* remains at $\dot{\text{c}}=52$ until an accelerando leads directly into the bouncy *allegro* at $\dot{\text{c}}=110$. Syncopation is common, using eighth and quarter notes. The fastest rhythmic units are groups of two or four stepwise sixteenth notes, which are all slurred in the trumpet part. Dynamics range from *p* to *mf* in the opening section and *p* to *ff* in the closing section. The widest interval is a minor sixth.

**Technical challenges:**
Some eighth note intervals are slurred but there are no lip slurs or any significant flexibility demands. The entire given range is well utilized at various points in the piece while keeping the developing player in mind by avoiding phrases with a very wide range. There is enough rest that most of the piece is not tiring; two spots still present moderate endurance challenges unless G5 and A5 are well under the performer’s control. Finger technique is very idiomatic and in an easy key. Gradual dynamic shading is important as the dynamic markings often change smoothly and incrementally over long stretches. Articulation speed is not a concern as all of the sixteenth notes are slurred in the trumpet part.

**Ensemble:**
The piano part is similar to the trumpet part in difficulty and rhythmic content. Each section is straightforward to put together and the tempo change occurs with just the pianist playing.
Programming:
This work is good choice for students with moderate range and dynamic control but without much flexibility or articulation speed.

Sonata for trumpet and piano (1963)
Steve Tittle
Multi-movement work

Difficulty: medium-difficult to difficult
Duration: 12-13 minutes
Trumpet(s): B♭
Range: written (G3) B♭3 to B♭5 (D6)
Mutes: straight

Availability: for loan or purchase through the CMC
Recordings: none found

Musical style:
This standard fast-slow-fast three-movement sonata uses stacked fourths and fifths prominently for both melodic and harmonic content. Mixed meter is used throughout the piece, although with minimal mixing in any given section of measures with quarter note pulses and those with eighth note groupings. Each movement has at least one variation in tempo and style between similar outer sections. The first movement opens and closes with moderate allegro sections that are contrasted by a singing meno mosso and a slow espressivo, poco rubato. The third movement is an ABACA rondo with recurring driving dance-like motives based mostly in 7/8 and 5/8. These presto con fuoco passages are contrasted by a 7/8 cantabile and a marziale in various quarter-note meters. Dynamics range from pp to ff, although with limited use of each extreme. Rhythmic subdivisions are not complex but there is some brief use of both straight and triplet thirty-second notes.
Technical challenges:
The pure endurance demands are quite manageable for a piece this length because there is enough rest and the trumpet playing is mostly in the staff, only extending once in each direction beyond B♭₃ and B♭₅. However, the D₆ does occur at the end of the work and has a difficult approach via consecutive ascending perfect fifths. That section is also an example of how the trumpet part jumps around a fair bit with intervals between a fourth and an octave. While lip slurs are not a large concern, those slurred and tongued intervals do require good flexibility skills in order to avoid tension and resulting fatigue. Finger speed is tested on two scalar runs up a seventh at the extremely fast pace of triplet thirty-second notes at \( \dot{=}108 \). The presto con fuoco motives include some nimble grace notes that are repetitive in rhythmic placement but do require crisp coordination as they occur between driving eighth notes.

Ensemble:
As in many sonatas, the piano has a very important role in this piece. The pianist should be strong musically and rhythmically. This work might require a significant amount of rehearsal to line up a few sections especially with all of the mixed meters.

Programming:
This would work well as a mid-major recital work or a jury piece for an advanced student. It requires a wide range of musicianship and contains lots of challenging yet accessible technical demands.

Impromptu (1991)
Sara Scott Turner

Difficulty: medium difficult to difficult
Duration: 6 minutes
Trumpet(s): C
Range: G₃ to B₅
Mutes: none
**Availability:** for loan or purchase through the CMC

**Recordings:** none found

**Musical style:**
This single-movement work loosely follows an arch form as there is a substantial piano introduction followed by an ABCBDA structure. The A sections feature wide intervals and slurs while the B sections are march-like in a contained range. The C section is a brief waltz and the D section is a metered quasi cadenza with minimal accompaniment. The entire piece is in 4/4 or 3/4 aside from part of the piano introduction, which is unmetered. A couple glissandos are the only extended techniques in the trumpet part. There are two measures of structured improvisation on four pitches in the piano part. Dynamics range from *p* to *ff* including a number of subito changes. There are numerous tempo changes and some rubato is appropriate.

**Technical challenges:**
There are four entrances, including the first of the piece, where the trumpet plays a B₅ against low range dissonance in the piano. The work finishes with a loud sustained A₅. Endurance is not a strong concern because the tessitura is mostly comfortable and rests are provided throughout. Advanced flexibility is needed for demands such as wide slurs, grace note leaps up a minor ninth to B₄ and B₅, and a couple glissandos up an octave. There is a brief articulated passage where each beat contains descending octave eighth notes. Fast finger work is required for some brief chromatic runs and a two octave descending fully diminished arpeggio.

**Ensemble:**
The parts generally fit together easily on a rhythmic level. The moderate challenge comes from staying together on rubato and tempo changes. The piano part is not very technical but includes many polychords and clusters. Sometimes a cluster is marked with one large accidental that applies to each note.
**Programming:**

*Impromptu* works well as a medium length recital or jury piece for students looking to add repertoire stretching past B♭₅ without large endurance demands. It is largely accessible but still challenging in spots.

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**Short Suite** for trumpet, or clarinet, or viola and piano (1974)

**León Zuckert**

To José and Sungui León and their children

Multi-movement work

**Difficulty:** difficult

**Duration:** 9 minutes

**Trumpet(s):** B♭

**Range:** written C₃ to C₅

**Mutes:** straight

**Availability:** for loan or purchase through the CMC

**Recordings:** unidentified CentreStreams recording

**Composer remarks:**

Zuckert has written about his works: "If they don't speak for themselves, then I have nothing to say about them except that, I write the way I feel and don't stick to any particular method or style; each composition has its own character." (CMC)

**Musical style:**

The titles of the three movements in this suite translate to Capriccio, Sadness, and In the Playroom. The atonal first movement is in 2/4 with some 5/8 at ≈96-100. It features running sixteenths and syncopations in a light style as well as a contrasting cantabile section in the middle. The muted second movement is much slower at ≈42 with most of the rhythmic motion eighth notes or longer. It conveys sadness through the use of extended minor chord harmonies with chromatic voice leading. The third movement melodically uses a lot of chromaticism and
tritones while the harmonies include augmented and diminished chords and some clusters. It has a similar structure to the first movement with a brief romantic interlude in the middle of outer march-like sections at \( \dot{=}120 \). Dynamics range from \( pp \) to \( ff \). The second movement is a large crescendo and diminuendo while the outer movements are predominantly at louder dynamics. There are a few glissandos in the outer movements.

**Technical challenges:**
Fatigue may be a factor for students despite the range being spaced out well throughout the work. The first movement contains minimal rest and notable challenges with centering through the moving atonal passages. The second movement does not offer much reprieve: it is not high but contains no rest and has some extra resistance from the mute. The third movement includes plenty of short rests and is the least tiring despite some high fanfares. Overall, the sixteenth note patterns in the outer movements are not idiomatic and will take some finger and centering work. There are also a few instances of quick grace notes between sixteenth notes in those outer movements. The majority of the intervals are within a fifth aside from some wide glissandos up to an octave and a half. Centering will be more of a challenge than flexibility. The third movement contains a sustained \( C_6 \) and ends with a long \( B_5 \), both at \( ff \) volume.

**Ensemble:**
The two parts piece fit together quite intuitively in this piece on a rhythmic level. The piano part is not densely scored but will take a bit of practice to learn all the right notes in the outer movements.

