TRAGIC ACCENTS:

A STUDY OF FIVE TRAGIC LYRIC TRUMPET SOLOS WRITTEN FOR SEPTEMBER 11TH

by

DEBORAH ASHTON CALDWELL

(Under the Direction of Brandon Craswell)

ABSTRACT

Between the years 2001 and 2014, John Adams, Mohammed Fairouz, Amy Scurria, and Eric Ewazen wrote five works commemorating September 11th, 2001. Although they are in five different genres, each of these works contain a prominent lyric trumpet solo. This study showcases reasons why the trumpet is chosen in works about tragedy and highlights compositional techniques utilized to showcase the trumpet's expressive qualities. These two questions of why and how will guide the discussion. One of the main reasons that the trumpet is used is found in the powerful meaning behind Taps and other bugle calls in America. This bugle and military tradition has culminated in the idiomatic use of fourths and fifths in trumpet writing. The timbre of the trumpet also carries patriotic and spiritual themes: Hector Berlioz describes the trumpet's timbre as "noble and brilliant. It is suitable in expressing martial splendor, cries of fury and vengeance as well as chants of triumph; it can render vigorous, violent and lofty feelings as well as most tragic accents."[1] Aaron Copland suggests that "[a composer] chooses the

[1] Hector Berlioz, *A Treatise on Instrumentation* (New York: E.F. Kalmus, 1948), 285.

instrument with the tone color that best expresses the meaning behind his idea."[2] Additionally, many theorists have suggested that other musical parameters (meter, tempo, register, harmony, melody, rhythm, dynamics, texture) can suggest specific emotions and passions. Each of the five pieces in this study contain a combination of tragic, lyric, and bugle characteristics that reinforce the mournful nature of the works. The pieces include *On the Transmigration of Souls* by John Adams, *Symphony No. 4: In the Shadow of No Towers* by Mohammed Fairouz, *Hagar's Prayer* by Amy Scurria, *Aftershock* by Eric Ewazen, and *A Hymn for the Lost and the Living* by Eric Ewazen, arranged for trumpet and piano by Chris Gekker.

INDEX WORDS: Taps, September 11th, 9/11, Bugle, Tragic, Lyric, John Adams, Mohammed Fairouz, Amy Scurria, Eric Ewazen, Chris Gekker, Trumpet, Topic Theory

[2] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 80.

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CHAPTER 1

INTRODUCTION

History and Timbre

From antiquity, the trumpet has been essential in communicating to large groups of people. Trumpets were originally built with animal horns and used for their loud volume in battle and in celebrations. Across cultures, the trumpet has been used to deliver information or help promote people, deities, or festivals; this heralding function has continued to modern times, especially in the military. Changes in the military and technology have eliminated the need for the frequency of bugle calls throughout the work day, however, there are a few calls that are still used regularly, enhancing the trumpet's status in society. Lieutenant H. E. Adkins, former director of music at the Royal Military School of Music in London, stated in 1945 that the trumpet is "probably one of the instruments most widely known to the man in the street."[1] While the trumpet is known for its volume capabilities, its timbre also sets it apart from other instruments.

Timbre is part of what makes an instrument distinct, even though it "cannot really be described adequately in words."[2] The trumpet's timbre is one that makes the instrument uniquely qualified to be a herald. The specifics of the overtone series and role of the attack in determining timbre can be found in books such as *Tone: A Study in Musical Acoustics* by Siegmund Levarie and Ernst Levy. Aesthetically, however, it is important to note that the trumpet's timbre is not only useful for loud fanfares. Historian

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[1] H. E Adkins, *Treatise on the Military Band*, Revised Edition (New York: Boosey & Co. Ltd., 1945), 137.
[2] Kent Wheeler Kennan, *The Technique of Orchestration*, Second Edition (Englewood Cliffs, NJ: Prentice-Hall, Inc., 1970), 1.

Edward Tarr suggests that "the trumpet is set apart from all other musical instruments by the splendour [*sic*] of its tone. Even in the earliest of times it served as a signaling instrument, because its sound could be heard at a great distance."[3] Even though the volume was functional, the splendor in its tone made it memorable and recognizable.

As the Apostle Paul says in 1 Corinthians 14:8, "If the bugle gives an indistinct sound, who will get ready for battle?" Composer Kent Kennan also states, "[The trumpet's] use in fanfares is such a familiar and natural one as scarely [*sic*] to require comment"[4] but the more cantabile, lyric style is also poignant. With innovations that made the trumpet closer in relationship to the cornet, the modern trumpet is capable of a "brilliance of tone" as well as the more cornet-like "florid…cantabile" style found in operatic arias and ballads.[5]

As trumpeter and pedagogue Brandon Craswell says, "Lyric playing is absolutely essential for the growth of a trumpet player."[6] While many beginning trumpet players want to play loud fanfares, the subtler, more vulnerable style is equally as important and just as powerful. The idiomatically versatile trumpet is featured in recital music, large ensemble works, and bugle calls. Philip Smith of the New York Philharmonic says, "The trumpet is showcased a lot—there are many, many pieces that have prominent melodic parts for the trumpet. Most of the parts are bravura—they call for strong playing. But you have to play some little delicate things sometimes. There may just be two bars of

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[3] Edward Tarr, Reinhard G. Pauly, Editor, *The Trumpet*, Translated by S.E. Plank and Edward Tarr (Portland, OR: Amadeus Press, 1988), 9.
[4] Kennen, 135-136.
[5] Adkins, 135.
[6] Brandon Craswell, *Advanced Lyric Studies for Trumpet*, Dissertation: University of Kentucky, 2011 (UMI Number: 3451436), 1.

pianissimo (very soft) in a piece, but those are probably the toughest two bars to play out of the whole piece."[7]

Some of the most famous orchestral moments for the trumpet are fanfare-like passages from Ludwig van Beethoven's *Leonore*, Georges Bizet's *Carmen*, and Giacomo Rossini's *William Tell Overture*. Other solos, like Ottorino Respighi's *Pines of Rome* and Aaron Copland's *Outdoor Overture*, are lyric and are memorable and vital to the work even though they provide their own challenges. Copland says that the trumpet "is the mainstay of all composers at climactic moments. But it also possesses a beautiful tone when played softly."[8] The band literature also offers many examples of lyric trumpet solos such as Percy Grainger's *Lincolnshire Posy* and Gustav Holst's *First Suite in E-flat* and *Second Suite in F*.

The dual nature of the trumpet is also found in solo repertoire. In Johann Nepomuk Hummel's Concerto for Trumpet, we find fanfare rhythms in the final movement after a melodious middle movement. In Paul Hindemith's Sonata for Trumpet, we hear powerful, martial calls from the opening of the first movement, but the piece ends with a Bach chorale with the melody in the trumpet. Finally, the lyric side of the trumpet is championed in works like Eugène Bozza's *Lied*. Some composers and arrangers enjoy the sound of the lyric trumpet so much that they even take arias, vocalises, and art songs—such as the songs of Robert Schumann and Sergei Rachmaninoff—and transcribe them for trumpet.

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[7] Beth Nissen, "Phil Smith, trumpet: 'It's a blessing,'" CNN Career, February 23, 2001, http://edition.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/

[8] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 94.

Bugle Traditions

The bugle played a prominent role in the military, which used music in "supporting soldiers, sailors, marines, airmen, and civilians in times of warfare and peace in ceremonies, parades, concerts, dances, and other performances."[9] Poet "[Walt] Whitman also makes it clear that military music was continuing to serve as a great public relations tool as it had for centuries—connecting the public with military personnel in feelings of spirit, conquest, justice, and teamwork."[10] The importance of military music was especially important for the bugle, an instrument which signaled important messages to large groups of people.

In the early 1800s, British trumpet-maker William Shaw adjusted the *Halbmond* horn (also known as the Hanoverian bugle) into a single fold bugle, which was later adjusted by a double fold into the common bugle used today.[11] The bugle was used in non-concert venues for civic and military functions. The fanfares and calls were eventually written down for standardization in manuals and books which contain evidence of a bugler's role in heralding the triumph and tragedy of their communities. The complete canon of calls contains many martial calls for use in battle and a few slower, smoother calls such as the Church Call, Call to Quarters, and Taps.[12] These three signals highlight some extra-musical connotations that the lyric trumpet exploits: religion, heroic finality, and honor. Taps is the most well-known of these calls in both military and civilian circles. Like its counterpart in the British Commonwealth, called

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[9] Bruce P. Gleason, *Sound the Trumpet, Beat the Drums* (Norman, OK: University of Oklahoma Press, 2016), xi.
[10] Ibid, 43.
[11] Elisa Koehler, *Fanfares and Finesse* (Bloomington, IN: Indiana University Press, 2014), 51-52.
[12] Jari Villanueva, *Twenty Bugle Calls As Sounded in the U.S. Armed Forces*, 4, 7, 8-9.

Last Post, Taps had an unceremonious beginning despite the somber meaning it wields today.[13]

Tragic, Lyric Bugle Calls

The following information on the history of Taps and other bugle calls comes from the research of Jari Villanueva unless otherwise noted. Villanueva served in the Air Force as a ceremonial trumpeter for twenty three years where he was also the Officer in charge of state funeral ceremonies and arrival and departure ceremonies for heads of state. He is also known as the country's foremost Taps historian: he uses primary source material to piece together its confusing story. His research, known as the "Taps Project," was first displayed in 1999 at Arlington National Cemetery, which helped facilitate the move of the bugle used at President Kennedy's funeral from the National Museum of American History to Arlington. Villanueva also works in Civil War reenactments and is an advocate for live performances of Taps; he heads up programs to continue the poignant tradition, including the "100 Nights of Taps – Gettysburg 2018" initiative.

The history of Taps can be traced to three bugle call sources, the first of which is a French bugle call entitled Tattoo. The name Tattoo comes from the Dutch word "Tap-toe," which was the name of the drum and bugle call that told community members to turn off the taps at their pubs in order to send soldiers back to camp. A French version of this Tattoo call was published in Winfield Scott's infantry manual in 1835 (Figure 1).

[13] Alwyn W. Turner, "The Story of the Last Post," *BBC Magazine* (November 11, 2015) http://militaryhistorynow.com/mhn-wants-you/

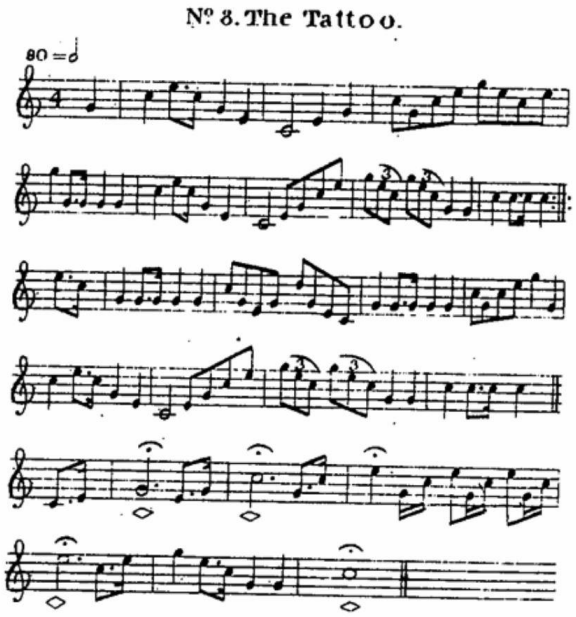

Figure 1 Scott Tattoo, 1835

The call was referred to as the Scott Tattoo and was used in the U.S. from 1835-1860, at which point it was replaced with a new version of Tattoo. Union General Daniel Butterfield (1831-1901) knew the Scott Tattoo from his officer's training, and in 1860 he adjusted his regiment's calls to replace the Scott Tattoo with the new Tattoo call.

The second source material for Taps was a creation of General Butterfield. He did not read or write music, but was able to play the bugle. He made a specific call for his brigade in order to make sure his unit recognized his commands (Figure 2).

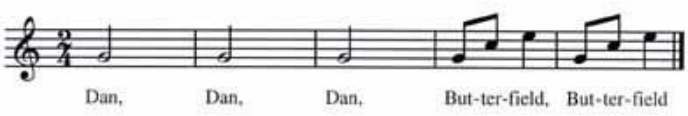

Figure 2 Butterfield Call

The third call that influenced Taps was Extinguish Lights—the final bugle call of the day, played one hour after Tattoo. After the brutal Seven Days' battles in July 1862, Butterfield, who was wounded himself, requested his bugler, Private Oliver Willcox

Norton (1839-1920), to come and help him create a more fitting Extinguish Lights that was less formal than their current version (Figure 3).

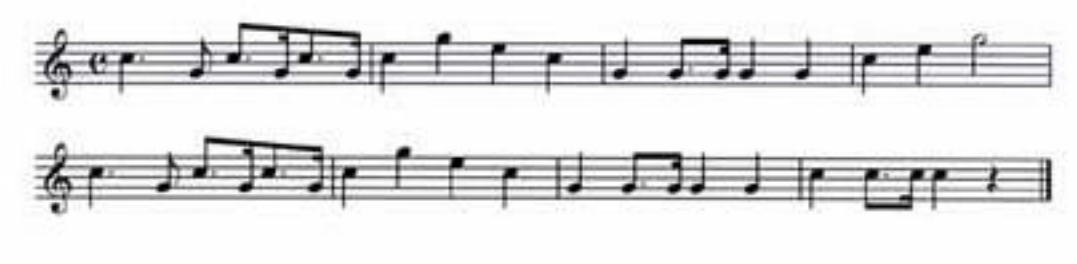

Figure 3 Extinguish Lights, 1860

That night in Harrison's Landing, Virginia, Norton played a form of the Scott Tattoo, adjusting note lengths to suit General Butterfield's ear, eventually incorporating the final measures of the Scott Tattoo, the final measures of the Butterfield call, and multiple motives from Extinguish Lights. After they finalized the adjustments, Butterfield directed Norton to sound this new call in place of the old Extinguish Lights every evening. The call was heard beyond their brigade and was soon requested and performed in units all throughout the Army of the Potomac and, later, the Confederate Army. The first performance of Taps at a funeral was in 1862 by John Caldwell Tidball; it was not required by the Army until 1891.

Taps replaced the Extinguish Lights call in 1862, but it was not until 1874 that it officially became known as Taps. The name Taps stems either from the Dutch name "Tap-toe" or from the performance practice of the call Extinguish Lights, which was performed each night on a bugle followed by three single drum strokes.

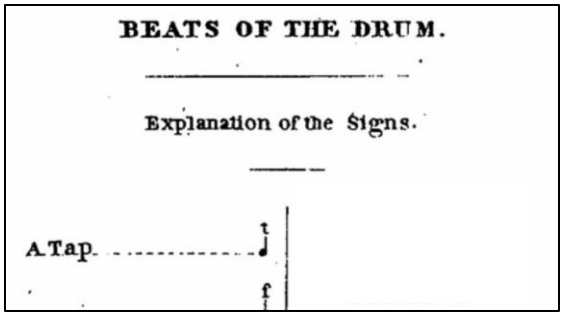

Figure 4 Scott Manual

This inclusion of the drum "taps" (Figure 4) led to the slang term among soldiers, which later carried over to the new bugle call even when the drum strokes were eliminated. The name has nothing to do with the lyrics of the melody. Although there are many versions, the most famous lyrics are by Horace Lorenzo Trim:[14]

> Day is done, gone the sun,
> From the hills, from the lake,
> From the skies.
> All is well, safely rest.
> God is nigh.

Today, Taps is used for military funerals, memorial services, wreath ceremonies, and at the end of each military day. These memorable twenty-four notes convey a depth of beauty, emotion, and serenity that imply a "long restful sleep."[15] The inclusion of Taps in funerals is not hard to understand. Ancient traditions in many cultures (including present day Romania and Congo) used various trumpets to signal death, and the phrase "extinguish lights" can symbolize the end of the "day," or life, of a soldier.

Rise of Taps

The rise of Taps in the public eye is supported by a few characteristics and world events: it has a durability and memorability, it has been exposed to a vast number of

[14] Taps vs. Last Post: Mournful bugle calls carry deep meanings," *National Post*, http://nationalpost.com/news/taps-vs-last-post-mournful-bugle-calls-carry-deep-meanings
[15] Barbara Schading and Richard Schading, *A Civilian's Guide to the U.S. Military* (Cincinnati: F+W Media, 2006) ProQuest Ebook Central, 182.

civilians through wartime, and it was used prominently after the assassination of President John F. Kennedy. One of the most striking and memorable aspects of Taps is the insistent use of open intervals, the perfect fourth and fifth. The simple writing is not a weakness of the melody, but a strength. Classical poet and organist Christian Friederich Daniel Schubart asserts that the trumpet should always simply reflect heroism; he stated, "If this instrument does not adhere to its nature, if it is run aground through excessive virtuosity, then it loses its true character."[16]

As the world became more connected through travel and commerce, wars became larger and more destructive. According to former Secretary of War Newton D. Baker, in World War I over a quarter of the American male population between the ages of 18 and 31 was in military service.[17] As the number of soldiers increased, the number of families impacted by the casualties of war also increased. BBC writer Alwyn Turner says of the Last Post bugle call:

> During the war, it was played countless times at funerals in northern Europe and other theatres, and it was played at funerals, memorials and services back home. It was already becoming a familiar sound, but with mass enlistment and then conscription, the walls that had long existed between the civilian and the soldier broke down completely, and a piece of music that had once belonged exclusively to military culture was adopted by a wider society.[18]

World War II followed twenty years later and was the "bloodiest and most far-flung conflict in history," where almost two million Americans went overseas and many more were engaged in wartime help at home.[19]

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[16] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 198.
[17] "They Answered the Call: Military Service in the United States Army During World War I, 1917-1919," *National Archives* (Fall 1998, Vol. 30, No. 3) https://www.archives.gov/publications/prologue/1998/fall/military-service-in-world-war-one.html
[18] Turner, "The Story of the Last Post."
[19] Mark Evan Bonds, *The History of Music in Western Culture*, Third Edition, Combined Volume, Richard Kassell, Ed. (New York: Prentice Hall, 2010), 492 and 582.

Then, within twenty years of the end of World War II, President Kennedy was assassinated. President Kennedy's funeral further elevated the status of Taps by making it even more of a household piece in America through its extensive broadcast over radio and television. A study by Norman Bradburn and Jacob Feldmen shows that "within one hour, 90 per cent of the respondents knew of the assassination" and "…radio listeners switched to [television] [when available,] anticipating "better" coverage."[20] C.L. Sulzberger puts it this way: "The full play of television…brought the entire human race into the tragedy, almost as a single family…"[21] Why was the TV so central? Professor of Education at UCLA, Douglas Kellner places a small part of the responsibility on President Kennedy, saying he was the "first to effectively use the medium of television to communicate regularly with the public."[22] This, in addition to its pull as a more visually stimulating communicator, helped introduce people to Taps.

Furthermore, this widely publicized event was also a highly emotional event, which meant its affects ran deeper. Bradburn and Feldmen explain:

> [The] death of the head of state is particularly disturbing because, as the personalized symbol of the nation, he is the object of much of the emotional component of love of country…This collective confrontation of the death of the national leader is as rare as it is disturbing, and appears to trigger off very profound emotional reactions in almost all men.[23]

The fact that so many Americans watched the funeral means that many people heard Sergeant Keith Clark's performance of Taps. Clark (1927-2002) was a member of

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[20] Norman N. Bradburn and Jacob J. Feldmen, "Public Apathy and Public Grief," *The Kennedy Assassination and the American Public,* Bradley S. Greenberg and Edwin B. Parker, Editors (Stanford, CA: Stanford University Press, 1965), 132.
[21] C.L. Sulzberger, "Foreign Affairs: Instant Grief and Instant Terror," (New York Times, November 24, 1963). As Printed in Robert B. Semple Jr.'s (Editor) *Four Days in November* (New York: St. Martin's Press, 2003), 451.
[22] Douglas Kellner, *Media Spectacle* (London: Taylor and Francis, 2003) Accessed December 13, 2017, ProQuest Ebook Central, http://ebookcentral.proquest.com/lib/ugalib/detail.action?docID=171077, 161.
[23] Bradburn and Feldmen, 286.

the United States Army's Pershing's Own Band and had been stationed at Ft. Meyer, Virginia. He had played Taps at a Veteran's Day service with President Kennedy in attendance less than two weeks before the assassination. When Clark got the news of the assassination on November 23, he went to get a haircut, thinking he might be asked to play Taps for the funeral.

On the morning of November 25, no bugler had been selected to perform, so they called Clark who, with unclear instructions, showed up to the burial site at six o'clock in the morning on November 26. No one was there, so he retired to the band hall at Ft. Meyer. He returned to Arlington for a brief rehearsal and then arrived at 11:30 a.m. ready to play. The television cameramen stationed Clark in very close proximity to the firing party for better coverage and placed a microphone in front of him, despite Clark's objections that he was only playing for Mrs. Jacqueline Kennedy.

Clark sang hymns in his head while he waited and took courage from 1 Corinthians 15:51-52 "Behold! I tell you a mystery. We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye. For the trumpet shall sound and the dead will be raised imperishable, and this mortal body must put on immortality at the last trumpet." After over three hours, Clark finally played Taps at the close of the ceremony at 3:08 p.m. following the twenty-one gun salute and three rifle shots. Despite his best efforts, Clark chipped the sixth note. In his focus during the moment, he did not realize his mistake, but once he was told and heard a re-run, he "never really [got] over it."[24] Many factors led to it, and most Americans were sympathetic to his struggle (Figure 5), but the chipped, sixth note became a legend.

