
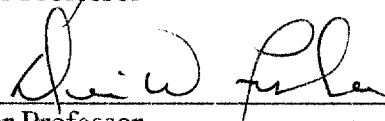


A PERFORMANCE ANALYSIS OF JOSEPH TURRIN'S WORKS
FOR SOLO TRUMPET, A LECTURE RECITAL,
TOGETHER WITH THREE RECITALS OF
SELECTED WORKS BY J.S. BACH,
E. BLOCH, H. TOMASI
AND OTHERS

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Dean of the Robert B. Toulouse School of Graduate Studies

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No. 4798

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DISSERTATION

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

DOCTOR OF MUSICAL ARTS

By

John Korak III, B.M.E., M.M.

Denton, Texas

May, 1999

Korak, John III, A Performance Analysis of Joseph Turrin's Works for Solo Trumpet. A Lecture Recital. Together with Three Recitals of Selected Works by J.S. Bach, E. Bloch, H. Tomasi and Others. Doctor of Musical Arts (Performance), May, 1999, 128 pp., 102 musical examples, bibliography, 47 titles.

Joseph Turrin's music is widely heard and performed today. His compositional output, spanning a diversity of mediums, includes works written for symphony orchestra, chamber orchestra, choir, brass band, wind band, brass choir, and numerous other solo and chamber instrumental and vocal combinations.

Turrin's solo works for trumpet have been performed in recent years with increasing frequency at leading conservatories and universities throughout Asia, Europe, and North America. According to the International Trumpet Guild's *Trumpet and Brass Programs* compiled for the years 1995-1997, Turrin's compositions for trumpet have enjoyed a greater number of performances than many other standard trumpet repertoire pieces by composers such as Eugène Bozza, Fisher Tull, Kent Kennan, Halsey Stevens and Arthur Honegger.

This study addresses one facet of Joseph Turrin's compositional oeuvre: his published works for solo trumpet. These works are: *Elegy for Trumpet and String Orchestra* (1971, rev. 1993), *Caprice for Trumpet and Piano* (1972), *Concerto for Trumpet and Orchestra* (1982, orchestrated 1987), *Intrada for Trumpet and Piano* (1988), *Escapade for Piccolo Trumpet and Brass Band* (1989) and *Two Portraits for Flugelhorn, Trumpet and Piano* (1995).

Complete histories of all six trumpet compositions are chronicled. A discussion of formal organization and significant style features including harmonic language, melodic style and rhythmic features is included. A detailed performance analysis follows. The

degree of difficulty of each work is assessed through an investigation of tessitura, range, melodic contour, endurance factors, fingerings, and technical features of the accompaniment. Analysis of tempi and dynamics, articulation and phrasing, and timbral considerations provides additional points of focus to the study.

Finally, the importance of Turrin's works for trumpet and his impact on trumpet literature is assessed. Idiomatic aspects of composition that make Turrin's music attractive to performers are investigated and discussed.

ACKNOWLEDGMENTS

I would gratefully like to acknowledge the following individuals for their tireless and unconditional support of this endeavor: to Dr. Leonard Canderaria, for his tremendous example of both scholarship and artistry; to my mother Rosalyn and my late father John for their lifelong examples dedication and perseverance; to my wife Jennifer for her love, patience and great understanding; and to Joseph Turrin for his significant contributions to trumpet literature.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

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University of North Texas

College of Music

presents

A Graduate Recital

JOHN KORAK, trumpet

accompanied by
Kathryn Fouse, piano

Monday, August 8, 1994

5:00 pm

Recital Hall

Sinfonia in D Major (G.8) Giuseppe Torelli
(1658-1709)

Allegro
Adagio
Allegro
Allegro

Trumpet Concerto in E^b Major Joseph Haydn
(1732-1809)

Allegro
Andante
Allegro

- Intermission -

Legend Georges Enesco
(1881-1955)

Chamber Music VII: Ceremonies for Trumpet and Piano Robert Suderburg
(b. 1936)

1. *calls and echoes, allegro*
2. *calls and echoes, adagio, andante*
3. *procession, closing-call*

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Graduate Recital

JOHN KORAK, trumpet

assisted by

Terry Holmberg, *soprano* • Joel Martinson, *organ* • Kathryn Fouse, *piano*
Alexandra Adkins, *violin* • Madeline Adkins, *violin* • Warren Pattison, *viola*
Stacy Weill, *cello* • Brian Dollinger, *bass*

Monday, April 3, 1995

8:15 pm

Concert Hall

Concerto pour Trompette (1949) Henri Tomasi
Allegro; Cadenza
Nocturne: Andantino
Finale: Giocoso, Allegro

The Mysteries Remain for Trumpet and Organ (1982) David Sampson
"The Mysteries Remain"
"Cycle of Seed-Time"
"Demeter in the Grass"
"Iacchus in the Vine"

- Intermission -

Sonata in D for Trumpet, 2 Violins & Cello Continuo (1704) ... Arcangelo Corelli
Grave
Allegro
Grave
Allegro
Allegro

Cantata No. 51, "Jauchzet Gott In Allen Landen"
BWV 51/A 134 (c. 1731) J. S. Bach
1. *Aria*
2. *Recitativo*
5. *Alleluja*

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Doctor of Musical Arts

University of North Texas
College of Music

presents

A Graduate Recital

JOHN KORAK, trumpet

accompanied by
Linda Perry, piano

Monday, February 24, 1997

5:00 pm

Recital Hall

Concerto for Trumpet Alexander Arutunian

Sonata en Re Carlo Tessarini
Allegro
Adagio
Allegro

— Intermission —

Proclamation Ernest Bloch

Nightsongs Richard Peaslee

Napoli - Variations on a Neapolitan Song Herman Bellstedt
arr. Donald Hunsberger

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

University of North Texas
College of Music

presents

A Doctoral Lecture Recital

JOHN KORAK, trumpet

assisted by

Kathryn Fouse, piano

Monday, November 2, 1998

5:00 pm

Recital Hall

**A PERFORMANCE ANALYSIS OF JOSEPH TURRIN'S
WORKS FOR SOLO TRUMPET**

PROGRAM

<i>Caprice</i>	Joseph Turrin
<i>Concerto for Trumpet</i>	Joseph Turrin
<i>Allegro energico</i>	
<i>Adagio</i>	
<i>Two Portraits</i>	Joseph Turrin
<i>Psalm</i>	

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

The Steinway piano is the instrument of choice for College of Music concerts.

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PITCH DESIGNATION

Notes referred to in the text are in concert pitch unless specified. The octave designation follows the pattern employed in *The New Harvard Dictionary of Music*. Middle C on the piano keyboard is designated c', with other octaves designated as follows:

C₁ C c c' c'' c'''

For the purposes of this paper, the trumpet range has been divided into four registers: low register: e to d'; middle register: e-flat' to f-sharp''; high register: g'' to b-flat''; altissimo register: b'' and above.

CHAPTER I

INTRODUCTION AND BACKGROUND INFORMATION

Statement of Purpose and Scope of This Study

Joseph Turrin's music is widely heard and performed today. His compositional output, spanning a diversity of mediums, includes works written for symphony orchestra, chamber orchestra, choir, brass band, wind band, brass choir, and numerous other solo and chamber instrumental and vocal combinations. He has received commissions from such organizations as the New York Philharmonic, the Lincoln Center Chamber Music Society, the North American Brass Band Association and the International Trumpet Guild. Additionally, his music has been performed by many premier groups including the Orpheus Chamber Orchestra, St. Martin-in-the-Fields Academy Orchestra, the Gewandhaus-orchester, the Baltimore Symphony, the U.S. Marine Band, the U.S. Army Band and the Atlantic Brass Quintet. Brassworks Unlimited, the Rigid Containers Group Band and the Göteborg Brass Band are among the ensembles to have performed his works for brass.

Philip Smith, principal trumpet of the New York Philharmonic and cornet soloist with the Salvation Army's New York Staff Band, has premiered several of Turrin's solo works for trumpet including the *Concerto for Trumpet and Orchestra*. In fact, of the six works that Joseph Turrin has composed for solo trumpet, four have been written for Philip Smith. Many world-class solo artists including flautist James Galway, tubist Toby Hanks, and trumpeters David Hickman, David Bilger and Vincent DiMartino have performed or recorded Turrin's music.

Turrin's solo works for trumpet have been performed in recent years with increasing frequency at leading conservatories and universities throughout Asia, Europe, and North America. According to the International Trumpet Guild's *Trumpet and Brass Programs* compiled for the years 1995-1997, Turrin's compositions for trumpet have enjoyed a greater number of performances than many other standard trumpet repertoire pieces by composers such as Eugène Bozza, Fisher Tull, Kent Kennan, Halsey Stevens and Arthur Honegger.

In spite of the composer's successful and prolific career, and the increasing popularity of his works among trumpeters, his music has never been the subject of serious scholarly study from any viewpoint. Furthermore, the current dearth of bibliographic materials pertaining to Joseph Turrin is an omission that warrants reparation.

This study addresses one facet of Joseph Turrin's compositional oeuvre: his published works for solo trumpet. These works were completed over a twenty-three year period that encompasses the bulk of his professional compositional output. Excluded from this study are unpublished solo works, arrangements of previously existing compositions and juvenilia. Turrin's works for solo trumpet are as follows: *Elegy for Trumpet and String Orchestra* (1971, rev. 1993), *Caprice for Trumpet and Piano* (1972), *Concerto for Trumpet and Orchestra* (1982, orchestrated 1987), *Intrada for Trumpet and Piano* (1988), *Escapade for Piccolo Trumpet and Brass Band* (1989) and *Two Portraits for Flugelhorn, Trumpet and Piano* (1995).

This study serves as a detailed investigation of Joseph Turrin's music for solo trumpet. Complete histories of all six trumpet compositions and information concerning their premiere performances are chronicled. A discussion of formal organization and significant style features including harmonic language, melodic style and rhythmic features is included. A detailed performance analysis follows. The degree of difficulty of each work is assessed through an investigation of tessitura, range, melodic contour, endurance

factors, fingerings, and technical features of the accompaniment. Analysis of tempi and dynamics, articulation and phrasing, and timbral considerations provides additional points of focus to the study.

Finally, the importance of Turrin's works for trumpet and his impact on trumpet literature is assessed. Through interviews with the composer and performers often associated with Turrin (Philip Smith, Harold Lieberman), previously unpublished biographical information is presented. The inclusion of information contributed by the composer and several notable performers of Turrin's music provides compositional and performance insights heretofore not available in any scholarly journals, dictionaries or other reference materials. Idiomatic aspects of composition that make Turrin's music attractive to performers are investigated and discussed. A complete list of Turrin's published compositions for all performing mediums and a discography of his solo works for trumpet are also included as appendices.

Joseph Turrin Biographical Information

Joseph Turrin was born in Clifton, New Jersey on January 4, 1947, the eldest of seven children of Aristide Turrin and Margaret Domonkos Turrin. His paternal grandfather, Edigio (last name Turino or Turina), was a brick layer who immigrated from Italy to the United States in the early 1900's. Upon his arrival at Ellis Island, as was often the custom of the time, the family surname was changed to the more anglicized form of "Turrin."

Turrin's father supported his family of nine by working as a machinist. Though not a professional musician by trade, he took great pleasure in music and was a self-taught

amateur pianist. His father also played the accordion and, as the composer recalls, "played great harmonica" as well.¹

There was always a piano in the home and as a child he would observe his father on many evenings and weekends playing it with obvious enjoyment. In spite of his early and frequent exposure to the piano, though, the young Turrin was not attracted to the instrument at this time.

Turrin's mother, Margaret Domonkos, is of Hungarian descent. She was born in the United States and met Aristide Turrin at a dance in Botney Village, a predominately Italian area of Clifton, New Jersey. Margaret was a housewife, and like her husband, appreciated and enjoyed music. She learned to play the guitar and was an amateur singer as well.

Neither parent had any formal music training. His father was particularly fond of stride piano and mastered this technique without any instruction. Classical music was not heard or performed in the home. As far as Aristide Turrin was concerned, music was singularly meant to accompany dancing or festive celebrations. His parents performed and listened to the popular music of the 1930's and 1940's. It was in this musical environment that the youngster grew.

Upon entering the fifth grade, students in Clifton public schools were provided with free group music lessons on the wind or string instrument of their choice. Many neighborhood friends joined the school band and nearly all had decided to play the trumpet. Not to be different, Turrin too chose the trumpet. His parents were supportive of his decision to play in the band and agreed to provide their son with a trumpet for the \$15 a semester rental fee.

He began group lessons with a general music teacher named Larry Gareau, the director of the beginning band in Clifton. Gareau was the first person to introduce Turrin

¹ Joseph Turrin, interview by author, 15 November 1997.

to classical music. He particularly remembers recordings played to him by Gareau of the Eastman Wind Ensemble and orchestral recordings of Tchaikovsky, Stravinsky, Beethoven and Mozart. The young trumpeter was so inspired by this newly-discovered music that he started studying privately with Gareau in addition to his group lessons. As with many aspiring trumpeters, Turrin practiced from the methods of Jean Baptiste Arban, Max Schlossberg, and Belwin's *Easy Steps to the Band*.

The local high school band program at that time was very accomplished. Under the guidance of its director, Saul Kay, the Clifton High School Mustang Band had achieved much celebrated recognition. Because of the band's tradition of musical excellence they served as a laboratory band for MGM records. The Mustang Band provided demo recordings for various music publishers, and even had its own composer in residence funded by MGM.

Upon entering high school Turrin continued to play trumpet and was subsequently selected to membership in the New Jersey All State Band all four years of his high school eligibility. He was also featured as soloist with the Montclair Youth Orchestra, and performed Leroy Anderson's *A Trumpeter's Lullaby* with the orchestra.

In spite of his accomplishments with the trumpet, he gradually became less interested in that instrument and more attracted to the piano. Turrin wished to perform the types of classical music that Larry Gareau had exposed him to four years earlier and felt that the trumpet was "a bit limited" in this regard.² For the young musician, the piano began to sway his interests in music.

In his sophomore year of high school he began studying music theory and music appreciation with Edward Edelson. Edelson was a composer and would occasionally perform his compositions for the class. Because Turrin was a trumpeter in the school

² *Ibid.*

band, Edelson subsequently dedicated several of his works for trumpet and piano to him.³ Turrin was very inspired by these pieces and immediately became interested in composition.

As he became increasingly involved in composing music he turned his efforts away from the trumpet even further and became more studious in his pursuit of piano playing. His dedication to the piano developed from both his new-found love of the instrument and its potential for facilitating his compositional output.

Turrin's earliest compositions included a song for soprano, trumpet and piano based on a poem by Christina Rossetti, a woodwind quintet, and a duet for two trumpets. Though he did not study composition formally with Edelson, the young composer would show these early works to Edelson for comments and suggestions.⁴

Turrin began piano lessons in his sophomore year of high school. His first teacher was primarily a drummer with only limited piano skills. With his ability to read music already developed from his years of playing the trumpet, Turrin quickly became too advanced to continue studies with this teacher. In fact, the beginning pianist showed remarkable progress as a student and ascended with ease through the ranks of local piano teachers. His last piano teacher before leaving Clifton to attend college at the Eastman School of Music was Heinz Hammerman, a Viennese-born musician of such tremendous ability that he was brought to New York City by none other than Leonard Bernstein. Hammerman traveled once a week to Pasaic, New Jersey to teach at the Elmwood Children's Conservatory. It was here that Turrin studied piano with him.

As he became aware of increasingly wider styles of music, Turrin's interest in music broadened as well. During his second year of high school he co-founded the Garden

³ Several of Edelson's compositions for trumpet have since been published and are available today. *Sayonara* and *Cape Cod Sunrise* are published by C & E Enterprises, and *Night Song* is published by Editions Musicus. Turrin particularly remembers a composition entitled *Barbados*, originally published by Pro Arte but currently out of print.

⁴ None of the material from these juvenile works was ever used in any of his mature compositions.

State Players, a local theater company run by students from Clifton High School. To raise money for production costs young impresario sold "shares" in the company at \$15 per share. Eventually enough capital was raised to partially fund a production of Cole Porter's *Can Can*. The production was made possible by the help of an all-volunteer orchestra. Without money to hire a conductor, he assumed these duties himself and served as both music director and conductor for the production. The performance of *Can Can* signaled Joseph Turrin's debut as a conductor. In future years he would conduct many leading orchestras and wind bands in America and Europe.

While studying piano at the Elmwood Conservatory with Hammerman, Turrin met its director, Edward Cosmano. Cosmano had assembled an all-accordion orchestra of students from the conservatory and was busy preparing for an upcoming performance at New York's Carnegie Hall. He needed a conductor for his arrangement of Haydn's *First Piano Concerto in C* for this concert, and knew that the piano student had conducting experience from his work with the Garden State Players. He asked him to conduct the concert, and Turrin enthusiastically agreed. Cosmano even provided him with conducting tips, and thus the neophyte received his first conducting lessons.

By Turrin's junior year of high school he stopped pursuing his study of the trumpet in all but a perfunctory manner and quickly became busy with conducting, piano and composition. Edelson, his music appreciation and theory instructor, recommended Turrin find a more capable teacher to guide him with his increasingly advanced compositions. At the advice of a friend who was also studying composition, he began studying with Richard Lane of Patterson, New Jersey.

Lane was Turrin's first formal composition teacher. "Richard Lane was a very conservative composer who believed in traditional training. As I composed new pieces we would go through them together at the piano. As a result, I learned from my own music

how to write music."⁵ Lessons with Lane were intensely practical and contained little or no instruction in theory or counterpoint.⁶

Lane was a graduate of the Eastman School of Music. After two years of private study with Lane, Turrin too was now ready for the rigors of Eastman. Lane recommend that he apply to the school as a composition major. For his entrance Turrin submitted some of his high school music compositions. On the strength of these compositions the high school senior was invited to audition.

Unfortunately Turrin's high school band director, Saul Kay, resented the amount of time that his all-state trumpeter was spending with composition and piano. Turrin had become so busy in these areas that he had little time to dedicate to the high school band program. He would frequently be absent from band rehearsals to accommodate his other musical activities. To spite his student for his lack of participation in the band program, Kay would frequently tell Turrin that he didn't have the talent to be accepted into Eastman. In fact, the week before his audition Kay told the senior band member that he recently had lunch with Edward Easley, the director of admissions at the Eastman School, and that Easley had said he would never be accepted into the program. Of course the impressionable teenager accepted this information from Kay as truthful and was understandably devastated.⁷ Nonetheless, Turrin decided to audition the following week.

To make matters worse, on the day of his audition the car in which he and his father were to travel to Rochester suffered mechanical problems and they were hurriedly forced to take a bus. Upon arrival, Turrin met Edward Easley and performed an audition comprising of a Bach three part invention, a Beethoven sonata and a Chopin mazurka. At the

⁵ *Ibid.*

⁶ Lane once made the comment to Turrin that the young composer demonstrated an innate sense of good counterpoint, and therefore felt it unnecessary to pursue formalized instruction in this area with him.

⁷ Philip Smith, principal trumpet of the New York Philharmonic, recounts a similar story. A music teacher once told Smith that he "doesn't have it" and that he should not pursue music as a career. Luckily Smith didn't follow this ill-gotten advice!

conclusion of his audition Easley told both father and son that he had never heard anyone play the piano with such skill after just three years of study. They were also told that the composition faculty liked the young composer's works, and that he was accepted into the composition program without reservation. With some trepidation Turrin mentioned the previous week's incident with his high school band director. Easley responded that he had never met Kay, let alone had lunch with him. The entire incident was an outright lie, and so marks the close to his years at Clifton High School.