**Programming:**
*Short suite* provides an interesting opportunity for students to perform a medium-length piece with large changes in musical vocabulary between movements. It would work well as a recital or jury piece with a recommendation to perform it after a less strenuous piece or after intermission.
CHAPTER 4

COMPOSER BIOGRAPHICAL SKETCHES

Murray Adaskin
Born 1906, Toronto, Ontario
Died 2002

Education:
    Studied composition with John Weinzweig starting in 1944
    Studied at Aspen (summers 1949, 1950, 1953) and California (1949-51)

Teachers:
    John Weinzweig, Charles Jones and Darius Milhaud

Other Experience:
    Violin, Toronto Symphony Orchestra (1923-36)
    Conductor, Saskatoon Symphony Orchestra (1957-60)

Academic Associations:
    University of Saskatchewan (1952-72)
    University of Victoria

Awards:
    Senior Arts Fellowship, Canada Council (1960-61)
    Citizen of the Year, Saskatoon (1969)
    Officer of the Order of Canada (1980)
    Lifetime Award for Excellence in the Arts, Saskatchewan Arts Board (1991)
    Honorary doctorates: Brandon, Brock, Lethbridge, Saskatchewan, Victoria and Windsor

Memberships:
    CLC (charter member)
    Canada Council (1966-69)
    SOCAN

Trumpet Works:
    M/V Askov for solo trumpet (1990)
    Divertimento no. 4 for solo trumpet and orchestra (1970)

Output:
    Over 130 works: various solos and chamber music, orchestral works, two works for band
    and one opera
Violet Archer
Born 1913, Montreal, Quebec
Died 2000, Ottawa, Ontario

Education:
Bachelor of Music, McGill University (1936)
Bachelor of Music, Yale University (1948)
Master of Music, Yale University (1949)
One year of doctoral work at University of Toronto (1961)
Associate diploma, RCCO (1938)
Studied composition with Béla Bartók in New York (1942)

Teachers:
Claude Champagne, Douglas Clarke, Béla Bartók, Paul Hindemith

Academic Associations:
McGill Conservatory
North Texas State College
Cornell University
University of Oklahoma
University of Alberta

Writings:
"The need for educational music," Prairie Sounds, vol 5, no 2, 1987
"Let us bring an understanding of 20th century music into the 21st," Prairie Sounds, Apr 1992
"Paul Hindemith in the USA," CFMTA Newsletter, Apr 1996

Awards:
Order of Canada (1983)
Honorary doctorates: Alberta, Calgary, McGill, Windsor
Honorary fellow diploma, RCCO (1985)
Senior fellowship, Canada Council (1958-59)
Distinguished service in music, Yale School of Music Alumni Assoc. (1968)
Alberta Achievement Award (1970)
Composer of the year, Canada Music Council (1984)
Alberta Lifetime Achievement Award (1990)
International Woman of the Year, International Biographical Centre (1992-3)
Most Admired Woman of the Decade, American Biographical Institute (1993)

Memberships:
ACA (co-founder)
CLC, PROCAN

Trumpet Works:
Little Suite for trumpet and piano (1975)
Over 280 works “ranging from music for solo flute to electronic music, with an emphasis on chamber music, choral music and songs for solo voice and piano.” (CMC)

Michael Conway Baker
Born 1937, West Palm Beach, Florida, USA

Education:
Associate, London College of Music (1959)
Bachelor of Music, University of British Columbia (1966)
Master of Arts, Western Washington University (1971)

Other Experience:
Taught in Vancouver elementary schools (1972-1989)

Academic Associations:
University of British Columbia (part-time)
Capilano College (part-time)
Simon Fraser University (part-time)

Awards:
Queen Elizabeth II Golden Jubilee Medal (2003)
Order of B.C. (1997)
Best Classical Composition, Juno awards
Genie award (3 times), ACCT
Best Score for a TV Series, ACTRA
B.C. Entertainment Hall of Fame (2006)

Memberships:
Guild of Canadian Film Composers (1988-2000)
SOCAN (board of directors in 1998)
CLC

Trumpet Works:
Cantilena for trumpet and piano (1995)
Mirage for trumpet, horn and organ (1979)
Scherzo for trumpet and organ (1968)
Summit Concerto for trumpet and orchestra (1994)
Summit Concerto for trumpet and piano – first movement only (2002)
Take Each Day Anew for trumpet, soprano and organ (1992)

Output:
Over 200 film, TV, and video scores in addition to his opus output of over 160 works for orchestra, band, choir, chamber groups, vocalists and instrumentalists
Milton Barnes
Born 1931, Toronto, Ontario
Died 2001, Toronto, Ontario

Education:
- RCM (1952-55)
- Chigianna School in Sienna, Italy (1959)
- Vienna Academy of Music (1961)

Teachers:
- John Weinzweig and Ernst Krenek

Other Experience:
- Music Director/Conductor, Niagara Symphony and Chorus (1964-72)
- Music Director/Conductor, Niagara Falls Philharmonic and Chorus (1965-73)
- Founder/Conductor, Toronto Repertory Orchestra (1964)
- Composer-in-Residence/Conductor, Toronto Dance Theatre (1968-73)
- Composer-in-Residence, New Chamber Orchestra of Canada (1975-79)

Trumpet Works:
- *Last Act*, a theatre piece for trumpet and piano (1972)
- *Lament; Hymn Tune Pavane* for baroque trumpet and piano (1976)

Output:
- Prolific composer for stage, film, theatre, orchestra, choir and chamber music

John Beckwith
Born 1927, Victoria, British Columbia

Education:
- Bachelor of Music, University of Toronto (1947)
- Master of Music, University of Toronto (1961)
- Studied in Paris with Boulanger (1950-51)

Teachers:
- Nadia Boulanger, John Weinzweig, Alberto Guerrero

Academic Associations:
- University of Toronto (1952-1990)
Writings:

CBC music series (1953-65)
Toronto Star critic columnist (1959-62, 1963-65)

Awards:

Order of Canada (1987)
Honorary doctorates: McGill, Mount Allison, Queen’s, Victoria, Guelph
Annual Medal, Canadian Music Council (1972)
Composer of the Year, Canadian Music Council (1984)
Toronto Arts award for music (1995)
Diplome d’honneur, Canadian Conference of the Arts (1996)

Memberships:

CLC, SOCAN

Trumpet Works:

Five Pieces For Brass Trio for trumpet, horn and trombone (1951)
Sonatina in two Movements for trumpet and piano (1981)
Animals With Horns three short duos for Bb trumpet and euphonium (2007)
Signals for solo trumpet (2011)

Output:

More than 150 compositions including works for orchestra, chorus, band, chamber and solo music, and four operas

Keith Bissell
Born 1912, Meaford, Ontario
Died 1992 Newmarket, Ontario

Education:

Bachelor of Music, University of Toronto (1942)
Studied in Munich with Gunild Keetman and Carl Orff (1960)

Teachers:

Leo Smith

Other Experience:

Education and administration career in the Toronto area and in Edmonton
Founder and conductor, Scarborough Teachers’ Chorus (1956-70)
Founder and conductor, Scarborough Orff Ensemble (1960-73)

Writings:

“What is Orff?” *PfAC*, vol. 1, Jan. 1962
“School music to-day and tomorrow,” *MSc*, 238, Nov.-Dec. 1967
“R.M. Schafer's books,” *CMB*, 2, Spring-Summer 1971

Awards:
Canadian Music Council Medal (1978)

Memberships:
Canadian Music Council (vice-president)
CMC (president 1974-77)
NYOC (president 1970-71)
OMEA (president 1957-58)
PROCAN

Trumpet Works:
*Little Suite* for trumpet and piano (1962)
*Little Suite* for trumpet and strings (revised 1968)
*Trio Suite* for trumpet, horn and trombone (1973)

Output:
Works for stage, orchestra, choir, voice, and chamber music

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**Dean Blair**
Born 1932, Warren, Pennsylvania, USA