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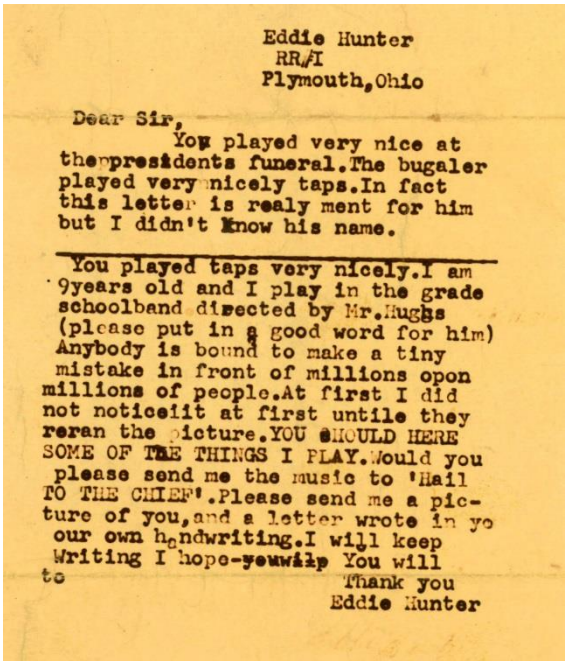
[24] Jari Villanueva, "A Bugle Call Remembered: Taps at the Funeral of President John F. Kennedy," *Taps Bugler*. http://tapsbugler.com/a-bugle-call-remembered/



Eddie Hunter
RR#1
Plymouth, Ohio

Dear Sir,
You played very nice at the presidents funeral. The bugaler played very nicely taps. In fact this letter is realy ment for him but I didn't know his name.

You played taps very nicely. I am 9years old and I play in the grade schoolband directed by Mr. Hughs (please put in a good word for him) Anybody is bound to make a tiny mistake in front of millions opon millions of people. At first I did not noticeiit at first untile they reran the picture. YOU SHOULD HERE SOME OF THE THINGS I PLAY. Would you please send me the music to 'Hail TO THE CHIEF'. Please send me a picture of you, and a letter wrote in yo our own handwriting. I will keep Writing I hope-yeuwiip You will to
Thank you
Eddie Hunter

Figure 5 Letter from Eddie Hunter (9 years old)

A news article on the twenty-fifth anniversary of the assassination read, "In the aftermath, the crackling note assumed a lore of its own. It was widely believed that the break was intentional, a ripple of sadness left to the mourners. Mr. Clark said that for a month after the funeral, buglers missed that note "like crazy" at Arlington, "We all thought it must be psychological."[25]

Many commentators suggested that this "chipped note" was symbolic of national sorrow: "It was like a catch in your voice, or a swiftly stifled sob."[26] Tom Sherlock, Senior Historian at Arlington National Cemetery, stated that the performance was "entirely fitting" in that it both exposed the tension of the nation and reflected the highly emotional nature of the moment.[27] Villanueva says, "The broken note has become part of

[25] Villanueva, "A Bugle Call Remembered."
[26] Jari Villanueva, "An Excerpt From *Twenty-Four Notes that Tap Deep Emotions: The story of America's most famous bugle call*," *Taps Bugler.*
[27] Villanueva, "A Bugle Call Remembered."

our American heritage as much as the crack in the Liberty Bell, which occurred, by legend, during the funeral of Chief Justice John Marshall in 1835."[28]

Taps Analysis

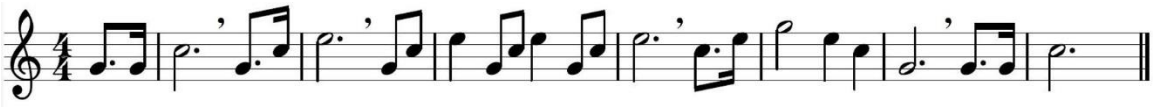


Figure 6 Taps

In order to musically compare modern pieces to Taps, it is necessary to analyze the bugle call. Taps only includes three pitches that outline a major triad. Although triads are built on thirds, there is a strong emphasis in Taps on the outer notes of the triad, namely the perfect fifth and its compliment, the perfect fourth. The C and G are heard as the most important pitches based on a few factors: the bugle call opens with G and closes with C, every articulation after a breath occurs on a G or C, the climax occurs on a G, which is followed quickly by the final two long notes (G and C). Next, the first interval, and every beginning of a phrase until the climax, begins with a G to C motion (Figure 7). This fourth interval's prevalence throughout Taps is strengthened by the re-articulation of the G with the dotted eighth-sixteenth pattern; this rhythm forces the listener to wait for the resolution to the C. Furthermore, the durational accents are almost exclusively on the C's and G's (Figure 8).

[28] Villanueva, "A Bugle Call Remembered."

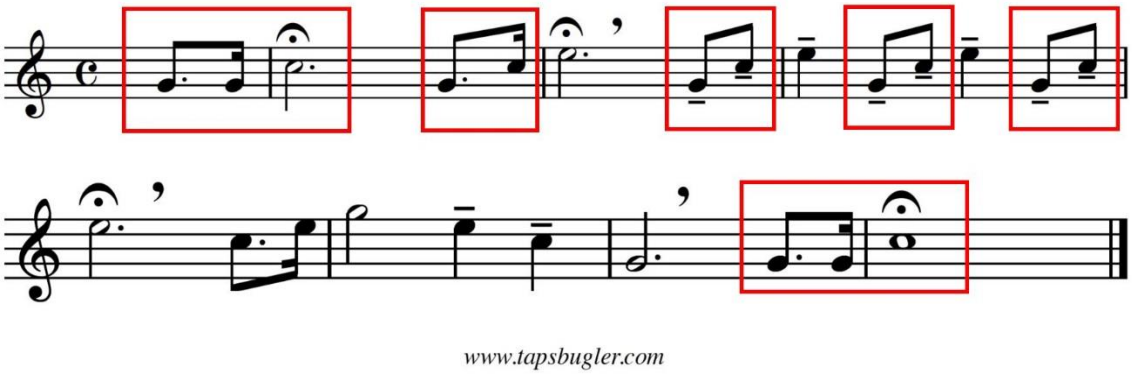


Figure 7 Taps, Fourths at Beginning of Every Phrase

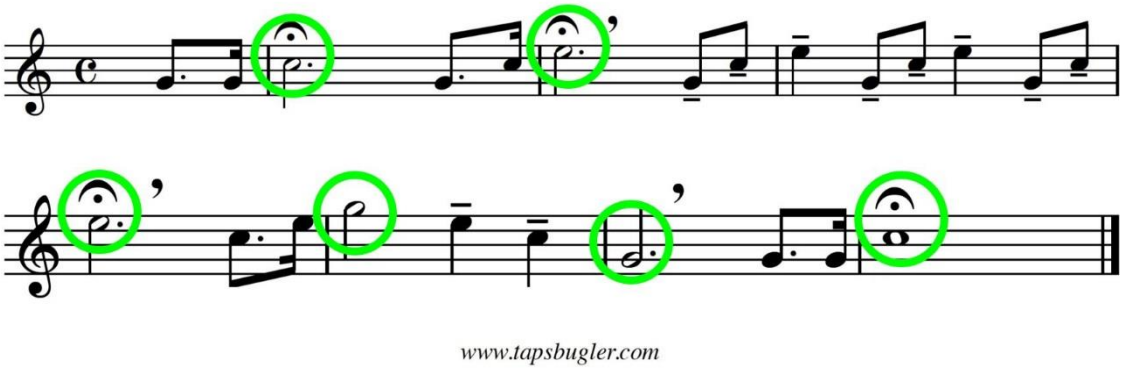


Figure 8 Taps, Durational Accents

However, the E's are also prominent, even though most of them are rhythmically shorter than the recurring C's and G's. These E's serve the vital role of creating tension, especially in the third bar: the E is reached three times before the line eventually breaks through the "barrier" and achieves the climax on the G (Figure 9). The E's can also be heard as chordal leaps, pitches that form a bridge between the more important, metrically accented notes. The prominence of the perfect fourth interval and the rhythmic tension provided by re-articulation are a few characteristics of the tragic, lyric bugle call that will serve as a baseline for comparing other tragic, lyric trumpet solos.

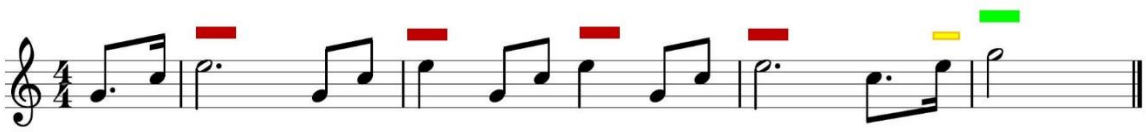


Figure 9 Taps, Tension and Release, mm. 2-5

Tragic, Lyric Bugle Calls Around the World

Other countries utilize the bugle at memorial services. The French used America's Taps during WWI, but they created a new call entitled "Aux Morts" after the war, which also happens to be twenty-four notes long. In Germany, even though no traditional bugle calls are sounded at funerals, the tune *Ich hatt' einen Kameraden,* or "I had a Comrade," is played by a lone trumpeter and three drummers if no band is available.[29] The fact that the trumpet is chosen if the band is unavailable further supports the trumpet's role in signaling and commemorating the lost. Denmark uses the British Last Post occasionally (Figure 10), but its official funeral signal is "Retraite." In Italy, there are two versions of "Il Silenzio," the call for lights out: one is used at funerals and every night in military installations, and a longer version is used to celebrate the end of a person's mandatory twelve month military service. The latter was made famous on YouTube by the Andre Rieu Orchestra with soloist Melissa Venema. This popularity caused much confusion in the general public on Il Silenzio's relationship to Taps (which are nonexistent according to Villanueva). Even in Asia, bugle calls are used to commemorate the dead: in the Philippines a call entitled "Pahingalay" is used.[30] Although this could be interpreted as an outcome of colonialism, many Asian countries have ancient traditions of using trumpets

[29] "Final Notes – 'Taps,' 'The Last Post,' and Other Military Funeral Tunes," *Military History Now.*
[30] Jari Villanueva, "Taps Bugle Calls in Other Nations," *Taps Bugler,* http://tapsbugler.com/bugle-calls-in-other-nations/

in spiritual and civic ceremonies.

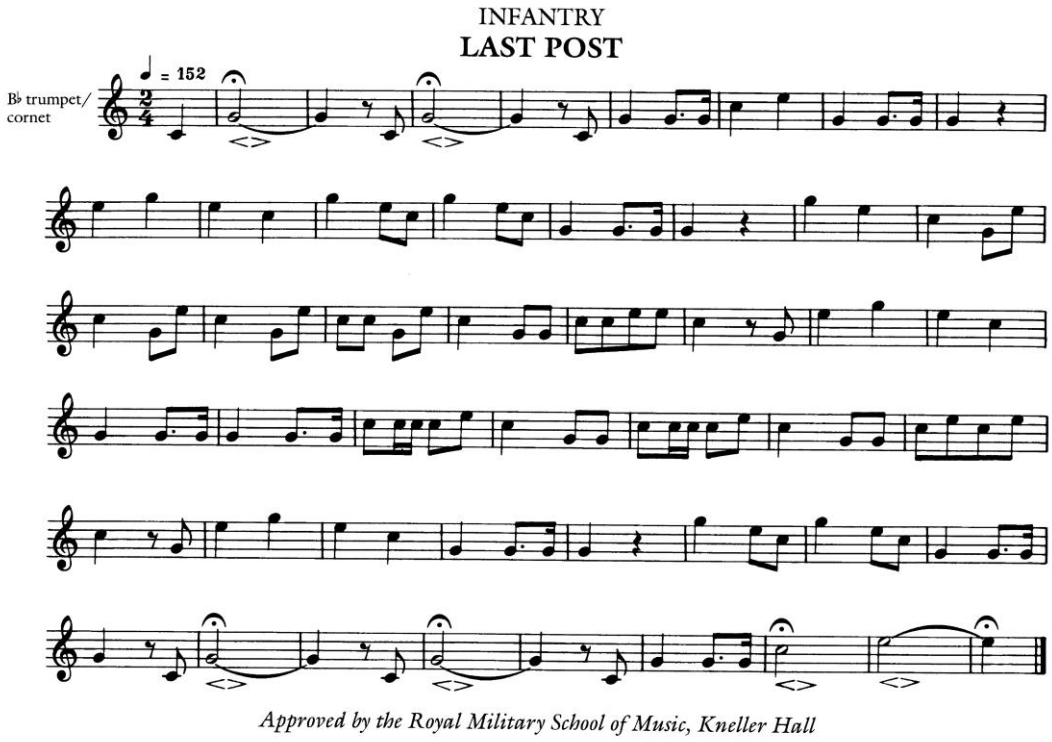


Figure 10 Last Post

In England and the British Commonwealth, the Last Post is used in funerals and Remembrance Day ceremonies and has been labelled the "People's Anthem."[31] It has a similar history to Taps in that it was a daily call like Tattoo and was used to direct the troops to set the watch.[32] Symbolically, at funerals the Last Post and Reveille—French for "wake up"—are played in reverse order to signal the promise of resurrection, or waking up, in the afterlife. By the 1850's a new role for Last Post emerged: since many troops were overseas and did not have access to full bands (many of which were civilian

[31] Turner, "The Story of the Last Post."
[32] "Taps vs. Last Post: Mournful bugle calls carry deep meanings," *National Post,* http://nationalpost.com/news/taps-vs-last-post-mournful-bugle-calls-carry-deep-meanings

volunteers), a bugler played Last Post to provide the final military honors to the deceased soldiers at burials.[33]

The Last Post shares a few characteristics with Taps besides the obvious use of the overtone series and its ceremonial function. The Last Post emphasizes open intervals and is played with some rubato in addition to the notated fermatas. Similar to the first three notes of Taps, Last Post includes re-articulation on certain pitches, especially using the dotted eighth-sixteenth figure. However, the Last Post ends on an E that perhaps sounds more hopeful in its assertion of a major key. The Last Post also includes more martial sections throughout the middle; this helps people remember the vibrant life and service of the deceased, not just their passing. The performance practice of Last Post has changed to reflect these deeper meanings: author of *The Last Post: Music, Remembrance and the Great War*, Alwyn Turner writes, "Notes are held for longer, the pauses extended, the expression more mournful, so that [the Last Post] now lasts around 75 seconds, rather than the 45 seconds it used to take to mark the end of the day. And it has been infused by a mass of memories and memorials, so that what was once jaunty is now simply sorrowful."[34]

Table 1 Selected Works with Tragic Bugle Calls

Title	Composer	Bugle Call	Ensemble
Sunset at Quantico	Clark, Reber	Taps	Concert Band
Taps	Custance, Arthur F.M.	Taps	Mixed Voices and Brass
Silver Taps	Dunn, Richard J.	Taps	Trumpet Sextet
Taps-Eternal Father	Force, Ken	Taps	Concert Band

[33] Turner, "The Story of the Last Post."
[34] Ibid.

Title	Composer	Bugle Call	Ensemble
A Bugler's Fantasy	Holcombe, Bill	Taps	Trumpet Quartet
The Call Has Come	Holcombe, Bill	Taps	Mixed Voices and Brass
The Armed Man (Mvt. VII)	Jenkins, Karl	Last Post	Mixed Voices and Orchestra
Taps	Knox, Thomas	Taps	Concert Band
Taps	Liebert, Billy and Les Taylor	Taps	Mixed Voices and Orchestra
Band Taps	Moffit, Bill	Taps	Marching Band
Taps	Morton, Marvin	Taps	Voice and Piano
Nightfall in Camp	Pope, D.A.	Last Post	Brass Band or Military Band
Festival of Flourishes	Reed, Alfred	Taps	Concert Band
For the Fallen	Sammes, Mike	Last Post	Mixed Voices and Piano
The Fifth Continent (Mvt. III)	Sculthorpe, Peter	Last Post	Chamber Orchestra and Narrator
The Golden Star	Sousa, John Philip	Taps	Concert Band
The Honored Dead	Sousa, John Philip	Taps	Concert Band
In Memoriam	Steadman, Robert	Last Post	Choir, Soloists, and Orchestra
Pastoral Symphony (Mvt. II)	Vaughan Williams, Ralph	Last Post	Orchestra
The Call Has Come-Apotheosis on Taps	Villanueva, Jari	Taps	Concert Band
When Taps are Softly Blowing	Watson, Harry L.	Taps	Voice and Piano

Other Tragic, Lyric Repertoire

Composers have utilized the lyric bugle calls Taps and Last Post in many concert works (Table 1). Yet, there is a broader tradition of lyric trumpet solos in works about

tragedy that reflect the "beauty, emotion, and serenity" of Taps.[35] This tradition is shown in Appendix 1, a list of works that contain tragic, lyric trumpet solos from a variety of genres. Each of the pieces were written in response to various tragedies including wars, deaths, and terrorist attacks. This list is not comprehensive: it does not include pieces that only feature martial trumpet styles, and the list also excludes operas, musicals, and movie scores, many of which have moving lyric trumpet solos such as Avatar, Chicken Run, and multiple scores by John Williams.

Appendix 1 represents a tragic, lyric style of trumpet playing that can be seen as a sub-genre and outgrowth of the bugle tradition. This style represents the dual nature of the trumpet: it is used before and during the war to signal heroic deeds, but it can also be used after the battle in memorializing the tragedy and its heroes. In order to study the subtleties used for this type of tragic writing in greater depth, this paper will focus on a smaller cross-section of this tragic, lyric, bugle-inspired topic. The following five works in Table 2 were all written for different ensembles in direct response to September 11th.

Table 2 Pieces about September 11th

Composer	Title	Year	Ensemble
Adams, John	*On the Transmigration of Souls*	2002	Orchestra
Ewazen, Eric	*Aftershock*	2011	Solo Trumpet
Ewazen, Eric	*A Hymn for the Lost and Living*	2005	Wind Band; Trumpet and Piano
Fairouz, Mohammed	*Symphony 4:* *In the Shadow of No Towers*	2012	Wind Band
Scurria, Amy	*Hagar's Prayer*	2001	Mezzo-soprano, Trumpet and Piano

This group of pieces was chosen for this project because September 11th has impacted this generation perhaps more than any other world event. It is an event that readers

[35] Villanueva, "A Bugle Call Remembered."

probably remember; they will be able to compare their personal reactions to the composer's reactions and artistic commentary.

September 11th Overview and Pieces

"Four coordinated terrorist attacks carried out by al-Qaeda, an Islamist extremist group, [occurred] on the morning of September 11, 2001. The attacks killed 2,977 people" from 93 nations.[36] The attacks occurred in New York City, Arlington, Virginia, and Somerset County, Pennsylvania.[37] In a televised address on the evening of September 11th, President George W. Bush stated, "Terrorist attacks can shake the foundations of our biggest building, but they cannot touch the foundation of America. These acts shatter steel, but they cannot dent the steel of American resolve."[38]

Despite this resolve and patriotism in the U.S., the shock of losing so many people to such a well-laid plan shook America and its allies to the core. Sulzberger commented that "the world was scared because it seemed to realize not only how easily its stability could be threatened but also how complex has become the life of everyone still alive today, appalled by instant grief and acutely aware of its partner, instant terror." Like the assassination and funeral of President Kennedy, the events and aftermath of September 11th were highly publicized, and although the reactions eventually became a heated topic of political discussion, newspapers initially featured headlines such as "Devastation," "Shattered," and "America in Agony."[39]

Part of the complexity of life that Sulzberger mentioned stems from the fact that the World Trade Centers were not associated with the military. Most of the victims of the

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[36] "FAQ about 9/11," *9/11 Memorial & Museum,* New York, 2017, https://www.911memorial.org/faq-about-911
[37] "9/11 Attacks," *History.com,* A+E Networks: 2010, https://www.history.com/topics/9-11-attacks
[38] Ibid.
[39] Andrew E. Barnes, *September 11, 2001* (Kansas City, MO: Andrews McMeel Books, 2001).

attacks were civilian men and woman. While looking through photos from the New York Philharmonic archives, composer John Adams was struck by the fact that many who lost their lives were ordinary people, "mid-level employees, people in their thirties and forties, just starting their careers… [and] service workers, many of them Hispanic and Asian, who were in the building as janitors, restaurant workers."[40] This revealed to those left behind that no one and no place was safe or secure.

Many pieces were written in response to September 11th in both popular and classical music genres.[41] By playing and studying these commemorative works, musicians continue to process these events and other tragedies that have occurred, both individually and collectively. Composer Eric Ewazen says the "horror of the event…will never…and SHOULD never be forgotten."[42] John Adams believes,

> Modern people have learned all too well how to keep our emotions in check, and we know how to mask them with humor or irony. Music has a singular capacity to unlock those controls and bring us face to face with our raw, uncensored, and unattenuated feelings. That is why during times when we are grieving or in need of being in touch with the core of our beings we seek out those pieces that speak to us with that sense of gravitas and serenity.[43]

It is not my goal in this study to overemphasize the more objective, analytical aspects of each piece. Rather, the focus will be on subtle details that will help listeners appreciate each piece as a memorial to September 11th and its aftermath. Although each piece has varying levels of tragic, lyric bugle features, each work represents the mournful bugle as a musical topic: the solos contain "figures… [that] allow one to recognize a style

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[40] John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008), 265.
[41] Joseph P. Fisher and Brian Flota, *The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in the Time of Terror* (Burlington, VT: Ashgate, 2011), xi.
[42] Eric Ewazen, Personal Communication, Email with Deborah Caldwell, January 25, 2018.
[43] John Adams, Written Interview with the New York Philharmonic, as printed in the September 19-24 *New York Philharmonic Program*, https://archives.nyphil.org/index.php/artifact/82f2dad1-6dd5-456e-9741-10d253e17154-0.1/fullview#page/4/mode/2up, 24.

or genre,"[44] in this case, lyric bugle calls. This idea (further defined on page 24) helps listeners consciously or subconsciously associate the work with the long tradition of military music and concert works that use lyric trumpet as a tool to call communities together to remember the lost.