In 1965 Turrin entered the Eastman School but did not do well there. The atmosphere at Eastman was not as he had hoped, though he enjoyed working with the school's newest composition teacher, Samuel Adler. Adler was a great influence in Turrin's life. "He taught me how to allow time for the development of musical material, and not to take the easy way out. Unlike Richard Lane, Adler's approach to composition was much more structured and often incorporated very specific assignments."⁸

Turrin's first composition teacher at Eastman was not Adler, however. Freshman students studied with Robert Gaulden (Composition I). Adler taught the more advanced students and the maturing Turrin matriculated to Adler's classes his second year. During this time he also studied conducting with Walter Hendl, Laslo Halasz and Richard Pittman, though this experience proved unfruitful and somewhat negative for him as well. A conducting teacher there rather condescendingly once said to Turrin: "Well you're a composition major and you want to study conducting. That's good because conductors should know composition—it makes them better conductors." "Of course," recounts Turrin, "the implication of this remark was that conductors are music's ultimate bastion. I was quite annoyed and responded that I was a *composer* who felt that conducting would

⁸ Turrin, *op. cit.*

further my *compositions*."⁹ This statement is a good reflection of Turrin's attitude toward composing and perhaps explains his dissatisfaction with his conducting lessons.

Because of poor grades at school and financial difficulties at home, Turrin left Rochester after his junior year and returned to Clifton. There he worked at various odd jobs to aid with his family's finances, but the thought of completing his college degree weighed constantly on his mind. In 1969 he returned to school, but not to Eastman. He instead enrolled at the Manhattan School of Music and studied orchestration with Nicolas Flagello. After one year Turrin tired of the academic environment there and left.

The following year he met Sylvia Stjernfeldt, a native of Stockholm who worked for Swedish Radio and Television. She was an amateur pianist and met Turrin at a Salvation Army Band concert in New York City. They were married in 1971 and remained married for two years until their divorce in 1973. Turrin was struggling to make a living in the New York metropolitan area working as a composer and pianist, and it was during this time that he composed his first work for trumpet, *Elegy*.

⁹ *Ibid.*

CHAPTER II

ELEGY FOR TRUMPET AND STRING ORCHESTRA

Compositional and Premiere Histories

While Joseph Turrin was a student at Eastman he earned income as an accompanist for campus recitals. Two of his classmates, Richie Hoff and Charles Baker, in addition to being brass performance majors at Eastman, were also members of the Salvation Army Band in Rochester, New York. Though himself not a Salvationist, Turrin was invited by Baker and Hoff to make use of the Salvation Army's ample facilities for rehearsals (rehearsal facilities at Eastman were often very crowded and seldom vacant). He would spend many hours rehearsing at the Salvation Army and was quickly becoming acquainted with many of its members. The pianist was soon invited to perform with the church's band, and Turrin accepted the offer. He played both alto horn (which he was able to quickly learn from his years of playing the trumpet) and piano on an occasional basis with the band.

As Turrin's friendship with Hoff and Baker (presently the principal trombonist of the New Jersey Symphony) grew, so did his association with the Salvation Army. Turrin performed with various Salvation Army ensembles, and even traveled one summer to England with one of their youth bands. In 1971 he was introduced by Baker to Mark Freeh, a recording studio executive and producer in New York City. Freeh, an ex-Salvation Army Band member, produced several recordings for the Salvation Army and had numerous resources in New York's music industry. One of Freeh's contacts was

Harold Lieberman, a staff trumpeter at CBS and a featured soloist with the Arthur Godfrey Show. As a student Lieberman attended both the Juilliard School of Music and Columbia University, and had studied with trumpeters Armando Ghitalla, Gilbert Johnson and William Vacchiano. Lieberman was known as a very versatile trumpeter and had performed with such diverse groups as the big bands of Benny Goodman and Urbie Green, the CBS Symphony, City Center Opera and the Hartford Symphony. In addition, Lieberman was an active recitalist and had presented solo trumpet recitals at Carnegie Hall, Lincoln Center and New York's Town Hall.

Shortly after meeting Mark Freeh, Turrin was introduced by the recording studio executive to Harold Lieberman. Lieberman was at that time preparing for an upcoming recital of music for trumpet and strings to be conducted by Emanuel Vardi, a well known conductor, composer and violist.¹ On this recital was to be premiered a new composition by Richard Peaslee for trumpet and flugelhorn, strings, and harp. This work, *Nightsongs*, has since become a standard addition to contemporary trumpet recital repertoire, and its title page reflects Peaslee's dedication of the work to Lieberman.

To compliment Peaslee's new work Lieberman asked Turrin to also compose a piece for the recital featuring flugelhorn and strings, and thus *Elegy* was conceived. *Elegy* was written also as a memorial tribute to the late John F. Kennedy. In addition to the works for trumpet and strings, Lieberman also programmed a composition entitled *Idyl* that featured the Arthur Godfrey Show's rhythm section. Under the name of The New York Electric Chamber Ensemble (with Mark Freeh as its music director), the group consisted of two guitars, keyboard, electric bass and drums. Lieberman asked Turrin to compose a second piece for the recital utilizing the members of the New York Electric Chamber Ensemble. Turrin agreed and composed a lyrical work entitled *Aria* for piccolo

¹ Emanuel Vardi's many credits include: violist under Arturo Toscanini, conductor of many recordings, and composer of numerous television and radio commercials and films.

trumpet and rock rhythm section. Though never published, *Aria* proved immensely popular. Arthur Godfrey was so taken by both the novelty of the piccolo trumpet and by the piece itself that it was performed no fewer than ten times on his show!²

These performances of Turrin's *Aria* launched a recording project with a small label in New York called Vanguard Records. Vanguard commissioned Turrin to compose an entire series of original works for piccolo trumpet, flugelhorn, and rhythm section that were to serve as a vehicle for Lieberman. Though the music was written, the recording project never came into fruition and the music remains to this day unpublished.

Lieberman's recital, which included the premieres *Elegy*, *Aria*, and *Nightsongs*, was entitled "Music of the Baroque and Contemporary" and occurred on April 4, 1971 at Carnegie Recital Hall in New York City. In addition to the previously mentioned works, the trumpeter performed Handel's *Suite in D for Trumpet and Strings*, Tartini's *Concerto in D for Trumpet and Strings*, and works written by David Spinozza and Christopher Dedrick for the New York Electric Chamber Ensemble. Specifically regarding the premiere performance of *Elegy*, Turrin conceived of the composition as a flugelhorn feature. The published version, however, would change greatly.

In 1974 a revised version for trumpet and piano of the original *Elegy* was recorded by trumpeter Philip Smith, with the composer playing piano.³ Comparisons of this recorded version with the original score show some interesting differences. Turrin admitted that his perception of the work had changed over time, and that "the flugelhorn was a little too laid back" for what he now feels is the more appropriate instrument for the piece.⁴ He subsequently changed the instrumentation of the solo part to B-flat trumpet

² Turrin, *op. cit.*

³ Joseph Turrin, "Elegy," *Trumpet & Piano*, Philip Smith, trumpet, Joseph Turrin, piano (Salvation Army Triumphonic Recording TRLPS-22, 1975).

⁴ Turrin, interview by author, 15 November 1997.

from flugelhorn and composed two additional contrasting sections: the agitato-like passage from measures 36-48, and the cadenza beginning at measure 49.

On April 19, 1986, Philip Smith, then Co-Principal Trumpet of the New York Philharmonic, presented a recital with The American Chamber Orchestra under the direction of Robert F. Davis. The program included music by Pietro Baldassare, Giuseppe Tartini, Richard Peaslee, John Stanley, and a performance of Joseph Turrin's *Elegy*. Though Turrin had not made any further changes to the trumpet part from the recorded version of 1974, minor revisions to the string parts were made for this performance by the composer.

The published version of 1993 reflects two additional changes in the solo part from the 1986 performance. First, Turrin rewrote the cadenza beginning in measure 50 to incorporate fanfare-like figures that serve to provide greater contrast with the original material (Example 1). Second, the ending was also rewritten in measures 99-102 and is now somewhat more embellished compared to the same passage from the original 1972 version (Examples 2 and 3).

Example 1. Turrin, *Elegy*, measure 50, trumpet in B-flat.

50 Moderato *mp* *accel.* 3

A tempo *f* 3 *f* Allegro

Example 2. Turrin, *Elegy*, measures 99-102, 1972 version, trumpet in B-flat.



harmonic progression (Example 4). In the two instances where usage of the non-harmonic tone varies, the triad formed by the upper voices is now inverted and the non-harmonic tone has the appearance of being yet another color tone occurring on the second scale degree (measures 5,8).

Example 4. Turrin, *Elegy*, measures 1-9, reduction by the composer.

The musical score for Example 4 shows measures 1 through 9. It is a piano reduction in 3/4 time, featuring a treble and bass staff. The key signature has one sharp (F#). The music consists of chords in the treble and a bass line with long notes and ties. A dynamic marking 'mp' is present in the first measure.

With the trumpet's opening statement of the A theme at measure 11 the bass becomes more active, moving mostly by step. The style of the trumpet writing is very lyrical, and contains examples of both conjunct and disjunct motion (Example 5). The accompaniment imitates the solo line at moments of repose in the melody, and the passage cadences on D.

After a short interlude based on material from the introduction (this time with contrary motion in the bass), the trumpet enters with its second statement. The material here is an extension of the trumpet's opening theme, but the tessitura now extends as much as a fourth higher. The tempo accelerates beginning in measure 33 and the melody

is now more rhythmically decisive (Example 6). The trumpet concludes this opening section with a cadence on A in measure 36, but the accompaniment immediately signals the start of the B section with trumpet-like figures moving in parallel perfect intervals (Example 7).

Example 5. Turrin, *Elegy*, measures 11-22, trumpet in B-flat.

expressively

Example 6. Turrin, *Elegy*, measures 33-35, trumpet in B-flat.

pushing forward

Example 7. Turrin, *Elegy*, measures 36-39, reduction by the composer.

Faster

molto accel.

The music beginning in measure 36 is the "agitato" section that Turrin added to the score after changing the solo part to B-flat trumpet. This music in the accompaniment is much more aggressive than preceding passages, and is stylistically better suited for the more martial character of the trumpet as compared to the flugelhorn. The tempo has also increased somewhat and the quarter note now equals 86 beats per minute.

Harmonically, the music in the B section is much more unstable and new tonal areas are introduced. B-flats begin to appear with greater frequency and serve to provide harmonic tension with tonal areas on E and A. At measure 45 the music becomes calmer and recounts the qualities of the introduction. The four measures preceding the trumpet cadenza in measure 49 function as a transition and culminate with a cadence in the strings on octave E's in measure 49.

The trumpet (now in cup mute) enters with a cadenza. Though recalling material from the A section, the melodic writing is now much more varied and chromatically altered (Example 8). The cadenza concludes in measure 50 with accelerating fanfare figures that lead directly into the following interlude. Here Turrin again uses a pedal tone in the bass, but this time incorporates a trill into the pedal to provide harmonic instability. The trill alternates in pitch between b-flat and a, thus recalling two of the tonal areas occurring earlier in this section. The dissonance is further increased in measure 55 with the addition of a second pedal trill on the pitches g and a-flat. Beginning in measure 51 Turrin develops material originally occurring in measure 27 in the upper voices above the pedal. The strings then culminate with a cadence on octave B-flats in measure 64.

After a short passage in which material loosely based on the opening is presented in diminution, a second culminating cadence on G in measure 69 signifies a lessening of the harmonic tension from previous measures. This relatively consonant passage foreshadows the eventual return of the A section which occurs immediately following the short imitative passage beginning in measure 70.

Example 8. Turrin, *Elegy*, measure 49, trumpet in B-flat.

The trumpet's entrance in measure 78 (without mute) marks the return of the A section, minus the introduction from measures 1-10. The tempo returns to the original indication of a quarter note equals 64. The trumpet is accompanied solely by sustained open fifths in the strings on A and E, but the melodic material is now somewhat abbreviated. Due to the more static nature of the accompaniment, Turrin combines the five beats that originally encompassed measures 11-12 into one 5/4 bar when this passage returns in the recapitulation (measure 79).

Another imitative section follows in the strings beginning in measure 84, and the next entrance of the trumpet contains an embellished version of earlier melodic material. Harmonically, the music becomes increasingly centered on E during this passage. The trumpet cadences on the pitch e', and the composition concludes eight measure later with the strings recalling material from the introduction. The music, however, never returns to the opening tonality on A; instead, the piece concludes on E with the pitch a' serving as the non-harmonic "color" tone in the final chord (Example 9).

Example 9. Turrin, *Elegy*, measure 111, reduction by the composer.

Degree of Difficulty

In spite of its relatively lyrical melodies and straightforward rhythms, *Elegy* can be deceptively difficult to perform. The angularity of many melodic passages written at softer dynamic levels can prove challenging for even advanced performers. The range of stylistic contrast needed to effectively perform this work is quite great, necessitating varied approaches in articulation, vibrato, tone and phrasing. Also, with the presence of many open intervals in the score, good intonation with the accompaniment can be quite difficult to achieve.

Despite several meter changes, the pulse remains consistent. The relative constancy of the tempo and the lack of syncopation or complex rhythms minimize possible ensemble problems between the soloist and accompaniment. *Elegy* extends slightly more than two octaves in range (c' to b-flat"); but of its 222 notes in the trumpet part, over 88% remain in the middle register. Solo passages are separated by adequate rests, so endurance is not a factor in the work.

Interpretive Analysis

At the first performance of *Elegy* in 1971, Richard Peaslee's *Nightsongs* was also premiered. In Peaslee's prefaced remarks to the score, *Nightsongs* was composed to demonstrate the nature of contrast inherent between the "darker lyrical qualities of the flugelhorn [with] . . . the brighter [and] more agile qualities of the trumpet."⁶ The effective use of contrast in Peaslee's new work was probably not lost on Turrin, and he subsequently rethought *Elegy*. Whether or not his exposure to *Nightsongs* influenced his decision to rewrite *Elegy* is questionable; however, the fact that Turrin did re-score *Elegy*

⁶ Richard Peaslee, *Nightsongs* (Newton Centre, Mass.: Margun Music Inc., 1985).

and substantially rewrite several passages points toward a need—at least in the composer's estimation—for greater thematic and stylistic variety.

Passages of a more lyrical nature are better served with a gentle approach to articulation and the utilization of a warmer tone quality. Legato articulations (those that substitute soft for hard consonants at the initiation of sound), and an expressive use of vibrato will provide appropriate nuances in these sections. Also, minor deviations in tempo and note length through the use of rubato and tenuto will also add a great deal of musicality if done with good taste and execution.

Careful study should be given to the pacing of the cadenza in order to both maximize contrast and to create a good sense of flow with passages that precede and follow the cadenza. Firm articulations and staccato note lengths in the fanfare section of the cadenza will provide both a good sense of style and a greater degree of contrast with the lyrical sections.

Balance between both the trumpet and the strings, and between the individual strings parts themselves, is also an important consideration for performance. Dramatic variations in performance venues can greatly impact volume levels and balance. A flexible approach to dynamic levels is appropriate and sensible.

The published score contains parts for both B-flat trumpet and C trumpet. Turrin, when interviewed by the author concerning this issue, stated that he prefers the timbre of the B-flat trumpet.⁷ Of the two artists that have recorded *Elegy* (see Appendix B), both Philip Smith and Terry Everson perform the work using B-flat trumpet. Additionally, Philip Smith's recording of the cadenza is played open, without cup mute. With the lowest pitch of the work at c', some players may even wish to consider a D or E-flat trumpet for performance. The smaller and lighter tone quality afforded by these trumpets

⁷ Turrin, *op. cit.*

may facilitate better balance with the string ensemble. The final choice of which instrument to utilize ultimately rests with the performer.

Finally, performances of the version for piano reduction raise several interesting issues. The inability of the piano to sustain the lengthy pedal tones that frequently occur in this work pose problems for the performers. Similar passages occurring in Hovhannes' *Prayer of Saint Gregory* and Persichetti's *The Hollow Men* are equally affected when performed with piano.⁸ Several solutions to this problem are available to performers, including strengthening the left hand at the start of each pedal tone, re-attacking pedal tones at appropriate moments, increasing the tempo slightly, or simply letting the sound decay naturally without any adjustments by the pianist whatsoever.

The opening string chords in the piano reduction also require a large hand to play. Performers with small hands could use the sostenuto pedal to hold the left hand octaves and take the bottom chord notes with the left hand; however, this solution does not work with all passages of this nature occurring in the piece. Performers will have to adjust accordingly.

Players should also consider the possibility of performing the reduction on organ instead of piano and experimenting with the many timbral possibilities afforded by the organ. Also, the equally-tempered piano will necessitate different pitch adjustments from the soloist as compared to performances with strings.

Turrin's *Elegy* is appropriate for both academic and professional recital venues. Because of its predominately mid-range tessitura and short duration of approximately seven minutes, *Elegy* is not taxing and can be used to provide performers with an opportunity to "relax" after a demanding concerto or sonata. It programs well as a

⁸ Alan Hovhannes, *Prayer of Saint Gregory* (New York: Peer International Corporation, 1952) and Vincent Persichetti, *The Hollow Men* (Bryn Mawr, Pa.: Elkan-Vogel Inc., 1948).

"middle" piece, and gives the soloist an opportunity to involve a chamber ensemble if the string version is performed.

CHAPTER III

CAPRICE FOR TRUMPET AND PIANO

Compositional and Premiere Histories

In 1970 Turrin attended a concert of the Salvation Army's New York Staff Band and heard its celebrated cornet soloist and future bandmaster, Derek Smith. Concerning Derek Smith:

Smith grew up in England where he first learned music from his father, a cornet and euphonium player who was junior band leader at the Hendon Corps in North London. From 1944-1951, Smith was a member of the Rosehill Band connected with the Salvation Army Assurance Company at International Headquarters. Like ISB [International Staff Band], Rosehill functioned as a type of staff band, and Smith was its cornet soloist. When Smith joined the military in 1946, he became cornet soloist also for Her Majesty's Royal Horse Guards Band. Ten years later, his family [including son Philip] immigrated to Canada, and Smith became bandmaster of Toronto's Earls Court Citadel Band (now called Yorkminster Citadel). At the prompting of Richard Holz [Bandmaster of the New York Staff Band from 1955-1963], Smith moved to New York City in 1959 to become cornet soloist with the NYSB and to hold various positions in data processing at Eastern Territorial headquarters.¹

Derek Smith was "one of the most gifted cornetists in brass history . . . [he] brought a renewed lyricism and beauty of tone to a nearly lost art that has inspired thousands of young musicians. *Expressive* playing was Derek's delight."²

¹ Ronald W. Holz, *Heralds of Victory: A History Celebrating the 100th Anniversary of The New York Staff Band and Male Chorus 1887-1987* (New York: The Salvation Army Literary Department and The New York Staff Band, 1986), 134.

² *Ibid.*

Further accounts of Smith's cornet playing with the New York Staff Band reveal even greater praise:

Derek Smith, whose "Songs in the Heart" still remains among the most challenging cornet solos ever written, was the first real "transplant soloist," coming to the band from Canada in 1959. His earlier career in the Rosehill Band and the Horse Guards was already quite substantial. His achievements with the NYSB, however, are legendary. The ovation he received on the stage of Royal Albert Hall in 1960 confirmed his position among the highest "constellations" in the "cornet heavens." What young cornet player of that era did not try to match Derek's beautiful sound and delicate vibrato, and try to mimic Smith's inimitable rubato in lyric passages. The music written for Smith . . . speaks eloquently of his gifts.³

Mark Freeh, a former Salvation Army Band member and recording studio executive⁴, had decided to document Derek Smith's cornet playing before his impending retirement as soloist with the NYSB. Freeh had great admiration for Smith's playing and offered to produce an album featuring Smith performing works for cornet and piano. He secured funding for the project from the Salvation Army and preliminary work began in early 1972.

Initially, compositions by Salvationists Bruce Broughton, B.T. Langworthy, and Eric Ball were to comprise the majority of the music for the recording; however, Freeh was in need of additional material. Already familiar with Turrin's music from their earlier collaboration with Harold Lieberman, Freeh approached Turrin and asked him to compose new music for the recording. He also solicited from Turrin names of other composers who would possibly be interested in writing music for the project. It was agreed that Richard Lane, Turrin's first composition teacher, would also provide a work for the album. Turrin himself wrote two pieces for this project: a transcribed version of *Elegy* for trumpet and piano, and the newly-composed *Caprice* which he dedicated to Derek Smith.