Education:
Bachelor of Music, Stetson University (1954)
Master of Music, Eastman School of Music (1958)
Doctoral studies at the University of Colorado
Doctoral studies at Michigan State University

Teachers:
Wayne Barlow, Bernard Rogers, Cecil Effinger, H. Own Reed

Academic Associations:
University of Wisconsin, Stevens Point
University of Lethbridge

Memberships:
ACA (founding member)
CMC, Prairie Region (founding member)
Trumpet Works:
  *Suite* for solo trumpet (1980)
  *Variations* for solo trumpet (1976)

Output:
His roughly 200 works covering “nearly all instrumental and vocal media” include many intended for young performers. (CMC)

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**Linda Bouchard**
Born 1957, Val-d’Or, Quebec

Education:
  Bachelor of Arts in Music, Bennington College, Vermont (1979)
  Master of Music, Manhattan School of Music (1982)

Teachers:
  Henry Brandt, Harvey Sollberger, Elias Tanenbaum, Ursula Mamlok

Other Experience:
  Composer-in-residence, NACO (1992-95)
  Music director, 20th Century Songs Integration Program, Banff Center (1994)
  Founder/director of NEXMAP: New Experimental Music, Art, Performance Curator, Center for New Music, San Francisco (as of 2013)
  Various activities in new music and conducting

Awards:
  The San Francisco Foundation Arts Awards Program (2005)
  Prix Opus: composer of the year, Conseil québécois de la musique (1997)
  Joseph S. Stauffer Prize, Canada Council for the Arts (1997)
  First place, Princeton Orchestral Composition Contest (1992)
  Four first prizes in PROCAN composition contests (1983-86)
  First place, Indian State University Contest (1986)
  First place, National Association of Composers USA competition (1981)

Memberships:
  American Music Center
  Canadian League of Composers (board member)
  Guilde des Musiciens
  ISCM, Canadian Section (president)
  Société de Musique Contemporaine du Québec (artistic committee)
  SOCAN, SODRAC

Trumpet Works:
  *Propos* for trumpet solo, duo, trio or quartet (1983)
Output:
   Her output of 70 works covers various genres including theatrical works, chamber music, works for orchestra, voice, and solo instruments.

Website:
   http://www.lindabouchard.com/

Tim (Timothy) Brady
Born 1956, Montreal, Quebec

Education:
   Bachelor of Fine Arts in Music, Concordia University (1978)

Teachers:
   Allan Crossman and Thomas McKinley

Other Experience:
   Composer-in-residence, Orchestre Symphonique de Laval (2008-13)
   Extensive performance/recording career (electric guitar)
   Released 20 CDs as both a composer and performer
   Artistic Director, Innovations en concert (1994-2004)

Writings:
   Frequent articles in Musicworks Magazine

Awards:
   Fellowship, CAPAC composition competition (1983)
   Micheline Coulombe Saint-Marcoux award, CAPAC (1987)
   Quebec composer of the year, Conseil québécois de la musique (2004)
   Jan V. Matejcek Award, SOCAN (2006)
   Best new composition of the year, Prix Opus (2013)

Memberships:
   Canadian League of Composers (board member)
   Canadian New Music Network (president)
   Codes d’accès (board member)
   Music Gallery (board member)
   AFM

Trumpet Works:
   Monument for trumpet solo (1986)
Output:
Over 120 works for theatre, dance, multi-media, orchestra, chamber music, electric guitar, keyboard, voice, and opera

Website:
http://www.timbrady.ca/

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**Brian Cherney**
Born 1942, Peterborough, Ontario

**Education:**
- Bachelor of Music, University of Toronto (1964)
- Master of Music, University of Toronto (1967)
- PhD, University of Toronto (1974)
- Associate diploma, RCM (1961)

**Teachers:**
Samuel Dolin, John Weinzweig

**Other Experience:**
- Internationale Ferienkurse für Neue Musik, Germany (1966 and 1969)

**Academic Associations:**
- McGill University (since 1972)

**Writings:**
*Harry Somers*, a monograph, University of Toronto Press, 1975

**Awards:**
- International Rostrum of Composers competition (1979)
- Jules Léger Prize for New Chamber Music (1985)

**Memberships:**
- CLC

**Trumpet Works:**
*Le Dernier Cri* for solo Bb trumpet (1992)

**Output:**
“Since 1960, Cherney has written more than ninety piece, including orchestral music, concertos, chamber music and music for solo instruments.” (CMC)
James Grant Code  
Born 1942, Hollidaysburg, Pennsylvania, USA

Education:
   Bachelor of Science in Music Ed, Lebanon Valley College (1965)  
   Master of Music, University of Miami (1967)  
   Doctor of Musical Arts, University of Miami (1975)

Teachers:
   Clifton Williams and Alfred Reed

Other Experience:
   Principal horn, Symphony New Brunswick  
   Principal horn, Prince Edward Island Symphony  
   Active local and regional performer in jazz and classical groups  
   Taught high school music for a year in Long Island, NY

Academic Associations:
   Mount Allison University (1969-2008, now emeritus)

Memberships:
   Mount Allison Faculty Association (president)  
   CLC, CNMN, ITG

Trumpet Works:
   *Encounters* for trumpet, English horn and piano (1995)  
   *Encounters* for trumpet, English horn and string orchestra (revised 1996)  
   *New Brunswick June* for trumpet and bass (1998)  
   *Scherzo Eclectique* for trumpet, trombone and piano (2002)  
   *Sonata* for trumpet in Bb unaccompanied (ca. 1987-1988)

Output:
   Roughly 50-70 works, the majority of which were for various small chamber group combinations. Other works were for orchestra, wind ensemble, choir, and solo instruments.

Jean Coulthard  
Born 1908, Vancouver, British Columbia  
Died 2000, North Vancouver, British Columbia

Education:
   Royal College of Music, London (1928-29)  
   Intermittent studies with various acclaimed composers
Teachers:
   Ralph Vaughan Williams, Kathleen Long, R.O. Morris, Bernard Wagenaar,
   Arthure Benjamin, Gordon Jacob, Aaron Copland, Arnold Schoenberg, Darius
   Milhaud, Béla Bartók, Nadia Boulanger

Other Experience:
   Taught at the Banff Centre (1978-79)
   Taught at J.J. Johannesen’s International School of the Arts (1973)
   Co-founder of the Okanagan Music Festival for Composers (ca. 1972)

Academic Associations:
   University of British Columbia (1947-73)

Awards:
   Order of Canada (1978)
   Order of British Columbia (1994)
   Freeman of the City of Vancouver (1978)
   Composer of the year, PROCAN (1984)
   Honour Roll, Maclean’s magazine (1990)

Memberships:
   CLC, PROCAN

Trumpet Works:
   Fanfare Sonata for trumpet and piano (1978)

Output:
   Over 230 works are catalogued by CMC constituting “a vast and important body of
   works in all genres” such that “by the end of the century [she] was recognized as one of
   the most significant composers of her sex.” (CMC)

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Clifford Crawley
Born 1929, Dagenham, England

Education:
   Associate diploma, Royal College of Music
   Fellowship diploma, Trinity College London
   Master of Music, University of Durham

Teachers:
   Arthur Hutchings, Lennox Berkeley and Humphrey Searle

Other Experience:
   Taught in schools and colleges of education in England (1952-73)
Music consultant in Honduras and Malaysia
Conductor of the Kingston Youth Orchestra
Conductor of the Eastern Ontario Concert Orchestra

Academic Associations:
Queen’s University (1973-93, now emeritus)

Memberships:
CLC

Trumpet Works:
Suite Champêtre for trumpet and piano (2002)
Trio Sonata for trumpet, horn and trombone (1987)

Output:
Over 130 works in the CMC include music theatre, orchestral, and chamber music along with roughly 50 published vocal music pieces for school use.