Tragic, Lyric Characteristics

There are numerous characteristics that define this style, genre, or topic. These characteristics come from lyric bugle calls (discussed above), a brief survey of tragic, lyric trumpet solos in the repertoire (Appendix 1), and the definitions of lyric and tragic (discussed below). Many of the solos in Appendix 1 highlight open intervals such as *Lincoln Portrait* and *A Light Unto the Darkness*. A few of the pieces ask for off-stage placement of the trumpet player such as *American Elegy* and *The Unanswered Question*. And some of them juxtapose lyric and martial styles such as *The Wound Dresser* and *American Journey: The Country at War.* Each of these characteristics are found in at least one of the five pieces about September 11th.

Lyricism is somewhat of a nebulous term. It can refer to vocal types, such as a lyric soprano, or the words to a song.[45] The lyric style stems from vocal traditions but is found on all instruments in legato articulations, soft dynamics, and a clear sense of melody with simple accompaniment (Table 3).[46] This singing or vocal style has historical roots in Romantic Era operas and can be described as dolce, cantabile, and sentimental.[47]

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[44] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 2.
[45] Tim Rutherford-Johnson, Michael Kennedy, and Joyce Bourne Kennedy, "Lyric," *The Oxford Dictionary of Music*, 6th Edition, Oxford University Press, 2012, eISBN: 9780191744518 http://www.oxfordreference.com.proxy-remote.galib.uga.edu/view/10.1093/acref/9780199578108.001.0001/acref-9780199578108-e-5653?rskey=mh1wmp&result=1
[46] Emily S. Gertsch, *Narratives of Innocence and Experience: Plot Archetypes in Robert Schumann's Piano Quintet and Piano Quartet*, Dissertation: Florida State University, 2013 (UMI Number: 3596501), 49, 115.
[47] Ibid, 142, 182, 183, 185, 190.

The lyric style in Vincenzo Bellini's operas often contains step-wise motion, embellishments of varying beat divisions, and a performance practice that contains rubato.[48] This leads to an expressiveness because of the melodic style's ability to communicate "intimate personal expression."[49] The music of Bellini, and his contemporary Gaetano Donizetti, also contains symmetry of phrases that contain slow harmonic rhythm with the occasional use of chromaticism to add expression.[50]

Frédéric Chopin was a Romantic instrumentalist and composer who was known for his lyric style: as Douglass Seaton describes, "[Chopin] developed a lyrical style paralleling the operatic writing of Bellini, with similarly rather square phrasing made flexible by its ornamentation and rhythmic rubato."[51] Chopin's music was also described as "more fluid and less fiery" with "more curvaceous" lines and "[shaded] tone colors."[52] This topic can also be seen in relation to its opposite, the staccato style; as Danuta Mirka says, "legato…[is] *topoi* simply by virtue of being juxtaposed to passages that are staccato or that clearly mimic orchestral rather than vocal procedures."[53]

Since one goal of this project is to discover how composers write for trumpet in a lyric, bugle manner for tragic events, the tragic style also deserves some attention. Robert S. Hatten asserts that the tragic musical genre uses the "affectual associations of minor mode" as opposed to the comic style which uses a more popular style of writing combined with the major mode.[54] Byron Almén agrees when he states that the use of

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[48] Douglass Seaton, *Ideas and Styles in the Western Musical Tradition* (Mountain View, CA: Mayfield Publishing Company, 1991), 302.
[49] Ibid, 303.
[50] Ibid.
[51] Ibid, 310.
[52] Ibid.
[53] Mirka, 22.
[54] Robert S. Hatten, *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* (Bloomington, IN: Indiana University Press, 1994), 77.

"minor mode, slow tempo, sigh figures, descending gestures, chromaticism, expressive dissonances, funeral march, low register, [and] exact repetition" are all tragic conventions.[55] Although minor mode is not exclusively used or clearly established in each of these pieces, the intervallic construction of the solos uses chromaticism extensively. The other characteristics are prominently heard in these five pieces as well, with slow tempos, sigh gestures, dissonances, literal funeral march markings, and repetitions, which have already been identified in bugle calls.

Table 3 Lyric and Tragic Definitions

Lyric	Tragic
Legato articulations (not staccato)	Minor mode
Soft dynamics	Slow tempo
Melody + accompaniment	Sigh figures
Vocal quality (not orchestral)	Descending gestures
Step-wise motion (curvaceous lines)	Chromaticism
Embellishments	Expressive dissonances
Rubato	Funeral march
Symmetrical phrases	Low register
Slow harmonic rhythm	Exact repetition
Chromaticism to add expression	
Fluid (nor fiery)	

Topic Theory

Topic theory stems from the idea of semiotics (or meaning) in music. In Classical music, analysts have found that contemporary music styles and genres were referenced in ways that would have been immediately recognized by audiences of the 1800s.

[55] Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2008), 139.

According to Robert Hatten, a topic is "a complex musical correlation originating in a kind of music (fanfare, march, various dances, learned style, etc.; Ratner, 1980), used as part of a larger work. Topics may acquire expressive correlations in the Classical style, and they may be further interpreted expressively."[56] However, applying this analytical approach to modern music poses unique challenges: Mirka says, "Stylistic cross-references remain important factors in twentieth-century music, but the spectrum of such references and complexity of their sociocultural meanings exponentially increases."[57] The good news is Taps has been used in America for over one hundred fifty years and provides a stronger foundation of reference than most modern societal references.

In order to explain the basis of topic theory as it relates to Taps, we will consider the Eighteenth Century military topic of signaling: some composers took trumpet signals, which were known to civilians, and inserted them verbatim into pieces. For example, J.S. Bach quotes a specific fanfare figure in multiple works including Cantata No. 127, "Grosser Herr, O starker König" from the *Christmas Oratorio*, the second Gavotte of the First Orchestral Suite, and the First Brandenburg Concerto. The same fanfare figure is quoted in Heinrich Ignaz Franz Biber's violin sonata.[58] Because published manuals of bugle calls were rare in this era due to the tradition of trade secrets in trumpet guilds, historians have used this evidence of musical quotes to prove that it was a local trumpet signal; however, direct quotations are not musical topics, which are defined more

[56] Hatten, 294.
[57] Mirka, 47.
[58] Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington, IN: Indiana University Press, 2006), 135.

generally as "a certain *stylistic habit* [that] refers to an aspect of the social and cultural world, independently of the actual context" (emphasis mine).[59]

Classical composers began altering the trumpet fanfares and calls in their works to reference the heroism of the soldiers without bringing to mind the exact bugle calls of current militaries in part because the institution may or may not have been in good favor with the public. Raymond Monelle says, "The distortion of the march and fanfare was necessary in order to move away from a mere picturing of soldiers to an invocation of the cultural theme. Signaling and marching are then less in evidence than imaginative representation, moving from a generalized vigor and optimism toward the theme of the warrior hero."[60] Mirka helps categorize these intricacies with a chart (Figure 11): a direct quote may be considered pictorialism, while a style reference is a topic.

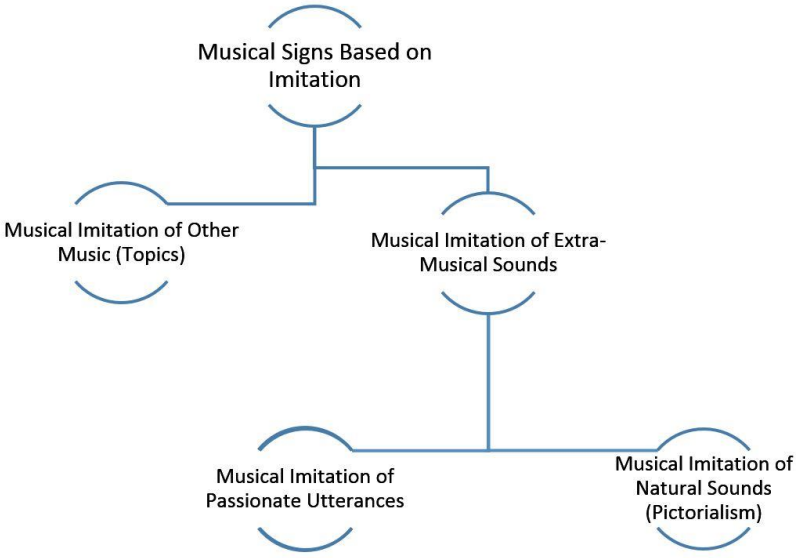

Figure 11 Mirka: "Classification of musical signs based on imitation" (p. 36)

[59] Monelle, 165-6.
[60] Ibid, 169.

Therefore, since the pieces in this study reference the tragic, lyric bugle styles without directly quoting them, we can discuss their meaning in terms of topic theory.

Topic theory asserts that the characteristics in a concert work do not have to adhere strictly to the original style being referenced: it is sometimes better if the references are subtle. In this way, composers can idealize the themes of heroism, courage, and strength in the warrior without quoting a bugle call or march that may sound trite or carry unintentional connotations.[61] Therefore, the five works in this paper can have limited musical references to Taps and other bugle calls without losing the significance of the reference.

Whether the listener connects these modern works to Taps consciously or subconsciously is a point of departure from the current study, but with brief analysis of the musical characteristics, along with the programmatic intentions of the composers (most readily seen in their titles), it is safe to draw clear connections between the historical tradition of the trumpet's use from the "battlefield and beyond."[62]

Mirka states "imitation in music is not truly sensed unless its object is music. In songs one can successfully imitate warlike fanfares, hunting airs, rustic melodies, etc. It is only a question of giving one song the character of another."[63] These connections to other music, namely bugle calls, help listeners of the five pieces in this study connect the tragic works to tragic ceremonies with tragic bugle calls.

It is not my aim to suggest that the trumpet is the only instrument qualified to help honor the lost lives in national tragedies, however, I am suggesting that it is uniquely

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[61] Monelle, 166.
[62] Andrew Haringer, "Hunt, Military, and Pastoral Topics," Mirka, Danuta, ed, *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 200.
[63] Mirka, 28.

qualified. There are reasons it is treated soloistically in these works. It is similar to works with jazz implications that feature saxophone, or pastoral themes that feature the flute or oboe (like Beethoven's "Pastoral" Symphony No. 6), or works with urban themes that use French horns to evoke car horns (like George Gershwin's *American in Paris*). Finally, it is vital to remember that the meanings discussed in this paper are not the only meanings found in the pieces: as Copland succinctly states, ""Is there a meaning to music?" My answer to that would be, "Yes." And, "Can you state in so many words what the meaning is?" My answer to that would be, "No." Therein lies the difficulty."[64]

[64] Copland, 12.

CHAPTER 2

ON THE TRANSMIGRATION OF SOULS

John Adams (b. 1947) is a composer and conductor who has been described as an artist with the ability to communicate a "depth of expression, brilliance of sound, and [profoundly] humanistic [natured] themes."[1] He claims that his writing has helped turn the tide from academic to more expressive writing.[2] Charles Garrett, Professor of Musicology at the University of Michigan, goes as far as saying that Adams is "known for his operatic and orchestral works on contemporary subjects, he is one of the most frequently performed living composers."[3] Adams grew up composing and playing clarinet in Massachusetts; he graduated with two degrees from Harvard before moving to San Francisco to compose and teach at the San Francisco Conservatory.[4]

John Adams was in London on September 11th, 2001, rehearsing for a filmed version of his highly controversial opera, *The Death of Klinghoffer*, which is about the 1985 hijacking of an Italian cruise liner by a group of Palestinian terrorists.[5] Regarding the parallel theme of hijacking in the opera and current events, Adams said, "A more disconcerting coincidence between art and life is hard to imagine."[6] He and his diverse

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[1] "Biography," *Earbox: John Adams*, https://www.earbox.com/john-adams-biography-2016/ Accessed January 17, 2018.
[2] Ibid.
[3] Charles Hiroshi Garrett, ed., "Adams, John (Coolidge)," *The Grove Dictionary of American Music*, 2nd Ed., (Oxford University Press, 2013) eISBN: 9780195314281.
[4] Ibid.
[5] John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008), 260.
[6] Ibid.

cast for the recording of *Klinghoffer* responded to the attacks on September 11th with "turbulent" emotions.[7]

In the weeks following September 11th, various orchestras around the world changed their programs to honor the lives of those lost on American soil. On the Last Night of the Proms, BBC production staff even replaced Adam's *Short Ride in a Fast Machine* with his *Tromba Lontana* because *Short Ride* could bring to mind the use of airplanes in the hijackings.[8] There was a great need for a "collective emotional experience that a seriously traumatized public maintained in those jarring days after the attacks."[9] Adams noted with disappointment that Beethoven's Ninth Symphony and Brahms' Requiem were common solutions to this need to perform both sorrowful and hope-filled works: he wondered why there were not more pieces by American composers, who supposedly came from "the world's most fertile and creative musical culture during the twentieth century."[10] Adams further cites that after the assassination of President Kennedy pieces such as Beethoven's "Eroica" Symphony and Mahler's "Resurrection" Symphony were televised, again highlighting the absence of an American composer for an American tragedy.[11]

In January of 2002, Adams became the answer to his own problem when he was asked by Jeremy Geffen, Artistic Administrator of the New York Philharmonic, to "compose a memorial piece for the victims of the World Trade Center attacks."[12] It was a sensitive and monumental task, but he reluctantly agreed. He staunchly resisted the

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[7] Adams, *Hallelujah*, 260.
[8] Ibid, 261.
[9] Ibid, 262.
[10] Ibid.
[11] Ibid.
[12] Ibid, 259.

iconography of the events; instead, he agreed to compose for the purpose of serving the public. He scoured the internet to find more intimate statements on the events, personal responses that would reflect the common man. He also utilized *The New York Times*' "Portraits of Grief" column that was published to remember over 1,800 individuals. In March of 2002, the New York Philharmonic archivist, Barbara Haws, showed Adams photographs taken in the days immediately following the attacks. These photos captured hand-written missing-persons signs that Adams used as the text for his symphonic work, *On the Transmigration of Souls.*[13]

His title both honors the lost and recognizes that life has forever changed for those left behind. In this score for orchestra, Adams included some unusual instruments such as a quarter-tone piano, a quarter-tone string ensemble, pre-recorded sounds, and two choruses, one of which was a children's choir. The pre-recorded sound file begins with city sounds coupled with people reading names of the victims. Adams' goal was to create a "memory space" for listeners to "go and be alone with [their] thoughts and emotions."[14]

For the premier, sound designer and composer Mark Grey "designed a computer-controlled network of forty small loudspeakers located throughout the immense space of Avery Fisher Hall. He also placed microphones over the orchestra and the two choruses and subtly added their sound into the general house mix."[15] This surround sound effect received mixed reviews due to the "clash between technology and live music-making" which was adjusted for later performances.[16] However, Adams remembers the premier by

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[13] Adams, *Hallelujah,* 264.
[14] John Adams, Written Interview with the New York Philharmonic, as printed in September 19-24 *New York Philharmonic Program*, https://archives.nyphil.org/index.php/artifact/82f2dad1-6dd5-456e-9741-10d253e17154-0.1/fullview#page/4/mode/2up, 24.
[15] Adams, *Hallelujah,* 266.
[16] Ibid, 267.

the New York Philharmonic with Lorin Maazel, Brooklyn Youth Chorus, and New York Choral Artists as a sincerely committed performance given with "absolute care."[17] Soloist Philip Smith said the premier was also powerful for the ensemble members, some of whom had been in New York immediately following the attacks and witnessed the unbelievable scenes of recovery. Smith served at the Salvation Army canteen less than one hundred yards from Ground Zero, handing out water and supplies to firemen and policemen. He said, "It was an emotional piece because I was there. But, in terms of me doing the job [at the premier], I was trying to [not] make it sound as complicated as it looked."[18]

Adams thought of his work as a failure and success, but eventually concluded that, with the correct "American quality of enunciation," the simple text was lifted to a transcendental level.[19] Critics stated that the premier performance was "raptly beautiful" and that although the score itself was "atypical," it had "real musical method" which left the listener wanting more.[20] In 2003, *Souls* won the Pulitzer Prize, and in 2005 it won three Grammy Awards.[21] History may remember it as described in the Grove Dictionary of American Music: "*Souls* finds a respectful way to combine an overlay of prerecorded voices (harkening back to *Christian Zeal and Activity* as well as to Reich's tape loops) with *Unanswered Question*-influenced music that is somber, heartbreakingly beautiful, and downright dangerous."[22]

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[17] Adams, *Hallelujah*, 266-7.
[18] Philip Smith, Personal communication, Interview with Deborah Caldwell, February 13, 2018.
[19] Adams, *Hallelujah*, 267.
[20] Anthony Tommasini, "Philharmonic Review; Washed in the Sounds of Souls in Transit," *New York Times*, September 21, 2002, http://www.nytimes.com/2002/09/21/arts/philharmonic-review-washed-in-the-sound-of-souls-in-transit.html
[21] Garrett, *The Grove Dictionary of American Music*.
[22] Ibid.

An off-stage trumpet solo enters about four minutes into the piece, at which point, the chorus has only sung the words "We remember."[23] This strong connection between the text and the lyric trumpet solo provides a clear connection to Taps and its role in helping us remember. Adams himself relates the lyric trumpet style to bugle calls in its "oracular" nature, as well as his own memories in small-town New England hearing Taps on Memorial Day.[24] He explores the soft, reflective nature of the trumpet in several of his other works including *Tromba Lontana, My Father Knew Charles Ives, Harmonielehre,* and the final aria of the *Doctor Atomic Symphony*.

Of the five solos in this paper, *Souls* adheres the least to the intervallic structure of Taps or bugle calls in general: there are many half-step intervals, often separated in different octaves, which increases the disjunct nature of the line. The style, however, is lyric in the *espressivo* marking, long slurs, and gentle dynamics. The dissonant sound of the solo comes in part from unashamed quotes from Charles Ives' *The Unanswered Question*, which uses similar contour and pitch relationships (Figures 12-14).[25]

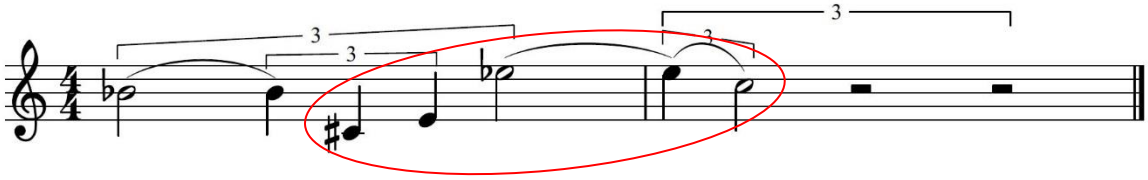

Figure 12 Ives, Unanswered Question, *mm. 16-17*

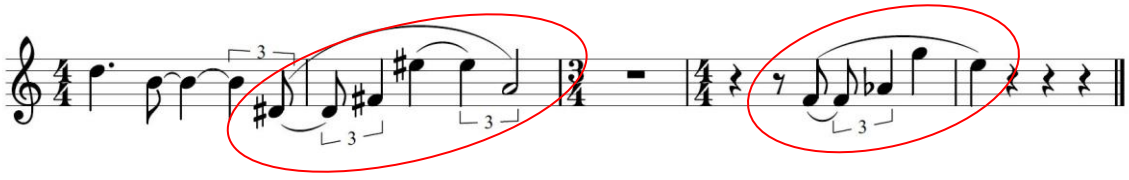

Figure 13 Adams, mm. 46-50

[23] Adams, John, *On the Transmigration of Souls,* Score (Boosey and Hawkes; Hendon Music, 2002).
[24] Adams, Personal communication.
[25] Adams, *Hallelujah Junction*, 266.

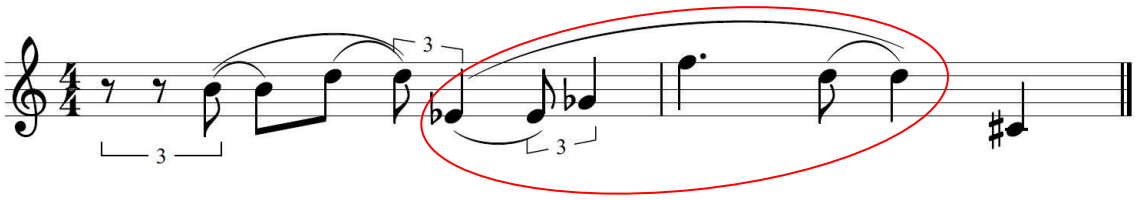

Figure 14 Adams, mm. 62-63

Adams writes, "[*Unanswered Question*] is essentially about the people who lost family or friends or lovers, and in such a case of sudden shock…the "question" of why can't really be answered except on the most intimate spiritual level."[26] The rhythms also reflect *The Unanswered Question* in their slightly overwhelming intricacy of notation. The mix of duple and triple division, along with the mix of eighth- and quarter-note triplets, are all cause for consideration by the performer. As an off-stage solo, there is the added complication of watching the conductor and playing slightly early so the sounds sync for the audience. However, it is important for the soloist to remember the Taps tradition by making the solo sound as smooth and effortless as possible, even though there are obvious technical challenges.

Adams' use of *The Unanswered Question* connects the two works in their tragic themes and lyric, off-stage trumpet solos with wide intervals. The two composers' roots in the American Northeast also help inform their sounds and concept of the trumpet. Adams' desire to help America collectively mourn is heard in the purity of the lone trumpeter, an American symbol of mourning.

[26] Adams, Personal Communication.

CHAPTER 3

SYMPHONY NO. 4: IN THE SHADOW OF NO TOWERS

Mohammed Fairouz is "one of the most frequently performed, commissioned, and recorded composers working today."[1] Born in 1985, Fairouz has already composed in virtually every genre and has been commissioned by groups such as the Detroit Symphony and the Dutch National Opera. He has studied with György Ligeti, Gunther Schuller, and Richard Danielpour, and has received degrees from the Curtis Institute and New England Conservatory. He was chosen in 2012 as a featured artist on the BBC television series "Collaboration Culture" which aired to a viewership of approximately 70 million people. In 2015, he was the youngest composer in the history of the Deutsche Grammophon label to have an entire album dedicated to his works.