³ *Ibid.*

⁴ For additional information on Mark Freeh, see Chapter II.

Smith's initial impression of *Caprice* was that it was a very demanding work. Smith was a virtuoso cornetist, but he was not comfortable at this late point in his playing career to proceed with this project. Rather than let the entire project come to a demise, Smith recommended that his son, Philip, record the album. Philip Smith, himself a fine trumpeter and cornetist, was then a student at the Juilliard School of Music where he studied trumpet with Edward Treutel and William Vacchiano. Smith began his musical studies at the age of eight with his father Derek and grew up performing in Salvation Army bands. As the younger Smith's talents developed, he became increasingly featured as a cornet soloist with many of these bands including the Salvation Army's International Staff Band of London.⁵ He also became "an outstanding NYSB cornet soloist,"⁶ and by the age of eighteen had toured extensively throughout the United States and Canada with the band.

Philip Smith agreed to participate in the recording project and met Turrin at this time. The repertoire was finalized (Figure 1) and recording began in 1974 with Smith and Turrin playing trumpet and piano, respectively. The album was entitled *Trumpet & Piano* and was released by the Salvation Army in early 1975.

Figure 1. Repertoire for *Trumpet & Piano*.

Caprice	Joseph Turrin
Countryside	Bruce Broughton
Song for Cornet and Piano	Richard Lane
The Challenge	Eric Ball
Heavenly Gales	B.T. Langworthy
Elegy	Joseph Turrin
Légende	George Enescu

⁵ In 1975 Philip Smith was appointed to the trumpet section of the Chicago Symphony, and joined the New York Philharmonic as Co-Principal Trumpet in October of 1978. In 1988 he was named Principal Trumpet of the New York Philharmonic, a position which he currently holds.

⁶ Holz, *op. cit.*, 219.

The premiere public performance of *Caprice* was given by Harold Lieberman, not Philip Smith, in a fund-raising concert at Fairleigh Dickinson University for the Bergen County Ethical Culture Society on March 31, 1973. In a review for a local newspaper, Peter Wynne described the performance as follows:

For me, the high point was the new work, *Caprice*, composed by Turrin and performed by the composer and Lieberman. The work is one of those delightful post-Debussy and Ravel compositions that bridges the gap between classical music and jazz, a kind of impressionistic piano fantasy with a jazz trumpet descant. Turrin provided a shimmering tonal fabric, which Lieberman then embroidered with gleaming bits and threads of melody. It was a virtuoso piece and performance.⁷

Later in that same program Turrin and Lieberman performed Richard Peaslee's *Nightsongs*, a work that Lieberman premiered in Carnegie Hall two years earlier. Wynne also spoke favorably of Peaslee's composition as well, describing the music as "refreshing as a spring breeze."⁸

Trumpeters were first introduced to *Caprice* by Philip Smith at a recital performance for the 1976 National Trumpet Symposium in Norman, Oklahoma, three years before its date of publication. During a Festival of Trumpets program at the 1977 International Trumpet Guild Conference in Urbana, Illinois, *Caprice* was again performed from manuscript, this time by Dennis Schneider, Professor of Trumpet at the University of Nebraska, and Eric Dalheim, Professor of Music at the University of Illinois. Dalheim would later record *Caprice* with trumpeter David Hickman who was then also a faculty member of the University of Illinois. Turrin's *Festival Fanfare* was performed on this program as well and featured trumpeters Louis Davidson, Stephen Jones, Waird Cole, Keith Johnson, William DeJong, Ray Sasaki, Gerald Endsley, and John Aley. Lloyd Geisler conducted the ensemble, and the fanfare was used to begin the concert.

⁷ Peter Wynne, review of Bergen County Ethical Culture Society concert, *The Record*, 2 April 1973.

⁸ *Ibid.*

It was, however, the relationship between Turrin and Philip Smith that proved most fruitful. The Salvation Army recording project with Philip Smith and Joseph Turrin signaled the beginning of a friendship that continues to this day. Their relationship has profoundly impacted Turrin's compositional output for trumpet, the effects of which will be more fully examined below.

Formal Organization and Significant Style Features

Meaning free and fanciful, Turrin's *Caprice* is true to the Italian phrase *a Capriccio*. As defined in the *New Grove Dictionary of Music and Musicians*, *a Capriccio* implies "a performance instruction permitting a free and rhapsodic approach to tempo and even style. Liszt used the phrase specifically to designate the metrical irregularity with which he attempted to reproduce Balkan music in his Hungarian rhapsodies."⁹ Though no such literal indication is contained within the score of *Caprice*, the title itself accurately reflects Turrin's compositional approach to this work.

The structure of *Caprice* is loosely based on a rondo in the form of ABACABA; however, Turrin greatly modifies and even develops successive restatements of the opening A section material, thus keeping with the rather free nature implied by its title. The music is therefore more accurately diagrammed as follows: A B A' C A" B A"', with the final A section (A''') functioning as a brief coda. Additionally, occurrences of frequent meter shifts in the score are also in keeping with the *a Capriccio* style as exemplified by the definition above.

Marked "lively" with a tempo of quarter note equals 138 beats per minute, *Caprice* begins with a tonally ambiguous staccato ostinato figure played by the piano (Example 10).

⁹ "a Capriccio," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), III, 759.

The trumpet then enters in measure 2 with the A theme, a multiple-arch shaped melody in the middle register characterized by running triplets progressing in stepwise motion (Example 11). The slurred nature of the trumpet writing is in marked contrast to the repeated staccato quarter note figure in the piano and will later allow for further stylistic variety. This theme also provides much of the developmental material used in subsequent restatements of the A section occurring throughout the piece.

Example 10. Turrin, *Caprice*, measures 1-6, piano.

Example 11. Turrin, *Caprice*, measures 2-8, trumpet in B-flat.

It is notable that the opening two measures of the manuscript version of *Caprice* were somewhat different than the published version. The piano ostinato was originally two beats shorter and the trumpet entrance was delayed one note (Example 12). Also, measure 2 was lengthened one beat and is thus identical to measure 9. These differences were

quickly discarded by Turrin in favor of the passage as published. No other changes were made from the original manuscript version of *Caprice*.

Example 12. Turrin, *Caprice*, measures 1-2, trumpet in B-flat, piano, original manuscript version.



Melodically the first theme outlines A minor; however, the ambiguous nature of the tone clusters in the accompaniment and the absence of leading tones in either the melody or accompaniment lend a modal quality to this section of the piece. The A theme is in triple meter but changes to duple meter in its fourth and seventh measures. It is seven measures in length and is repeated with minor alterations beginning in measure 9. This time, however, the theme is now delayed one third of a beat which allows the performer opportunity to breathe. Also, the phrase begins in common time rather than triple meter, and is extended four additional bars (measures 16-19) with sequential imitation between the trumpet and piano. The trumpet cadences on a' in measure 20, and the piano continues with a four bar transition. The staccato triplets occurring in measures 22-23 will be used more extensively by Turrin later in the piece. A metric modulation signals that start of the B section at measure 24 (Example 13).

Marked "expressive" with a quarter note equals 69 beats per minute, the B section provides much contrast to the opening A section. In spite of the arpeggiated sextuplet pentatonic patterns providing continuous momentum in the accompaniment, the harmonic

movement is quite slow and seldom progresses faster than the half note. Because of the metric modulation, the pulse is now effectively halved and the trumpet melody assumes a more calm manner than before. The theme seemingly grows out of itself and contains many high points and subsequent moments of repose which ultimately build to the section's climax on written high c-sharp" (concert b") at measure 40 (Example 14).

Example 13. Turrin, *Caprice*, measures 22-24, piano.

Example 14. Turrin, *Caprice*, B theme, measures 24-42, trumpet in B-flat.

Contributing to the rhapsodic nature of this section are the running pentatonic and lydian passages that occur in the accompaniment during the trumpet's more static moments (Examples 15 and 16). These types of passages perhaps explain Peter Wynne's comments regarding the "impressionistic piano fantasy" quality to the music.¹⁰

Example 15. Turrin, *Caprice*, measure 34, piano.

Example 16. Turrin, *Caprice*, measure 38, piano.

Four measures before the first return of the A section the structural importance of the opening ostinato pitches can now be seen. The accompaniment here is comprised singularly of pitches from the ostinato that opened the work (Example 17).

Measure 43 marks the beginning of the A' section. Here the original thematic material is significantly modified primarily through chromatic alteration and fragmentation

¹⁰ Wynne, *op. cit.*

(Example 18). The accompaniment is tonally less stable than in previous measures, and the music is much more developmental in nature.

Example 17. Turrin, *Caprice*, measures 39-42, piano.

Example 18. Turrin, *Caprice*, measures 59-62, trumpet in B-flat.

In measures 60-65 pitches from the opening ostinato return once more in the piano and lead directly to a section that features music derived from the repeated staccato eighth note triplets that originally served as a transition to the B section. The appearance of a pedal tone on E beginning in measure 66 provides a tonal focus and foreshadows the final cadence of the work in E major; however, the repeated recurrence of the opening ostinato pitches throughout this section serve to obscure any definite sense of harmonic progression and instead imply more a sense of harmonic succession.

The trumpet abandons the repeated staccato eighth note triplets in measure 75 in favor of a slurred, melodically more expansive passage that is imitated four measures later

in the piano (Example 19). The trumpet cadences at measure 81, and the pedal tone combines with the repeated staccato eighth note triplets in the piano to function as a transition to the C section. Once again the structurally important pitches from the opening ostinato return, this time providing most of the harmonic content for the short six measure C section that begins with the trumpet entrance at measure 91. The tempo is now considerably slower (quarter note equals 52 beats per minute), and features an ascending lyrical melody in the trumpet that once again serves to contrast with the preceding material (Example 20).

Example 19. Turrin, *Caprice*, measures 75-78, trumpet in B-flat.



Example 20. Turrin, *Caprice*, C theme, measures 91-97, trumpet in B-flat.

The musical notation for Example 20 shows a single staff in treble clef with a key signature of two sharps (D major). The music spans seven measures with time signatures of 3/4, 4/4, 4/4, 3/4, 2/4, 2/4, and 4/4. The first measure is marked *p* (piano). Above the first measure is the instruction "Slowly growing in intensity". Below the first two measures is the instruction "cresc. poco a poco". The final measure is marked *ff* (fortissimo) and "molto rit." (molto ritardando). A triplet of eighth notes is marked with a "3" above it.

The beginning of the A" section occurs at measure 97 and is marked by a return to the original tempo. The opening thematic material is now presented over an E pedal in the bass. The melodic content is developed by the piano through sequence and imitation and culminates with the trumpet's next entrance following three measures of continuous eighth

note triplets moving in parallel thirds. The trumpet's return at measure 106 is identical to measure 9, and from this point exactly parallels the original material without variation through the culmination of the return of the following B section beginning in measure 121. The caesura that occurs in measure 139 provides a dramatic pause and allows for temporal separation from the faster coda that immediately follows.

Marked with a tempo of quarter note equals 152, the coda-like A''' is the fastest section of *Caprice* and features two noteworthy compositional procedures. First, the trumpet presents increasingly fragmented versions of the original melodic material that create the effect of an *accelerando* (Example 21). Second, a tonic-dominant relationship on E is now clearly evident in the bass; however, Turrin brings back pitches from the opening ostinato one final time to obscure this relationship. Also returning is the articulated triplet figure from the transition passage in measures 22-23. Strongly implying E major, the triplet figure provides balance with the harmonically disruptive ostinato. Ultimately, the trumpet confirms the work's final E major tonality through a series of three ascending scales that culminates with the trumpet's arrival on b'', the fifth scale degree of the final E major harmony (Example 22).

Example 21. Turrin, *Caprice*, measures 141-146, trumpet in B-flat.

Faster $\text{♩} = 152$

p *cresc. poco a poco*

ff

Example 22. Turrin, *Caprice*, measures 146-153, trumpet in B-flat, piano.

Degree of Difficulty

Like *Elegy*, the trumpet writing for *Caprice* stays predominately within the trumpet's middle register. In fact, a comparison with *Elegy* reveals an almost identical treatment of the trumpet's various registers (Figure 2); however, the range of *Caprice* extends from g to b", a fourth greater than the range span in *Elegy*. Abundant rests occurring in the trumpet part coupled with many passages in the middle register obviate

concerns with endurance. The appearance of two concert b's above the treble clef staff necessitates a good range from the trumpeter.

Figure 2. Comparison of melodic pitch register occurrences and their corresponding percentages in Joseph Turrin's *Caprice* and *Elegy*.

	<i>Caprice</i>	<i>Elegy</i>
Low Register	26 (4.1%)	11 (4.9%)
Middle Register	555 (89.3%)	196 (88.2%)
High Register	38 (6.1%)	15 (6.7%)
Altissimo Register	2 (0.3%)	0 (0.0%)

The writing for the trumpet in *Caprice* is very conjunct in contour. Nearly 90% of all melodic intervals for the trumpet are either minor seconds (32.8%) or major seconds (57%). There are no melodic intervals greater than an octave, and only four occurrences of intervals a fifth or greater.

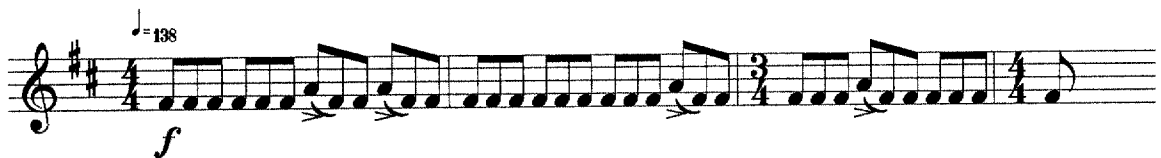
Rhythmically, the music is characterized by a strong sense of beat and meter. Syncopation is minimal and the piano writing clearly reinforces the solo line. The two instances of metric modulation are easily negotiated and pose no ensemble difficulties.

The principal difficulty of *Caprice* lies within its rapid tempo. Trumpet fingering patterns are complicated by the tempo, and figures such as those beginning at measure 59 (Example 18) can be quite difficult to execute with clarity. The fingering patterns contained in the C trumpet version are for the most part more manageable than those in the B-flat version, but here too the tempo becomes a factor influencing performance.

Figures appearing at or above the top of the staff in the B-flat version are made easier when performed on the C trumpet (see measures 52-56) because the major second transposition downward afforded when using a C trumpet lowers the written tessitura somewhat to the more accessible lower partials. The awkward use of the third valve in this passage is eliminated when performed on C trumpet, though the performer choosing to use the B-flat trumpet could consider alternate fingerings as a possible solution in this passage.

The rapid tempo of *Caprice* can also pose articulation challenges for the trumpeter. Though most of the trumpet writing utilizes a slurred articulation, the rapid repeated tongued notes beginning at measure 70 require flexibility in articulation from the performer (Example 23).

Example 23. Turrin, *Caprice*, measures 70-73, trumpet in B-flat.



The writing for the piano demands agility from the performer. Rapid arpeggiated figures and passages in parallel thirds are technical in nature; however, the style of the writing for the piano is very "pianistic." The fact that Turrin is himself a pianist lends a degree of practicality to the writing. Reaches are within the grasp of most players, and accomplished performers will find the music very accessible and well written.

Interpretive Analysis

Due to the lively tempo markings occurring throughout all of the A sections, *Caprice* demands a strict adherence to time. The constancy of the pulse is crucial to maintaining good ensemble between the trumpet and the piano. Liberties with the time through the use of rubato and tenuto may be taken at the sections marked "expressivo," though the accompaniment should maintain a strict tempo to establish the metric modulation that begins both of these sections. Turrin has specified several ritardandi in the score, and good taste should dictate the pacing of these measures; however, tempi have been clearly indicated in all sections and performers should adhere to these markings for musically

effective performances. Special care should be taken not to slow the tempi in the A sections, otherwise momentum and energy will be sacrificed.

Printed dynamic markings are fairly thorough, but performers should add additional contrast to the arch-shaped measures occurring in the A section. In general, dynamic contrast should be maximized to heighten dramatic effect. Articulation styles should similarly reflect appropriate contrast between slurred and articulated passages. Differences in articulations should utilize a wide range of degree of attack, and accents occurring in the score should be heavily emphasized for greatest musical impact. Articulation discrepancies in the printed score between measures 4, 53, and 109 should be resolved in a consistent manner.

Evenness in the execution of triplet rhythms is a necessity. The music must never become rushed or uncontrolled. Because of the quick tempo grace notes should be as compressed as possible while still retaining clarity. All grace notes occurring in both the piano and trumpet are to be performed before the beat—none are performed as on-the-beat figures.

Phrasing is also clearly indicated in the score, and is quite effective as written. The B section theme affords some flexibility in performance, and careful consideration should be given whether or not to breathe before the pick-up notes into measures 30 and 127. The eighth note rest in measures 30 and 128 should be perceived more as a lift rather than a breath, or possibly eliminated all together to provide more continuity to the phrase (Example 14). Regardless, breaths in all sections should be taken as quickly as possible to minimize disruption to the melodic line.

The last two measures of *Caprice* (Example 22) present an interesting performance option. In a 1981 recording of *Caprice*¹¹, trumpeter David Hickman transposed this

¹¹ Joseph Turrin, "Caprice," *David Hickman, Trumpet*, David Hickman, trumpet, and Eric Dalheim, piano (Crystal Records Recital Series S368, 1981, re-released as Crystal CD668, 1994).

passage up a fourth, ending on concert e^{'''} (Example 24). This recorded ending with the trumpet culminating on the root (rather than fifth) of the final E major chord adds a greater sense of closure than the ending as originally written. Turrin himself likes this recording, and has no objections to this alteration of the score. In fact, Turrin described Hickman's performance of *Caprice* as having a "lot of flair and pizzazz."¹²

Example 24. Turrin, *Caprice*, measures 152-153, as recorded by David Hickman, trumpet in B-flat.



Though most performances of *Caprice* occur utilizing the B-flat trumpet or the C trumpet, Turrin never conceived of the music with either of these instruments in mind. Instead, *Caprice* was written for performance on B-flat cornet. This fact is not surprising since the instrumentation of Salvation Army bands originates from the British brass band tradition of using cornets, not trumpets. The recording project that spurred the composition of *Caprice* was under the auspices of the Salvation Army, and it is natural to infer that these works which were originally scheduled to be recorded by famed cornetist Derek Smith were conceived for the cornet.

At the time of its original Brass Press publication in 1978 Turrin and Steven Glover, the founder and producer of Brass Press, decided to market *Caprice* for performance on B-flat or C trumpet. The published edition contains parts for both of these instruments. Both Turrin and Glover felt that publishing the work as a trumpet piece rather than as a cornet piece would help to sell more copies;¹³ however, Turrin still prefers the cornet's timbre over the sound quality of the trumpet for *Caprice*. In frequent recital

¹² Turrin, interview by author, 15 November 1997.

¹³ *Ibid.*

performances with Philip Smith, the B-flat cornet is also favored by Smith¹⁴. The effect of the composition is markedly changed, and trumpeters programming *Caprice* should consider the B-flat cornet for use in performance rather than the previously unquestioned choice of trumpet.

Finally, *Caprice* is a highly effective recital piece with much audience appeal. The florid writing style in the trumpet line gives performers a chance to warm-up and ease into a recital performance. Thus, *Caprice* is a good choice for an opening selection. Because of its spirited nature and dramatic ending it can also be programmed to provide an effective conclusion before an intermission, or even to culminate a entire recital performance.

Turrin has also scored the accompaniment for brass band. The version for cornet and brass band was recorded in 1989 by Philip Smith and the Rigid Containers Group Band (formerly the GUS Band) and thus provides additional performance possibilities for the often-performed and popular work.

¹⁴ Philip Smith, interview by author, 15 November 1997.