Neil Currie
Born 1955, Moose Jaw, Saskatchewan

Education:
Bachelor of Arts in Psychology, University of Saskatoon (1977)
Bachelor of Music (1982)
Master of Arts in Psychology, University of British Columbia (1979)
Master of Music, University of Sydney (1988)
Doctor of Musical Arts, University of British Columbia (1999)
Associate diploma, RCM

Teachers:
Peter Sculthorpe, Stephen Chatman, Keith Hamel, Elliot Weisgarber

Other Experience:
Composer-in-residence, Saskatoon Symphony Orchestra (1998-2001)
Active jazz pianist/vocalist including multiple cruise contracts

Academic Associations:
University of Saskatchewan (1999-2006, 2012-13)
Grant MacEwan College (2007-08)
St. Peter’s College (beginning 2010)

Writings:
“The great complexity debate,” Sounds Australian, Summer 1990-91
“A home away from home,” Sounds Australian, Spring 1990

Awards:
  Wrote the test piece for the 1998 International Brass Quintet competition

Memberships:
  Associate of the Australian Music Centre
  Australasian Performing Right Association
  Australasian Mechanical Copyright Owners Society
  Saskatoon Musicians’ Association (local 553)
  CARAS, CLC

Trumpet Works:
  *I Got Unhappy* for trumpet and piano (2006)

Output:
  He lists 36 works on his C.V. including a majority of chamber music along with works for orchestra, concert band, choir, and piano

Richard Désilets
Born 1957, Magog, Québec

Education:
  Bachelor of Music, Université de Montréal (1984)
  Master of Music, Université de Montréal (1986)
  Doctoral studies, Université de Montréal (1988-90)

Teachers:
  Serge Garant, Marcelle Deschénes and Jean Piché

Other Experience:
  Composer-in-residence, Canadian Opera Company (1987-88)
  Composer-in-residence, Banff Centre School of Fine Arts (1987)

Awards:
  CAPAC (1986 and 1987)

Memberships:
  Canadian Electroacoustic Community

Trumpet Works:
  *Un Endroit* pour trompette (2006)
  *Métamorphose du cri* for string orchestra, trumpet and percussion (1989)
Over 60 works including opera, orchestral, electronic, and instrumental and vocal solo and chamber music

Website:
http://richarddesilets.com/

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**Paul M. Douglas**

Born 1936, Constantine, Algeria  
Died 2010, Cranbrook, British Columbia

Education:  
- BMus  
- MMus

Other Experience:  
- High school music teacher in Missouri  
- Founding member of the Vancouver Baroque Ensemble  
- Musical director/conductor, Vancouver Philharmonic Orchestra (1972-76)

Academic Associations:  
- Drake University  
- University of British Columbia (1964, emeritus after retirement)

Writings:  
- Translation of Hotteterre’s *Principes de la Flûte Traversière* (1707)

Trumpet Works:  
- *Joubert* for solo trumpet (1990)

Output:  
The 35 works catalogued by CMC include solo, chamber, and orchestral music with an emphasis on works for flute

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**Laurie Duncan**

Born 1956, Winnipeg, Manitoba

Education:  
- Bachelor of Music, University of Manitoba (1977)  
- Artists’ diploma, University of Western Ontario (1980)  
- Master of Music, Brandon University (1985)  
- Associate diploma, RCM (1974)

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Teachers:
Robert Turner and Justin Connelly

Other Experience:
Piano performance activities
Taught Preparatory and Youth programs at the University of Manitoba
Taught at the Manitoba Conservatory of Music and Arts
Taught at a Winnipeg school (1989-90)

Trumpet Works:
*Sonata* for muted trumpet and piano (2012)

Output:
The 27 works catalogued by CMC include vocal, orchestral, solo, and chamber music including 13 sonatas for various instruments and piano

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**Alex (Alexander) Eddington**
Born 1980, Toronto, Ontario

Education:
Bachelor of Music, University of Toronto (2002)
Master of Music, University of Alberta (2006)

Teachers:
Howard Bashaw, Paul Steenhuisen, Andriy Talpash, Gary Kulesha, Alexander Rapoport and John Hawkins

Other Experience:
Composer-in-residence, Scarborough Philharmonic Orchestra (2009-12)
Active writer/actor of original plays
Urjo Kareda Residency, Tarragon Theatre (2008-09)
SSHRC grant to explore new intersections of music and theatre/dance (2005)
Choral singer and improvising musician on various instruments

Awards:
Orchestras Mississauga Emerging Composer Competition (2008)
University of Toronto Schools Centennial Composition Competition (2010)

Trumpet Works:
*Eight Dudes* for solo trumpet (2005)
*So Joab Blew A Trumpet* for solo trumpet (2007)

Output:
Over 55 works are divided on his website into “theatre and dance music” and “concert music.” Over 40 are in the concert music category including solo instrumental,
solo vocal, choral, orchestral, band, electroacoustic, music theatre, and chamber music. Several of his recent pieces are composed for young and amateur performers.

Website:
http://www.alexeddington.com/

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**Kurt Ellenberger**

Born 1962, Windsor, Ontario

Education:
- Bachelor of Arts in Music, University of Windsor (1983)
- Master of Music, University of Northern Colorado (1990)
- Doctor of Musical Arts, University of Texas at Austin (1996)

Teachers:
- Robert Ehle, Evan Copley, Dan Welcher, Don Grantham, Kent Kennan

Other Experience:
- Extensive jazz pianist performance and recording career
- Associate Director, Pew Faculty Teaching and Learning Center (since 2005)
- Active arts and culture blogger

Academic Associations:
- Grand Valley State University (since 1999)
- University of Lethbridge (1995-99)
- University of Wisconsin, Stevens Point (1994-95)

Writings:
http://www.huffingtonpost.com/kurt-ellenberger/
*Materials and concepts in jazz improvisation, 5th ed.*, Assayer, 2005

Awards:
- Fulbright Award, Kunstuniversität Graz, Austria (2013-14)
- ASCAP Awards (2003-2013)

Memberships:
- ASCAP
- Jazz Education Network

Trumpet Works:
*Inscription For An Unintended Monument* for flugelhorn and piano (2001)
*My Funny Valentine* arrangement for trumpet and jazz rhythm section
Fanfare For A New Day for three trumpets

Output:
- His roughly 75 works include orchestral, vocal, instrumental, keyboard, and chamber music.

Website:
- http://www.kurtellenberger.com/

Daniel Friedman
Born 1962, Toronto, Ontario

Education:
- Bachelor of Music, Queen’s University (1986)
- Associate diploma, Royal College of Music (1984)

Teachers:
- Clifford Crawley, M. Kotel

Other Experience:
- School music teacher in Ontario
- Co-owner of a website dedicated to beginner pianists
- Co-owner of a website aimed at teaching composing and improvisation

Memberships:
- SOCAN

Trumpet Works:
- Romance for trumpet and organ (1992)
- Romance for trumpet and piano (revised 2005)

Output:
- Over 35 works include orchestral, choral, chamber, and piano music.