Fairouz, an Arab American, is known for the emphasis he places on "[engaging] major geopolitical and philosophical themes with persuasive craft and a marked seriousness of purpose."[2] *In the Shadow of No Towers* is not the first work by Fairouz to address September 11th; his Sonata No. 2, "The Last Resistance," was written in 2011 and is inspired by essays by Jacqueline Rose. In the second movement of this piano sonata, Fairouz utilizes striking tragic features: a single line in the piano steadily descends as the tempo slows and the dynamics get softer. Similar tragic characteristics can be found in the trumpet solo of *Shadow*.

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[1] "About Mohammed – Biography," *Mohammed Fairouz*, http://mohammedfairouz.com/about/ Accessed March 14, 2017.
[2] Ibid.

In regard to *In the Shadow of No Towers,* Steve Smith of the New York Times stated, "the notion of an Arab-American artist addressing Sept. 11 with an ostensibly lowbrow mix of band music and comics might have seemed paradoxical, but what resulted is technically impressive, consistently imaginative and in its finest stretches deeply moving."[3] Fairouz notes that no matter what his ethnicity implies to people, it has been "magnified in a post 9/11 world."[4] However, Arabic musical traits are not heavily found in his musical output: "While his subjects sometimes address social and political situations, and Middle Eastern modes, melodic devices, and instrumentation are at times explored, the references remain restrained—his sound is that of contemporary art music framed in the Western form."[5] One Arabic trait that comes through in *Shadow* is a specific sense of humor. Fairouz explains that Middle Eastern humor is "very sardonic" and that with it "you're crying and laughing at the same time, you are saying something that is incredibly tragic, but it is also somehow funny"; he says this sense of sarcasm can be hard to understand, but is fitting for his work *Shadow* and the artist with whom he collaborated.[6]

Fairouz worked with Pulitzer Prize winning graphic artist, Art Spiegelman, a fellow "Cosmopolitan New Yorker"[7] of Jewish descent, who is known for his comics and "their shifting graphic styles, their formal complexity, and controversial content."[8] He

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[3] Steve Smith, "Note from Steve Smith," As quoted in the *New York Times,* http://mohammedfairouz.com/work/symphony-no-4-in-the-shadow-of-no-towers/ Accessed March 14, 2017.
[4] Robert Raines, *Composition in the Digital World: Conversations with 21st-Century American Composers* (New York: Oxford University Press, 2015), 180.
[5] Ibid, 177.
[6] Ibid, 179.
[7] Art Spiegelman, "Note from Art Spiegelman," http://mohammedfairouz.com/work/symphony-no-4-in-the-shadow-of-no-towers/ Accessed March 14, 2017.
[8] "Art Spiegelman: Pulitzer Prize-winning Artist/Illustrator and Author," *Steven Barclay Agency*, http://www.barclayagency.com/site/speaker/art-spiegelman Accessed February 6, 2018.

was awarded the Pulitzer Prize for his Holocaust narrative *Maus* in 1992.[9] His parents survived the Nazi regime and Auschwitz before immigrating to America.[10] He originally published the "broadsheet-sized color comic pages"[11] in multiple European newspapers and magazines, mostly in the "old Europe" (France, Italy, the Netherlands, and England).[12] The pages were created over the course of a year and a half and were eventually published in a large board book.

Fairouz has always been inspired by literary and philosophical works and has a profound commitment to narrative, which helped him collaborate with Spiegelman.[13] The artists also found similarities in the ways they structured their work and the complexity of their responses to the events of September 11th.[14] Spiegelman was "moved by the scary, somber and seriously silly symphony [Fairouz made]" and says Fairouz "emerges from the rubble with a very tony piece of highbrow cartoon music."[15]

Fairouz says that "he likes to be able to connect vocally and physically to the music" so he composes by hand at a piano so that he can play and sing each part as he writes.[16] This depth of lyricism in his works shows his "deep respect for the power of the human voice" and an "[obsession] with text."[17] His music for *Shadow* was written to "reflect, structurally and emotionally, the words and images [of Spiegelman's pages] into

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[9] "Art Spiegelman: Pulitzer Prize-winning Artist/Illustrator and Author," Steven Barclay Agency, http://www.barclayagency.com/site/speaker/art-spiegelman Accessed February 6, 2018.
[10] Art Spiegelman, *In the Shadow of No Towers,* New York City: Pantheon Books, 2004.
[11] "Art Spiegelman: Pulitzer Prize-winning Artist."
[12] Spiegelman, *In the Shadow of No Towers*.
[13] "Art Spiegelman: Pulitzer Prize-winning Artist."
[14] Ibid.
[15] Ibid.
[16] Raines, 181.
[17] "About Mohammed – Biography," *Mohammed Fairouz.*

sound."[18] He is very blatant in his political opinions through his depictions of politics: he says Movement 3 is the most overt and is "a socio-political satire caricaturing the childishness of political infighting and bickering."[19] Much like John Adam's avoidance of iconography, Fairouz disapproves of the legendary status of the attacks and how the focus shifted from the loss of lives to patriotism.

It is important to note that in Symphony No. 4 Fairouz is focusing on the aftermath of September 11th, not the tragedy itself. He writes, "As I got the commission, I wanted to deal with this idea of living in the aftermath of 9/11 but I didn't necessarily want to write a big elegy, a big piece that's just a memorial for the victims. I think that's something I don't want to touch and something that has been done…"[20] He fills a different void by addressing the supposed problems with America's response, which he describes as a "political rallying point"[21] with "loud nationalism."[22] Before jumping to conclusions about Fairouz's response to September 11th, it is important to recognize that Fairouz seeks through music to "promote cultural communication and understanding."[23] He is not in the business of dividing people but of using art to "[humanize] 'the other,' therefore preventing violence against the other."[24]

In the Shadow of No Towers was commissioned by the University of Kansas Wind Ensemble and Reach Out Kansas, Inc. It was premiered at Carnegie Hall on March

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[18] Craig Hubert, "Mohammed Fairouz on "In the Shadow of No Towers" World Premiere at Carnegie Hall" http://www.blouinartinfo.com/news/story/883171/mohammed-fairouz-on-in-the-shadow-of-no-towers-world-premiere Published March 26, 2013.
[19] Mohammed Fairouz, "In the Shadow of No Towers," *Huffington Post,* March 25, 2013, https://www.huffingtonpost.com/mohammed-fairouz/in-the-shadow-of-no-tower_b_2951282.html
[20] Hubert, "Mohammed Fairouz."
[21] Ibid.
[22] Mohammed Fairouz, *Symphony No. 4: In the Shadow of No Towers,* Score (New York: Peermusic, 2012).
[23] "About Mohammed – Biography."
[24] Raines, 181.

26, 2013 with the UK Wind Ensemble under the direction of Paul Popiel.[25] The trumpet soloist that night was Janis Porietis who, according to critic Steve Smith, played eloquently.[26] Fairouz scored for Wind Ensemble because it is, in his own words, a "uniquely Midwestern idiom."[27] The titles of the four movements come directly from Spiegelman's graphic novel.

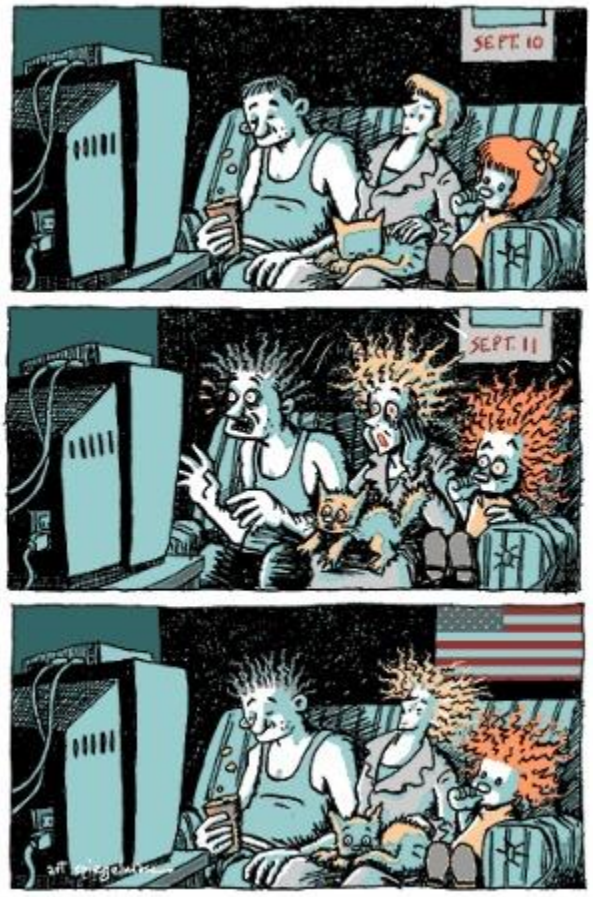

Figure 15 Spiegelman, p. 1, panel portion

Movement 1, "The New Normal," is in three parts to reflect Spiegelman's panel about the lack of change in America (Figure 15). Movement 2, "Notes of a Heartbroken

[25] Hubert, "Mohammed Fairouz."
[26] Smith, "Note from Steve Smith."
[27] Hubert, "Mohammed Fairouz."

Narcissist," has a limited color palette to convey "deep reflection."[28] The third movement, "One Nation Under Two Flags," is a scherzo that shows, quite literally, the division of the U.S. into two main political parties: Fairouz separates the band into two distinct groups that play contrasting themes and styles, rarely recognizing the other side. Fairouz states that this movement is his "most explicit critique of loud nationalism."[29]

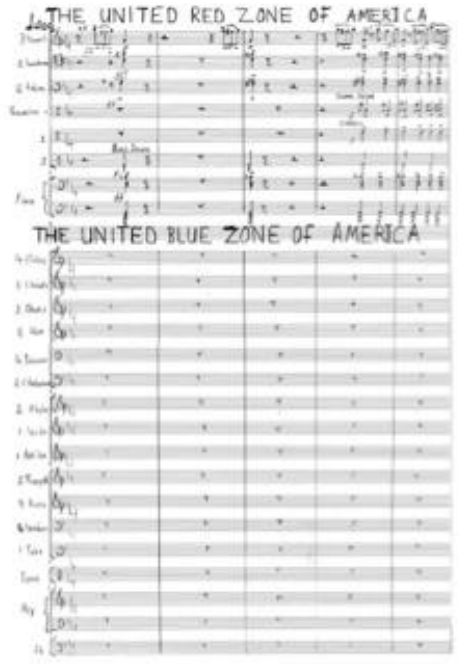

Figure 16 Fairouz, Divided Score for Movement 3

"Anniversaries," the final movement of the symphony, is built on an aural ticking time-bomb. It causes an anxiety that prevents mourning, showing Fairouz's view that "with each anniversary, there is both a fading of the true memory and an enlargement of mythic status."[30] The timing of the fourth movement is structured to be exactly nine minutes and eleven seconds.[31]

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[28] Fairouz, *In the Shadow of No Towers,* Score.
[29] Ibid.
[30] Ibid.
[31] Raines, 182.

The first section of Movement 1 is characterized by an "electronic monotony" which represents the normalcy before September 11th. The middle section "explodes" with the "shock and awe" that woke the complacent from their slumber. Bradburn and Feldmen assert that "there are events that cut through the apathy and chronic "know-nothingness" as if the public…had suddenly turned on its collective hearing aid. The assassination of President Kennedy was such an event."[32] September 11th was another such event. The final section is a "cold and quick funeral march" that is quickly "lulled back into the repetitive sleep of the opening."[33] The trumpet solo occurs in this final section of the opening movement. New York Times reviewer Steve Smith writes, "Bombast erupts midway through, after which the initial theme resumes, warped with dissonances and crowned with a funereal trumpet solo."[34]

The trumpet solo is placed on top of the "electronic monotony" line played in the bassoons. The beginning of the solo is low, slurred, and only features half-step intervals, perhaps evoking a sigh motive which is also common in Middle Eastern music.[35] The small intervals also reflect grief: in 1739 Johann Mattheson said "if one knows that sadness is a contraction of these subtle parts of our body, then it is easy to see that the small and smallest intervals are the most suitable for this passion."[36] This chromatic, double neighbor motive returns frequently throughout the solo. After a band interlude, the trumpet plays a higher, louder, and more accented line; this middle section of the solo features wider and more disjunct intervals such as major sevenths, tri-tones, and unusual

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[32] Norman N. Bradburn and Jacob J. Feldmen, "Public Apathy and Public Grief," *The Kennedy Assassination and the American Public,* Bradley S. Greenberg and Edwin B. Parker, Editors (Stanford, CA: Stanford University Press, 1965).
[33] Fairouz, *In the Shadow of No Towers,* Score.
[34] Smith, "Note from Steve Smith."
[35] Raines, 183.
[36] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 10.

scales which are similar to the intervals in Adams's solo. Fairouz also writes somewhat intricate rhythms, which some have called "ferocious."[37] Perhaps these jarring elements are representative of Aaron Copland's ideas on modern music; he writes, "Contemporary music, especially, is created to wake you up, not put you to sleep. It is meant to stir and excite you, to move you—it may even exhaust you."[38]

After a loud, thick textured climax, the trumpet diminuendos as the texture thins. Once the aural space is clear, the smooth patterns from the opening of the solo are heard, augmented with a striking open fifth on the downbeat. The two pitches that make the perfect fifth interval are the last notes we hear in the trumpet, embellished with the half-step neighbor motion—juxtaposing the purity of bugle calls with the harshness of grief. The harmonic underpinnings are complex, but eventually emphasize open fifths.

[37] Raines, 177.
[38] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 249.

CHAPTER 4

HAGAR'S PRAYER

Amy Scurria believes that "music is a powerful and unusual language that, when spoken authentically, can reach the deepest part of the human spirit."[1] She views music as a way to tell stories and to bring people together through the sonic experience, even if they come from "disparate groups."[2] Scurria was born in 1973 and moved around the country because her father was in the military. She graduated from Rice University, John Hopkins University, and Duke University in addition to studying in France at La Schola Cantorum.[3] She has received commissions from groups such as the Philadelphia Orchestra, the Minnesota Orchestra, and the Vermont Youth Orchestra.[4] She has been awarded twelve consecutive ASCAP awards along with many other fellowships and competition awards. In addition to her own publishing company, Adamo Press, Scurria's music has recently been accepted into the Theodore Presser Company.

In the fall of 2001, Scurria was commissioned by a married couple who play trumpet and piano and wish to remain anonymous. The couple attended Bryn Mawr Presbyterian Church in Pennsylvania and knew poet Margaret Holley. Scurria and Holley had already collaborated on another project entitled "A Winter of Flowers" (1994) which is scored for mezzo-soprano and piano. The couple who commissioned the work worked with Holley to select the story of Hagar from the book of Genesis. Scurria suggests that

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[1] "About," *Amy Scurria*, http://www.amyscurria.com/about/
[2] Ibid.
[3] "Today in Music History: September 24," *Violin Student Central*, http://www.violinstudent.com/history/september/september24.html
[4] "Amy Scurria," *Theodore Presser Company*, https://www.presser.com/composer/scurria-amy/

they were "drawn to the fact that it was one of the few stories about a woman in the bible [*sic*]."[5] The work is scored for voice, trumpet, and piano, and the premier was done at Bryn Mawr Presbyterian Church featuring the couple who commissioned the work and mezzo-soprano Suzanne DuPlantis. Like Scurria, DuPlantis has a passion for song and word and helped form "Lyric Fest: Connecting People Through Song" in Philadelphia, PA.[6]

The text is an outgrowth of the story of Abraham's two sons. Hagar gave birth to Ishmael which means "God hears," but this caused jealousy and mistreatment from Abraham's wife Sarah, who gave birth to Isaac. Hagar fled into the desert with Ishmael, and "the text of this piece is written from the standpoint of Hagar as she struggles to care for her son and keep both of them alive."[7] Scurria writes, "I was most of the way through completing the piece when the events of September 11th occurred. It was the final text: "hear how the world weeps, Oh, Lord"…that I was completing 2 weeks after the attacks…I cried hard writing every single note…it was prior to the premiere that they requested that we dedicate the work in the way that we did."[8]

Scurria explains that she has "always drawn inspiration from poetry and stories, making every single one of my pieces programmatic, whether they are composed as absolute music or set to a text."[9] Since there are lyrics in *Hagar's Prayer,* text painting is found in the melodic contour of the trumpet: descending lines for the texts "You found me hiding" (m. 25) and "fell beside these rocks to die of thirst," (m. 41) an octave

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[5] Amy Scurria, Personal Communication, Email with Deborah Caldwell January 17, 2018.
[6] "Biography: Suzanne DuPlantis," *OperaMusica,* Accessed February 3, 2018. https://www.operamusica.com/artist/suzanne-duplantis/#biography
[7] Amy Scurria, *Hagar's Prayer,* Score, Text by Margaret Holley, Durham, NC: Adamo Press, 2001.
[8] Amy Scurria, Personal Communication.
[9] "About," *Amy Scurria,* http://www.amyscurria.com/about/

ascending leap for "His cries" (mm. 51-52), and a descending cry or lament of "O Lord" (m. 118). The trumpet also fulfills its heroic role by helping create a hopeful declaration of Ishmael's name (mm. 91-93). Additionally, the opening trumpet line foreshadows the appearance of God's angelic messenger (m. 70), representing the spiritual themes for trumpet as discussed in Chapter 1. These themes also reflect Scurria's personal faith and how that faith informs her work: she says, "My faith in God has been important to me in every aspect of my life and to put it simply, music is my prayer."[10]

The trumpet line itself reflects a more vocal nature than the other four pieces in this study because it is used as an equal partner with the Mezzo-Soprano. There are occasional open intervals, including the first two intervals heard in the trumpet (Figure 17).

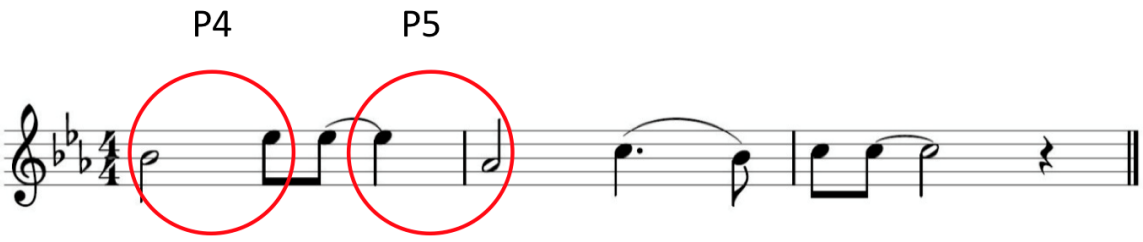

Figure 17 Scurria, mm. 2-4

This opening theme comes back later (m. 70) with heavy spiritual connotations and prominent open intervals, helping listeners connect the trumpet line to its bugle, heralding tradition. The open intervals are later juxtaposed with a striking tri-tone interval (m. 48) which reflect the words "such anguish."

[10] "Today in Music History: September 24."

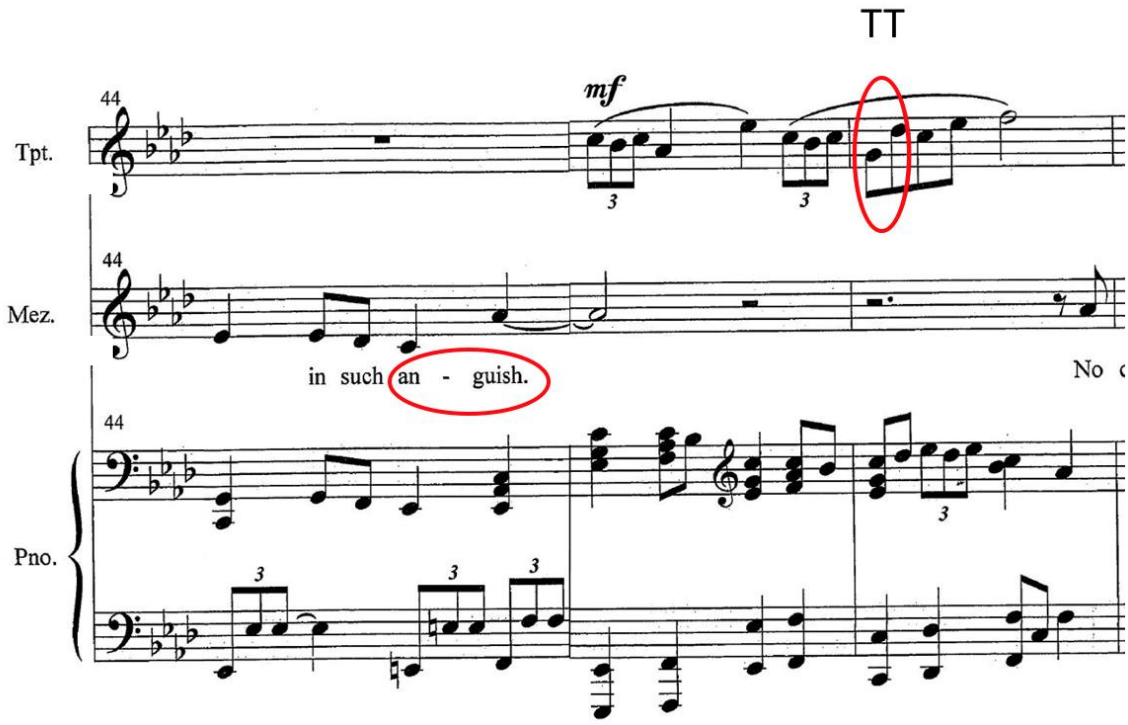

Figure 18 Scurria, mm. 46-48

Scurria is also one of two composers in this set of five solos to utilize the mute, which changes the trumpet's timbre; trumpeter John Wallace explains that muted trumpets are used in "a number of musical works from the seventeenth and eighteenth centuries, most of which have funerary or supernatural connotations."[11] The cup mute is preferred by the author in order to use the softer and more solemn overtones of the trumpet without the buzzy timbre of a straight mute.