CHAPTER IV

CONCERTO FOR TRUMPET AND ORCHESTRA

Compositional and Premiere Histories

The history of the origination of Turrin's *Concerto for Trumpet and Orchestra* is very unique and spans nearly eight years. In 1981 the New York Philharmonic decided to commission a new concerto for its then co-principal trumpet of three years, Philip Smith. By 1981 Smith and Turrin had become close friends and Smith was of course very familiar with the composer's music. In addition to his solo literature Smith had performed much of Turrin's brass chamber music as well. In fact, the New York Philharmonic Brass recorded a demo tape of Turrin's *Structures* for large brass choir with Lou Soloff, the famed trumpeter of the music group Blood, Sweat and Tears, playing the E-flat trumpet part.¹

Smith decided that Turrin was the composer he wanted to write this new concerto, and asked him if he would consider the commission. Turrin accepted without hesitation, but the Philharmonic was not interested in him at that time. In spite of Smith's support of Turrin, the New York Philharmonic had other more well-known composers in mind and the commission was subsequently left unresolved.

Meanwhile, Smith steadfastly resisted the Philharmonic's wishes to commission a different composer for the concerto, and Turrin decided to proceed with the writing of the concerto in spite of the lack of a commission from the Philharmonic. "I always wanted to

¹ Turrin's *Festival Fanfare for Eight Bb Trumpets with Optional Percussion* was written for Lou Soloff.

do a large scale trumpet work, and at least this way I would now have one."² Also, Smith was preparing for an upcoming solo recital performance at the 1982 International Trumpet Guild Conference in Lexington, Kentucky and wanted to program the new concerto at this time. With the ITG performance deadline fast approaching, Turrin forwarded pages of the score to Smith as quickly they were composed. The final pages were completed literally days before the performance.

The recital at Lexington with the composer as accompanist was hugely successful. Smith's ambitious program included (in addition to Turrin's *Concerto*) Halsey Stevens' *Sonata for Trumpet*, Charles Chaynes' *Concerto for Trumpet*, Henri Tomasi's *Triptyque* and Ernst Bloch's *Proclamation*. "It was one of the finest trumpet recitals that this writer has ever heard. Mr. Smith showed himself to be one of the greatest trumpeters of this era, and a fine musician as well."³

At this time the concerto existed only in a version for trumpet and piano—Turrin was waiting for confirmation from the Philharmonic before proceeding with the orchestration of the score. For the next six years the Philharmonic never contacted Turrin; so in 1987, he decided to orchestrate the concerto without the commission. "Even if the Philharmonic doesn't commission me, maybe Phil [Smith] will do the work somewhere else, and then I'll have a concerto!"⁴

In 1987 Smith presented Turrin's completed score to conductor Zubin Mehta. Mehta asked Smith if the full concerto had ever been performed. Smith said: "No, the work was written for performance by the New York Philharmonic." Mehta then said, "Let's commission it. I see it's a good piece. It's very rare that we get to see ahead of time

² Joseph Turrin, interview by author, 15 November 1997.

³ Stephen Chenette, review of 1982 ITG Conference recital with Philip Smith, trumpet, and Joseph Turrin, piano *ITG Journal* (Clearwater, Florida: International Trumpet Guild, VII/1, 1982), 37.

⁴ Turrin, *op. cit.*

what we are paying for."⁵ Thus the composer fondly refers to the commissioning of the concerto as "a commission in retrograde."

With Mehta's very busy schedule it was impossible for him to conduct the premiere, and he recommend that Erich Leinsdorf conduct the work instead. Leinsdorf agreed, and conducted the world premiere of the concerto with the New York Philharmonic and Philip Smith as trumpet soloist on April 27, 1989 at Avery Fisher Hall. Kurt Masur conducted the European premiere of the work, again with Philip Smith as soloist, with the Gewaundhausorchester of Leipzig, Germany on October 16, 1994.

Formal Organization and Significant Style Features

The Revelation of St. John the Divine occurring in the New Testament contains eight references to the trumpet and describes "the vision by the apostle John of the final days before the second coming of Christ, and the period thereafter."⁶ On the title page of Turrin's *Concerto for Trumpet and Orchestra* is inscribed a passage from the Book of Revelation in which the sound of the trumpet is used to signify the voice of God:

And the first voice which I [John] heard was as it were of a trumpet talking with me; which said, "Come up hither, and I will show thee things which must be hereafter."⁷

In his own program notes to the *Concerto for Trumpet and Orchestra* Turrin writes:

⁵ *Ibid.*

⁶ John Robert Ellis, *Treatment of the Trumpet in the Bible and its Relationship to the Sacred Solo Arias with Obligato Trumpet by Johann Sebastian Bach*, D.M.A. Dissertation, Arizona State University, 1984, 34.

⁷ Revelation 4:1, passage appearing on the title page of Joseph Turrin's *Concerto for Trumpet and Orchestra*.

I remembered that the Book of Revelation from the New Testament of the Bible is rich in trumpet imagery. [This] passage . . . best seemed to sum up the dramatic yet mystical qualities of the trumpet.⁸

Altenburg in 1795 gives an accounting of the various uses of the trumpet in the bible when he states:

The motives prompting them [holy trumpeter priests] to play the trumpet were, for instance, the following: (1) to glorify God; (2) to show thereby that they were a holy people and soldiers of the Lord; (3) to encourage the soldiers and make them more ardent thereby; (4) to unite prayer with sonority; [and] (5) to remind the people of the presence and assistance of God [so that they might] begin a battle trusting in Him.⁹

Altenburg similarly discusses the two-fold nature of trumpet style as practiced by the ancient Hebrews:

The so-called *Blowing* was a constant, unbroken sound, whereby a certain tone was sustained for a rather long time, and was a sign for peace of mind. *Sounding an Alarm*, however—a broken and modulated sound caused by the interchanging of various tones and by blaring—indicated a joyful, warlike affection."¹⁰

During Altenburg's lifetime trumpet style was similarly two-fold and consisted of "clarino" playing and "principale" playing. Principale playing closely resembles the "Sounding an Alarm" style of the ancient Hebrews and features broken, modulated blaring tones in a fanfare style. Clarino style, on the other hand, is derivative of the word "clarino" or "claro" meaning clear, and originally referred to a short trumpet that produced a high, bright sound.¹¹ Clarino style is thus the term most frequently used to describe a delicate

⁸ Joseph Turrin, program notes for his *Concerto for Trumpet and Orchestra*, performed by Philip Smith, trumpet with the New York Philharmonic, conducted by Erich Leinsdorf (*New York Philharmonic Stagebill*, April 27, 1989), 15.

⁹ Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst* (1795), trans. by Edward H. Tarr as *Essay on an Introduction to the Heroic and Musical Trumpeters' and Kettledrummers' Art* (Nashville: Brass Press, 1974), 18.

¹⁰ *Ibid.*, 17.

¹¹ *Ibid.*, 94.

Concerto for Trumpet and Orchestra is a single movement, multi-sectioned work that can be loosely diagrammed in ABA form. The trumpet's opening motive (Example 26) is directly responsible for much of the concerto's melodic and harmonic content and recurs frequently throughout the work. Structurally significant is the minor second interval formed in this motive between concert pitches c-sharp"—c-natural". Turrin will utilize the interval of a minor second and its inversion (with or without octave displacement) frequently in the concerto to provide harmonic tension. More importantly, Turrin will utilize this interval to distort tonal centers.

Example 26. Turrin, *Concerto for Trumpet and Orchestra*, measure 1, trumpet in B-flat.



Equally consequential are the tertian relationships implied between the trumpet's first note (a') and its following two successive pitches (c-sharp", c"). The modal dichotomy that Turrin establishes between the major third formed between a'—c-sharp" and minor third formed between a'—c" is structurally significant and functions to provide harmonic ambiguity. An example of the opening motive's impact in both these regards can be seen in measure 1 of the accompaniment. Though tonally centered on C-sharp, the upper voices function to obscure the harmony and the minor seconds occurring after beat two provide dissonance (Example 27).

The concerto's first theme is an expansion of the opening motive, and features martial rhythms and a melodic construction derived from octatonic scale patterns (Example 28). The first theme group continues with a contrasting section based on material from measure 9. The accompaniment features a motoric figure centered on A-flat (the

enharmonically spelled dominant of C-sharp), and Turrin here again distorts the harmony by the inclusion of an A-natural in an inner voice (Example 29).

Example 27. Turrin, *Concerto for Trumpet and Orchestra*, measures 1-2, reduction by the composer.

The image shows a musical score for measures 1-2 of Turrin's *Concerto for Trumpet and Orchestra*. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a dynamic marking of *f* (forte) and contains a series of notes with accents. The bass staff begins with a dynamic marking of *mp* (mezzo-piano) and contains a series of notes with accents. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamic markings such as *f*, *mp*, and *Sub* (suboctave) in the bass staff.

Example 28. Turrin, *Concerto for Trumpet and Orchestra*, measures 2-15, trumpet in B-flat.

The image shows a musical score for measures 2-15 of Turrin's *Concerto for Trumpet and Orchestra*, specifically the trumpet part in B-flat. The score is written on five staves, all in treble clef. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various dynamic markings such as *f* (forte), *p* (piano), and *mp* (mezzo-piano). The music features complex rhythmic patterns and melodic lines with many accidentals.

Example 29. Turrin, *Concerto for Trumpet and Orchestra*, measures 16-17, trumpet in B-flat, reduction by the composer.

Turrin inserts additional material from the opening theme in the middle of this section on the first two beats of measures 22-23. Derived from melodic material at measure 8, the articulated and angular manner of the music provides much contrast with the predominately slurred nature of this section. The accompaniment, however, is now different and is a transposed continuation of the motivic figure originally beginning at measure 15 (Example 30).

Example 30. Turrin, *Concerto for Trumpet and Orchestra*, measures 22-23, trumpet in B-flat, reduction by the composer.

Following the cadence at the conclusion of the opening solo section in measure 28, the orchestra continues with transitional material leading to the second theme group. The

upper voices in this transition contain fused major second intervals in a rhythmic figure that creates the effect of a 3/8 hemiola. The lower voices provide additional dissonance by means of an octave displacement of the minor second created between the lower voice and the upper voices (Example 31). The transition continues at measure 35 with a variation of material from measure 16, and leads directly to the second theme group.

Example 31. Turrin, *Concerto for Trumpet and Orchestra*, measure 30, reduction by the composer.



The second theme group is by design contrasting in nature. The trumpet enters with new melodic material (Theme B) that progresses in stepwise motion. Articulated fanfare figures and octatonic scale patterns are discarded in favor of slurred melodic phrases that imply B minor (Example 32); however, the accompaniment remains tonally ambivalent and becomes more chromatic as this section progresses. At measure 47 the trumpet melody is derived once again from the octatonic scale, and the accompaniment contains a highly-chromatic ostinato figure based first on A-flat and then on G (Example 33). Here too an octave displacement of half-steps occurring between A—A-flat or G—F-sharp is clearly evident at each measure's downbeat in this passage.

The first section of the B theme group concludes with a fragmented treatment of material from measure 16 and segues directly to a contrasting section similarly derived from octatonic scales. The melody is now angular in contour and the accompaniment is a development-like treatment of combined materials from both theme groups (Example 34).

A transition then follows beginning at measure 67 that is similarly developmental in nature. Turrin combines the opening trumpet motive with the earlier 3/8 hemiola figure. The prominence of C-sharp in the bass is pivotal, and foreshadows the eventual return of the first theme group.

Example 32. Turrin, *Concerto for Trumpet and Orchestra*, measures 39-41, trumpet in B-flat.



Example 33. Turrin, *Concerto for Trumpet and Orchestra*, measures 47-51, trumpet in B-flat, reduction by the composer.

Example 34. Turrin, *Concerto for Trumpet and Orchestra*, measures 61-63, trumpet in B-flat, reduction by the composer.

When the first theme does return, however, it is a "false" return. The trumpet's opening motive, originally performed boldly with decisive articulation, is now muted and unaccented. The accompaniment is also altered, and the staccato motoric figure returns at a dynamic level of only piano (Example 35). Example 35 also illustrates both the dichotomy between simultaneously occurring major and minor sixths (inverted thirds) formed between the trumpet and the lower two voices, and the use of minor seconds to increase dissonance.

Example 35. Turrin, *Concerto for Trumpet and Orchestra*, measure 78, trumpet in B-flat, reduction by the composer.

An expanded treatment of the 3/8 hemiola figure follows in both the trumpet and the orchestra, and is combined with additional material from the first theme group (Example 36). The actual return of the opening theme occurs at measure 90 in the trumpet, but is highly fragmented. The accompaniment is now new and is transposed a minor second higher from the original tonality on C-sharp. Abbreviated statements of music from the entire first theme group briefly appear between measures 90-100 in both the melody and accompaniment. When the opening harmony on C-sharp finally does appear at measure 100 it serves to introduce not the first theme, but an entirely new theme that begins two measures later (Example 37). Though thematically new this lyrical theme is derived once again from the octatonic scale, and is thus related to earlier materials. The pedal C-sharp appearing in the bass and harp provide tonal focus to the chromatic harmonies played by the upper strings. The work's opening A section culminates at measure 110 with a highly-angular fanfare figure in the trumpet and the return of harmonic materials heard earlier in the orchestra (Example 38).

Example 36. Turrin, *Concerto for Trumpet and Orchestra*, measures 84-87, trumpet in B-flat, reduction by the composer.

The image shows a musical score for measures 84-87 of Turrin's *Concerto for Trumpet and Orchestra*. The score is arranged in three staves. The top staff is for the trumpet in B-flat, written in treble clef with a 3/4 time signature. It features a melodic line with a dynamic marking of *p* (piano) and a hemiola figure. The middle staff is for the orchestra, written in bass clef with a 3/4 time signature, and contains a complex accompaniment with a dynamic marking of *p*. The bottom staff is also in bass clef with a 3/4 time signature, providing a harmonic foundation with a dynamic marking of *p*. The key signature is one sharp (F#), and the time signature is 3/4.

Example 37. Turrin, *Concerto for Trumpet and Orchestra*, measures 102-105, trumpet in B-flat, reduction by the composer.

Example 38. Turrin, *Concerto for Trumpet and Orchestra*, measures 110-111, trumpet in B-flat, reduction by the composer.

A short interlude follows as the music becomes more calm in nature. Both the harmonic and melodic content of the interlude are reminiscent of earlier sections, and the final bars of the A section conclude with an 8 measure pedal point in the bass, cello, and 2nd bassoon on C-sharp. Above the pedal point appears a variation of the tonally-

ambiguous harmonies seen earlier. The music slows in tempo and leads directly without pause to the start of the concerto's B section—the Adagio at measure 132.

The B section of the concerto begins with a chord in the orchestra on E-flat, though the pitch A occurring creates dissonance. A new theme is presented in the flute: a lyrical melody containing both ascending and descending major sevenths—the inversion of the concerto's structurally important minor second interval (Example 39). The trumpet enters with another new lyrical theme containing a similar usage of major sevenths, and the melody that introduced this section is shortened to just one measure which consequently now serves as the accompaniment (Example 40).

Example 39. Turrin, *Concerto for Trumpet and Orchestra*, measures 132-133, flute 1.



Example 40. Turrin, *Concerto for Trumpet and Orchestra*, measures 143-146, trumpet in B-flat, reduction by the composer.

The section from measures 148-152 quickly builds in both volume and pitch as Turrin develops a fragment from beat four of measure 144 (Example 40). The triplet on which this passage is built first appeared in the 3/8 hemiola section at measure 85 (Example 36), and will assume additional importance later. The passage culminates with the trumpet on high B-flat" (B-natural in bass) followed by a dotted rhythmic figure containing many examples of major sevenths (Example 41).

Example 41. Turrin, *Concerto for Trumpet and Orchestra*, measures 153-156, trumpet in B-flat.



Underneath this agitato trumpet line the orchestra segues directly into the first of three trumpet cadenzas occurring in the concerto's B section. A harmonically vague chord containing three pairs of major sevenths is sustained under a trumpet cadenza derived from the B section's two preceding lyrical themes (Example 42). A similar (but transposed) harmonically indistinct chord announces the second trumpet cadenza at measure 162. This cadenza is melodically reminiscent of the previous cadenza, but is a bit more hurried in nature. The triplet figure originally occurring in the 3/8 hemiola section returns in the middle of this cadenza, and will be used again to provide the transitional material into the third cadenza appearing later in this section.

Following the second cadenza is a new, hymn-like theme. Turrin accompanies this hymn theme with tonally-ambiguous harmonies in the same fashion as with preceding lyrical sections. The trumpet re-enters at measure 171 with the hymn theme melody, and

the accompaniment is now slightly varied. A two measure adagio section follows and literally restates the lyrical theme from measure 132.

Example 42. Turrin, *Concerto for Trumpet and Orchestra*, measure 159, trumpet in B-flat, reduction by the composer.

The musical score for Example 42 consists of three staves. The top staff is for the trumpet in B-flat, showing a melodic line with several triplet figures and slurs. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature has one flat (B-flat), and the time signature is common time (C). The dynamic marking *p* is present at the beginning of the trumpet part.

The mood is abruptly shattered at measure 182 with an *allegro agitato* section based on earlier triplet figures (Example 43). This short section is developmental in nature, and frantically segues to a third trumpet cadenza which is derived from these same triplet figures (Example 44). As can be seen in this example the momentum in the third cadenza gives way to a more lyrical and less hurried portion that features once again inverted minor seconds (notated as major sevenths).

Example 43. Turrin, *Concerto for Trumpet and Orchestra*, measure 182, reduction by the composer.

The musical score for Example 43 consists of two staves. The top staff is for the trumpet in B-flat, and the bottom staff is for the piano. The tempo is marked *Allegro Agitato*. The key signature has one flat (B-flat), and the time signature is common time (C). The dynamic marking *mp* is present. Both staves feature triplet figures.

Example 44. Turrin, *Concerto for Trumpet and Orchestra*, measures 189-190, trumpet in B-flat.

The two bar adagio section returns again, and a new lyrical theme based on earlier B section material appears in the trumpet (Example 45). As in the opening section of the concerto, a false recapitulation occurs at measure 202 with a return to the initial tempo designation of *Allegro Energico* (quarter note equals 144 beats per minute). The opening theme is replaced by the 3/8 hemiola figure and the initial harmony is now centered on D, a minor second above the C-sharp tonality that began the work. This section functions as an eight measure introduction to the actual recapitulation of the A section which occurs at measure 210. At this point the music is a literal restatement of the first sixteen measures of the concerto.

Example 45. Turrin, *Concerto for Trumpet and Orchestra*, measures 194-202, trumpet in B-flat.

At measure 225 Turrin modifies the recapitulation by greatly developing the second section of the first theme group. This section contains a very concentrated amount of melodic and harmonic material from many previous sections and culminates with a literal restatement of the second theme group beginning at measure 252.

The original transition to the second theme group is now shortened and the return of the B theme group is transposed a major second higher beginning at measure 270. The transition and the following contrasting section are also both transposed and slightly re-scored. A new coda-like section beginning at measure 298 follows and features a development of material from the first theme group. The tempo is marked "a bit slower and more deliberately," and the trumpet entrance at measure 306 contains a variation of the first theme in augmentation (Example 46). This section builds intensity with the trumpet culminating on c^{'''}. A dissonant treatment of the hymn theme begins at measure 316 in the orchestra and leads directly into the final trumpet cadenza. Beginning at measure 323, this cadenza is the lengthiest and most virtuosic cadenza in the entire concerto. Melodic material from all previous sections is utilized and spans over two and a third octaves in range.

Example 46. Turrin, *Concerto for Trumpet and Orchestra*, measure 306, trumpet in B-flat.



The culmination of the cadenza on c^{'''} at measure 325 signals the start of the second coda and resembles the opening measure of the concerto in its harmonic content; however, both the accompaniment and the trumpet contain new or varied material (Example 47). This second coda is marked *Allegro Vivace* with a quarter note equaling 152 beats per minute. This coda contains several similarities with the final measures of Turrin's *Caprice*: both compositions exhibit a marked increase in tempo at the coda; trumpet figures

contained in the concerto at measures 325-326 recall similar figures to those in *Caprice*; and a dramatic ascent to the ultimate note appears in each work; however, as a result of the greater amount of material contained in the concerto, this coda is by nature much more extended in length.