Website:
- http://www.musicmasterstudios.com

Richard Gibson
Born 1953, Charlottetown, PEI

Education:
- Bachelor of Music Education, Dalhousie University
- Master of Music, University of Western Ontario
PhD, King’s College, London, Ontario

Teachers:
Steve Tittle, Peter Koprowski, Arsenio Giron, David Lumsdaine, Jeremy Dale-Roberts

Academic Associations:
Université de Moncton

Awards:
Young Canadian Composer award, SOCAN (1983)

Memberships:
AFM, CLC

Trumpet Works:
Free Flight for trumpet and tape (1977)
You Gotta Move for solo trumpet (2002)

Output:
Completed opus 88 in 2013, Gibson has written mostly orchestral and chamber works along with music for solo instruments, choir and band

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Allan Gilliland
Born 1965, Darvel, Scotland

Education:
Honours Diploma in Jazz Studies, Humber College (1985)
Bachelor of Music, University of Alberta (1989)
Master of Music, University of Alberta (1996)
Composition studies with Violet Archer (1989-91)

Teachers:
Violet Archer, Howard Bashaw and Malcolm Forsyth

Other Experience:
Significant free-lance trumpet experience (now inactive)

Academic Associations:
University of Alberta
Red Deer College
Grant MacEwan College

Writings:
Awards:
  First place, both the jazz and concert band competitions of the ABA (2003)
  First prize, WSO Centara New Music Festival Composers Competition (2002)
  Commissioned to write for the 2001 IAAF World Championships in Athletics
  First place, Pro Coro Canada’s National Composition Contest (1995)
  Winner of the Jean Coulthard Competition for composers (1991)
  Winner of the Lydia Pals Composers Competition (1991)

Memberships:
  Canadian League of Composers

Trumpet Works:
  *Concerto* for trumpet and piano (1993)
  *Concerto* for trumpet and orchestra (orchestrated by the composer 1993)
  *Go Deeply Now Everlasting* for piccolo trumpet and string quartet (2004)
  *Kalla* for trumpet and wind ensemble (2009)
  *Dreaming Of The Masters III* a jazz concerto for trumpet and orchestra (2010)

Output:
  “One of Canada’s busiest composers… he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre.”
  (CMC) He has also arranged hundreds of charts for various combinations of instruments.

Website:
  http://www.allangilliland.com/

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**Denis Gougeon**

Born 1951, Granby, Quebec

Education:
  Bachelor of Music, University of Montreal (1975)
  Bachelor of Music, University of Montreal (1978)
  Master of Music, University of Montreal (1980)

Teachers:
  Serge Garant, André Prévost

Other Experience:
  Événements du neuf (1982-1990)
  Composer-in-residence, Montreal Symphony Orchestra (1989-92)
  Columnist for the Radio-Canada program *Musiques Actuelles* (1984-85)

Academic Associations:
  University of Montreal (since 2001)
  McGill University (1984-88)
Awards:
- First prize, Presences Festival International Composition Competition (2010)
- Classical Composition of the Year, Juno awards (2007)
- William St Clair Low award, CAPAC (1981)
- CLC (1977)

Memberships:
- CLC

Trumpet Works:
- Six Thèmes Solaires Mars for trumpet in C and piano (1990, rev. 2010)

Output:
- Over 100 works including orchestral, opera, ballet, chamber, and solo instrumental and voice music

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**Derek Healey**

Born 1936, Wargrave, Berks, England

Education:
- Bachelor of Music, University of Durham, England (1961)
- Doctor of Music, University of Toronto, (1974)
- Associate diploma, Royal College of Music (1954)
- Associate diploma, Royal College of Music (1957)
- Associate diploma, RCO (1957)
- Fellowship diploma, RCO (1958)

Teachers:
- Herbert Howells, Vito Frazzi, Goffredo Petrassi, Boris Porena, Luciano Berio

Other Experience:
- Accademia Chigiana, Siena, Italy (summers of 1961, 62, 63, 66)

Academic Associations:
- University of Victoria (1969-71)
- Waterloo Lutheran University (1971)
- University of Toronto (1971-72)
- University of Guelph (1972-78)
- University of Eugene (1979-87)
- Academic Professor of Music, Royal Air Force, Uxbridge (1988-96)

Awards:
- University of Louisville Second International Composition Contest
Delius Festival Composition award

Memberships:
ACNMP, CAPAC, CLC, SOCAN

Trumpet Works:
- *From The Spanish* for trumpet and organ (2013)
- *The Battle* for trumpet and piano (1978)

Output:
Over 150 works include instrumental, vocal, chamber and orchestral music along with an opera.

Website:
http://www.DerekHealey.com

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**Ruth Watson Henderson**

Born 1932, Toronto, Ontario

Education:
- Associate diploma, RCM (1949)
- Licentiate diploma, RCM (1951)

Teachers:
- Oscar Morawetz, Richard Johnston, Samuel Dolin

Other Experience:
- Substantial piano performance and accompaniment career
- Organist-choirmaster in Winnipeg, Kitchener and Toronto
- Teacher at the RCM
- Adjudicator at choir festivals and competitions

Awards:
- Honorary Fellowship, RCCO (2003)
- Choirs Ontario created an annual composition contest in her name (2002)
- Outstanding Choral Work, ACCC (1992)

Memberships:
ACWC, CLC, RCCO, SOCAN

Trumpet Works:
- *Intrada* for trumpet and organ or piano (2006)
Roughly 200 works are catalogued by the CMC with many being choral and vocal pieces. Henderson has also written for organ, piano, strings, winds, brass and percussion.

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**Sydney Hodkinson**

Born 1934, Winnipeg, Manitoba

**Education:**
- Bachelor of Music, Eastman School of Music
- Master of Music, Eastman School of Music
- Doctor of Musical Arts, University of Michigan (1968)

**Teachers:**
- Louis Mennini, Bernard Rogers, Elliot Carter, Roger Sessions,
- Milton Babbitt, Leslie Bassett, Niccolo Castiglioni, Ross Lee
- Finney and George B. Wilson

**Other Experience:**
- Princeton Seminars (student)
- Aspen Music Festival (faculty)

**Academic Associations:**
- University of Virginia
- Ohio University
- University of Michigan
- Eastman School of Music (1973-83, 1995-99)
- Southern Methodist University (1984-86)
- University of Western Ontario (1991)
- Oberlin College (2001)
- Indiana University (2002)
- Stetson University (2004-current)

**Awards:**
- Arts and Letters Award, National Institute of Arts and Letters (1971)
- Fellowship, John Simon Guggenheim Memorial Foundation (1977)
- Canada Council
- National Endowment for the Arts
- International Congress of Jeunesses Musicales
- Farnsley Prize, Louisville Orchestra
- Danforth Foundation
- Ford Foundation

**Trumpet Works:**
- *Trinity* for any treble instrument and pre-recorded tape (1972)
Clarion for 1, 2, or 3 trumpets (1984)
Heat prelude for solo jazz trumpet (1997)

Output:
Over 250 works including instrumental, orchestral and vocal works ranging from solos to chamber music to symphonies

Website:
http://www.sydhodkinson.com

Jan Järvelepp
Born 1953, Ottawa, Ontario

Education:
Bachelor of Music, University of Ottawa (1976)
Master of Music, McGill University (1978)
PhD, University of California at San Diego (1981)

Teachers:
Luis de Pablo, Alcides Lanza, Will Ogdon, Roger Reynolds

Other Experience:
Orchestral, chamber, and freelance cellist
Part-time school teacher in Ottawa
Adjudicator at music festivals

Academic Associations:
Concordia University
McGill University
University of Ottawa

Writings:
“Conion Nancarrow’s Study #27 for player piano viewed analytically,” Perspectives of New Music, vol. 22, nos. 1 & 2, 1983-84
“Compositional aspects of Berio’s ‘Tempi Concertati,’ Interface, vol. II, no. 4, 1982

Awards:
Young Composers’ National Competition, PROCAN (1980, 1981, 1982)

Memberships:
AFM, CLC, ONMC, SOCAN, SODRAC

Trumpet Works:
Trumpet Piece for trumpet also playing percussion (1979)
Moonscape for trumpet and electric guitar (1993)

Output:
Roughly 70 works for orchestra, choir, chamber ensembles, and solo and electronic instruments

Website:
http://www.janjarvlepp.com/

(Albert) Richard Johnston
Born 1917, Chicago, Illinois, USA
Died 1997, Calgary, Alberta

Education:
Bachelor of Music, Northwestern University (1942)
Master of Music, Eastman School of Music (1945)
PhD, Eastman School of Music (1951)