The dedication reads, "To those who died on September 11th, 2001 and for continued dialogue between Christians and those of other faiths."[12] Scurria expounds upon this idea in the program notes.

> Ishmael became the grandfather of the Arab nation, and Isaac became the grandfather of the Jewish nation. Jesus Christ was born of the Jews and was

[11] John Wallace and Alexander McGrattan, *The Trumpet*, The Yale Musical Instrument Series (New Haven, CT: Yale University Press, 2011), 52.
[12] Amy Scurria, Text by Margaret Holley, *Hagar's Prayer* Score (Durham, NC: Adamo Press, 2001).

> descended from Isaac. Muhammed, the prophet of the Muslim faith, was born of the Arabs and was descended from Ishmael. This work is intended as a reminder that though we may believe that differing faiths set us apart, we are much more like brothers and sisters than we may realize.[13]

Like Fairouz, Scurria is not shying away from the ethnic implications of the attacks, but, unlike Fairouz's subtle, politically critical focus, Scurria takes a more communal, restorative focus. By highlighting the similarities between the story of religious conflict and overcoming adversity with the contemporary challenges of interfaith dialogue, Scurria calls on listeners to set aside differences in favor of community. Her synopsis of her music supports this goal and reads, "This is me…Story…Connection… Community…"[14] Sulzberger agrees with the power of music to create community by saying, "sound can carry tenderness, good will, hate, anger, despair, or another passionate expression of a soul. Therefore one soul can become sensible to the other through sound."[15]

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[13] Ibid.
[14] "About," *Amy Scurria*, http://www.amyscurria.com/about/
[15] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 14.

CHAPTER 5

AFTERSHOCK

Eric Ewazen (b. 1954) has been on the composition faculty at The Juilliard School since 1980. A native of Ohio, he received degrees from the Eastman School of Music and The Juilliard School, and he studied with Gunther Schuller, Samuel Adler, Milton Babbitt, Warren Benson, and Joseph Schwantner. He is a prolific composer with numerous awards and prizes, and his works have been commissioned for and championed by musicians in the top orchestras around the world.[1]

Ewazen wrote extensively about his experiences on September 11th:

> On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes.[2]

Ewazen explains that *Aftershock* "reflects the sheer horror of 9/11 with dissonance and a feeling of emptiness. The horror of the event still resonates in aftershocks even to this day. It will never be forgotten…"[3] It is a memorial to the pain and agony of the events.

Chris Gekker, professor of trumpet at the University of Maryland and former member of the American Brass Quintet, championed Ewazen's other September 11th work, *A Hymn to the Lost and the Living*, with both piano and organ accompaniment. Gekker "mentioned to [Ewazen] that [he] heard, in [his] mind, an image of a solo

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[1] Eric Ewazen, Arr. by Chris Gekker, *A Hymn for the Lost and the Living*, Score (San Antonio, TX: Southern Music Co., 2004).
[2] Ibid.
[3] Eric Ewazen, Personal Communication, Email with Deborah Caldwell, January 25, 2018.

soliloquy that might serve as an introduction to the *Hymn,* and [Ewazen] offered *Aftershock…*"[4] Gekker was not immune to the horror of September 11th; he stated, "it has been a hard couple of years in the Washington D.C. area, after the terrorist attacks of September 2001, the anthrax threat that was so real here, and the serial snipers who affected life in every way for three weeks during the fall of 2002."[5] This hardness is reflected in *Aftershock,* and the piece is in many ways the most angular and dissonant of the five pieces in this study.

Aftershock, written for unaccompanied trumpet, is in roughly three sections. The main motive is sprinkled throughout the piece and is made of single pitches articulated *ad lib* with increasing velocity, much like a ball that is dropped and slowly settles onto the floor. This motive will be referred to as the "Aftershock" motive (Figure 19).

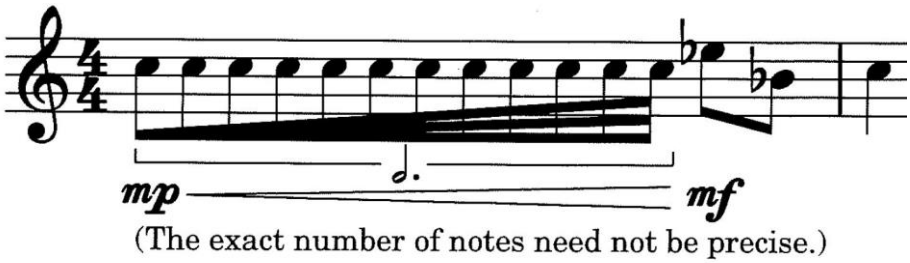

Figure 19 Aftershock Motive, m. 1

Copland describes "an unadulterated rhythm" as "so immediate and direct in its effect upon us that we instinctively feel its primal origins."[6] Although the Aftershock rhythm is not patterned, this primal idea reflects the shock of the event and the raw reactions in

[4] Chris Gekker, Liner notes to *Winter: Music of Eric Ewazen and David Snow,* CD, Chris Gekker, Trumpet, Ted Guerrant, Piano, Rita Sloan, Piano, and Milt Stevens, Trombone, Troy670: Albany Records, 2004.
[5] Gekker, Liner notes to *Winter*.
[6] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 34.

people. This motive, coupled with rhythmic ambiguity and a rare sense of meter, lends itself to themes of "shock" and "emptiness."[7]

The opening section introduces the "Aftershock" motive with lyric lines, but also foreshadows the coming distress. The middle section is frantic and builds to an agitated climax two-thirds of the way through the work, much like Fairouz's solo. Regarding this golden-mean placement of the climax, Copland suggests, "The melodic line will generally be long and flowing, with low and high points of interest and a climactic moment usually near the end."[8] The final section opens softly with a lyric song, but gradually and quietly reinstates the Aftershock motive.

The "stunned and shattered"[9] responses to September 11th are further amplified in this piece through the extremes in register and dynamics, and through a stark juxtaposition of agitated melodies with smoother contours. These extremes represent the progression, albeit confusing and non-linear, through the various stages of grief including anger, denial, shock, and acceptance or hope. In 1788, musicologist Johann Nikolaus Forkel states that this ebb and flow of emotions is critical to music; he says, "No sentiment, which should last for some time—not just be aroused but also sustained—remains the same from the beginning until the end. It increases and decreases through infinite and indiscernible degrees of intensity."[10] This pathway through various emotions and levels of emotions is heard in *Aftershock*, though the absence of harsh articulations

[7] Eric Ewazen, Personal Communication.
[8] Copland, 50.
[9] Gekker, Liner notes to *Winter*.
[10] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014) 23.

can be heard as a numbing of pain and shock. The manifestation of grief is heard in "slower speeches…deep within the breast and with subdued tones."[11]

There are a few prominent uses of open intervals, beginning in the fourth beat of the work (Figure 19, p. 49): instead of providing release from the rhythmic tension, the E-flat to B-flat sounds unsettling based on the recurring C's surrounding the interval. The next motive includes an F instead of E-flat, creating a perfect fourth between the C and F and a perfect fifth between the F and B-flat (Figure 20). This double open interval is also found in Scurria's and Fairouz's works (Figures 21-23).

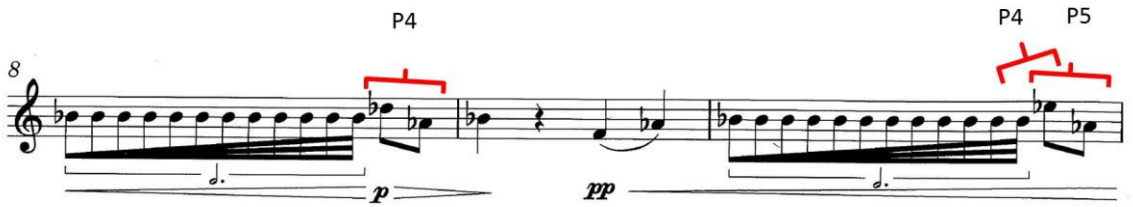

Figure 20 Ewazen, Aftershock, *mm. 8-10*

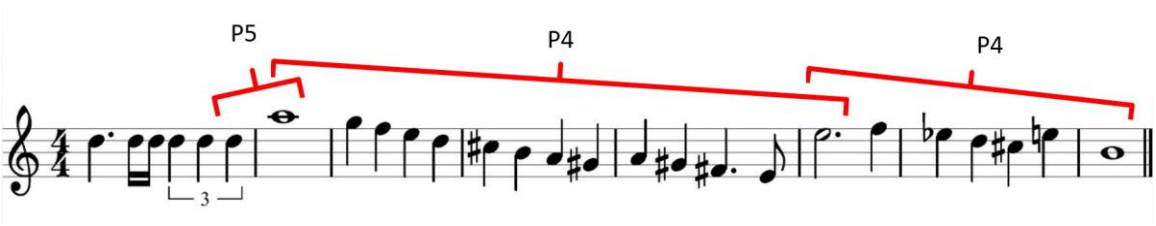

Figure 21 Fairouz, mm. 163-170

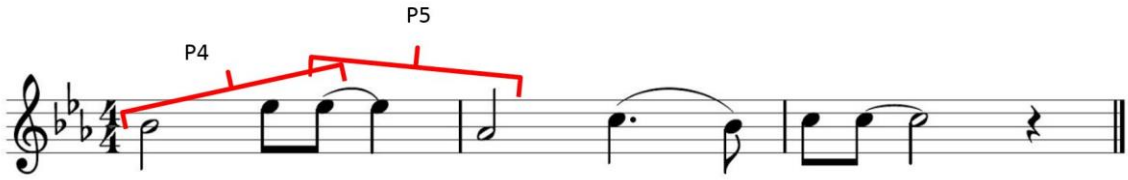

Figure 22 Scurria, mm. 2-4

[11] Mirka, 15.

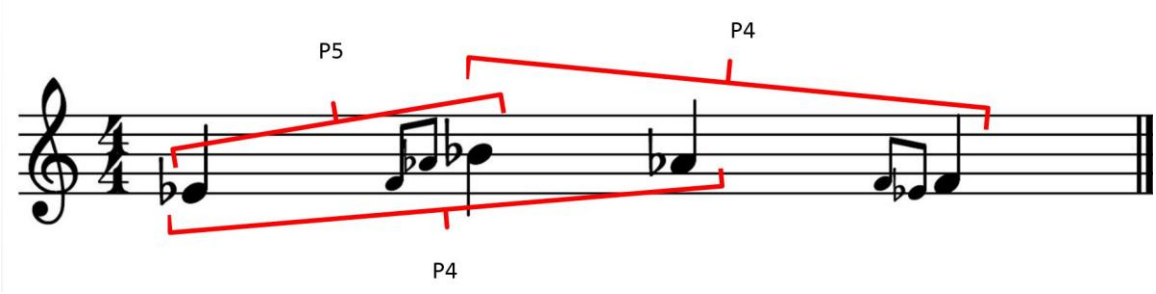

Figure 23 Ewazen, Hymn, *mm. 121-124*

After the climax in *Aftershock*, the open intervals are utilized more prominently, seen first in measure 37 with two fifths resolving the previous tri-tone.

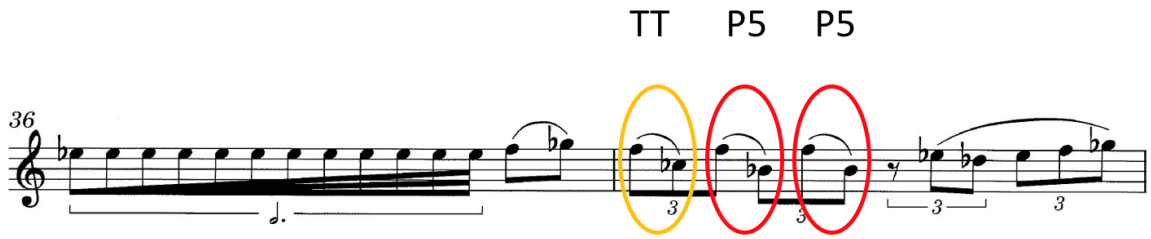

Figure 24 Ewazen, Aftershock, *mm. 36-37*

Less than ten bars later, we hear a crescendo highlighting an E to B interval again with various embellishments between.

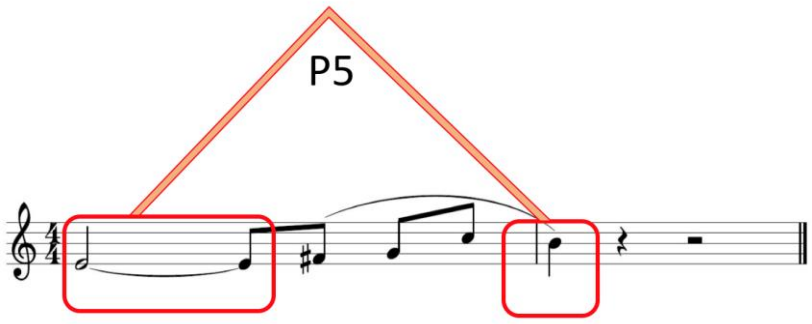

Figure 25 Ewazen, Aftershock, *mm. 43-44*

This E to B structure of the melody is repeated in the next few phrases. Then after a brief passage of chromaticism, the melody reverts to the Aftershock motive which, coupled with the rise in tessitura, hearkens back to the aggression of the second section; however,

this time the statements of the Aftershock motive are more subdued and gradually fade away. The closing bars once again have structural fifths, this time between A and E, with a passing E-flat (which makes a tri-tone with the A).

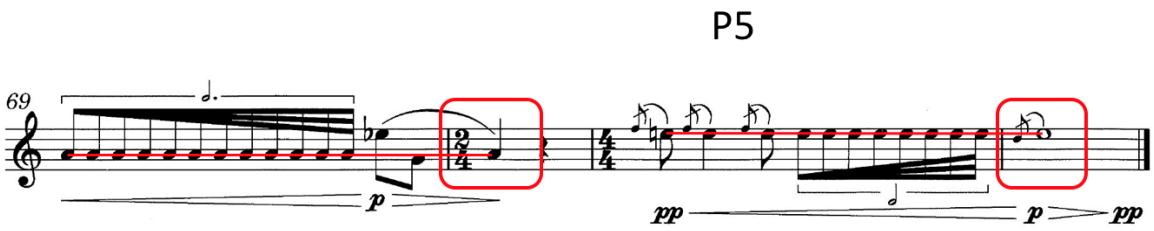

Figure 26 Ewazen, Aftershock, *mm. 69-72*

While my intent is not to assert a tonal or consonant hearing of this work that is intended by the composer to be dissonant and uncomfortable, it is interesting to note that there are bugle-type, open intervals peppered throughout the melody, hidden in the confusion of the chromaticism. Perhaps this represents the confusion caused by the attacks as people were faced with the pain, anger, and disbelief juxtaposed with the heroism of the first responders. Though the bugle style is not blatant in *Aftershock*, it can be uncovered analytically and heard subconsciously as a topic; as theorist Danuta Mirka says, we can hear specific "musical styles and genres taken out of their proper context and used in another one."[12]

[12] Mirka, 2.

CHAPTER 6

A HYMN FOR THE LOST AND THE LIVING

If *Aftershock* represents what Chris Gekker described as "hard," then *A Hymn for the Lost and the Living* represents a "great…solace" that Gekker found in using art to grieve and honor the lives that were lost. Composer Eric Ewazen continues his narrative on September 11th by saying,

> During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.[1]

Out of the beauty of this experience, Ewazen wrote *A Hymn for the Lost and the Living.* This work was originally commissioned by and dedicated to the US Air Force Heritage of America Band at Langley Air Force Base, Virginia, and its director Major Larry H. Lang.[2] Gekker then took the trumpet line and, in collaboration with Ewazen, made the arrangement for trumpet and piano.[3]

The trumpet begins the piece alone, much like a lonely bugler, but is quickly joined by the piano with lush, soothing harmonies. The work proceeds with simple melodies and rhythms that provide mental space for the listener to reflect; in the middle

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[1] Eric Ewazen, Arr. by Chris Gekker, *A Hymn for the Lost and the Living*, Score (San Antonio, TX: Southern Music Co., 2004).
[2] Ibid.
[3] Eric Ewazen, Personal Communication, Email with Deborah Caldwell, January 25, 2018.

of the piece there is a slightly more martial section which in the recital version is surprisingly not written out for the trumpet. The opening material returns before a subtly surprising coda that takes on a more melancholic feeling. This somber nature of the coda is mainly found in the accompaniment which utilizes cluster chords to act as lonely echoes of the trumpet line. The key alternates between E-flat major and B-flat minor, and a sequence includes the Neapolitan chord, which carries tragic connotations and feelings of thoughtfulness and isolation in a dreamlike quality.[4]

Copland said, "Why a good melody should have the power to move us has thus far defied all analysis. We cannot even say, with any degree of surety, what constitutes a good melody."[5] Ewazen's melody is perhaps the most memorable and sing-able in the set because of the patterns of intervals and lyrical symmetry of phrases. The open intervals are emphasized with durational and contour accents found in mm. 49-60 and mm. 68-72. The intervals form the structural melody which, as Copland says, contains "essential points in the melodic line after "unessential" notes have been pared away."[6]

This structural melody relates to another tragic trumpet solo, *The Hollow Men*, by Vincent Persichetti. Written in 1948, *The Hollow Men* is based on a poem by T.S. Eliot about World War I. When considering durational accents in the Ewazen, we find the pitches G, C, and F (two fourths stacked onto each other) which create intervals extremely similar to the opening trumpet phrase in the Persichetti (Figures 27 and 28).

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[4] Elisabeth Anne Slaten, *Interpreting Art Song Using Edward T. Cone's* The Composer's Voice: *A Practical Guide for Singers,* Dissertation: University of Georgia, 2015, OCLC Number: 935900186, 17, 31, 58, 79, 80, and 86.
[5] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 49.
[6] Ibid, 51.

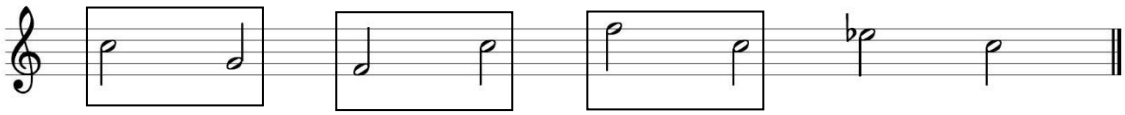

Figure 27 Ewazen, Hymn, *mm. 1-10, Skeletal*

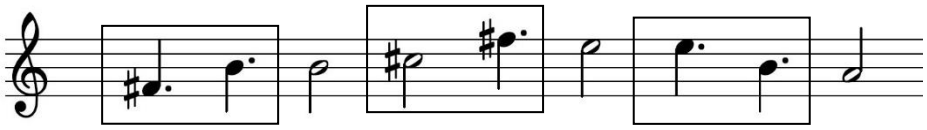

Figure 28 Persichetti, mm. 7-16, Skeletal

Even though Ewazen writes in a tonal context and Persichetti does not, there must be a reason for the prevalence of these groups of open intervals. This similarity could stem from the fact that they are both American composers writing for trumpet, or perhaps the open intervals and use of the trumpet's timbre stem from the tradition of bugle calls.

Ewazen, like Scurria, chooses to focus on the optimistic reminder that his neighbors in NY were becoming "a community of citizens of this city, of this country and of this world, leaning on each other for strength and support."[7] Although Fairouz saw mainly the loud nationalism, Ewazen saw hope for a broader community and unification, and he used the tragic, lyric, bugle style to achieve an uplifting piece that honors those lost and those left behind. Jean-Jacques Rousseau (1712-1788) believed that music "imitates the accents of [various] languages…it not only imitates, it speaks; and its language, though inarticulate, is lively, ardent, passionate, and a hundred times more vigorous than speech itself. This is where musical imitation acquires its power, and song its hold on sensitive hearts."[8]

[7] Ewazen, *Hymn,* Score.
[8] Danuta Mirka, ed., *The Oxford Handbook of Topic Theory (*New York: Oxford University Press, 2014), 13.

CHAPTER 7

CONCLUSION

Taps is a powerful melody that is used in ceremonies to honor the lives of those lost. But it is not only the melody that makes the call so emotional; bugler Keith Clark said, "The thought behind the playing and feeling used in the performance are the most important parts of each sounding of Taps."[1] The sincerity with which Taps is performed greatly affects its reception. As Philip Smith says, "Music is not just the black dots on the white paper—it's when those black dots on the white paper go into your heart, and come out again."[2] The five works in this study are related to Taps not only in their goal to communicate mourning, honor and grief, but also in the hope of continuing to work on building a world that is bound by community. These pieces all share the tragic, lyric, bugle style and their titles reflect the programmatic intentions. They also all focus not only on the loss, but on those who must deal with it in the aftermath.

The five works honoring September 11th discussed in this document contain few military features such as prominent percussion parts, march rhythms, and varying levels of overt bugle patterns of intervals. This absence of strong military ties may reflect the fact that many victims of September 11th were civilians. Since Adams, Fairouz, and Ewazen all lived in New York or were commissioned by New York artists, the emphasis is understandably New York and the World Trade Centers. However, the pieces in this

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[1] Jari Villanueva, "A Bugle Call Remembered: Taps at the Funeral of President John F. Kennedy," *Taps Bugler*, http://tapsbugler.com/a-bugle-call-remembered/

[2] Beth Nissen, "Phil Smith, trumpet: 'It's a blessing,'" *CNN Career*, February 23, 2001, http://edition.cnn.com/2001/CAREER/trends/02/22/nyphil.trumpet/

study suggest a profound sense of patriotism, hope, and honor that Taps encapsulates for all Americans. The trumpet is used effectively in each example as an outgrowth of Taps to inspire the listeners to reach out to their neighbors as they continue to heal.