Example 47. Turrin, *Concerto for Trumpet and Orchestra*, measures 325-326, trumpet in B-flat, reduction by the composer.

The musical score for Example 47 consists of three staves. The top staff is the trumpet part, written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a forte (*f*) dynamic and a melodic line that includes a quintuplet. The middle and bottom staves represent the orchestral accompaniment. The middle staff is in treble clef and the bottom staff is in bass clef, both with a key signature of two flats and a common time signature. The accompaniment starts with a tremolo in the first measure, followed by a short, chordal section (Maestoso) with dynamics ranging from forte (*f*) to mezzo-piano (*mp*).

The second coda similarly draws from a great deal of melodic and harmonic materials occurring earlier in the concerto. At measure 330 a tremolo brings the momentum to an abrupt halt and leads into a short, chordal section (*Maestoso*) based on earlier occurring harmonies. The music returns to the *Allegro Vivace* tempo marking at measure 335 and contains angular fanfare figures of a fragmented nature. The final two measures contain a concentrated amount of musical material and illustrate many of the concerto's key elements including inverted seconds (notated major sevenths), modal ambiguity, an octatonic quality to the trumpet line, and the ending tonality on C-sharp (Example 48).

Example 48. Turrin, *Concerto for Trumpet and Orchestra*, measures 345-346, trumpet in B-flat, reduction by the composer.

The image shows a musical score for trumpet in B-flat, measures 345-346. The score is written in treble and bass clefs with a common time signature. It features a complex melodic line with many accidentals and a final chord marked 'fff' and '8vb'.

The trumpet culminates the concerto on c-sharp⁸, delineating not only the highest sounding trumpet pitch in this composition, but also the highest pitch written by Turrin thus far in his published works for trumpet. This extended use of the trumpet's altissimo register, however, would be surpassed only in a work written for piccolo trumpet: *Escapade*.

Degree of Difficulty

Joseph Turrin's *Concerto for Trumpet and Orchestra* is the most technically demanding and musically challenging composition in his published oeuvre for solo trumpet. At sixteen minutes in duration it is the longest such work. With a trumpet range spanning two octave plus a perfect fifth, it is equaled only by his *Two Portraits* in this regard. A total of 136 pitches are written within the trumpet's high or altissimo register, compared with *Caprice* (40), *Elegy* (15), *Intrada* (76), and *Two Portraits* (33). Only

Escapade, a work written for piccolo trumpet, exceeds the concerto in upper register usage with 287 pitches occurring in the trumpet's upper and altissimo registers.

The difficulty of the concerto is compounded by a highly-angular melodic contour. Nearly eleven percent of all melodic trumpet intervals in the concerto occur at distances of a minor seventh or greater, with several examples spanning nearly two octaves (measures 152, 324). As can be seen in Figure 3, *Concerto for Trumpet and Orchestra* is Turrin's most angular work for solo trumpet.

Figure 3. Percentage of melodic intervals a minor seventh or larger occurring in the published solo trumpet parts of Joseph Turrin.

Concerto for Trumpet	10.8%
Escapade	3.3%
Elegy	3.0%
Intrada	2.2%
Two Portraits	2.2%
Caprice	0.6%

The rapid tempo marking of a quarter note equals 144 beats per minute throughout the majority of both A sections (152 beats per minute in the coda) complicates both fingering execution and articulation. Melodic patterns, often based from octatonic or chromatically altered scales, are highly modulatory and necessitate fingering combinations that are quite challenging. The rapid tempo of the concerto's Allegro Energico sections necessitates the use of double tonguing on sixteenth note passages that melodically span great distances and contain frequent changes in direction. Even single tongued passages are complicated by the angular melodic writing.

Naturally, disjunct melodic writing similarly increases the degree of difficulty in slurred passages as well. The melodic contour in the concerto's lyrical sections is equally angular and wide leaps often occurring at softer dynamic levels require great flexibility.

In spite of liberal rests occurring in the trumpet part (the trumpet plays in 242 of 346 total measures), *Concerto for Trumpet and Orchestra* demands a high degree of endurance from the soloist. Lengthy passages culminating in the high or altissimo register can prove challenging for even the most advanced of performers.

The loud dynamic levels required from the soloist also increase demands on endurance. For the purposes of this paper, loud dynamics refer to markings of forte or greater. Dynamic markings in the score can impact greatly the level of difficulty. In his doctoral dissertation entitled *The Trumpet In Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrauchsmusik Concept*, Rickey Bogard states:

Loud dynamics require a greater volume of air than softer dynamics. As a result, the player must use a greater amount of mouthpiece pressure and muscularity in the embouchure in order to prevent the escape of air from around the mouthpiece. The increased employment of these elements at higher dynamic levels plays a key role in the measure of endurance necessary for a piece.¹⁴

Over forty percent of the measures that utilize trumpet are marked at a level of forte or greater, signifying the largest number (though not percentage) of such measures occurring in any of Turrin's works for trumpet.

The orchestral accompaniment is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, xylophone, glockenspiel, chimes, snare drum, bass drum, suspended cymbals, gong, triangle, celesta, harp, piano, and strings. The range demands in the orchestra are moderate and the piano is utilized chiefly to strengthen orchestral figures. Melodic patterns in the orchestra are similar in difficulty to those contained in the trumpet part. A high

¹⁴ Rickey Gene Bogard, *The Trumpet In Selected Solo and Chamber Works of Paul Hindemith: Elements of Trumpet Technique and Their Relationship to the Gebrauchsmusik Concept*, D.M.A. Dissertation, University of North Texas, 1994, 21.

degree of syncopation and numerous pyramid effects require a good sense of time from the ensemble.

Since the concerto was originally written for trumpet and piano, many of the difficulties pianists face in performing orchestral reductions are obviated. The piano part, though, is still technically demanding. Widely-spaced arpeggiated figures, thickly scored harmonies and non-diatonic melodic patterns require a similar degree of competency from the accompanist as from the soloist. The piano score, available through Theodore Presser Company, is well typeset and fortunately easy to read. Even the most condensed and highly chromatic passages are clearly notated and the print size is ample.¹⁵

A thorough knowledge of the accompaniment is demanded of the soloist. Many entrances are less than obvious and can be challenging even with an understanding of the score. Though individual parts are relatively uncomplicated rhythmically, the coordination between the soloist and accompanist is complicated by the often fragmented nature of the melodic writing.

Interpretive Analysis

Due to the bold and fanfare-like nature of the opening motive, clarity in articulation is of prime importance in establishing the aggressive quality of this work. Accented tones in the first theme must show significant differentiation in degree of attack from unaccented tones without becoming thick. Care must also be taken to avoid disturbing tonal centers of individual pitches which sometimes occurs when accented articulations are employed.

Flexibility in tempo is required in the four cadenzas that appear throughout the second half of the concerto. Cadenzas are based on distinct and contrasting materials and necessitate a wide range of tempi, articulation, vibrato and tone for proper musical

¹⁵ The orchestral score, however, is available only in manuscript.

expression. Performers should carefully analyze cadenzas to establish the tempo and pacing that not only best suits the character of each cadenza, but also fits the capabilities of the soloist.

The pulse in the *allegro energico* sections must remain constant to ensure evenness in execution and good rhythmic ensemble between the soloist and accompaniment. More freedom in tempo is permissible in the lyrical B section, but care should be taken to maintain a good sense of flow to the tempo. Score indications within the B section such as "with flowing movement" and "more deliberately" imply a certain stability to the tempo that would be negatively affected if the music were allowed to persistently slow. Also, the use of tenuto to stretch key melodic tones is desirable, but should not become predictable or mannered.

Turrin, as in all of his works for trumpet, is very thorough with phrase markings and articulations. Breathing spots are clear and ample, but *allegro energico* sections sometimes require quickly inspired breaths when rests are of short duration. Large scale dynamic planes are clearly indicated in the score, but performers should consider adding additional dynamic shapes to musical passages within phrases where such markings are absent. The return of the first theme group's contrasting second section at measure 253 contains a discrepancy in the articulation as compared to the first statement of this passage originally occurring at measure 16. It is this author's opinion preferable to change the passage in measures 253-257 to conform to the articulation as marked in measures 16-20. The contrast provided with the opening theme is greater as originally marked; however, the material in the recapitulation of the A section is somewhat altered from the opening. New material is inserted before this passage at measure 253, thus changing the sequence of the melodic progression and possibly explaining the difference in the articulation markings. Ultimately, the choice of articulation belongs to the performer and should be made in an informed manner.

Turrin's *Concerto for Trumpet and Orchestra* was conceived by the composer for performance on B-flat trumpet and was accordingly performed by Philip Smith at its premiere. Utilization of the C trumpet is also a possibility, and would afford some benefits as discussed earlier; however, only a B-flat part is provided with the score and performance on the C trumpet would require highly advanced transposition skills.

Programming the concerto as a centerpiece in a recital setting is perhaps the most logical placement for the work. Because of its dissonant nature and longer duration, placing shorter pieces of a contrasting nature either before or after the concerto is effective. This demanding composition could also be successfully programmed immediately before an intermission, thus providing the audience with a dramatic close to the first portion of a recital and the performer with a well deserved opportunity to rest.

CHAPTER V

INTRADA FOR TRUMPET AND PIANO

Compositional and Premiere Histories

Turrin composed *Intrada* in 1988 for a "Meet the Composer" concert at Ramapo College (Ramapo, New Jersey) where ten years earlier he had been an instructor in music theater, chorus, and contemporary arts. Also on the faculty at Ramapo College was Harold Lieberman, the trumpeter who had premiered Turrin's *Elegy* in 1971.¹ Turrin and Lieberman had continued their association and friendship in the intervening years since the Carnegie Hall performance of *Elegy*, and Lieberman was asked by the composer asked to play the premiere of *Intrada* as well.

In addition to *Intrada*, Lieberman also premiered one of his own compositions on this same program: a collaborative effort with Roger Johnson for flugelhorn and piano entitled *Improvisation* (with Johnson playing piano). Turrin contributed four further compositions for this recital: *Five Pieces for Solo Clarinet*, *Suite for Piano*, *Twelve Haiku Songs*, and two settings of poems by Emily Dickinson and John Fletcher for soprano and piano. The published version of *Intrada* is also dated 1988, and the work is dedicated to Philip Smith.

¹ Lieberman is currently still a faculty member at Ramapo College. He also serves as an adjunct faculty member at the Manhattan School of Music.

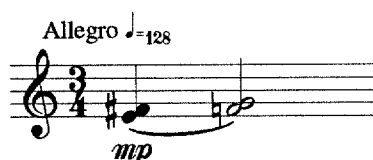
Formal Organization and Significant Style Features

Like the *Concerto for Trumpet and Orchestra*, the formal structure of *Intrada* is derived from continually recurring mutations of the trumpet's opening motive (Example 49). Underneath this motive is another structurally important device used by Turrin: fused major second intervals moving in parallel motion by half step that will be utilized in various guises throughout the work to create harmonic tension (Example 50). In fact, a reduction of the melodic content contained in the opening trumpet motive reveals two minor second intervals occurring between C—C-sharp, and G—A-flat. This dichotomy between major and minor seconds is used by Turrin to vary the degree of harmonic dissonance occurring in *Intrada*.

Example 49. Turrin, *Intrada*, measure 3, trumpet in C.



Example 50. Turrin, *Intrada*, measure 1, piano.



The first theme grows out of the opening motive, and at measure 11 Turrin increasingly adds further dissonance with pairs of fused minor second intervals in the piano that serve to build harmonic tension culminating with the section's climax at measure 16 (Example 51). The trumpet concludes the opening phrase group with a cadence on e', and

the accompaniment returns to the harmonically more consonant parallel major second intervals from the opening measures. This time, however, a repeated sixteenth note figure is added in the piano to provide a more cohesive transition into the next section.

Example 51. Turrin, *Intrada*, measures 12-19, trumpet in C, piano.

The musical score for Example 51, measures 12-19, is presented in three systems. The key signature is one sharp (F#) and the time signature is 3/4. The first system (measures 12-14) features a trumpet part starting with a dynamic of *f* and a piano accompaniment consisting of sustained chords. The second system (measures 15-17) shows the trumpet part with dynamics *mp* and *f*, and the piano accompaniment with a repeated sixteenth-note figure in the bass clef, marked *mp* and *f*. The third system (measures 18-19) continues the trumpet part with a dynamic of *mp* and the piano accompaniment with a repeated sixteenth-note figure, marked *mp* and *mf*.

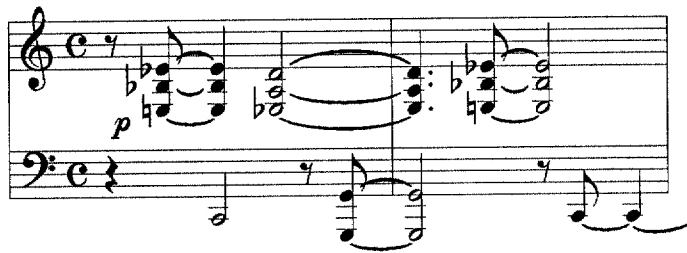
At measure 22 the opening theme is restated an octave lower and at a softer dynamic level by the piano. The initial accompaniment figure becomes a three measure pedal point over which the trumpet plays a lyrical transition to the second theme that evolves directly out of the opening motive (Example 52).

Example 52. Turrin, *Intrada*, measures 26-28, trumpet in C.



The B theme begins at measure 29 and features a more lyrical and less angular contour. The accompaniment is rhythmically syncopated and is now tonally centered on C. Modality, though, is obscured by figures in the right hand (Example 53). When the pitches in the piano are transposed to the same octave, we find a combination of fused major and minor seconds similar to those seen earlier in the work (Example 54). The open voicing of the harmonic content in this B section, however, contributes to produce a less dissonant accompaniment.

Example 53. Turrin, *Intrada*, measures 29-30, piano.



Example 54. Turrin, *Intrada*, reduction of harmonic content occurring in measures 29-33. Enharmonic spelling employed to facilitate notation only.



At measure 34 the music becomes more syncopated and agitated, and melodically is derived from both the opening motive and the rhythmic figure that occurred initially at measure 15. These four measures function as a brief piano interlude and the trumpet enters with a restatement of the B section theme at measure 39. The trumpet is now muted, and the accompaniment features parallel motion in thirds with the trumpet and fused minor second intervals expanding outward to major sevenths (Example 55).

Example 55. Turrin, *Intrada*, measures 39-42, trumpet in C, piano.

In measures 43-46 a lyrical transition based on earlier material from measure 16 follows in the trumpet, and the piano writing becomes more chordal (Example 56). Following this transition an arpeggiated ostinato figure based on minor second intervals (or their inversions) provides the harmonic underpinning to the C theme that begins at measure 48 (Example 57). The lyrical C theme is similarly derived from the opening motive and

features a melodically varied contour that contains both stepwise and angular motion. The bass line ascends by minor second as both the trumpet and the piano build to the section's climax at measure 57. A third lyrical section (section D) follows beginning at measure 62 and features an inversion of the opening motive (measures 64-65) and both melodic and harmonic content based minor second and major seventh intervals (Example 58).

Example 56. Turrin, *Intrada*, measures 43-46, trumpet in C, piano. The final three beats of measure 46 are a variation of the opening motive in augmentation.

Example 57. Turrin, *Intrada*, measures 47-50, trumpet in C, piano.

Example 58. Turrin, *Intrada*, measures 62-65, trumpet in C, piano.

The musical score for Example 58 shows three staves. The top staff is the trumpet part, starting with 'A Tempo' and 'Open' markings. The middle and bottom staves are the piano accompaniment. The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including a piano (p) dynamic marking.

At measure 70 the trumpet presents a lyrical variation of material originally occurring at measure 16, while the piano contains a pedal based once again on minor seconds (Example 59). The three beat transitional motive originally occurring in the piano at measure 46 is now extended at measure 73, and leads directly into the same ostinato figure that accompanied the C section melody at measure 47 (Example 57). The melodic content comprising this E section incorporates materials from both the C section and D section melodies, and is performed by the trumpet in harmon mute (Example 60).

Example 59. Turrin, *Intrada*, measures 70-72, trumpet in C, piano.

The musical score for Example 59 shows three staves. The top staff is the trumpet part, starting with 'Slowly' and 'rit.' markings. The middle and bottom staves are the piano accompaniment. The music is in common time (C) and features a variety of rhythmic patterns and dynamics, including a decrescendo (decresc.) dynamic marking.

Example 60. Turrin, *Intrada*, measures 77-82, trumpet in C.



A recapitulation of the opening theme and harmonic materials returns in the piano at measure 85. The trumpet enters at measure 88 with a literal restatement of the music from measures 3-22, though the piano contains additional pitches in the left hand that provide increased harmonic tension (Example 61). The recapitulation is abbreviated, however, and a new jazz-like section featuring a quasi string bass line and an angular trumpet melody containing many instances of the structurally significant major seventh interval (inverted minor seconds) occurs at measure 115 (Example 62). At measure 122 this jazz-like section continues with the theme now stated in the piano. The trumpet proceeds in parallel diminished fifths with a bass line of fused major seconds. The passage culminates at measure 131 with a rhapsodic treatment of the transition that preceded the C theme. The lyrical section marked "mysteriously" that follows is derived of materials from earlier lyrical sections, but most closely resembles the E section melody (Example 63).

Example 61. Turrin, *Intrada*, measure 88, piano.



Example 62. Turrin, *Intrada*, measures 115-120, trumpet in C, piano.

With a jazz feel

mp

mp

(quasi string bass)

3

3

3

f

Example 63. Turrin, *Intrada*, measures 139-146, trumpet in C.

mysteriously

poco a poco rit.

pp

A short variation of the opening motive is stated in the trumpet beginning at measure 149. A reduction of the harmonic and melodic content again reveals the presence of three paired minor second intervals (though displaced by octaves) occurring between the

trumpet and piano on the pitches G—A-flat, D—E-flat, and B—C (Example 64). A coda-like section follows at measure 154 and features a pedal C-sharp in the piano under a repetitive variation of the opening motive in the right hand. The trumpet presents a fragmented, fanfare-like treatment of the opening motive based on the melodic interval of a minor third. The pedal point anticipates the work's culmination in C-sharp minor at measure 163; however, the presence of G in the last chord disrupts the ending tonality and provides one final instance of the fused minor second interval so prevalent throughout the composition (Example 65).

Example 64. Turrin, *Intrada*, measure 149, trumpet in C, piano.

Example 64 shows three staves of music. The top staff is a trumpet part in C, marked *mp*, with a melodic fragment consisting of a quarter rest followed by eighth notes G, A-flat, D, E-flat, and B. The middle staff is a piano part marked *p*, showing a bass line with a pedal point on C-sharp. The bottom staff is a piano part showing a chord with a fused minor second interval, represented by two notes on a single line.

Example 65. Turrin, *Intrada*, measure 163, piano.

Example 65 shows two staves of music. The top staff is a piano part marked *ff*, showing a bass line with a pedal point on C-sharp. The bottom staff is a piano part showing a chord with a fused minor second interval, represented by two notes on a single line.

Though seemingly composed of small but related sections, *Intrada* loosely falls within a large scale framework that can best be diagrammed ABA' with coda. The B section begins at measure 47, and the return of the A section occurs at measure 85; however, in a manner similar to the *Concerto for Trumpet and Orchestra*, Turrin alters this form significantly and includes both new thematic material (this time a jazz-like section) and a variation of music from the B section in the recapitulation.

Degree of Difficulty

Extending two octaves in range from b—b", *Intrada* shows a significant increase in the percentage of pitches occurring in the trumpet's upper register when compared with Turrin's three earlier works for solo trumpet (Figure 4). If the ossia ending is performed, the range increases even further to c-sharp"" and the percentage of pitch occurrences in the trumpet's altissimo register rises to 5.8%. Similarly, melodic contours in *Intrada* are also noticeably angular with 13.8% of all successive melodic pitches occurring at intervals larger than a perfect fifth, compared to *Elegy* (6.5%) and *Caprice* (0.6%).