Teachers:
Ruth Crazier-Curtis, Nadia Boulanger

Other Experience:
Composed, arranged, conducted, and commented for the CBC
Summer school director, RMC (1962-68)
Significant editor activities

Academic Associations:
Luther College, Wahoo, NB (1942)
University of Toronto (1947-68)
University of Calgary (1968-82)

Writings:
“In the beginning,” Alla Breve, vol. 18, no. 1, Oct. 1993
“Canadian string quartet,” Music Across Canada, Feb. 1963

Awards:
Order of Canada (1997)
Canadian Music Archives Collection at the Univ. of Calgary is in his name

Memberships:
CLC, PROCAN
CFMS (founding member)
CMEA (founding member)
OMEA (president)
Canadian Music Council (vice-president)
ACA (president)

Trumpet Works:
- *Duo Concertant #4* for trumpet and piano (1989)
- *Lively Time* for trumpet and piano (1987)
- *Three Pieces* for trumpet and piano (1994)

Output:
66 works are catalogued by CMC with an emphasis on choral and vocal works along with orchestral, keyboard, and chamber music

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**Talivaldis Kenins**

Born 1919, Liepaja, Latvia
Died 2008, Toronto, Ontario

Education:
- Bachelor of Letters, Lycée de Grenoble
- Grand Prix Laureate, Conservatoire National Supérieur de Paris

Teachers:
- Joseph Wihtol, Simone Plé-Caussade, Tony Aubin, Olivier Messiaen

Other Experience:
- Church organist and music director
- Founder/conductor, St. Andrew’s Latvian Choir

Academic Associations:
- University of Toronto (1952, now emeritus)

Writings:
- “My most successful work: Symphony no. 1 for chamber orchestra,” *Canadian Composer*, 31, Jul.-Aug. 1968

Awards:
- Officer of the National Three-Star Order of the Republic of Latvia
- Honorary Professor, Music Academy of Latvia

Memberships:
- CLC (president)
- Latvian Concert Association of Toronto (founder)
Trumpet Works:

*Latvian Dance And Variations* for trumpet or cornet and piano (1980)

Output:

His 130 works catalogued by the CMC include orchestral, choral, vocal, keyboard, and chamber music

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**Gary Kulesha**
Born 1954, Toronto, Ontario

Education:

- Associate diploma, Trinity College London (1972)
- Licentiate diploma, Trinity College London (1976)
- Fellowship diploma, Trinity College London (1978)
- Associate diploma, RCM (1973)
- Associate diploma, RCM (1978)

Teachers:


Other Experience:

- Composer-in-residence, Canadian Opera Company (1993-95)
- Composer-Advisor, Toronto Symphony Orchestra
- Extensive conducting activities
- Director, National Arts Centre Composers Programme
- Composer and conductor, Banff summer festival (2004)

Academic Associations:

- University of Toronto (since 1991)
- Brandon University (1996)
- Wilfrid Laurier University (1990-93)

Awards:

- Award Composer, NACO (2002-06)
- Most Outstanding Canadian Orchestral Composition, Winnipeg S.O. (2001)
- Composer of the Year, PROCAN (1986)

Memberships:

- CLC

Trumpet Works:

*Prelude And Fugue* for trumpet and piano (1976)

*Sonata for trumpet, tuba, and piano* (1978)

“The Grand Canyon” *Suite* for two trumpets (1979)
“Pike’s Peak” Suite for two trumpets (1981)
Passacaglia, Cadenzas, And Finale for trumpet, tuba and piano (1981)
Variations On A Theme By Paganini for trumpet and piano (1981)

Output:
Kulesha’s website lists roughly 150 works with an emphasis on chamber music along with two operas, film and play scores, and music for piano, voice, electro-acoustic, band and orchestra.

Website:
http://www.garykulesha.com/

Calixa Lavallée
Born 1842, Verchères, Lower Canada (Quebec)
Died 1891, Boston, Massachusetts, USA

Education:
Séminaire de Saint-Hyacinthe

Teachers:
François Bazin, Adrien Boieldieu

Other Experience:
Director, Grand Opera House in New York (1870-72)
Taught private lessons and opened multiple music studios
Extensive performing mainly as pianist but also on organ, violin and cornet
Principal cornet, Fourth Rhode Island Regiment
Church choirmaster

Writings:
“Style and expression,” MTNA annual report, 1883
“The future of music in America,” The Etude, Nov. 1886

Awards:
The town of Calixa-Lavallée, Quebec, is named after him
He composed the work eventually chosen as music for “O Canada”

Memberships:
Académie de musique du Québec (president)
Music Teachers’ National Association (president)

Trumpet Works:
Meditation for cornet and piano (pub. 1991)
Over 30 works are catalogued by CMC in addition to multiple arrangements of many of his works, especially *O Canada*. More than half have been lost or destroyed. He wrote operas, chamber music and works for orchestra, piano, and voice.

David Lidov  
Born 1941, Portland, Oregon, USA

Education:  
- Bachelor of Arts, Columbia University (1962)  
- Master of Arts, Columbia University (1965)

Teachers:  
- Otto Luening, Peter Westergaard, William Mitchell

Other Experience:  
- Music specialist, Lower Canada College (1968-70)  
- Conducting activities

Academic Associations:  
- York University (1970, now emeritus)

Writings:  
- *Elements of semiotics*, St. Martin’s Press, N.Y., 1999  
- *Is language a music*, Indiana University Press, 2004  
- Extensive writing of articles on music semiotics and music theory

Trumpet Works:  
- *Sonatina* for trumpet and piano (1969)

Output:  
- Over 70 works with an emphasis on solo instruments, small ensembles and voice along with works for orchestra and piano.

Website:  
- http://www.yorku.ca/lidov/

Raymond Luedke  
Born 1944, New York, New York, USA

Education:  
- Bachelor of Music, Eastman School of Music (1966)  
- Master of Music, Catholic University of America (1971)  
- Doctor of Music, Northwestern University (1976)
Teachers:
   George T. Jones, George Crumb, Alan Stout

Other Experience:
   Associate Principal Clarinet, Toronto Symphony Orchestra (1981-2010)
   Started a music theatre company
   Founding member of the Twittering Machine
   Librettist

Academic Associations:
   University of Wisconsin, Stevens Point (1971-74)
   University of Missouri, Kansas City (1976-81)

Awards:
   Missouri Contemporary Music Competition (1978, 1980)
   Composition Competition, International Horn Society (1981)
   Orchestra Fanfare Contest, Roy Thompson Hall (1982)
   Composition Contest, Percussive Arts Society (1983)

Memberships:
   American Composers Alliance, affiliate of BMI, CLC

Trumpet Works:
   Suite for horn, trumpet and trombone (1972)
   Three Lyrical Studies for trumpet and piano (1983)

Output:
   Roughly 90 works are catalogued by CMC including orchestral, solo, chamber, and theatre music.

_________________________________________________________

David L. McIntyre
Born 1950, Edmonton, Alberta

Education:
   Bachelor of Music, University of Calgary (1973)
   Master of Music, University of Southern Mississippi (1975)
   Associate diploma, RCM (1969)

Teachers:
   Luigi Zaninelli

Other Experience:
   Composer-in-residence, Regina Symphony Orchestra (2000-03)
   Choir conductor
   Pianist, Contrasts trio
Sessions at the Banff Centre

Academic Associations:
- Canadian Bible College, Regina (1976-95)
- University of Regina

Trumpet Works:
- *Festive Sonata* for trumpet and organ (1986)
- *Sonata* for trumpet and piano (1990)

Output:
- Prolific output of roughly 385 works includes large numbers of piano, organ, choral, and vocal works along with some chamber and orchestral music.