September 11th was similar in many ways to the assassination of President Kennedy; in 1963, C. L. Sulzberger stated,

> All too many persons had come to forget the bleak fact that the United States, in the last analysis, is almost the total champion of freedom…It took insane tragedy to remind everyone of this and also to remind everyone that just as a young leader can be annihilated by one mad act, the world itself could be destroyed with almost equal speed by other mad acts. So stunned mourners around the globe seemed to be mourning…for themselves.[3]

This is disconcertingly applicable to September 11th. John Adams finds another connection between the two "mad acts" in his disappointment with musical programming choices around the world: orchestras played European composers such as Beethoven and Mahler after Kennedy's assassination and Beethoven and Brahms after September 11th. Mohammed Fairouz utilizes Kennedy's own statements when he defends the overt political stance of his music. He quotes Kennedy, "If sometimes our great artists have been the most critical of our society, it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our nation falls short of its highest potential."[4] Fairouz uses his skills in music to optimistically communicate that society can be better and can work toward peace.

Although each composer has roots or currently resides in the Northeast, each has different perspectives on the horrific events of September 11th. Moreover, even though

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[3] C.L. Sulzberger, "Foreign Affairs: Instant Grief and Instant Terror," (*New York Times*, November 24, 1963). As Printed in Robert B. Semple Jr.'s (Editor) *Four Days in November* (New York: St. Martin's Press, 2003), 452.

[4] Mohammed Fairouz, "In the Shadow of No Towers," *Huffington Post*, March 25, 2013, https://www.huffingtonpost.com/mohammed-fairouz/in-the-shadow-of-no-tower_b_2951282.html

their pieces are connected to Taps by tradition and musical characteristics, they are not meant to replace the solemn duty of Taps. Taps was indeed used numerous times in the aftermath of September 11th and on subsequent anniversaries. Like the Last Post in Great Britain, Taps will remain one of the most distinctive sounds in America.[5]

The sound of the trumpet is, "as everyone knowns, entirely heroic"[6] and associated with valiant deeds and victory. This initially may sound contrary to the present study of tragic, lyric bugle calls and solos; however, the use of subdued trumpet solos offers solace and the hope that the story is not over. The battle may be lost, but the war is unfinished and the heroism of humanity is a victory all its own. This expression of many emotions and ideals is the purpose of music: in 1802, H. C. Koch stated, "The expression of sentiments and passions is the aim of music."[7] Moreover, Copland said, "All music has an expressive power."[8] This paper offers one way to hear subtle themes within these five pieces; as Almén writes, the meaning he found in musical works was not meant "as a substitute for other kinds of analysis, but as a means of interpreting their results and revealing further aspects of the work's expressive design."[9]

Current Need for Buglers

Since these five pieces about September 11th look ahead towards hope, reconciliation, and peace, it is appropriate to note that there is a concerning decline in availability of trumpeters willing and able to play Taps at funerals, memorial services, and other civic functions around our nation. This need has been growing at such a rate

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[5] Alwyn W. Turner, "The Story of the Last Post," *BBC Magazine* (November 11, 2015) http://militaryhistorynow.com/mhn-wants-you/
[6] Andrew Haringer, "Hunt, Military, and Pastoral Topics," Mirka, Danuta, ed, *The Oxford Handbook of Topic Theory* (New York: Oxford University Press, 2014), 198.
[7] Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 27.
[8] Aaron Copland, *What to Listen For in Music* (New York: McGraw-Hill Book Company, Inc., 1957), 12.
[9] Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2008), 3.

that in 2000 Congress passed a law to allow recorded versions of Taps to be used at ceremonies if a live bugler is not available. Companies have even capitalized on this law by selling "Ceremonial Bugles" that fill a visual and aural need for bugles with the ease of a push button to start the audio.[10] Jari Villanueva and others have championed various measures to reinstate live bugle performances by connecting those who are willing with those who are in need. Figure 29 lists websites where trumpeters and buglers can volunteer. It is vital that young trumpeters realize they have the ability to bring healing and honorable closure to families by playing the twenty-four simple notes of Taps.

Websites to volunteer to play Taps locally:

www.tapsforveterans.com/

http://www.buglesacrossamerica.org/Volunteer-Audition

http://trumpetandtaps.org/volunteer/volunteer/

http://tapsbugler.com/find-a-bugler/

Taps performance guidelines:

http://tapsbugler.com/taps-performance-guidelines/

Figure 29 Websites to Volunteer

[10] S & D Consulting, "The Ceremonial Bugle," http://ceremonialbugle.com/ Accessed February 20, 2018.

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APPENDIX A

SELECTED LIST OF WORKS

Composer	Title	Year	About Tragedy	Ensemble
Adams, John	*Wound Dresser*	1989	Yes	Orchestra
Adams, John	*On the Transmigration of Souls*	2002	Yes	Orchestra
Adams, John	*Tromba Lontana*	1985	Possibly	Orchestra
Ball, Eric	*Triumph of Peace*	1939	Yes	British Brass Band
Bukvich, Daniel	*Symphony No. 1 (In Memoriam, Dresden, 1945)*	1978	Yes	Wind Band
Copland, Aaron	*Lincoln Portrait*	1942	Yes*	Orchestra with narrator
Ewazen, Eric	*Aftershock*	2011	Yes	Solo Trumpet
Ewazen, Eric	*Elegia (Quintet for Trumpet and Strings)*	1990	Yes*	Trumpet and Piano
Ewazen, Eric	*A Hymn for the Lost and Living*	2005	Yes	Wind Band; Trumpet and Piano
Fairouz, Mohammed	*Symphony 4: In the Shadow of No Towers*	2012	Yes	Wind Band
Gillingham, David	*A Light Unto the Darkness*	1998	Yes	Wind Band
Haas, Georg	*"I Can't Breathe"*	2015	Yes	Solo Trumpet
Haydn, Franz Joseph	*Mass in Time of War*	1796	Yes	Voice, Trumpets, Drum
Hill, Stephen	*O Captain, My Captain*	2007	Yes	Solo Trumpet
Ives, Charles	*The Unanswered Question*	1908, 1934	Possibly	Chamber Orchestra
LoPresti, Ronald	*Elegy for Young American*	1967	Yes	Wind Band
Magle, Frederik	*The Hope*	2001	Yes	British Brass Band with Organ and Choir

Composer	Title	Year	About Tragedy	Ensemble
Mogensen, Michael	*September*	2010	Yes	Wind Band
Morovec, Paul	*Songs of Love and War*	1998	Yes	Choir, String Orchestra, Trumpet solo
Paulus, Stephen	*Prayers and Remembrance*	2011	Yes	Orchestra and Choir
Persichetti, Vincent	*Hollow Men*	1946	Yes	Trumpet and Piano
Scurria, Amy	*Hagar's Prayer*	2001	Yes	Mezzo-soprano, Trumpet and Piano
Smith, Michael	*Patriot*	2011	Possibly	Orchestra
Smith, Michael	*Heroes*	2011	Possibly	Orchestra
Sousa, John Philip	*The Honored Dead*	1876	Possibly	Wind Band
Sparke, Philip	*In Memoriam: For the Fallen*	2014	Yes	British Brass Band
Stephenson, James	*Elegy for Mundy*	2013	Yes	Trumpet and Piano
Takemitsu, Toru	*Paths--In Memoriam Witold Lutoslawski*	1994	Yes	Solo Trumpet
Ticheli, Frank	*American Elegy*	2000	Yes	Wind Band
Tiefenbach, Peter	*Remembrance*	2003	Yes?	Trumpet and Piano
Turrin, Joseph	*In Memoriam for Flugelhorn (or Trumpet)*	2010	Yes	Trumpet and Piano
Turnage, Mark-Anthony	*Torn Fields*	2002	Yes	Baritone and Orchestra
Walton, William	*Spitfire Overture*	1942	Yes	Orchestra
Williams, John	*American Journey: The Country at War*	2000	Yes	Orchestra
Williams, John	*With Malice Toward None*	2012	Yes*	Orchestra; Trumpet and Piano

APPENDIX B

SCRIPT

TITLE **SLIDE**

PERFORM TAPS BACKSTAGE

MOVE ONSTAGE

As you heard Taps, I suspect that certain images and emotions came to your head and heart. These reactions remind us of the power of music to speak to many people in different ways. **SLIDE** In 1802, H. C. Koch stated, QUOTE "The expression of sentiments and passions is the aim of music."[1] ENDQUOTE The timbre of the trumpet is uniquely qualified to communicate certain emotions. **SLIDE** Historian Edward Tarr suggests that, QUOTE "The trumpet is set apart from all other musical instruments by the splendour of its tone. Even in the earliest of times it served as a signaling instrument, because its sound could be heard at a great distance."[2] ENDQUOTE Not only is it used loudly in battles, it is used after the dust has settled to honor the dead.

It is my purpose in this presentation to highlight the powerful use of lyric trumpet solos to honor those who lost their lives in the terrorist attacks on September 11th, 2001. In today's presentation, we will focus on two main questions:

SLIDE

- Why do composers choose to use the trumpet in tragic works? And,

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[1] Raymond Monelle, *The Sense of Music: Semiotic Essays* (Princeton: Princeton University Press, 2000), 27.

[2] Edward Tarr, Reinhard G. Pauly, Editor, *The Trumpet*, Translated by S.E. Plank and Edward Tarr (Portland, OR: Amadeus Press, 1988), 9.

- How do these composers write for the trumpet as an outgrowth of the bugle and, more specifically, the Taps tradition?

SLIDE

Music has always had a prominent role in the military. From antiquity, the trumpet has been essential in communicating to large groups of people. **SLIDE** Changes in our military and technology have eliminated the need for frequent bugle calls throughout the work day; however, the bugle has solidified a place for itself through its **SLIDE** symbolism in ceremonies.

SLIDE

Taps, a simple, twenty-four note call, originally stemmed from a bugle call titled "Lights Out" or "Extinguish Lights."[3] **SLIDE** As Barbara and Richard Schading explain, *QUOTE* "In June of 1862, Union General Daniel Adams Butterfield suffered heavy casualties during the Seven Days battles in Virginia, losing…six hundred men and becoming wounded himself. Butterfield wanted to honor his men with music more compelling and appropriate than "Lights Out" and wrote a tune for his bugler… to play. It became Butterfield's "end of day" music, and was quickly adopted by other camps," even in the confederacy.[4] ENDQUOTE

While Taps continued as the last bugle call of the day, it simultaneously became a symbol at burials of the extinguishing of a human life. Some say that Taps was first performed at a burial to replace the three traditional rifle shots in order to protect the Union army's location from the enemy.[5] **SLIDE** Other people claim that General

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[3] Jari Villanueva, "The Evolution of Taps," *Taps Bugler*, http://tapsbugler.com/247
[4] Barbara Schading and Richard Schading, *A Civilian's Guide to the U.S. Military* (Cincinnati: F+W Media, 2006), ProQuest Ebook Central, 182-183.
[5] Ibid, 183.

Butterfield thought the original Lights Out was too formal to honor the men who died, leading to its reworking to a more somber melody.

Taps is not only melancholic and mournful, it has a purity and simplicity that celebrates life and offers hope. Part of this hope comes from the trumpet's connection to spiritual and eternal themes.

SLIDE

English trumpeter John Wallace states that *QUOTE* "The notion connecting the trumpet's tone quality with absolute power is demonstrated by the association of the sound of the trumpet with the concept of resurrection, a familiar idea in art music exemplified by Handel's famous setting of 'The Trumpet shall sound' from [the] *Messiah.*"[6] ENDQUOTE

SLIDE

In Great Britain, the connection between resurrection and their funeral bugle call, Last Post, is less subtle. At ceremonies, the Last Post is followed by two minutes of silence, followed by Reveille, which signals the person's waking up in eternity.[7] This stark contrast between signaling Lights Out for the deceased and heralding their entrance into eternity contributes to the message of hope for those left behind.

SLIDE

The rise of Taps in the public eye is supported by several characteristics and world events: it has a **SLIDE** durability and memorability, it has been exposed to a vast

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[6] John Wallace and Alexander McGrattan, *The Trumpet,* The Yale Musical Instrument Series (New Haven, CT: Yale University Press, 2011), xvii.

[7] Jari Villanueva, "Taps Bugle Calls in Other Nations," *Taps Bugler,* http://tapsbugler.com/bugle-calls-in-other-nations/

number of civilians through wartime, and it was used prominently after the assassination of President John F. Kennedy.

SLIDE One of the most striking and memorable aspects of Taps is the insistent use of fourths and fifths due to the overtone series.

SLIDE As the world became more connected at the turn of the Twentieth Century through travel and commerce, wars became larger and more destructive. As the number of soldiers increased, the number of families impacted by wartime casualties also increased.[8]

SLIDE Then, within twenty years of World War II, President Kennedy was assassinated. **SLIDE** His funeral was broadcast widely and further elevated the status of Taps by making it even more of a household piece in America. **SLIDE** With the advent of television and JFK's effective use of it, news of the assassination spread quickly. New York Times columnist C.L. Sulzberger said, *QUOTE* "The full play of television…brought the entire human race into the [Kennedy] tragedy, almost as a single family…"[9] ENDQUOTE

Finally, this widely publicized event was also a highly emotional event, which meant its affects ran deeper. **SLIDE** Researchers Norman Bradburn and Jacob Feldmen explain that QUOTE the "death of the head of state is particularly disturbing because, as the personalized symbol of the nation, he is the object of much of the emotional component of love of country…This collective confrontation of the death of the national leader is as rare as it is disturbing, and appears to trigger off very profound emotional

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[8] Alwyn W. Turner, "The Story of the Last Post," *BBC Magazine* (November 11, 2015), http://militaryhistorynow.com/mhn-wants-you/

[9] C.L. Sulzberger, "Foreign Affairs: Instant Grief and Instant Terror" (*New York Times*, November 24, 1963). As Printed in Robert B. Semple Jr.'s (Editor) *Four Days in November* (New York: St. Martin's Press, 2003), 451.

reactions in almost all men."[10] ENDQUOTE **SLIDE** These reactions were reflected in Sergeant Keith Clark's performance of Taps at the funeral of JFK, where he fatefully chipped the sixth note. Many commentators suggested that this chipped note was symbolic of national sorrow: QUOTE "It was like a catch in your voice, or a swiftly stifled sob."[11] ENDQUOTE

SLIDE

RECORDING

SLIDE

Other Memorial Bugle Calls

Lyric, tragic bugle calls are not exclusively found in America. In England and the British Commonwealth, the Last Post is used in memorial ceremonies. **SLIDE** It shares a few characteristics with Taps including the obvious use of the overtone series, its ceremonial function, fermatas, and re-articulations of certain pitches, especially using the dotted eighth-sixteenth figure. Three main differences include its longer length, the last note (which is scale degree 3, asserting the major key), and the martial style throughout the middle; perhaps each of these characteristics help people remember the vibrant life and service of the deceased in conjunction with the hope that death is not the end.

PERFORM LAST POST

SLIDE

Let us return to the original questions. To summarize the first question, composers may choose to use trumpet solos in tragic pieces because, from antiquity, the trumpet has

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[10] Norman N. Bradburn and Jacob J. Feldmen, "Public Apathy and Public Grief," *The Kennedy Assassination and the American Public,* Bradley S. Greenberg and Edwin B. Parker, Editors (Stanford, CA: Stanford University Press, 1965), 286.

[11] Jari Villanueva, "An Excerpt From *Twenty-Four Notes that Tap Deep Emotions: The story of America's most famous bugle call*," *Taps Bugler,* http://tapsbugler.com/a-bugle-call-remembered/

served as a heralding instrument with strong patriotic, military, and spiritual overtones. In order to answer the second question, I will show how each of the following five pieces about September 11th connect to Taps in the lyric, tragic style.

SLIDE

Lyricism is somewhat of a nebulous term. It can label vocal types, such as a lyric soprano, or it can refer to the words in a song. However it can also refer to a style of writing and performing that often includes **SLIDE** legato articulations, softer dynamics, and a clear sense of melody.[12] It has a singing or vocal quality that can be described as dolce, cantabile, and sentimental.[13] Other parameters in the lyric style include mostly step-wise melodies, **SLIDE** embellishments, the use of rubato, intimate expressiveness, fluidity, symmetrical phrases, slow harmonic rhythm, and chromaticism to add expression.[14]

SLIDE

The tragic style, on the other hand, is often characterized by **SLIDE** minor modes, slow tempos, sigh gestures, descending figures, chromaticism, **SLIDE** expressive dissonances, funeral march patterns, low registers, and exact repetitions.[15] Each of these characteristics of tragic and lyric style can be found in one or more of the following five solos that commemorate September 11th.

SLIDE

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[12] Emily S. Gertsch, *Narratives of Innocence and Experience: Plot Archetypes in Robert Schumann's Piano Quintet and Piano Quartet*, Dissertation: Florida State University, 2013 (UMI Number: 3596501), 49, 115.
[13] Ibid, 142, 182, 183, 185, 190.
[14] Douglass Seaton, *Ideas and Styles in the Western Musical Tradition* (Mountain View, CA: Mayfield Publishing Company, 1991), 302.
[15] Byron Almén, *A Theory of Musical Narrative* (Bloomington, IN: Indiana University Press, 2008), 139.

Other Repertoire

Before looking at these five works about September 11th, it is worth noting that the tradition of lyric trumpet solos in tragic concert works has a strong foundation in twentieth century repertoire. **SLIDE** This is a selected list of works that contain tragic, lyric trumpet solos. They come from a variety of genres that collectively lay a firm foundation for a tradition of this powerful use of lyric trumpet. This list is not comprehensive: it does not include pieces that exclusively feature martial trumpet styles, and it does not include movie scores, operas, or musicals.

Although we don't have time to study each of these in depth, it is worth noting a few common features. **SLIDE** Many of the solos highlight open intervals such as *Lincoln Portrait* and *A Light Unto the Darkness*. **SLIDE** A few of them ask for an off-stage placement of the trumpet player such as *American Elegy* and *The Unanswered Question*. **SLIDE** And some of them juxtapose lyric and martial styles such as *The Wound Dresser* and *The Country at War*.

In order to study the subtleties used for this type of tragic writing and to answer our second question, we will look at a cross-section of this lyric, tragic, bugle sub-genre. **SLIDE** The five works listed on the screen were all written in direct response to September 11th and were all composed for different ensembles between the years 2001 and 2014.

SLIDE

SLIDE

On September 11th, 2001, four coordinated attacks were carried out in

New York City, **SLIDE** Arlington, Virginia, and **SLIDE** Somerset County, Pennsylvania. The attacks claimed the lives of 2,977 people from 93 nations.[16] Despite the patriotism and resolve in the U.S. after the attacks, the shock of losing so many people to such a well-laid plan shook America and its allies to the core.

SLIDE After the assassination of President Kennedy, columnist Sulzberger commented that *QUOTE* "the world was scared because it seemed to realize not only how easily its stability could be threatened but also [how life had become complex for everyone still alive today], appalled by instant grief and acutely aware of its partner, instant terror."[17] ENDQUOTE This synopsis also aptly describes September 11th. Although the responses and aftermath eventually became a heated topic of political discussion, most Americans initially felt **SLIDE** "devastated," **SLIDE** "shattered," and **SLIDE** "agonized."[18]

In both popular and classical music, many pieces were written in response to September 11th. By playing and studying these works, we continue to process these events and other tragedies with our communities. Composer Eric Ewazen says the QUOTE "horror of the event…will never…and SHOULD never be forgotten."[19] ENDQUOTE John Adams believes that QUOTE "music has a singular capacity to unlock…[control] and bring us face to face with our raw, uncensored, and unattenuated feelings."[20] ENDQUOTE

SLIDE

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[16] "FAQ about 9/11," *9/11 Memorial & Museum* (New York, 2017).
[17] C.L. Sulzberger, "Foreign Affairs."
[18] Andrew E. Barnes, *September 11, 2001* (Kansas City, MO: Andrews McMeel Books, 2001).
[19] Eric Ewazen, Personal Communication with Deborah Caldwell, January, 25, 2018.
[20] John Adams, Written Interview with the New York Philharmonic, September 19-24 *New York Philharmonic Program*, https://archives.nyphil.org/index.php/artifact/82f2dad1-6dd5-456e-9741-10d253e17154-0.1/fullview#page/4/mode/2up, 24.

The subtle connections between this group of five pieces and the Taps tradition can be explained using the fundamentals of topic theory. **SLIDE** Topic theory is the study of stylistic references within a piece of Classical music that link it to specific emotions and social occasions such as the Turkish style or a horn call. The concept of topic theory can be applied in this contemporary study and helps listeners consciously or subconsciously associate the work with the long tradition of military music that uses lyric trumpet as a tool to herald communal remembrance of the lost.

Although each piece has varying levels of lyric, tragic bugle features, each piece in this study represents the mournful bugle because they contain figures that help listeners recognize a distinct style or genre.

SLIDE

Now we will discuss each piece briefly and perform excerpts. I hope to highlight details that will help us appreciate each piece as a memorial to September 11th and its aftermath.

SLIDE

On the Transmigration of Souls by John Adams

John Adams is a composer and conductor who has been described as someone with the ability to communicate deep expressions of profound human topics.[21] Adams grew up composing and playing clarinet in Massachusetts. He graduated with two degrees from Harvard before moving to San Francisco to compose and teach at the San Francisco Conservatory.[22]

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[21] "Biography," *Earbox: John Adams,* https://www.earbox.com/john-adams-biography-2016/ Accessed January 17, 2018.

[22] Charles Hiroshi Garrett, ed., "Adams, John (Coolidge)," *The Grove Dictionary of American Music,* 2nd Ed. (Oxford University Press, 2013), eISBN: 9780195314281.

SLIDE

On September 11th, 2001, John Adams was in London rehearsing for a filmed version of his opera, *The Death of Klinghoffer*,[23] which is about the 1985 hijacking of an Italian cruise liner by a group of Palestinian terrorists.[24] The eerie similarity between the hijackings, past and present, was not lost to his cast and crew.