Figure 4. Percentage of pitches occurring in all melodic registers in Joseph Turrin's *Intrada*, *Concerto for Trumpet*, *Caprice*, and *Elegy*

	<i>Intrada</i>	<i>Concerto</i>	<i>Caprice</i>	<i>Elegy</i>
Low Register	4.8%	10.4%	4.1%	4.9%
Middle Register	80.4%	81.7%	89.3%	88.2%
High Register	14.5%	7.2%	6.1%	6.7%
Altissimo Register	1.9%	0.57%	0.3%	0.0%

The increased range, higher tessitura, and angular melodic contour all combine to place technical demands upon the performer that exceed both *Elegy* and *Caprice*.

Additionally, *Intrada* also contains more passages occurring at loud dynamic levels than

either of these two works and is similar in this regard to the *Concerto for Trumpet and Orchestra*.

With the allegro sections marked at a quarter note equals 128 beats per minute (152 beats per minute in the coda), most trumpeters will need to articulate sixteenth note figures occurring in *Intrada* with double tonguing. Double tonguing is a type of articulation that requires a more complex internal movement of the tongue than single tonguing. Double tonguing is further complicated at rapid tempos, and angular passages requiring the use of double tonguing necessitate much skill. *Intrada* poses many challenges for the performer in this regard, though accomplished performers will find the technical challenges very manageable.

Intrada is published for performance on B-flat trumpet or C trumpet, with the degree of difficulty for either part being fairly equal. The principal advantage of the C trumpet, as mentioned with regards to *Caprice*, is that it affords a slightly lower written tessitura which contributes to greater note accuracy. Fingering patterns are of moderate difficulty with both versions, though the trill in measures 56-57 of the C trumpet version from f"—g-flat" is quite awkward with traditional fingerings (first valve alternating with second valve), and the performer should consider using the alternate fingering of 123 for the g-flat" (Example 66). Similarly, employing an alternate fingering of 3rd valve for the a" occurring on the downbeat of measure 57 will eliminate an awkward cross fingering with the preceding a-flat".²

The piano part requires stylistic flexibility on the part of the performer. There is a diversity of musical styles contained in *Intrada*, and contrasts in note lengths, weight, volume and degree of attack must be observed. *Intrada* is a forceful composition and bold,

² Cross fingerings occur when the alternation of various valve combinations cross back and forth over the second valve. Examples include the combined first and second valves alternating with the combined second and third valves (12 to 23), or the combined first and third valves alternating with the second valve (13 to 2). Most cross fingerings occur in the low register where the third valve is used more frequently.

aggressive playing is required to be musically effective. Though rhythms are generally not difficult in either part, frequent syncopation and shifts in meter necessitate a good sense of time from both performers. Additionally, the piano has the principal responsibility of establishing both correct tempo and mood changes throughout the piece.

Example 66. Turrin, *Intrada*, measures 55-57, trumpet in C.



Rapid repeated notes contained in the score require agility in touch. Reaches are accessible to a majority of players, though stretches of up to a tenth may necessitate re-scoring for pianists with smaller hands.

Interpretive Analysis

Intrada, as mentioned above, contains a great deal of stylistic contrast. Legato lyrical sections, staccato and accented fanfare motives and even a passage in a "jazz feel" provide ample opportunity for the soloist to be expressive. Articulation styles should be employed to match the nature of each individual passage. Slurred, syncopated figures can be slightly emphasized with good results through both breath and valve accents.³ When

³ An accent is defined as emphasis placed at the beginning of a note, and can be accomplished through numerous means. Trumpeters most frequently employ a heavier-than-normal tonguing style to achieve the effect of an accent through articulation. Accents can also result from length, meter, and volume. Breath accents occur when the trumpeter "pushes" additional air at the moment of attack without the use of a tongued attack. When valves are firmly depressed in slurred passages they create a slight disturbance in the air flow that has the net effect of a slight intensification of the start of the sound, hence the term "valve" accent.

double tonguing is employed, it should match the clarity and degree of attack of notes produced by single tongued articulations.

Phrases are clearly specified by the composer, and legato themes should not be interrupted with breaths. Some legato passages are lengthy, but careful pacing of the breath will ensure unbroken phrases. Turrin provides ample time for the trumpeter to inspire sufficient quantities of air to perform most passages, but the coda of *Intrada* can be problematic in this regard. The tempo of the coda makes full, relaxed breathing impossible. Fortunately, good style dictates the need for slight separation between the dotted quarter notes and their following eighth or sixteenth notes occurring in this passage. This separation will provide clarity to the percussive martial rhythms and reduce the possibility of slowing the tempo. Quick "catch" breaths during the brief moments of separation, plus a fuller breath before the a-flat that immediately precedes the Presto at measure 153 will facilitate performance of this section.

Turrin has provided a higher ossia ending that culminates on c-sharp". Reminiscent of the *Caprice* ending as recorded by David Hickman (Chapter III), the ossia ending provides a greater sense of finality by resolving to the tonic rather than the fifth scale degree. Also, the continually ascending ossia ending provides better momentum into the final cadence than compared with the lower ending that resolves downward by step after its initial ascent (Example 67). The altissimo range of this higher ending places further demands upon the performer. Despite the stronger musical statement and greater excitement the higher ending provides, the choice of which ending to perform should be approached with good judgment and be based on the performer's abilities.

Turrin calls for the use of a harmon mute in the score to *Intrada*, the only such use of this particular mute in his published works for trumpet. With regard to the harmon mute, performers have several options that will affect the timbre of the harmon mute: the mute's stem can be adjusted to one of several varying lengths, or the stem can alternately be

removed completely from the mute. Though the composer indicated that has no preference regarding the use of the stem⁴, the harmon mute with stem removed projects the sound more effectively than with the stem inserted. Since the harmon mute is used in conjunction with the opening fanfare motive, removing the stem in performance is, in the author's opinion, preferable.

Example 67. Turrin, *Intrada*, measures 161-163, trumpet in C.



By definition, *intrada* is "a name for an opening piece of a festive or march-like character."⁵ True to this description, Turrin's *Intrada* "boldly joins the long-standing tradition of trumpet intradas that stretches from the originator of the genre, Alessandro Orologio (1597) to 20th-century masters like Arthur Honegger."⁶ It is thus most effectively programmed as an opening work to the beginning or second half of a recital. Like *Caprice* and *Concerto for Trumpet*, the energetic and aggressive character of much of the music and *Intrada's* decisive ending can add dramatic impact to a performance.

⁴ Turrin, interview with author, 15 November 1997.

⁵ "Intrada," *Harvard Dictionary of Music*, 2nd ed., ed. Willi Apel (Cambridge, Mass.: Harvard University Press, 1972), 421.

⁶ Ronald W. Holz, liner notes for Joseph Turrin's *Intrada*, performed by Terry Everson, trumpet, and Susan Nowicki, piano (De Haske Records DHR 197.006, 1997).

CHAPTER VI

ESCAPADE FOR PICCOLO TRUMPET AND BRASS BAND

Compositional and Premiere Histories

By the late 1980's Turrin's *Caprice* had proven to be quite popular with trumpeters and audiences alike, and had become a staple in the repertoire of many trumpeters. In 1989 Turrin decided to orchestrate the accompaniment for brass band for an upcoming recording project with Philip Smith and the Rigid Containers Group Band of England. Under the direction of Bramwell Tovey, the Rigid Containers Group Band was a factory sponsored brass band of some repute. In previous years they had won the National Championship of Great Britain five times, the World Championships twice, the BBC "Band of the Year" in 1982, and BBC Television's "Best of Brass" Championship in 1981 and 1982.¹ In 1989 this highly-celebrated ensemble recorded two numbers with Smith as soloist: the premiere version of Turrin's *Caprice* for trumpet and brass band; and the composer's newest work for piccolo trumpet, *Escapade*.

Escapade was also written specifically for this recording, and was premiered by the Rigid Containers Group Band and Philip Smith in 1989. The recording was released later that same year on Heavyweight Records and work is dedicated to Smith.

¹ "Rigid Containers Group Band," liner notes for *Escapade*, performed by Philip Smith, trumpet, with the Rigid Containers Group Band, conducted by Bramwell Tovey (Heavyweight Records HR001).

Formal Organization and Significant Style Features

Of all Turrin's works for solo trumpet that are structured in rounded binary form, *Escapade* most closely adheres to the ABA formal design. The recapitulation of the opening section is without variation.² A short nine measure coda beginning at measure 135 signifies the only new material occurring after the recapitulation.

The composition begins at a tempo marking of quarter note equals 148 beats per minute and features an opening theme that quickly ascends by means of articulated octave leaps to e-flat³, the second highest pitch used by Turrin in all his trumpet works. The theme then suddenly shifts melodic direction and becomes more lyrical and rhapsodic before returning to a martial style with syncopated fanfare figures (Example 68). The accompaniment is centered tonally in E-flat major, and establishes a clear tonic-dominant relationship by alternating chords rooted on E-flat and B-flat, respectively (Example 69).

The trumpet cadences in E-flat at measure 6 and the accompaniment extends the opening phrase an additional four measures with transition-like material in the dominant that serves to segue into a restatement of the first theme at measure 10. The return of the opening theme is not literal, however, and is both melodically and harmonically varied. Sudden shifts in tonal centers by means of unprepared enharmonic modulations and dissonant fanfare figures in the accompaniment lead to a culmination of the first theme in the distant key of F-sharp minor (Example 70).

A ten measure interlude that begins in F-sharp minor follows and is based on materials from the opening theme. The trumpet and brass band alternate fragments of the theme, and the music temporarily cadences in E-major at measure 22. The original tonality of E-flat major returns with a restatement of the opening theme in measure 25. Though

² Only *Escapade* and *Two Portraits* utilize a literal repeat of the opening section material. In all other works for trumpet Turrin incorporates either new themes or additional thematic development in the recapitulation.

approached in the bass through a downward root movement by half step, E-flat is cleverly tonicized by means of an enharmonically spelled implied dominant-tonic relationship in the upper voices (Example 71). This restatement of the theme is also varied in both voices and features sudden harmonic and melodic shifts occurring at four measure intervals between E-flat major and a new harmonic area of A minor (measures 25-36). A five measure transition based on the accompaniment's first interlude follows and leads to the work's B section at measure 42 (Example 72). Though the tempo remains constant, the pulse shifts in value from the quarter note to the half note and the music becomes considerably less hurried in nature. Harmonies are bi-tonal and the now expressive B theme is comprised of pitches occurring in both harmonic areas of the accompaniment. Fragments of the fanfare material from the opening section appear in measures 51-54, and the trumpet enters with the B theme transposed at measure 56.

Example 68. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 1-6, piccolo trumpet in B-flat (sounding a minor seventh higher than written pitch).

Allegro Vivace ♩ = 148

Example 69. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 1-4, reduction by the composer.

Example 70. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 12-15, piccolo trumpet in B-flat, reduction by the composer.

Musical score for Example 70, measures 12-15. The score is in B-flat major and 4/4 time. It features three staves: a piccolo trumpet staff, a second staff (likely a second piccolo trumpet), and a bass staff for the brass band. The piccolo trumpet part has a melodic line with a crescendo and a forte (*f*) dynamic. The brass band part provides harmonic support with chords and a crescendo.

Example 71. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 23-25, reduction by the composer.

Musical score for Example 71, measures 23-25. The score is in B-flat major and 4/4 time. It features two staves: a piccolo trumpet staff and a bass staff for the brass band. The piccolo trumpet part starts with a subito piano (*subito p*) dynamic, followed by a crescendo, and ends with a mezzo-forte (*mf*) dynamic. The brass band part provides harmonic support with chords.

Example 72. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measure 42-43, reduction by the composer.

Musical score for Example 72, measures 42-43. The score is in B-flat major and 2/2 time. It features two staves: a piccolo trumpet staff and a bass staff for the brass band. The piccolo trumpet part has a melodic line with a mezzo-piano (*mp*) dynamic. The brass band part provides harmonic support with chords and a piano (*p*) dynamic.

With the addition of a pedal tone on G in measure 56, harmonic motion is considerably slower. Turrin uses modal juxtaposition in the interlude section marked "broadly" that follows the statement of the B theme in the trumpet (Example 73). A partial statement of the second theme returns again in the trumpet at measure 70 and is followed by a cadenza derived from both the B theme and the rhapsodic portion of the A theme (Example 74). It is important to note that the penultimate written pitch in the cadenza is incorrectly notated in the score published by Rosehill Music. This note in the B-flat piccolo trumpet part should be changed from written pitch a' to written pitch b', and a similar adjustment should be made in the E-flat trumpet part by changing written pitch e" to written pitch f-sharp". The resulting concert pitch will thus be a" in both instances. Example 74 reflects this change.

Example 73. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 66-68, reduction by the composer.

The musical score for Example 73 shows three measures of music. The top staff is in treble clef with a key signature of two flats and a 3/2 time signature. The bottom staff is in bass clef. The music is marked 'Broadly' and includes dynamic markings of *f* and *mf*. The melody in the upper voice is characterized by wide intervals and a slow, spacious feel. The bass line provides a steady accompaniment with a prominent pedal point on G.

Example 74. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measure 75, piccolo trumpet in B-flat.

The musical score for Example 74 shows a single melodic line for the piccolo trumpet in B-flat. The music is marked 'Cadenza' and includes dynamic markings of *f* and *rit.*. The melody is highly rhythmic and melodic, featuring a variety of intervals and a sense of movement. The piece concludes with a trill and a final note.

The music abruptly returns to the opening tempo with a ten measure transition into the recapitulation. The accompaniment here is very energetic and contains major triads moving in parallel motion above a bass line firmly rooted in C-major (Example 75). A pedal B-flat beginning at measure 80 serves to direct the harmony toward the work's opening tonality of E-flat major which is ultimately established by the trumpet's entrance at the recapitulation.

Example 75. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 76-77, reduction by the composer.

Following a two measure flourish in the brass, the recapitulation beginning at measure 86 is a direct restatement of the material from the initial A section. Change occurs only directly before the coda. The original transition into the B section is no longer modulatory. Turrin now brings back both the moving bass line from the transition into the recapitulation and a fragment of the B theme. Harmonic motion is halted by the presence of a pedal B-flat in measures 128-134. Like the pedal tone at measure 80, the B-flat in the bass has a dominant function and resolves to E-flat at the final vivo.

The increase in tempo indicated by the *vivo* nine measures from the end signals the start of a rapid dash to the finish that recalls similar endings in *Caprice*, *Concerto for Trumpet* and *Intrada*. Here Turrin utilizes only a portion of the opening theme's first measure, and the material is further fragmented when it is passed to the accompaniment in measures 138 -139 (Example 76). The E-major tonality first seen at measure 12 makes one

final appearance, now sounding simultaneously with the tonic chord in measures 141-142. The work culminates in E-flat major with the piccolo trumpet exuberantly ascending to high e-flat" (Example 77).

Example 76. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 137-139, piccolo trumpet in B-flat, reduction by the composer.

Example 77. Turrin, *Escapade for Piccolo Trumpet and Brass Band*, measures 140-143, piccolo trumpet in B-flat, reduction by the composer.

Degree of Difficulty

Escapade was composed for piccolo trumpet. It is natural, therefore, to expect a comparatively high tessitura and extended range demands. The trumpet part in *Escapade* ascends at one point to concert pitch f-flat^{'''} (measure 75), the highest pitch occurring in any of Turrin's solo trumpet compositions. Yet the entire melodic range spans a distance of merely two octaves, with only *Elegy* utilizing a smaller range of pitches. Of course this comparatively narrow range is due primarily to the very limited low register available to the piccolo trumpet, a register which Turrin chooses to neglect completely in *Escapade*.

The tessitura, however, places the most severe demands on the performer of any Turrin composition for trumpet. Over one half of all pitches in the solo trumpet part occur in the high register or above, signifying a percentage by far greater than the other five trumpet compositions combined (Figure 5). Though only five minutes in duration, the high tessitura of the trumpet part necessitates good stamina from the soloist. Turrin provides sufficient resting opportunities before all of the work's major sections, but performers will still need to be cautious of endurance.

Figure 5. Percentages of Solo Trumpet Pitches Sounding in the High and Altissimo Registers.

<i>Composition</i>	<i>High Register %</i>	<i>Altissimo Register %</i>
<i>Escapade</i>	29.9	24.4
<i>Intrada</i>	14.5	1.9
<i>Concerto</i>	7.2	0.5
<i>Two Portraits</i>	3.7	0.1
<i>Elegy</i>	6.7	0.0
<i>Caprice</i>	6.1	0.3

The melodic contour progresses in mostly conjunct motion and is moderate in difficulty. Only four percent of consecutive pitches in the trumpet part occur at intervals of a minor sixth or greater, and the widest melodic interval is an octave; however, a tempo

indication of quarter note equals 148 beats per minute in the allegro vivace sections demands much flexibility from the soloist.

The quick tempo similarly increases the difficulty of fingerings. Several awkward passages such as those in measure 11 and measure 18 are quite difficult to execute with clarity. Passages written below the treble clef staff often necessitate alternate (and sometimes awkward) fingerings to correct faulty pitch tendencies inherent with various valve combinations. The frequent use of the third valve in this register creates many instances of cross fingerings that are more cumbersome to negotiate. Fortunately, the majority of melodic pitches in *Escapade* fall within diatonic patterns in or related to F major (for piccolo trumpet in B-flat), and are thus easily negotiated.

Finally, the biggest challenge for the brass band accompaniment is to maintain tempo in the allegro vivace sections. Entrances must be precise and not disturb the pulse. The reduction for piano is uncomplicated and requires a performer of only modest ability. There are no ensemble pitfalls between the accompanist and soloist provided both parts are performed with a relatively consistent pulse; however, the soloist must exercise care not to compress the slurred sixteenth note figures that occur in the allegro vivace sections—to do so would negatively impact rhythmic stability with the accompaniment.

Interpretive Analysis

The importance of maintaining a consistent pulse in the allegro vivace sections has been discussed previously. Though the pulse is halved at the start of the B section, the speed of the quarter note in this lyrical section remains constant with the A section tempo of quarter note equals 148 beats per minute. The accompaniment in particular must not slow in the opening statement of the B theme. Fanfare figures that return from the first section are not musically effective at slower tempi. Also, the harmonic rhythm in the B section is

quite slow and often extends as much as four measures between changes in harmony. A slow performance tempo would not effectively provide enough harmonic momentum.

Similarly, the soloist should guard with taking too many liberties with the B theme. Unlike many of Turrin's lyrical themes, this melody necessitates forward momentum at all times except for the *rallentandi* at major cadence points; however, care should be exercised to return fully to the tempo established before each *rallentando*.

The pacing of the cadenza at the conclusion of the B section should result from a logical extension of the tempo from the preceding section. The entire cadenza is very brief and should be phrased in one breath. The fermata occurring at the cadenza's mid-point should be held only long enough to allow the soloist time to build sufficient breath support for the high f-flat".

Most of the articulations in *Escapade* are slurred. Many tongued articulations are marked with accents and occur at changes in melodic direction or in conjunction with the fanfare figures. Exaggeration in the degree of attack between accented and unaccented tones will give more crispness to the rhythm and provide a better sense of style.

Good style also dictates an implied sense of direction in the melodic line. Performers should carefully decide upon melodic shapes that best contribute to effective melodic and harmonic movement.

The Rosehill Music publication of *Escapade* also contains, in addition to the B-flat piccolo trumpet part, a separate transposed part for E-flat trumpet as well. Though conceived by the composer strictly as a piccolo trumpet feature, the rationale to include an E-flat trumpet part is similar to the decision that spurred the marketing of *Caprice* for solo trumpet rather than solo cornet. Turrin hoped that by including the E-flat part, *Escapade* would become an alternative choice to the very popular *Concertino* by Sachse (which is similarly an E-flat trumpet feature with brass band).³ The possibility of performance with

³ Turrin, interview by author, 15 November 1997.

an E-flat trumpet would hopefully generate wider interest in the solo and thus greater sales; however, the tessitura of *Escapade* is noticeably higher than the tessitura of Sachse's *Concertino*, and the piccolo trumpet—in the author's opinion—is better suited for this work. Also, because brass bands utilize E-flat cornets, the piccolo trumpet provides greater contrast in timbre than the E-flat trumpet affords, and would thus facilitate better balance between the trumpet soloist and the brass band.