Paul McIntyre
Born 1931, Peterborough, Ontario

Education:
- Bachelor of Music, University of Toronto (1951)
- Artist Diploma, University of Toronto (1952)
- Doctor of Music, University of Toronto (1958)
- Associate diploma, RCM (1950)

Teachers:
- Olivier Messiaen, Oskar Morawetz, Arnold Walter, Eric Rollinson

Other Experience:
- Conductor, Regina Symphony Orchestra (1959-60)
- Conductor, Fairbanks Symphony Orchestra (1961-64)

Academic Associations:
- University of Alaska (1961-64)
- University of Minnesota (1964-67)
- College of St. Catherine (1967-70)
- University of Windsor (1970, now Emeritus)

Awards:
- Premiere mention, Prince Rainier of Monaco International Competition (1963)
- Resident fellowship, Huntington Hartford Foundation (1963)

Memberships:
- Canadian League of Composers (executive member)

Trumpet Works:
- *Remembering Vince* elegy for solo trumpet (1988)
Wrote for voices and orchestra, orchestra, chamber groups, keyboard, stage and TV

---

**Oskar Morawetz**

Born 1917, Svetla nad Sazavou, Czechoslovakia
Died 2007, Toronto, Ontario

**Education:**
- Bachelor of Music, University of Toronto (1944)
- Doctor of Music, University of Toronto (1953)

**Other experiences:**
- Collaborative pianist
- Taught at the RCM (1946-52)

**Academic Associations:**
- University of Toronto (1952-82, emeritus)

**Awards:**
- Queen Elizabeth II Golden Jubilee Medal (2002)
- Order of Canada (1989)
- Order of Ontario (1987)
- Honorary diploma, RCM (1998)
- Classical Composition of the Year, Juno awards (1989, 2001)
- Wm. Harold Moon Award, SOCAN (1999)
- Jan V. Matejcek Concert Music Award, SOCAN (1994)
- Senior Arts Fellowship, Canada Council (1960, 1967, 1974)

**Memberships:**
- CAPAC, CLC

**Trumpet Works:**
- *Sonata* for trumpet and piano (1986)

**Website:**

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**Vernon Murgatroyd**

Born 1941, Calgary, Alberta
Education:
  Bachelor of Music, University of Alberta (1965)

Teachers:
  Violet Archer

Other Experience:
  Piano accompanist and organist

Awards:
  Centennial Award, Red Deer, Alberta (1967)
  Music Award in Composition, Crowsnest Pass (1981)
  Celebration of the Arts Award, Allied Arts Council, Red Deer (1983)

Memberships:
  Alberta Registered Music Teachers’ Association (treasurer)
  Red Deer Chamber Music Society (public relations officer)

Trumpet Works:
  *Concert Overture, op. 83* for trumpet and piano (1980)

Output:
  Substantial production in orchestral, chamber, choral, vocal, and piano music along with some works for the stage and for organ

---

**Thomas Schudel**
Born 1937, Defiance, Ohio, USA

Education:
  Bachelor of Science in Music Education, Ohio State University
  Master of Arts in Music, Ohio State University
  Doctor of Musical Arts, University of Michigan

Teachers:
  Marshall Barnes, Ross Lee Finney, Leslie Bassett

Other Experience:
  Founding member, The Contemporary Directions Ensemble

Academic Associations:
  University of Regina (1964-2003)

Awards:
  International Competition for Symphonic Composers, City of Trieste (1972)
Memberships:
   CLC, PROCAN, SOCAN

Trumpet Works:
   *Serenade* for Bb trumpet and piano (1989)
   *Jumping Jack* for trumpet in B flat and piano (2003)
   *March In C Minor* for trumpet and piano (2004)
   *Fanfare And Allegro* for trumpet and piano (2005)
   *Song And Dance* for trumpet and piano (2005)

Output:
   Over 70 works including orchestral, wind ensemble, choral, and vocal and instrumental chamber and solo music. Many of his works were written for student performers.

Website:
   http://www.thomasschudel.com/

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**Jana Skarecky**
Born 1957, Prague, Czech Republic

Education:
   Bachelor of Music, Wilfrid Laurier University (1980)
   Master of Music, University of Sydney
   Associate diploma, RCM

Teachers:
   Barrie Cabena, Peter Sculthorpe

Other Experience:
   Professional visual artist
   Teaches piano and theory at the RCM in Toronto
   Taught in Waldorf schools
   Choral singer

Memberships:
   ACWC (chair)
   CLC (member of the national council)

Trumpet Works:
   *Arise, My Love* for soprano, trumpet and organ (1980)
   *Kyrie* for solo trumpet (1984)

Output:
   Over 75 works with an emphasis on vocal and choral works in addition to orchestral, chamber, and solo instrumental music.
Linda Caitlin Smith
Born 1957, New York, New York, USA

Education:
  Bachelor of Music, University of Victoria
  Master of Music, University of Victoria

Teachers:
  Allen Shawn, John Celona, Michael Longton, Martin Bartlett, Rudolf Komorous, Jo
  Kondo

Other Experience:
  Member of the multidisciplinary performance collective, URGE since 1992
  Artistic director of Arraymusic (1988-93)

Academic Associations:
  Wilfred Laurier University (since 1999)

Writings:
  “Composing Identity: What is a Woman Composer?” is published in Descant Magazine
  (#107) and Musicworks (#80)

Awards:
  Two grants for one year each from the Canada Council
  Hunder Foundation Award for individual artists (1997)
  Chalmers Fellowship (2003)

Memberships:
  ACWC, CLC

Trumpet Works:
  Silhouette for solo trumpet or cornet (1981)

Output:
  Her website lists almost 90 works, the majority of which are chamber music. Smith has
  also written for orchestra, voice, solo instruments, baroque instruments, and an opera.

Website:
  http://www.catlinsmith.com/
Steve Tittle
Born 1935, Willard, Ohio, USA

Education:
  Bachelor of Science in Music Education, Kent State University (1965)
  Master of Music, University of Wisconsin (1966)
  Doctor of Musical Arts, University of Wisconsin (1974)

Teachers:
  Harold Miles, John White, Fred Coulter, Hilmar Luckhardt, Robert Crane, Burt Levy

Other Experience:
  School music teacher in Ohio (1962-65)
  Trumpeter, US Navy bands and other ensembles
  Charter member and artistic director, Nova Music
  Founding member, Upstream

Academic Associations:
  Dalhousie University

Memberships:
  ACCA (charter member)
  CLC, SOCAN

Trumpet Works:
  Sonata for trumpet and piano (1963)
  Good Golly Miss Kali for trumpet and tape (1980 rev. 1990)
  Salvation Dharma Band for flugelhorn or cornet and tape (1981)

Output:
  Roughly 50 works are catalogued by the CMC with an emphasis on chamber music and
  works with tape along with some works for small orchestra.

Sara Scott Turner
Born 1926, Ft. Smith, Arkansas, USA

Education:
  Bachelor of Music, University of Louisville (1948)
  Studied with Nadia Boulanger (1947-48)
  Studied with Lennox Berkeley (1948)
  Summer studies at Juilliard (1945)

Teachers:
  Sir Lennox Berkeley, Nadia Boulanger, Roy Harris, Nicolas Slonimsky
Other Experience:
   Studied at Tanglewood and Interlochen
   Studies and presentations in music therapy
   Created an inner-city arts program

Academic Associations:
   Acadia University
   Brandon University
   University of British Columbia
   Peabody College, Vanderbuilt University

Memberships:
   SOCAN

Trumpet Works:
   Impromptu for trumpet and piano (1991)

Output:
   Over 20 works includes mostly chamber music along with some works for chamber orchestra, choir, and voice.