In the weeks following September 11th, various orchestras around the world changed their programs in order to honor the lives of those lost on American soil. John Adams noted with disappointment that Beethoven's Ninth Symphony and Brahms' Requiem were common additions. He wondered why there were not more pieces by American composers to fill the need for sorrowful and hope-filled music.

In January of 2002, Jeremy Geffen, Artistic Administrator of the New York Philharmonic, asked Adams to compose a piece for the people who died during the attacks on the World Trade Center.[25] It was a sensitive and monumental task, but Adams reluctantly agreed.[26]

SLIDE

In his score for orchestra, Adams included some unusual techniques and instruments such as **SLIDE** quarter-tone tunings, **SLIDE** pre-recorded sounds, and **SLIDE** two choruses, one of which was a children's choir. His text also comes from a non-traditional source. In March of 2002, the New York Philharmonic archivist, Barbara

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[23] John Adams, *Hallelujah Junction: Composing an American Life* (New York: Farrar, Straus and Giroux, 2008), 260.
[24] Garrett, "Adams, John (Coolidge)," eISBN: 9780195314281.
[25] Adams, *Hallelujah Junction*, 259.
[26] Ibid, 263.

Haws, showed Adams **SLIDE** photographs taken in the days immediately following the attacks of hand-written missing-persons signs. Adams used these as his text.[27]

At the point when the off-stage trumpet solo enters, the chorus has only sung the words "We remember."[28] This theme of remembrance provides a strong connection between the text and funerary bugle calls like Taps and Last Post. **SLIDE** At the climax of the solo, a striking fifth, then fourth, interval is used, providing some release from the previous dissonances in the solo. **SLIDE** There are many half-step intervals, often separated in different octaves, increasing the disjunct nature of the solo; however, the style is still lyric in the *espressivo* marking, long slurs, and gentle dynamics. **SLIDE** The dissonance comes in part from unashamed quotes from Charles Ives' *The Unanswered Question.* Here are two statements from *The Unanswered Question.*[29]

PERFORM IVES

Adams writes, QUOTE the "[*Unanswered Question*] is essentially about the people who lost family or friends or lovers, and in such a case of sudden shock…the "question" of why can't really be answered except on the most intimate spiritual level."[30] ENDQUOTE **SLIDE** Adams mimics the exact contour and pitch relationships four times through the *Transmigration* solo. Although the rhythms are slightly involved, the Taps tradition with its smooth lines and simplicity is mimicked aurally in both pieces.

The piano accompaniment today comes from the vocal rehearsal score.

SLIDE

PERFORM ADAMS

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[27] Adams, *Hallelujah Junction*, 264.
[28] John Adams, *On the Transmigration of Souls,* Score (Boosey and Hawkes: Hendon Music, 2002).
[29] Adams, *Hallelujah Junction*, 266.
[30] Adams, Personal Communication, Email with Deborah Caldwell, January 19, 2018.

SLIDE

Symphony No. 4: *In the Shadow of No Towers* by Mohammed Fairouz

Mohammed Fairouz is QUOTE "one of the most frequently performed, commissioned, and recorded composers working today."[31] ENDQUOTE Born in 1985, Fairouz has already composed in virtually every genre and been commissioned by groups such as the Detroit Symphony and Dutch National Opera. He has studied with György Ligeti, Gunther Schuller, and Richard Danielpour and received degrees from the Curtis Institute and New England Conservatory.[32]

Fairouz is known for addressing high profile political and philosophical themes with persuasion and a seriousness of purpose.[33] **SLIDE** He composes by hand at a piano so that he can play and sing each part as he writes. Fairouz also has a profound commitment to narrative, which helped him collaborate with Pulitzer Prize winning graphic artist, **SLIDE** Art Spiegelman, who is a New Yorker of Jewish heritage, which makes their partnership all the more poetic. In addition to narrative, Spiegelman found similarities in the way they structure their work and the complexity of their responses to the events of September 11th.[34]

In the Shadow of No Towers is scored for Wind Ensemble which is, as Fairouz states, a QUOTE "uniquely Midwestern idiom."[35] ENDQUOTE **SLIDE** The titles of the four movements come directly from Spiegelman's graphic novel. Movement 1, "The New Normal," is in three parts. **SLIDE** The first section is characterized by an

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[31] "About Mohammed – Biography," *Mohammed Fairouz,* http://mohammedfairouz.com/about/ Accessed March 14, 2017.
[32] Ibid.
[33] Ibid.
[34] Ibid.
[35] Craig Hubert, "Mohammed Fairouz on "In the Shadow of No Towers" World Premiere at Carnegie Hall," March 26, 2013, http://www.blouinartinfo.com/news/story/883171/mohammed-fairouz-on-in-the-shadow-of-no-towers-world-premiere.

"electronic monotony" which represents the normalcy before September 11th. The middle section erupts with the shock that woke the complacent from their slumber. The final section is labelled as a QUOTE "cold and quick funeral march" that is quickly "lulled back into the repetitive sleep of the opening." ENDQUOTE **SLIDE** The trumpet solo occurs in this final section of the opening movement. New York Times reviewer Steve Smith writes, QUOTE "Bombast erupts midway through, after which the initial theme resumes, warped with dissonances and crowned with a funereal trumpet solo."[36] ENDQUOTE

Before discussing the specifics of the solo, it is important to note that in Symphony No. 4 Fairouz is focusing on the aftermath of September 11th, not the tragedy itself. **SLIDE** He writes, QUOTE "As I got the commission, I wanted to deal with this idea of living in the aftermath of 9/11 but I didn't necessarily want to write a big elegy, a big piece that's just a memorial for the victims. I think that's something I don't want to touch and something that has been done…"[37] ENDQUOTE He fills a different void by addressing the supposed problems with America's response, which he describes as a QUOTE "political rallying point"[38] with "loud nationalism."[39] ENDQUOTE However, Fairouz seeks to stimulate communication and understanding between people of diverse cultures.[40] He is not in the business of dividing people but of using art to draw people together without violence.

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[36] Steve Smith, "Note from Steve Smith," As quoted in the *New York Times,* http://mohammedfairouz.com/work/symphony-no-4-in-the-shadow-of-no-towers/ Accessed March 14, 2017.
[37] Craig Hubert, "Mohammed Fairouz on "In the Shadow of No Towers."
[38] Ibid.
[39] Mohammed Fairouz, *Symphony No. 4: In the Shadow of No Towers,* Score (New York: Peermusic, 2012).
[40] "About Mohammed – Biography," *Mohammed Fairouz,* http://mohammedfairouz.com/about/ Accessed March 14, 2017.

SLIDE The trumpet solo is laid on top of a rhythmically repetitive line in the bassoons. **SLIDE** The beginning of the solo is low, slurred, and only features half-step intervals. This chromatic double neighbor motive returns throughout the solo. After a band interlude, the trumpet plays a higher, louder, and more accented line. **SLIDE** The middle section of the solo features wider and more disjunct intervals, similar to the Adams, such as major sevenths, **SLIDE** tritones, and **SLIDE** unusual scales that unsettle the listener.

After a loud, thickly scored climax, the texture thins. Once the aural space is cleared, we hear a return of the smooth patterns from the opening of the solo, **SLIDE** embellished with a striking open fifth on the downbeat. Whether you hear this as an embellished half step motion or an embellished open fifth, Fairouz juxtaposes the purity of bugle calls with the harshness of grief. The harmonic underpinnings are complex, but eventually emphasize open fifths as well. Today's transcription was made for this study by UGA composer Badie Khaleghian.

SLIDE

PERFORM FAIROUZ

SLIDE

Hagar's Prayer by Amy Scurria

Amy Scurria believes that QUOTE "Music is a powerful and unusual language that, when spoken authentically, can reach the deepest part of the human spirit."[41] ENDQUOTE She views music as a way to tell stories and bring people together through sonic experience, even if they come from dissimilar groups.[42] Scurria graduated from

[41] "About," *Amy Scurria*, http://www.amyscurria.com/about/
[42] Ibid.

Rice University, John Hopkins University, and Duke University.[43] She has received commissions from groups such as the Philadelphia Orchestra and the Minnesota Orchestra.[44]

In the early fall of 2001, Scurria was commissioned for a chamber piece by a married couple who played trumpet and piano from **SLIDE** Bryn Mawr Presbyterian Church in Pennsylvania. The couple, who wish to remain anonymous, knew lyricist Margaret Holley and worked with her to select the story of Hagar from the book of Genesis.

SLIDE

The text is an outgrowth of the story of two of Abraham's sons.[45] According to Judeo-Christian history, Abraham was promised a son, but instead of waiting for God, he chose to take matters into his own hands. Hagar gave birth to Ishmael which means "God hears," but this caused jealousy and mistreatment from Abraham's wife Sarah, who later gave birth to Isaac. As the conflict rose, Hagar was dismissed and fled into the desert with Ishmael, and prayed as she struggled to keep her son alive.

SLIDE

Scurria writes, QUOTE "I was most of the way through completing the piece when the events of September 11th occurred. It was the final text: "hear how the world weeps, Oh, Lord"…that I was completing 2 weeks after the attacks…I cried hard writing

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[43] "Today in Music History: September 24," *Violin Student Central,* http://www.violinstudent.com/history/september/september24.html
[44] "Amy Scurria," *Theodore Presser Company,* https://www.presser.com/composer/scurria-amy/
[45] Amy Scurria, Text by Margaret Holley, *Hagar's Prayer,* Score (Durham, NC: Adamo Press, 2001).

every single note…it was prior to the premiere that they requested that we dedicate the work in the way that we did."[46] ENDQUOTE

Scurria is often inspired by poetry and stories; she says that most of her pieces are programmatic in that sense, even if they don't include text.[47] There is a fair amount of text painting in *Hagar's Prayer* in the melodic contour. **SLIDE** In addition, the opening trumpet line foreshadows the appearance of God's angelic messenger, representing the trumpet's spiritual overtones as discussed earlier. **SLIDE** The trumpet also fulfills its heroic role in the hopeful declamation of Ishmael's name.

Unlike the other four pieces today, the trumpet line is more vocal because it is used almost as an equal partner with the Mezzo-Soprano. **SLIDE** However, there are still some prominent open intervals, for instance in the very beginning. **SLIDE** This is juxtaposed later with a striking tri-tone interval after the words "such anguish." These intervallic features subtly connect *Hagar's Prayer* to the Taps tradition.

SLIDE Scurria is also one of two composers in this set to utilize the mute. Trumpeter John Wallace explains that muted trumpets are used QUOTE in "a number of musical works from the seventeenth and eighteenth centuries, most of which have funerary or supernatural connotations."[48] ENDQUOTE

Finally, the piece is dedicated QUOTE "to those who died on September 11th, 2001 and for continued dialogue between Christians and those of other faiths."[49] ENDQUOTE In the program notes, Scurria expounds on the idea of Abraham's family tree, saying QUOTE **SLIDE** "This work is intended as a reminder that though we may

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[46] Amy Scurria, Personal Communication, Email with Deborah Caldwell, January 17, 2018.
[47] "About," *Amy Scurria*, http://www.amyscurria.com/about/
[48] Wallace, *The Trumpet*, 52.
[49] Amy Scurria, *Hagar's Prayer*.

believe that differing faiths set us apart, we are much more like brothers and sisters than we may realize."[50] ENDQUOTE Like Fairouz, Scurria is not shying away from the ethnic implications of the attacks but, unlike Fairouz, Scurria takes a more communal, restorative focus as opposed to a politically critical focus.

SLIDE

PERFORM SCURRIA

SLIDE

Aftershock by Eric Ewazen

The next two pieces will be performed as a set: they were both composed by Eric Ewazen, and although *Aftershock* was written after *A Hymn to the Lost and the Living,* it was composed to precede the *Hymn*.[51]

Ewazen has been on the composition faculty at The Juilliard School since 1980. A native of Ohio, he received degrees from the Eastman School of Music and The Juilliard School. He studied with Gunther Schuller, Samuel Adler, Milton Babbitt, and Joseph Schwantner. He is a prolific composer with numerous awards and prizes, and his works have been commissioned for and championed by musicians in the top orchestras around the world.[52]

Ewazen explains that *Aftershock* QUOTE "reflects the sheer horror of 9/11 with dissonance and a feeling of emptiness. The horror of the event still resonates in aftershocks even to this day. It will never be forgotten…"[53] ENDQUOTE **SLIDE** Chris Gekker is professor of trumpet at the University of Maryland and former member of the

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[50] Amy Scurria, *Hagar's Prayer*.
[51] Ewazen, Personal Communication.
[52] Eric Ewazen, Arr. by Chris Gekker, *A Hymn for the Lost and the Living*, Score (San Antonio, TX: Southern Music Co., 2004).
[53] Ewazen, Personal Communication.

American Brass Quintet. He mentioned to Ewazen that he would like an unaccompanied soliloquy that could introduce *A Hymn for the Lost and the Living.*[54] His request came from his own experiences in the Washington D.C. area where, in addition to the Pentagon attacks on September 11th, his community dealt with the anthrax scare and serial sniper attacks, all within fourteen months of each other. *Aftershock* reflects these difficulties and is, in many ways, the most angular and dissonant of the five pieces today.

The work is in roughly three sections. **SLIDE** The main motive is sprinkled throughout the piece and is made of single pitches articulated *ad lib* with increasing velocity. This motive will be referred to as the "Aftershock" motive. The opening section introduces the Aftershock motive with lyric lines, but also foreshadows the coming distress. The middle section is frantic and builds to an agitated climax, roughly two-thirds through the piece. The final section opens softly with a lyric song, but gradually and quietly reinstates the Aftershock motive. This motive, coupled with rhythmic ambiguity and a rare sense of meter, lends itself to the themes of "shock" and "emptiness."[55]

The "stunned and shattered,"[56] responses to September 11th are further amplified in this piece through the extremes in register and dynamics, and through a stark juxtaposition of agitated melodies with smoother contours. **SLIDE** These extremes represent the progression, albeit confusing and non-linear, through the various stages of grief. Although there are many short bursts of melody and rhythm, the absence of harsher articulations can be heard as the numbing of pain.

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[54] Chris Gekker, Liner notes to *Winter: Music of Eric Ewazen and David Snow*, Chris Gekker, Trumpet, Ted Guerrant, Piano, Rita Sloan, Piano, and Milt Stevens, Trombone, Troy670: Albany Records, 2004, CD.
[55] Ewazen, Personal Communication.
[56] Gekker, *Winter*, CD.

There are a few prominent uses of open intervals, beginning in the first measure of the work: **SLIDE** the E-flat to B-flat motion actually sounds unsettling based on the recurring C surrounding the interval. **SLIDE** After the climax, the open intervals are utilized more prominently, seen first in measure 37 with two fifths resolving the previous tri-tone. Less than ten bars later, **SLIDE** we hear a crescendo highlighting E to B with meanderings between. This E to B structure of the melody is repeated in the next few phrases. **SLIDE** The closing bars once again have structural fifths, this time between A and E, perhaps to suggest the relative minor mode.

While my intent is not to ignore the intentional dissonance of this work by asserting a tonal or consonant hearing, it is interesting to note that there are open intervals peppered through the melody; these traces of bugle-type patterns seem to be everywhere, hidden in the confusion of the chromaticism. This represents how a musical style can be taken out of its original context and applied in a new work with similar connotations.[57]

***A Hymn for the Lost and the Living* by Eric Ewazen,**

arranged for trumpet and piano by Chris Gekker.

SLIDE

If *Aftershock* represents what Gekker described as "hard," then *A Hymn for the Lost and the Living* represents the "great…solace" that Gekker found in using art to process and honor the lives that were lost. In the weeks following September 11th, Ewazen wrote *A Hymn for the Lost and the Living,* **SLIDE** commissioned by and dedicated to the US Air Force Heritage of America Band at Langley Air Force Base, Virginia. Gekker took the trumpet line and helped make this arrangement for trumpet and

[57] Mirka, 2.

piano.[58] Like Adams' *On the Transmigration of Souls*, Ewazen's title acknowledges that life has forever changed for those left behind.

SLIDE

The trumpet begins the piece alone, but is soon joined by the piano with lush, soothing harmonies. The work proceeds with simple melodies and rhythms that provide mental space for reflection. There is a slightly more martial section in the middle; surprisingly, this is not written out for the trumpet in this recital version by Gekker. The coda has a more melancholy feel, reflected in the accompaniment with cluster chords that act as lonely echoes of the trumpet line. **SLIDE** There is also a sequence that uses the Neapolitan chord, which has been described as carrying tragic connotations and feelings of thoughtfulness and isolation.[59]

The final technical comment about the *Hymn* regards the intervals as they relate to another tragic trumpet solo, **SLIDE** *The Hollow Men,* by Vincent Persichetti written in 1948 in response to the World Wars. Based on durational accents in the Ewazen, **SLIDE** we find the pitches C, G, and F, which create intervals extremely similar to the opening trumpet phrase in the Persichetti. This similarity could stem from the fact that they are both American composers writing for trumpet, or maybe the open intervals and use of the trumpet's timbre stem from the tradition of bugle calls.

SLIDE

From Persichetti to Ewazen, this tradition has paved the way for a style of lyric, tragic trumpet pieces that carry emotional power. Similar to the Battle Hymn solos at

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[58] Ewazen, Personal Communication.

[59] Elisabeth Anne Slaten, *Interpreting Art Song Using Edward T. Cone's* The Composer's Voice: *A Practical Guide for Singers,* Dissertation: University of Georgia, 2015, OCLC Number: 935900186, 17, 31, 58, 79, 80, and 86.

UGA football games, if these pieces were played on any other instrument they would lose some of their poignancy. Although the trumpet is not the only qualified instrument to memorialize tragedies, it carries in its sound a deep history of celebrating heroism and remembering the painful loss and love for those who have died.

SLIDE

TAKE CLICKER

PERFORM *AFTERSHOCK*

SLIDE

PERFORM *HYMN*

APPENDIX C

PROGRAM

Hugh Hodgson School of Music
UNIVERSITY OF GEORGIA

presents a

Graduate Recital

Deborah Caldwell, *trumpet*
Damon Denton, *piano*

Wednesday, April 11, 2018 **3:30 pm, Edge Recital Hall**

On the Transmigration of Souls, 2002	John Adams (b. 1947)
Symphony No. 4 for Wind Ensemble: In the Shadow of No Towers, 2014 The New Normal	Mohammed Fairouz (b. 1985) arr. Badie Khaleghian
Hagar's Prayer, 2001	Amy Scurria (b. 1973)

Rebecca Sacks, *mezzo-soprano*

Aftershock, 2011	Eric Ewazen (b. 1954)
A Hymn for the Lost and the Living, 2002	Eric Ewazen (b. 1954) arr. Chris Gekker

Out of respect for the performers, please turn off all electronic devices for the duration of the performance. Thank you for your cooperation.

This recital is presented in partial fulfillment of the degree Doctorate of Musical Arts in Performance. Deborah Caldwell is a student of Mr. Philip Smith.

For information on upcoming concerts, please see our website: www.music.uga.edu
Join our mailing list to receive information on all concerts and recitals, http://www.music.uga.edu/enewsletter

APPENDIX D

HANDOUT

Tragic Accents:

A Study of Five Tragic, Lyric Trumpet Solos Written for September 11th

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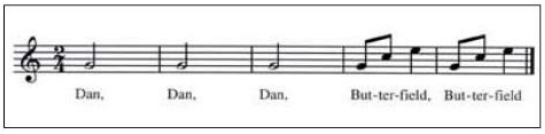
"The trumpet is more than a musical instrument: it is an idea, a concept, with deeper allegorical associations."

—Don Smithers

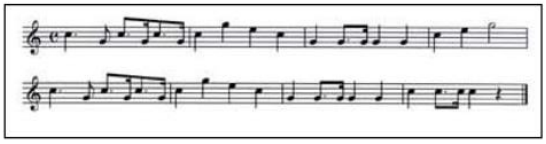
"The tone of the trumpet is noble and brilliant. It is suitable in expressing martial splendor, cries of fury and vengeance as well as chants of triumph; it can render vigorous, violent and lofty feelings as well as most tragic accents."

—Hector Berlioz

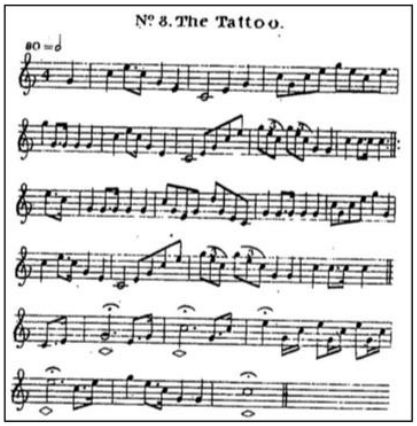
Dan Butterfield's Brigade Call

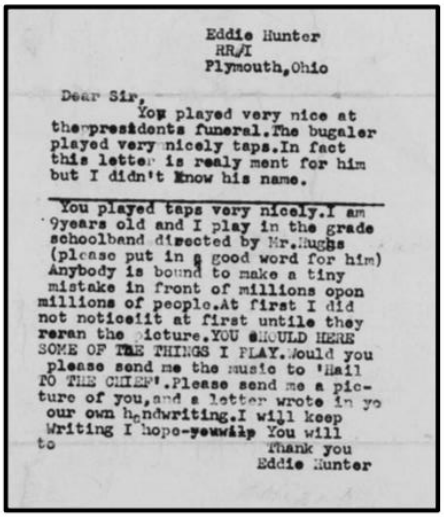


Extinguish the Lights, 1860



Scott Tattoo, 1835-1860





Eddie Hunter
HR/I
Plymouth,Ohio

Dear Sir,
You played very nice at the presidents funeral. The bugaler played very nicely taps. In fact this letter is realy ment for him but I didn't know his name.