Escapade is a fun, energetic and light-hearted work with a good deal of audience appeal. It is very accessible for audiences and is effectively programmed at or near the end of a recital when music of this nature is most appropriate. *Escapade* can also be used quite successfully for out-of-door performances, or as an encore. In addition to versions for performance with piano or brass band, Turrin has now orchestrated the accompaniment for wind band.⁴ This latest version provides even further performance possibilities.

⁴ The instrumentation of the wind band accompaniment is as follows: piccolo, 2 flutes, 2 oboes, E-flat clarinet, 3 B-flat clarinets, bass clarinet, 2 bassoons, 2 alto saxophones, tenor saxophone, baritone saxophone, 4 horns, 3 cornets, 2 trumpets, 3 trombones, baritone, divisi tuba, snare drum, bass drum, suspended cymbal, timpani, xylophone and triangle. The instrumentation for the brass band accompaniment is as follows: soprano cornet, 4 solo cornets, 2 1st cornets, 2 2nd cornets, flugelhorn, 3 E-flat horns, 2 baritones, 3 trombones, euphonium, E-flat tuba, B-flat tuba and percussion.

CHAPTER VII

TWO PORTRAITS FOR FLUGELHORN, TRUMPET AND PIANO

Compositional and Premiere Histories

Anne Hardin, past editor of the *ITG Journal* (1978-1996), met Joseph Turrin during the 1982 International Trumpet Guild Conference in Lexington, Kentucky. Immediately following the premiere performance of his *Concerto for Trumpet*, Hardin suggested that he compose a trumpet solo for the *ITG Journal*. The composer agreed to write the work, but no particular details were discussed at that time.

Over the course of the next ten years Hardin would periodically contact Turrin to remind him of their agreement, but he never began the project. At the 1995 International Brassfest in Bloomington, Indiana, Turrin and Smith were again featured artists. Hardin was also in attendance at this conference and approached Turrin once more at the conclusion of the performance with Smith and proposed that he write a piece for the 20th anniversary of the International Trumpet Guild. He not only agreed as he had once before, but this time he composed the music that Hardin originally requested ten years earlier! *Two Portraits* was written in the summer of 1995 and is dedicated to the International Trumpet Guild's 20th Anniversary. The first movement, *Psalm*, initially appeared as a supplement in the February 1996 *ITG Journal*. The complete work is available for purchase from the

composer. The first recorded performance of the entire *Two Portraits* was made by Philip Smith and Joseph Turrin for Cala Records in June, 1996.¹

Formal Organization and Significant Style Features

The two movements which comprise Turrin's *Two Portraits* were written to explore the varied and contrasting natures of the flugelhorn and trumpet. *Psalm* was conceived as a flugelhorn solo, and is indicated as such in the score. It structurally falls into four distinct but related sections, is uniformly lyrical throughout, and can be diagrammed as ABCA'.

The movement begins with a freely played flugelhorn cadenza. Underlying chords in the piano function more for tonal color than any implied harmonic direction, though the tones that comprise these opening chords will assume greater significance as they return in the ostinato figure that accompanies the first theme. The writing for the flugelhorn is stylistically reminiscent of plainchant: the melody is highly melismatic; is modal in quality; and the repeated pitches on written b' (concert pitch a') near the end of the cadenza create the effect of a reciting, or psalm tone (Example 78).

The first theme follows at the cantabile section beginning in measure 5 and is introduced by an ostinato figure in the piano (Example 79). The pitches comprising the ostinato are derived from the opening chord tones in the piano and feature a bass line ascending by step. The compound duple (6/8) meter implied by the rhythm of the ostinato creates hemiola with the simple triple meter (3/4) that is indicated in the score. The A theme is presented by the flugelhorn in measure 7. The constantly rising or falling nature of the melodic progression creates a large scale arch form that is comprised of many smaller such

¹ Joseph Turrin, "Two Portraits," *Philip Smith, Principal Trumpet of the New York Philharmonic*, Philip Smith, trumpet, and Joseph Turrin, piano (Cala Records New York Legends CACD 0516, 1998).

shapes. These small melodic arches are successively arranged to conform to the overall large scale design (Example 80).

Example 78. Turrin, *Psalm*, measures 1-4, flugelhorn in B-flat, piano.

The musical score for Example 78, measures 1-4, is presented in four systems. Each system consists of a single melodic line in the upper staff and a piano accompaniment in the lower staff. The key signature is one flat (B-flat) and the time signature is common time. The dynamics are mezzo-piano (*mp*) in measures 1-2, mezzo-forte (*mf*) in measures 3-4, and a mix of mezzo-piano (*mp*), piano (*p*), and mezzo-forte (*mf*) in measures 5-8. The score includes various melodic arches, triplet markings, and sextuplet markings.

Example 79. Turrin, *Psalm*, measures 5-6, piano.

Example 80. Turrin, *Psalm*, measures 7-18, flugelhorn.

Metrically the A theme is clearly in 3/4 time; however, Turrin softens the regularity of the meter by casting the accompaniment in 6/8 hemiola. In fact, the music is metrically ambiguous and the resulting effect, as commented by Turrin in the program notes to the score, creates some notable and unexpected results.

Beginning at measure 11 the left hand abandons the two measure ostinato pattern and begins an ascent that culminates at measure 17 on C. The relatively static harmonies of the previous measures give way to the movement's first chromatically altered pitches that appear embedded within arpeggiated chords of modal mixture (Example 81). As with the *Concerto for Trumpet and Orchestra*, Turrin utilizes the instability created between the

major and minor third scale degree to create harmonic tension—a compositional technique that is seen throughout much of this movement.

Example 81. Turrin, *Psalm*, measure 17, piano.

The first theme then returns at measure 19 in the form of a short interlude for the piano. The ostinato figure originally occurring in the right hand is now transposed to the bass clef, and the arpeggiated chords of modal mixture yield to the work's initial harmonies. The flugelhorn enters at measure 23 with related material that serves to bring the first thematic area to a close.

Turrin begins the B section with an extended harmony rooted in E-flat that is derived from pitches first introduced at measure 34 in the preceding transition. Though the theme itself is new, it is similar in style and contour to the first theme. Contrast is provided through the now chordal nature of the accompaniment and a quicker tempo (Example 82).

Example 82. Turrin, *Psalm*, measures 37-39, flugelhorn, piano.

Rhythmically the second theme is related to the first theme by the use of anapestic rhythms that occur frequently in both sections. These rhythms appear in several guises, but most frequently share a similar melodic shape (Example 83). The anapestic rhythm is not, however, motivic. Turrin does not use this rhythm as a basis for further development. Instead, its appearance provides both embellishment to the melodic line and a sense of unity within the movement.

Example 83. Turrin, *Psalm*, examples of anapestic rhythm occurrences, measures 9, 11, 17, 34, 39-40, 42.



A transition beginning at measure 46 based on a variation of earlier content leads to a contrasting section in 6/8 meter. Alternating tone clusters that loosely imply f-sharp minor and b minor harmonies accompany a melody that is similarly vague in its modality (Example 84). The music builds in intensity and becomes more rhapsodic as the melody becomes increasingly embellished with passing tone figures of a florid nature (Example 85). Also, harmonic movement becomes less static but remains modally vague as Turrin now explores the parallel relationship of the implied F-sharp major and F-sharp minor harmonic entities that occur in measures 56-59. By means of an enharmonic modulation, Turrin shifts tonal centers again at measure 60. Here tonal color is achieved through chords of modal mixture from both the parallel relationship of E-flat major and E-flat minor, and the relative relationship between E-flat major and C-minor (Example 86).

Example 84. Turrin, *Psalm*, measures 51-54, flugelhorn, piano.

Example 85. Turrin, *Psalm*, measures 60-62, flugelhorn.

Example 86. Turrin, *Psalm*, measures 59-60, piano.

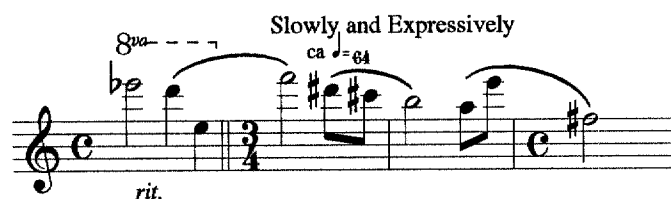
Another transition section follows that is more developmental in nature and features harmonic content derived from the preceding section. The music returns to simple triple meter and leads, after a four measure introduction at measure 83, into the movement's C section that begins at measure 87 (Example 87). This C section theme shares a similar contour and sense of growth with the melody beginning at measure 50. The

accompaniment combines the arpeggiated nature of the opening ostinato with the harmonic content from the B section. Also, the anapestic rhythm returns again in the flugelhorn and serves an ornamental function by creating the effect of mordents (or inverted mordents) in the melody (measures 87, 98). Turrin also utilizes an alteration of this rhythm in the piano transition that precedes the flugelhorn's cadenza at measure 113 (Example 88).

Example 87. Turrin, *Psalm*, measures 87-90, flugelhorn.



Example 88. Turrin, *Psalm*, measures 106-109, piano.



The second cadenza recalls the style of the opening cadenza and in fact uses a varied form of much of the opening cadenza's melodic material. At measure 116 the cadenza leads without pause into a restatement of the opening A section. The recapitulation is without variation except for the absence of the brief piano interlude that occurred in measures 19-22. Of course the original transition into the B section is now replaced with a coda that is introduced by a brief cadenza in the flugelhorn. The dichotomy existing throughout much of the work between the pitches C-sharp and C-natural is manifested once more in the form of arpeggiated figures in the piano (Example 89). These figures continue

underneath the flugelhorn and culminate with the final quelling of harmonic tension signaled by the lone octave C-sharps in the bass in the movement's final measure.

Example 89. Turrin, *Psalm*, measures 147-148, piano.

The second movement is entitled *Incantation* and is scored for both trumpet and flugelhorn (also with piano accompaniment) and provides much stylistic contrast with *Psalm*. The music is very energetic and lively, and features a great deal of shifting meters and varied thematic material. A middle section containing an expressively lyrical melody for the flugelhorn provides contrast to the brilliant nature of the trumpet writing which frames this center section of the movement. Like *Psalm*, the formal structure of *Incantation* falls also into an ABA formal plan with coda; however, the return of the A section is much more altered in this movement and contains a significantly lengthened coda.

The term "incantation" conjures an image of magical spells and sorcery. Turrin creates this kind of atmosphere by utilizing an ostinato figure in the piano centered in the minor mode (A minor) and moving in parallel minor thirds (Example 90). The relatively conjunct first theme is presented by the trumpet beginning at measure 2 and contrasts with the more angular contour of the ostinato. The theme confirms the A minor harmony implied in the piano as a tonal center (Example 91).

Example 90. Turrin, *Incantation*, measures 1-2, piano.



Example 91. Turrin, *Incantation*, measures 3-7, trumpet in B-flat.



After a four measure piano interlude the trumpet re-enters at measure 20 with a more extended treatment of the opening theme. The ostinato figure is now both transposed and inverted, and creates dissonance with both the right hand melody and the theme in the trumpet (Example 92).

Example 92. Turrin, *Incantation*, measures 20-23, trumpet in B-flat, piano.

A pedal in the bass on D-flat introduces a second variation of the theme at measure 44 and features shifting meters and the inverted ostinato pattern in the piano (Example 93). This section intensifies as the trumpet part becomes increasingly more articulated and chords of modal mixture similar to those appearing in *Psalm* return. The passage culminates with a cadence in C at measure 68 that serves to introduce the next theme (Example 94). Here the meter shifts to 7/8 and the ostinato (now transposed to C major) accompanies a new theme in the trumpet that shares similar melodic and rhythmic traits with earlier variations of the theme (Example 95).

Example 93. Turrin, *Incantation*, measures 44-47, trumpet in B-flat, piano.

Example 94. Turrin, *Incantation*, measures 64-68, trumpet in B-flat, piano.

Example 95. Turrin, *Incantation*, measures 70-74, trumpet in B-flat.



The section closes with a cadence again confirming the C tonality in measure 86, and the tempo then slows slightly to signal the start of a lyrical yet angular interlude in the piano. Though the melody here stays firmly rooted within C-major, the pedal tones in the accompaniment are more modulatory and culminate with an altered V-I cadence in D-flat that signals the start of the movement's B section (Example 96).

Example 96. Turrin, *Incantation*, measures 94-96, piano.

The flugelhorn, not the trumpet, is used in the B section and presents a highly lyrical theme above an arpeggiated ostinato figure primarily of successive fifths in D-flat (Example 97). As the melody intensifies through a series increasingly expansive arch shapes, Turrin explores tonalities in A minor, C-sharp minor and F-sharp minor before culminating with a D-flat pedal that signals the return—though this time with variation—of the interlude material that preceded this B section (measure 120).

An agitato section derived from the opening ostinato abruptly disturbs the flowing nature of the B section and is reminiscent of a similar passage in the *Concerto for Trumpet*.

A dissonant pedal tone of fused minor seconds creates diminished fifth relationships with the melody and provides harmonic tension (Example 98). Turrin uses this material as a transition into the return of the A section which begins at the Allegro in measure 131. The opening theme is again played by the trumpet and is now transposed a minor third higher. The accompaniment, however, is not transposed and thus anticipates the trumpet's return to the original melodic pitches at the first extension of the A theme in measure 148.

Example 97. Turrin, *Incantation*, measures 97-101, flugelhorn in B-flat.



Example 98. Turrin, *Incantation*, measures 124-125, piano.

The final six measures of this section that initially created a bridge into the second variation of the A theme are now eliminated, and Turrin then continues the following material without deviation. The original transition into the movement's B section is of course also eliminated and is now replaced with a new melody in the piano above a staccato variation of the opening ostinato figure (Example 99). The new theme concludes at measure 202 and the following measures contain a fragmented treatment of the previous

ostinato and function as a closing section. At measure 210 a tempo marking of "faster" and a pedal tone on C₁ announces the start of the coda. The coda is derived from earlier ostinato figures and contains interjections provided by the trumpet (Example 100).

Example 99. Turrin, *Incantation*, measures 191-195, piano.

Example 100. Turrin, *Incantation*, measures 210-215, trumpet in B-flat, piano.

The preceding section is contrasted by a florid passage moving in predominately stepwise motion first stated in the trumpet and then imitated by the piano one measure later (Example 101). The pedal tone on C₁ becomes harmonically more significant when it is doubled at the octave beginning in measure 244. The pedal continues for a total of 46 measures in the coda and gradually assumes an increasingly dominant function that will

ultimately anticipate the following *Maestoso* section in F major. At measure 256 Turrin abandons the florid passage initially established by the trumpet and the music now becomes highly fragmented and dissonant. The pedal C is absent, but its function is confirmed with the arrival of both the culminating eight measure *Maestoso* section and the movement's final cadence in F major.

Example 101. Turrin, *Incantation*, measures 229-232, trumpet in B-flat, piano.

Degree of Difficulty

Because of their highly contrasting natures, *Psalm* and *Incantation* will be discussed separately regards to the assessment of degree of difficulty. Neither tempo nor dynamic markings pose any significant challenges in *Psalm*. The tempo remains moderate and the dynamic levels are generally soft with a range that lies comfortably between forte and piano. Only 6% of the measures in *Psalm* are marked loud for the trumpet—the lowest such percentage of any Turrin work. Though Turrin seldom utilizes wide leaps in the flugelhorn part (90% of the melodic content in *Psalm* is comprised of intervals a major third

or smaller), the occasional use of sixths and sevenths at more angular sections in the melody increases the difficulty of these passages.

The tessitura of *Psalm* lies almost exclusively within the middle and low registers. Nearly 87% of all solo pitches are written in the middle register. More significantly, less than 1% of pitches in the solo flugelhorn occur in the upper register, a percentage that signifies the most conservative usage of the upper register in any of Turrin's works for solo trumpet. Endurance is not generally problematic with *Psalm*; however, the final 42 measures in the flugelhorn are played in effect without rest, and could become an endurance factor for some performers.

Awkward fingerings are kept to a minimum because of the slow tempi. Frequent usage of written d' and c-sharp' will pose intonation problems unless the flugelhorn is equipped with movable tuning slides on the first or third valve. The cross rhythms created between the flugelhorn and the piano in the first theme complicate this relatively simple looking melody in triple meter. Performers may wish to metrically perceive the melody in 6/8 to simplify ensemble; however, metric stress should not be audibly altered or the intended effect of the cross rhythms will be negated.

The score is cleanly notated and easily readable. Notes are given ample space to facilitate readability. The piano part contains no significant difficulties and requires a performer of only moderate ability.

Incantation, on the other hand, poses significantly more technical challenges than *Psalm*. An increased range, higher tessitura and bolder dynamic levels contribute to create a greater degree of difficulty (Figure 6). The melodic contour is similar, though, to *Psalm* and melodies progress in mostly conjunct motion.

Figure 6. Comparison of range, high tessitura and loud dynamic occurrences in *Psalm* and *Incantation*.

	<i>Psalm</i>	<i>Incantation</i>
Range	f—a''	g—c'''
High Tessitura	0.88%	3.01%
Loud Dynamics	6%	40%

The allegro sections in *Incantation* are marked at the very quick tempo of quarter note equals 178 beats per minute and represent the most significant factor giving rise to the increased technical challenges of this movement. Though fingering patterns incorporate few cross fingerings, the extremely quick tempo demands a high degree of precision in executing even the most elementary of valve combination changes. Double tonguing is necessitated on sixteenth note figures and requires great flexibility to achieve tempo, but is none-the-less relatively uncomplicated due to the either repeated or stepwise nature the melodies.

The frequent appearance of odd meters in the score creates numerous shifts in the duration of beats and their subdivisions. Performers must be able to negotiate rapid alternations of duple and triple subdivisions with precision. Syncopated entrances in the trumpet and similar figures in the piano demand a high degree of rhythmic execution. The coda is even quicker in tempo (quarter notes equals 184 beats per minute) and passages that rapidly alternate between slurred and articulated pitches are technically very demanding (Example 102).

Example 102. Turrin, *Incantation*, measures 263-264, trumpet in B-flat.



Of the six published works that Turrin has composed for solo trumpet, five culminate in the trumpet's altissimo register (Figure 7). Though not exemplifying the highest culminating pitch in Turrin's works for solo trumpet, *Incantation* from his *Two Portraits* is distinct in two regards. First, it is the only work in which the final pitch is sustained by means of a fermata (the remaining works conclude with staccato quarter or eighth note values). Second, the culminating pitch in all of the preceding examples except for *Incantation* is approached by means of stepwise motion in the solo line. The approach to the final note of *Incantation* is achieved through an octave leap in the trumpet from c". Both of these factors significantly increase the demands made on the performer in regard to endurance and range. Additionally, the significantly slower tempo and fortissimo dynamic level of the Maestoso section immediately preceding the final measure combine to create even greater performance demands.

Figure 7. Culminating altissimo register pitches in Turrin's *Caprice*, *Two Portraits*, *Intrada*, *Concerto for Trumpet* and *Escapade*.

Caprice	b''
Two Portraits	c'''
Intrada	c-sharp''' (ossia ending)
Concerto for Trumpet	d-flat'''
Escapade	e-flat'''

The rhythmic and technical demands made upon the accompanist are similar in nature and degree of difficulty with those contained in the trumpet part. Frequent changes in meter, melodic contour and style require much flexibility from the accompanist. The coda in particular is technically demanding and necessitates a pianist with technical command of the instrument.

Interpretive Analysis

The opening movement of *Two Portraits* offers the performer a high degree of flexibility in interpretation. The cadenzas in particular leave much room for individuality, and performers should explore a wide range of interpretation. The legato quality of the melody does not afford great contrast in articulation styles, but downbeat ornamental figures can be given slight stress to heighten their musical effectiveness.