---

John Weinzweig
Born 1913, Toronto, Ontario
Died 2006, Toronto, Ontario

Education:
   Bachelor of Music, University of Toronto (1937)
   Master of Music, Eastman School of Music (1938)
   Associate diploma, Toronto Conservatory of Music, later RCM (1934)

Teachers:
   Healey Willan, Leo Smith, Sir Ernest Smith, Bernard Rogers

Other Experience:
   Taught at the RCM (1939-43 and 1945-60)
   Founder and conductor of the University of Toronto Symphony

Academic Associations:
   University of Toronto (1952-78, emeritus)

Writings:
   “Hazards of program notes,” The Canadian Composer, 226, Dec. 1987
   “The making of a composer,” The Canadian Composer, 211, May 1986
   “A wry look at our music,” The Canadian Composer, 175, Oct. 1982
Awards:
Order of Canada (1974)
Order of Ontario (1988)
Honorary doctorates: Ottawa, Toronto
President emeritus, CLC (1981)
Molson prize, Canada Council (1981)
Lifetime achievement award, SOCAN (2004)

Memberships:
CAPAC (president 1973-75)
CLC (founding member and president 1951-57 and 1959-63)
SOCAN

Trumpet Works:
Riffs III for solo trumpet (1992)

Output:
Over 140 entries, including sets of works, are catalogued by the CMC and Weinzweig wrote over 100 incidental works for CBC Radio. These include music for orchestra, choir, chamber ensemble, and soloists.

Website:
http://www.johnweinzweig.com/

León Zuckert
Born 1904, Poltava, Ukraine
Died 1992, Toronto, Ontario

Education:
Studied at the Imperial School of Music in Poltava (1916-18)

Teachers:
Reginald Stewart

Other Experience:
Extensive international orchestral performance career on violin and viola
CRBC and CBC broadcaster
Conducting activities

Writings:
“My most successful work,” CanComp, 28, Apr. 1968

Trumpet Works:
Short Suite for trumpet and piano (1974)
Output:

The roughly 100 works catalogued by the CMC include orchestral, choral, chamber, and some solo music.
APPENDIX A

CANADIAN MUSIC CENTRE LIBRARIES

CMC National Office
20 St. Joseph Street
Toronto, ON
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Phone: (416) 961-6601
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Website: http://musiccentre.ca

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Vancouver, BC
V6Z 1B7
Phone: (604) 734-4622
Email: bcregion@musiccentre.ca

Prairie Region
Violet Archer Library
University of Calgary
2500 University Drive NW
Calgary, AB
T2N 1N4
Phone: (403) 220-7403
Fax: (403) 289-4877
Email: prairie@musiccentre.ca

Ontario Region
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Toronto, ON
M4Y 1J9
Phone: (416) 961-6601 ext. 207
Email: ontario@musiccentre.ca

Région du Québec
1085, Côte du Beaver Hall, suite 200
Montréal, QC
H2Z 1S5
Phone: (514) 866-3477
Fax: (514) 866-0456
Email: quebec@centremusique.ca
APPENDIX B

PUBLISHERS AND PURCHASE LOCATIONS

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PO Box 45059, 81 Lakeshore Rd. E.
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Email: info@berandolmusic.com
Website: http://www.berandolmusic.com

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Fax: (416) 996-8625
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Website: http://cpmusiclibrary.ca

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Phone: (210) 226-8167
Fax: (210) 223-4537
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Website: www.southernmusic.com

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King of Prussia, PA 19406, USA
Phone: (610) 592-1222
Fax: (610) 592-1229
Email: webmaster@presser.com
Website: www.presser.com
APPENDIX C

RECORDINGS

Commercial CDs

Clarion, Albany Records [TROY-962]
Sydney Hodkinson, Clarion – a canonic prelude for trumpets
    Christopher Gekker, trumpets

David Hickman Performs 3 Trumpet Concertos, Summit Records [DCD-191]
Michael Conway Baker, Summit Concerto for trumpet and chamber orchestra
    David Hickman, trumpet, and the Promusica Chamber Orchestra

Hope’s Journey, Summit Records [DCD-182]
Michael Conway Baker, Summit Concerto for trumpet and chamber orchestra
    David Hickman, trumpet, and the Promusica Chamber Orchestra

Mélange: New Music for Trumpet and Piano, MSR Classics [MS-1294]
David L. McIntyre, Sonata for trumpet and piano
    Allan Gilliland, Concerto for trumpet and piano
    Dean McNeill, trumpet/flugelhorn and Bonnie Nicholson, piano

Sonata: Music for Trumpet and Piano, Ebs Recording [ebs-6022]
Oskar Morawetz, Sontata for trumpet and piano
    Erik Schultz, trumpet, and Arthur Rowe, piano

Urban Diversions, distributed by the Canadian Music Centre
Neil Currie, I Got Unhappy
    Neil Currie, piano/synthesizer, Warren Hay, bass, and Roy Sydiaha, drums

CMC CentreStreams Recordings

All available as of March 2, 2014 at http://www.musiccentre.ca/centrestreams/.

Violet Archer, Little Suite for trumpet and piano
    Randy Schmerberger, trumpet, and unknown pianist
    May 19, 1996, Monroe, Wisconsin

Milton Barnes, Last Act – a theatre piece for solo trumpet and piano
    Ron Neal, trumpet, and Milton Barnes, piano
    October 1972
John Beckwith, *Sonatina in two Movements for trumpet and piano*
   Daniel Warren, trumpet, and Susan Chenette, piano
   February 1, 1982, Toronto

Keith Bissell, *Little Suite for trumpet and piano*
   Joseph Umbrico, trumpet, and Leo Barkin, piano
   December 1964

Jean Coulthard, *Fanfare Sonata for trumpet and piano*
   Barbara Butler, trumpet, and Linda Lee Thomas, piano
   August 23, 1980

Daniel Friedman, *Romance for trumpet and organ*
   Two live performances by unknown musicians
   Unknown dates

Allan Gilliland *Concerto for trumpet and piano*
   Dean McNeill, trumpet, and Bonnie Nicholson, piano
   Unknown date in 2008

Denis Gougeon, *Six Thèmes Solaires: Mars for trumpet in C and piano*
   Adam Zinatelli, trumpet, and Kristina Szutor, piano
   July 3, 2010, St. John’s

Derek Healey, *The Battle – a suite for trumpet and piano*
   Unknown performers and date
   The recording cuts off at the beginning of the fifth movement

Oskar Morawetz, *Sonata for trumpet and piano*
   David Hickman, trumpet, and Janet Scott-Hoyt, piano
   July 20, 1986, Banff Centre

León Zuckert, *Short Suite for trumpet and piano*
   Unknown performers and date
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Key

N = Novice     MD = Medium Difficult
E = Easy       D = Difficult
M = Medium      VD = Very Difficult

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BIBLIOGRAPHY


Hamilton, Sarah J. An annotated bibliography of Canadian music for oboe, oboe d’amore, and English horn found in the Canadian Music Centre. Ph.D. dissertation, The Ohio State University, 1996.


Websites


Composer websites


BIографИчИЧескИЙ СкеТч

Аlан Кlaус был назначен ассистент-профессором трупета и гун в Мемориальной университет Ньюфаундленда в Канаде в 2012 году. Доктор музыки по исполнительству был предоставлен в университете Флориды, где он изучал у Др. Чристофера Морре. Клаус получил степень магистра музыки по литературе и исполнительству в университете Западной Онтарио, где он изучал у Рогера Закс и Гая Фа, и степень бакалавра музыки в исполнительстве с отличием в университете Калгари, где он изучал у Ховарда Энгстром.

Клаус ранее служил как экспертом по металлу в Монтане Айлсон университет с 2008 по 2011 год и как временный профессор по металлу в Монтана Стейт университет с 2011 по 2012 год. Он выступил как солист с симфоническим оркестром ПЭИ и на фестивале Атлантик Бэнд, выступил в составе Американского фестиваля оркестра, выступил с Боzemан Симфоническим оркестром, Таллассией Симфоническим оркестром, и Оркестра Лондон (Канада), и был выбран на 2011 “All Star” Brass Residency at Banff с Джес Линдеманн.