You played taps very nicely. I am 9years old and I play in the grade schoolband directed by Mr. Hughs (please put in a good word for him) Anybody is bound to make a tiny mistake in front of millions opon millions of people. At first I did not noticeiit at first untile they reran the picture. YOU SHOULD HERE SOME OF THE THINGS I PLAY. Would you please send me the music to 'Hail TO THE CHIEF'. Please send me a picture of you, and a letter wrote in yo our own handwriting. I will keep Writing I hope-yeuwiip You will to Thank you
Eddie Hunter

Websites to volunteer to play Taps locally:

www.tapsforveterans.com/

http://www.buglesacrossamerica.org/Volunteer-Audition

http://trumpetandtaps.org/volunteer/volunteer/

http://tapsbugler.com/find-a-bugler/

Taps performance guidelines:

http://tapsbugler.com/taps-performance-guidelines/

On the Transmigration of Souls

"Missing" [spoken]

"John Florio Christina" [spoken]

Remember

We will miss you

We all love you

I'll miss you, my brother, loving brother…

Hagar's Prayer

Text by Margaret Holley

"Melt my heart, Lord!

Are you a god of stone, an empty name?"
I could not sense the purpose in our pain.
Blind with desperation, anger, fear,
I nearly failed to see your messenger.

Such an ordinary sight! Such a soft voice
Saying, "Woman, child, be comforted.
God hears you." Such angelic light
Glinting on the desert's hidden springs!

Now the water shines upon his lips,
Reviving him, reminding me again
Of the name you gave him:
Ishmael! "God hears!" Ishmael!

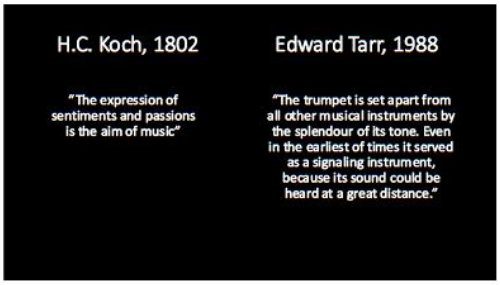
Hear how the world weeps, Oh Lord!
And let our tears come to you as prayers.
Hear too our gratitude, our songs of joy.
For all the generations yet to come.

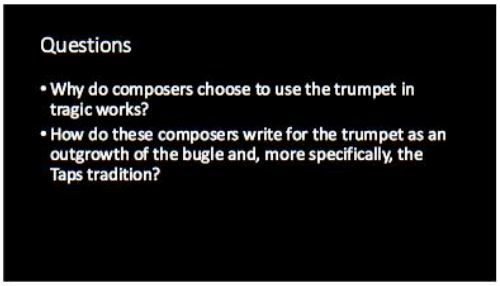
I praise you, God of all, God of all!

APPENDIX E

POWERPOINT SLIDES

(Read left to right, then next row left to right.)





Taps Background

General Daniel Adams Butterfield

1831-1901

Harrison's Landing 1860

John Wallace, 2011

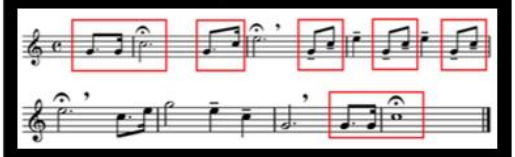
"The notion connecting the trumpet's tone quality with absolute power is demonstrated by the association of the sound of the trumpet with the concept of resurrection, a familiar idea in art music exemplified by Handel's famous setting of "The Trumpet Shall Sound" from *Messiah*."

The Rise of Taps

- Durability
- Memorability
- Wartime exposure
- President John F. Kennedy

The Rise of Taps – Durability and Memorability

Open fourths



The Rise of Taps – Wartime Exposure

The Rise of Taps – President John F. Kennedy

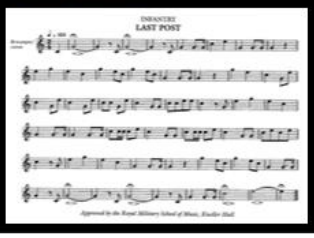
The Rise of Taps – President John F. Kennedy

Norman Bradburn and Jacob Feldmen:

"The death of the head of state is particularly disturbing because, as the personalized symbol of the nation, he is the object of much of the emotional component of love of country…This collective confrontation of the death of the national leader is as rare as it is disturbing, and appears to trigger off very profound emotional reactions in almost all men."

Other Memorial Bugle Calls

British Commonwealth



Questions

- Why do composers choose to use the trumpet in tragic works?
- How do these composers write for the trumpet as an outgrowth of the bugle and, more specifically, the Taps tradition?

Lyricism

- Legato articulations
- Softer dynamics
- Clear sense of melody
- Vocal quality
- Dolce
- Cantabile
- Sentimental
- Step-wise melodies
- Embellishments
- Rubato
- Intimate expressiveness
- Fluidity
- Symmetrical phrases
- Slow harmonic rhythm
- Chromaticism to add expression

Tragic Style

- Minor mode
- Slow tempo
- Sigh figures
- Descending gestures
- Chromaticism
- Expressive dissonance
- Funeral march
- Low register
- Exact repetition

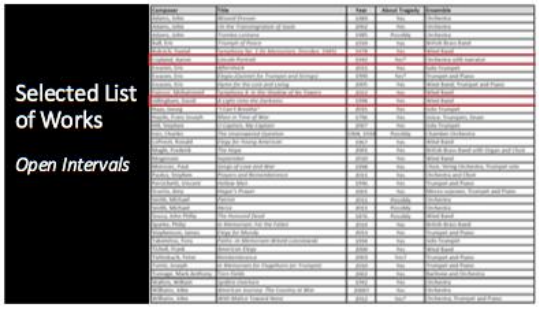
Other Repertoire

With Tragic, Lyric Trumpet Solos

Selected List of Works

Selected List of Works

Open Intervals

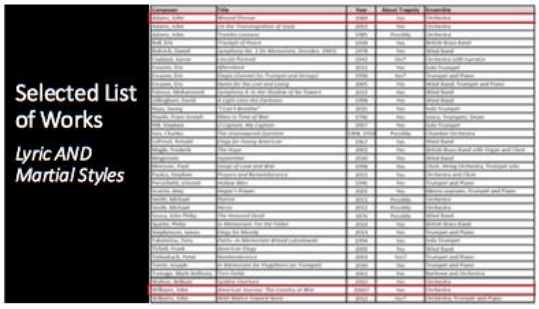


Selected List of Works

Off-Stage

Selected List of Works

Lyric AND Martial Styles



September 11th Pieces

Composer	Title	Year	Ensemble
Adams, John	On the Transmigration of Souls	2002	Orchestra
Ewazen, Eric	Aftershock	2011	Solo Trumpet
Ewazen, Eric	Hymn for the Lost and Living	2005	Wind Band; Trumpet and Piano
Fairouz, Mohammed	Symphony 4: In the Shadow of No Towers	2012	Wind Band
Scurria, Amy	Hagar's Prayer	2001	Mezzo-soprano, Trumpet and Piano

September 11th Overview

September 11, 2001

C.L. Sulzberger, 1963

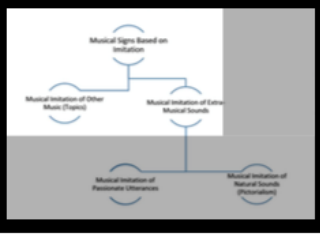
"The world was scared because it seemed to realize not only how easily its stability could be threatened but also [how life had become complex for] everyone still alive today, appalled by instant grief and acutely aware of its partner, instant terror."

Questions

- Why do composers choose to use the trumpet in tragic works?
- How do these composers write for the trumpet as an outgrowth of the bugle and, more specifically, the Taps tradition?

Topic Theory

The study of stylistic references within a piece of music that link it to specific emotions and social occasions.



September 11th Repertoire

Discussion and Performance

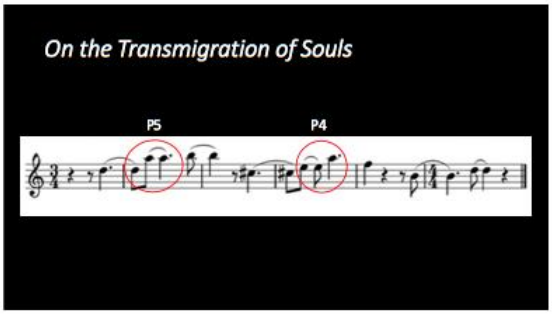
On the Transmigration of Souls

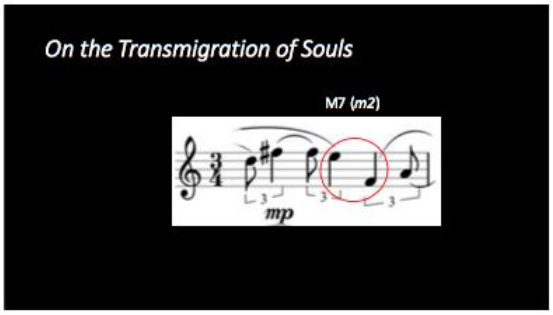
John Adams

On the Transmigration of Souls

On the Transmigration of Souls

On the Transmigration of Souls


On the Transmigration of Souls
P5
P4


On the Transmigration of Souls
M7 (m2)
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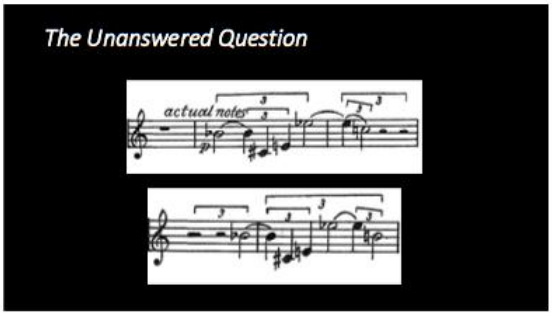
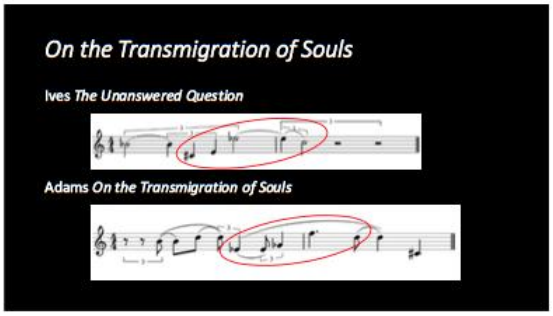
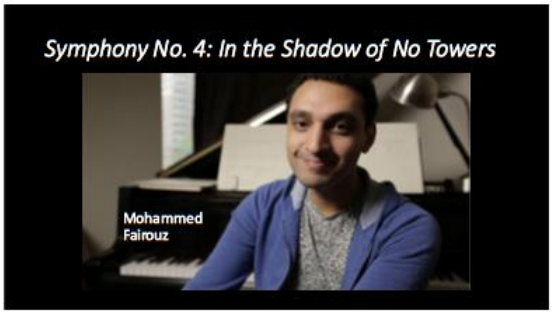

The Unanswered Question
actual notes


On the Transmigration of Souls
Ives The Unanswered Question
Adams On the Transmigration of Souls


Symphony No. 4: In the Shadow of No Towers
Mohammed
Fairouz

Symphony No. 4: In the Shadow of No Towers

Symphony No. 4: In the Shadow of No Towers

Art Spiegelman

Symphony No. 4: In the Shadow of No Towers

- Movement 1 – The New Normal
- Movement 2 – Notes of a Heartbroken Narcissist
- Movement 3 – One Nation Under Two Flags
- Movement 4 – Anniversaries

Symphony No. 4: In the Shadow of No Towers

Movement 1:
"The New Normal"

Symphony No. 4: In the Shadow of No Towers

Movement 1:
"The New Normal"

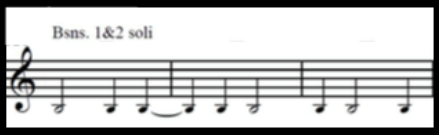
Trumpet Solo

Symphony No. 4: In the Shadow of No Towers

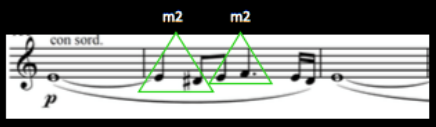
Mohammed Fairouz:

"As I got the commission, I wanted to deal with this idea of living in the aftermath of 9/11 but I didn't necessarily want to write a big elegy, a big piece that's just a memorial for the victims. I think that's something I don't want to touch and something that has been done..."

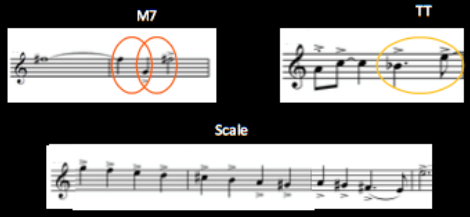
Symphony No. 4: In the Shadow of No Towers



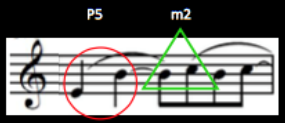
Symphony No. 4: In the Shadow of No Towers



Symphony No. 4: In the Shadow of No Towers



Symphony No. 4: In the Shadow of No Towers



Symphony No. 4: In the Shadow of No Towers

Mohammed Fairouz:

"Art Speigelman first characterized my symphony as "scary, sober and seriously silly." While In the Shadow of No Towers *has its comic, cartoonish moments, it is unmistakably one of my most socially critical musical works. Just like in Art's book, this criticism comes from the perspective of a sympathetic artist aiming to work for the betterment of society rather than alienate audiences with arbitrarily scathing criticism...*

Symphony No. 4: In the Shadow of No Towers

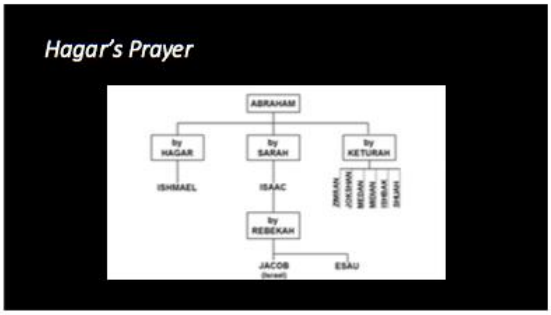
"..."If sometimes our great artists have been the most critical of our society," says [President] Kennedy, "it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our nation falls short of its highest potential.""

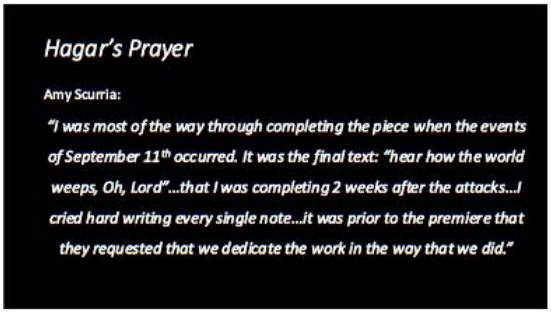
- Mohammed Fairouz

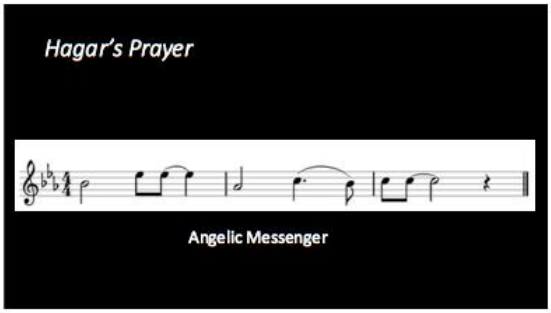

Excerpts from
Spiegelman's
In the Shadow of No Towers


Hagar's Prayer
Amy Scurria

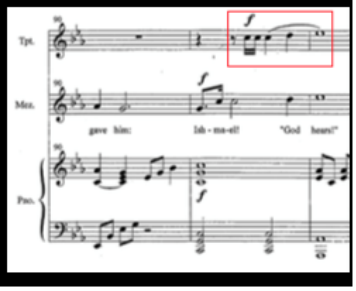

Hagar's Prayer
Bryn Mawr Presbyterian Church


Hagar's Prayer
ABRAHAM
by HAGAR
by SARAH
by KETURAH
ISHMAEL
ISAAC
by REBEKAH
JACOB
ESAU

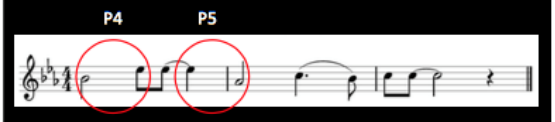

Hagar's Prayer
Amy Scurria:
"I was most of the way through completing the piece when the events of September 11th occurred. It was the final text: "hear how the world weeps, Oh, Lord"...that I was completing 2 weeks after the attacks...I cried hard writing every single note...it was prior to the premiere that they requested that we dedicate the work in the way that we did."


Hagar's Prayer
Angelic Messenger

Hagar's Prayer



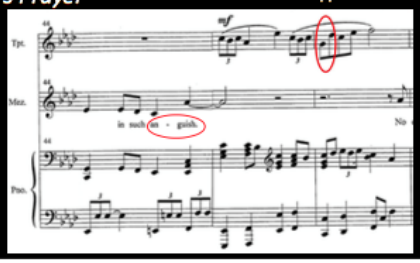
Hagar's Prayer



Angelic Messenger

Hagar's Prayer

TT



Hagar's Prayer

John Wallace:

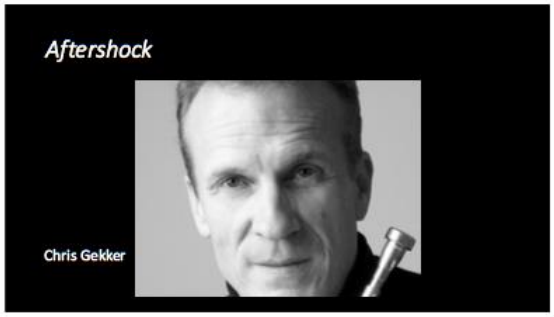
Muted trumpets are used in "a number of musical works from the seventeenth and eighteenth centuries, most of which have funerary or supernatural connotations."

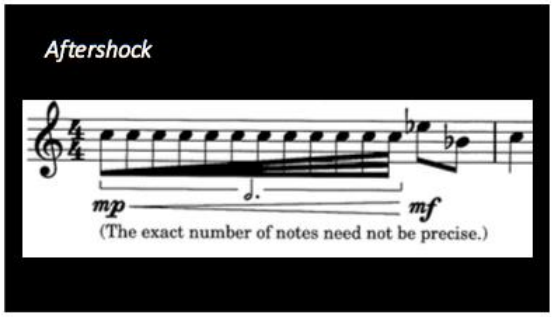
Hagar's Prayer

Amy Scurria:

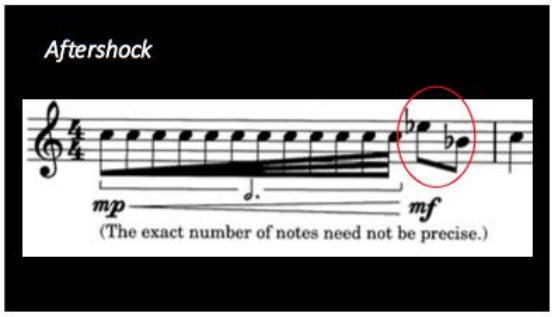
"This work is intended as a reminder that though we may believe that differing faiths set us apart, we are much more like brothers and sisters than we may realize."


Aftershock
Eric Ewazen


Aftershock
Chris Gekker

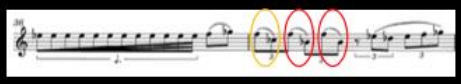

Aftershock
mp
mf
(The exact number of notes need not be precise.)


Aftershock
Stages of Grief
• Shock
• Denial
• Anger
• Bargaining
• Depression
• Testing
• Acceptance


Aftershock
mp
mf
(The exact number of notes need not be precise.)

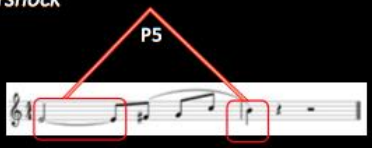
Aftershock

TT P5 P5



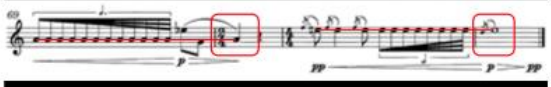
Aftershock

P5



Aftershock

P5



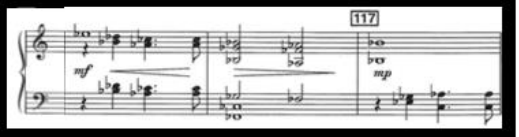
Hymn for the Lost and the Living

Hymn for the Lost and the Living

U.S. Heritage of America Air Force Band

Hymn for the Lost and the Living

Hymn for the Lost and the Living



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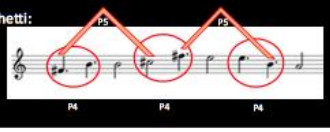
Hymn for the Lost and the Living

Vincent Persichetti:
The Hollow Men, 1948

Hymn for the Lost and the Living

Ewazen:

Persichetti:



Aftershock

Eric Ewazen:

"On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes."

Hymn for the Lost and the Living

Eric Ewazen:

"During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed…

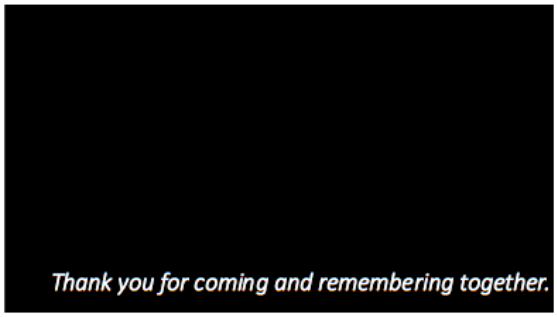
Hymn for the Lost and the Living

"…On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support…

Hymn for the Lost and the Living

"….A Hymn for the Lost and the Living *portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories."*

- Eric Ewazen


Thank you for coming and remembering together.