The first theme in the flugelhorn must remain metrically independent from the piano. Altering the implied metric stresses inherent in the 3/4 flugelhorn melody to conform to the 6/8 meter of the piano will negate the rhythmic subtlety that Turrin has created in this section. The use of rubato should not become predictably mannered or cause the tempo to slow.

Performers should maximize timbral differences between the flugelhorn and the trumpet. The flugelhorn, with its darker and more diffused tone quality, should not be approached with the same concept of sound and style used in playing the trumpet. A more gentle use of the breath and a subdued articulation style are frequently demanded in flugelhorn performance. Like Richard Peaslee's *Nightsongs*, *Two Portraits* was written to demonstrate the high degree of contrast capable between these two instruments.

Incantation is in effect the antithesis of *Psalm*. Strict adherence to tempo is crucial for both ensemble cohesiveness and musical effectiveness. The loud and brilliant manner of the trumpet writing is in direct contrast to the covered quality of the first movement. Articulations must have clarity, and ascending melodic shapes should intensify in both volume and sound. Contrast within the movement is provided through both melodic figures of varying intensity and a contrasting flugelhorn section. Performers should musically capitalize on these moments by exaggerating stylistic differences between such sections.

Passages like those beginning at measures 44 and 97 contain many instances of melded or extended phrases and thus afford a greater variety of phrasing possibilities. Careful thought should be given in this regard to ensure a consistent and musical approach to phrasing in these passages.

Finally, though *Two Portraits* is written in the form of a two movement work, *Psalm* and *Incantation* are musically self-contained entities and can be performed independently without musical or programmatic compromise. The two movements share no common thematic material and are therefore not developmentally dependent upon each other. Similar harmonic traits do occur between the two movements but have little impact on the cohesiveness of the work as a whole. *Two Portraits* is a study in contrast, and is thus well suited for individual performances of its separate movements.

When performed in its entirety, the slow-fast arrangement of the movements and dramatic ending make *Two Portraits* an ideal composition in which to begin the second half of a recital. When performed separately, *Psalm* is effectively programmed as a "middle" piece while *Incantation* can serve to open or close a performance.

CHAPTER VIII

SUMMARY AND CONCLUSION

Joseph Turrin's works for solo trumpet span more than two decades and reflect a varied approach to musical form, harmonic language, degree of difficulty and treatment of style. Leading performers including David Bilger, Vincent DiMartino, David Hickman, Harold Lieberman, Wynton Marsalis, Philip Smith and Lou Soloff are but a few to have performed his solo trumpet compositions.

Philip Smith in particular has had a markedly profound impact on Turrin's writing for the trumpet. Of the six solo trumpet works previously discussed, four are dedicated to Smith (and a fifth bears a dedication to his father, Derek Smith). Both the *Concerto for Trumpet and Orchestra* and *Escapade* were written specifically with the younger Smith's celebrated talents in mind, and thus signify the most technically virtuosic works in Turrin's oeuvre for solo trumpet. Many of the Turrin's revisions to his trumpet scores have resulted directly from collaborations between Smith and Turrin. Smith is even acknowledged on the title page of *Two Portraits* as having edited the trumpet and flugelhorn parts.

The importance of the composer-performer relationship has been discussed by Paul Alva Smoker when he states:

As contemporary music has grown more complex and more difficult to perform, there has developed a closer relationship between composers and virtuoso performers . . .

performers in close contact with composers have offered suggestions for new techniques and effects, as well as for extensions of traditional ones.¹

In a comment discussing contemporary music of a similar nature, David Cope, in his book entitled *New Directions in Music*, states: "In no other period of music history has the performer played such an important role in the development of new sound resources and instrumental techniques for the composer."²

Joseph Turrin is not an avant-garde composer. His harmonic vocabulary is exclusively tonal and his compositions for trumpet are all structured within traditional forms. Turrin's music is not without dissonance, however. Consonance and dissonance are relative terms, and the degree to which each is based is dependent upon the nature of the individual composition. His frequent use of chords of modal mixture and fused minor second intervals create much of the dissonance inherent in his music, but distinct tonal areas exist in even the most dissonant of his compositions.

Furthermore, Turrin doesn't employ avant-garde techniques in his works for trumpet. Micro-tonal intervals, aleatoric elements, proportional systems of notation, improvisation, non-traditional timbres, unusual sound effects, use of the pedal register and synthesized or recorded effects have all been associated with the techniques of avant-garde composers³, but all are noticeably absent from his oeuvre. Instead he relies on the traditional development of thematic and harmonic materials occurring within a tonal framework.

Turrin does however share one commonality with many contemporary twentieth-century composers: melodies influenced by jazz. Octatonic or modal scale patterns

¹ Paul Alva Smoker, *A Comprehensive Performance Project in Trumpet Literature with a Survey of Some Recently Developed Trumpet Techniques and Effects Appearing in Contemporary Music*, D.M.A. Dissertation, University of Iowa, 1974, 27-28.

² David Cope, *New Directions in Music* (Dubuque, Iowa: Wm. C. Brown Co., 1971), 23, cited in Smoker, *op. cit.*, 27.

³ Smoker, *op. cit.*, 36-44.

common with jazz melodic idioms appear in Turrin's music with noticeable regularity. The use of both the flugelhorn and mutes that have their origins in jazz music are also utilized by Turrin. Chromatically altered or embellished melodies incorporating jazz-like articulations are observable, as are extended harmonies that are used to "color" the sound. This fact is not surprising in view of the popular musical environment in which he grew as a child. Though the pitch range of his trumpet compositions in total spans nearly three octaves from f-sharp—e", these pitches conform to similar range demands appearing in a majority of works from professional solo trumpet repertoire.

The traditional orientation of Turrin's music does not imply a lessened degree of difficulty. Highly contrasting materials, angular contours, rapid tempi, multiple tonguing, wide range of dynamic contrast and challenges in ensemble demand great flexibility from performers and contribute to create a high degree of difficulty. He has extended the traditional demands made upon players, and this fact is in large part due to his friendship with Philip Smith.

Turrin admittedly has an affinity for brass instruments in general and the trumpet in particular. His early years as a trumpeter and his association with Philip Smith are two primary reasons for his compositional interest in the instrument. He feels that he has written some of his best music for brass instruments. The fact that Turrin personally knows players such as Philip Smith has impacted to a large degree the types of pieces that he writes.

If Phil Smith were a clarinet player, then I'd have a hell of a lot of clarinet pieces. I write for people that I like and respect musically—those that will do justice to my music. Phil and I have this association and so it is quite natural for me to want to write trumpet and brass pieces.⁴

⁴ Joseph Turrin, interview by author, 15 November 1997.

In addition to the works previously discussed, two additional compositions by Turrin for trumpet deserve special mention. He recently composed an arrangement of two George Gershwin melodies (*Someone to Watch Over Me* and *Fascinatin' Rhythm*) for two trumpets and orchestra. The work, entitled *Two Gershwin Portraits*, was premiered by Philip Smith and Wynton Marsalis with the New York Philharmonic for the "New York 100" celebration on July 10, 1998 that commemorated the 100th anniversary of both the birth of George Gershwin and the joining of the five boroughs of New York City. Both trumpeters are individually featured in sections that imitate improvised jazz solos, though Turrin provided chord changes in Marsalis' part "just in case he wanted to improvise instead of play the written-out solo."⁵

Also, Turrin was recently commissioned by a consortium of universities headed by the University of New Mexico to compose a concerto for trumpet and wind ensemble.⁶ The work, entitled *Chronicles for Trumpet and Wind Symphony*, is scheduled to be completed late in 1998 and will be premiered in February 1999 with Philip Smith and the University of New Mexico Symphonic Wind Ensemble.

Finally, the popularity of Turrin's music can be seen in its frequency of performance. His music has been performed at leading universities and concert halls throughout Asia, Europe, and North America. As stated earlier, his works for trumpet have enjoyed a greater number of performances than many other standard trumpet repertoire pieces by composers such as Eugène Bozza, Fisher Tull, Kent Kennan, Halsey Stevens and Arthur Honegger.⁷

Turrin's music is well crafted and attractive to performers. Harold Lieberman states, "Joe has an understanding of the trumpet. His music makes sense. It is well

⁵ Joseph Turrin, telephone interview by author, 27 July 1998.

⁶ Other universities include Northwestern University, Michigan State University, New Mexico State University, Texas Tech University, Baylor University, University of South Florida, and Yale University.

⁷ Kevin Eisensmith, *Trumpet and Brass Programs 1995-1996 and Trumpet and Brass Programs 1996-1997* (Clearwater, Florida: International Trumpet Guild, 1996, 1997).

developed and very lyrical."⁸ Terry Everson is drawn to the "heartfelt nature inherent in much of Turrin's music."⁹ His sense of lyricism is a very important part of his music's appeal to trumpeters. Highly expressive themes such as those contained in *Caprice* and *Two Portraits* offer performers a great deal of artistic license in shaping the musical line. Concerning *Caprice*, trumpeter David Hickman states, "Its florid style and smooth technique makes it as appealing to perform as to listen to."¹⁰

The issue of accessibility is also an important feature in Turrin's music. "Without cheapening Joe's music it is the accessibility of it that I am drawn to. I enjoy knowing that the audience—and not just myself— will be able to grab a hold of the music and understand its unfolding."¹¹ Affirming the accessibility and attractiveness of his music, the Salvation Army's music magazine in England, *The Musician*, describes *Caprice* as having "exciting mood changes and commendable clarity throughout," while *Elegy* "receives impressive treatment, beautiful tonal character and togetherness pointing the artistry of these distinguished musicians [Turrin and Smith]."¹²

The fact that the composer was also a trumpeter lends a more "trumpet like" quality to his writing. "Because he was a trumpeter and understands the instrument," states Philip Smith, "he writes well for trumpet."¹³ Though at times quite technically demanding, his writing for the instrument is very idiomatic and lies well within the mainstream of trumpet technique and style

Turrin's command of the piano as both a performer and composer also heightens the appeal of his music. Smith continues to perform regularly with Turrin. "I enjoy and

⁸ Harold Lieberman, telephone interview by author, 27 July 1998.

⁹ Terry Everson, telephone interview by author, 31 July 1998.

¹⁰ David Hickman, liner notes for Joseph Turrin's *Caprice*, performed by David Hickman, trumpet, and Eric Dalheim, piano (Crystal Records Recital Series S368, 1981).

¹¹ Philip Smith, telephone interview by author, 31 August 1998.

¹² Review of *Trumpet & Piano*, Philip Smith, trumpet, and Joseph Turrin, piano *The Musician* (England), 7 February 1976, 93.

¹³ Philip Smith, interview by author, 15 November 1997.

respect his artistry as a performer. His sense of musicianship positively impacts not only his performing, but his writing as well. Joe [Turrin] writes very well for the piano."¹⁴ Describing his performance on the *Trumpet & Piano* album, *The Musician* states that Turrin as an accompanist "is sympathetic in his playing and assists the soloist in every way."¹⁵

Also, in all of his compositions except *Elegy*, the trumpet's initial entrance occurs immediately within the first few measures of the piece (Figure 7). Trumpeters in general prefer works that begin in this manner. Long introductions before the first solo trumpet entrance can heighten performance anxiety for many players, a fact that is corroborated by many trumpeters including Philip Smith.¹⁶

Figure 7. Measure in which the trumpet makes its initial entrance in Joseph Turrin's works for solo trumpet.

Elegy	11
Caprice	2
Intrada	3
Concerto	1
Escapade	1
Psalm	1
Incantation	3

Another appealing factor to the composer's music is the brilliant and energetic themes that often begin (and end) his compositions. Fanfare-like figures and great flourishes such as those beginning *Escapade* and *Intrada* have great melodic and rhythmic appeal with trumpeters and are "fun" to perform. Energetic codas culminating in the trumpet's upper register provide great dramatic impact. The *Concerto for Trumpet and*

¹⁴ Philip Smith, telephone interview by author, 31 August 1998.

¹⁵ Review of *Trumpet & Piano*, Philip Smith, trumpet, and Joseph Turrin, piano *The Musician* (Australia), 14 February 1976, 24.

¹⁶ Philip Smith, interview by author, 15 November 1997.

Orchestra has been described in the *ITG Journal* as being "a work of great brilliance,"¹⁷ and similar adjectives are used by many reviewers to describe Turrin's writing for trumpet.

In conclusion, Joseph Turrin has had a significant and substantial impact on trumpet literature. In a span of just two decades he has progressed from an unknown college student to an artist and composer of high esteem. At only 51 years in age he has already achieved a significant respect and following from within the trumpet community. Trumpeters look with great anticipation for new compositions to stem from his pen. The demand and desire for new music from a composer is perhaps the greatest compliment a composer can be bestowed. It is appropriately fitting, then, to hope that Joseph Turrin will contribute many more works for trumpet in the future.

¹⁷ Stephen Chenette, review of 1982 ITG Conference recital with Philip Smith, trumpet, and Joseph Turrin, piano *ITG Journal* (Clearwater, Florida: International Trumpet Guild, VII/1, 1982), 37-38.

APPENDIX A

A COMPLETE LIST OF JOSEPH TURRIN'S PUBLISHED COMPOSITIONS

- 12 Haiku Songs* for Soprano and Piano (1978)
- Arabesque* for 2 Bb Instruments and Band (1990)
- Aeolus* for Flute and Piano (1972)
- Any Way You Play It - It's Music* for Orchestra, Narrator, Solo Cello and Voices (1996)
- Arcade* for Flute/Alto Flute, Oboe/English Horn, Viola and Cello (1991)
- Away Delights* for Soprano and Piano (1972)
- Bagatelle* for Chamber Orchestra (1987)
- Breeze and I* for Marimba and Orchestra (1998)
- Caprice* for Trumpet and Piano (1972)
- Certain Slant of Light* for Soprano and Piano (1972)
- Children's Suite* for Piano (1970)
- Chronicles* for Trumpet and Wind Symphony (1998)
- Civil War Suite* for Orchestra (1994)
- Concertino* for Tuba and Band (1976)
- Concerto* for Flute and Orchestra (1991)
- Concerto* for Trumpet and Orchestra (1982, orch. 1987)
- Dedications* for Flute and Piano (1995)
- Elegy* for Trumpet and String Orchestra (1971, rev. 1993)
- Escapade* for Piccolo Trumpet and Brass Band (1989)
- Fanfare for Five* for Brass Quintet (1997)
- Fanfare for George Gershwin* for Orchestra (1989)
- Feathertop* (opera in two acts) (1976)
- Festival Fanfare* for Cornet Section and Percussion (1997)
- Festival Fanfare* for 8 Trumpets and Optional Percussion (1975)
- Festival Music for the Golden Pavilion* for String Quartet, Trumpet, Horn, Trombone, Bass and Keyboard (1997)
- Five Pieces* for Clarinet (1971)
- Frankie* (opera) (1990)
- Hope Alive* for SATB and Piano (1995)
- Hymn for Diana* for Brass Band (1997)
- Intrada* for Trumpet and Piano (1988)
- Invocation* for Chorus and Band (1992)
- Jazzalogue No. 1* for 3 Trumpets, 4 Horns, 3 Trombones and Tuba (1997)
- Joyful Rain* for Native American Flute and Piano (1995)
- Kingdom of Shadows* (film score) (1998)
- Landscape* for Bass Clarinet (1966)
- Love Games* (opera/musical in two acts) (1980)
- Lullaby* for Voice, Flute and Piano (1991)
- Lullaby of Broadway* for Orchestra, Chorus and Vocal Soloists (1985)
- Modinha* for Chamber Orchestra (1995)

- Moon Song* for Soprano and Piano (1994)
- New Life Overture* for Orchestra (1989)
- Night Flight* for Flute and Piano (1995)
- Piano Suite* (1987)
- Prologue* for Brass Band and Narrator (1985)
- Psalm 121* for Chorus (1970)
- Riffs and Fanfares* for String Trio, Clarinet, Horn and Piano (1990)
- Sadie Thompson* (film score) for 18 Players (1987)
- Sadie Thompson Suite* for 19 Instruments (1987)
- Serenade Romantic* for Concert Band (1982)
- She Walks in Beauty* for Baritone Voice and Piano (1990)
- Skin of our Teeth* for Piano, Percussion, Trumpet, Horn and Trombone (1979)
- Solarium* for Brass Quartet and Piano (1995)
- Sonata* for Clarinet and Piano (1972)
- Soundings* for Band (1997)
- Soundscapes* for Brass Quintet (1994)
- Steadfast Tin Soldier* for Orchestra and Narrator (1977, rev. 1998)
- Structures* for Large Brass Choir (1981)
- Sweet Liberty* for Brass Choir, Flute, Piano, Bass and Drums (1986)
- Theme from A New Life* for Piano (1989)
- Three American Folk Songs* for Chorus (1970)
- Three Summer Dances* for Woodwind Quintet (1994)
- Trilogy* for Brass Band (1987)
- TV Wizard* for 4 Trumpets, 4 Trombones, Piccolo, Piano, Bass and Drums (1983)
- Two Gershwin Portraits* for 2 Trumpets and Orchestra (1998)
- Two Portraits* for Flugelhorn/Trumpet and Piano (1995)
- Two Russian Love Songs* for Chorus (1971)
- Two Sketches* for Band (1995)
- Variations* for String Quartet or String Orchestra (1967, rev. 1989)
- Veronica's Room* for Flute, Piano and Percussion (1979)
- Visions* for Flute and Piano (1995)
- Voices Change* for Chorus and Band or Piano (1995)
- Walden Trio* for Flute, Cello and Piano (1974)
- When Tony Plays the Sax* for Narrator, Orchestra, Solo Alto Sax, Jazz Vocal and Rhythm Section (1995)
- Winter Sky* for Native American Flute and Piano (1994)
- Zarabanda* for Solo Percussion and Orchestra (1998)

APPENDIX B

A DISCOGRAPHY OF JOSEPH TURRIN'S WORKS FOR SOLO TRUMPET

<i>Composition</i>	<i>Album</i>
<i>Elegy</i>	<i>Trumpet & Piano</i> , Philip Smith, trumpet, and Joseph Turrin, piano (Salvation Army Triumphonic Recording TRLPS-22, 1975)
	<i>Parable</i> , Terry Everson, trumpet, and Susan Nowicki, piano (De Haske Records DHR 197.006, 1997)
<i>Caprice</i>	<i>Trumpet & Piano</i> , Philip Smith, trumpet, and Joseph Turrin, piano (Salvation Army Triumphonic Recording TRLPS-22, 1975)
	<i>David Hickman</i> , David Hickman, trumpet, and Eric Dalheim, piano (Crystal Records Recital Series S368, 1981) (Crystal Records CD668, 1994)
	<i>Escapade</i> , Philip Smith, trumpet, and the Rigid Containers Group Band, Bramwell Tovey, conductor (Heavyweight Records HR001, 1989)
<i>Intrada</i>	<i>Philip Smith, Principal Trumpet New York Philharmonic</i> , Philip Smith, trumpet, and Joseph Turrin, piano (Cala Artists New York Legends CACD0516, 1998)
	<i>Parable</i> , Terry Everson, trumpet, and Susan Nowicki, piano (De Haske Records DHR 197.006, 1997)
<i>Concerto</i>	<i>New York Philharmonic Soloists from the Orchestra, Vol. III</i> , Philip Smith, trumpet, and the New York Philharmonic, Erich Leinsdorf, conductor (New York Philharmonic/WQXR NYPO 90 1, 1990)
<i>Escapade</i>	<i>Escapade</i> , Philip Smith, trumpet, and the Rigid Containers Group Band, Bramwell Tovey, conductor (Heavyweight Records HR001, 1989)
	<i>The Dawning</i> , Luc Vertommen, cornet, and the Brass Band 'Union' Buizingen, Michel Leveugle, conductor (Mirasound 88159-2, 1997)
<i>Two Portraits</i>	<i>Philip Smith, Principal Trumpet New York Philharmonic</i> , Philip Smith, trumpet, and Joseph Turrin, piano (Cala Artists New York Legends CACD0516, 1998)

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