

IN MEMORIAM...: TRUMPET REPERTOIRE TO REMEMBER
A FULL-LENGTH RECORDING OF ELEGIAC TRUMPET AND PIANO WORKS BY
LIVING COMPOSERS

By

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I. Introduction

From the moment I picked up the trumpet in fifth grade, I started practicing bugle calls. These calls are some of the oldest and most well-known pieces of music for the instrument. My father always told me that the first piece I ever learned was “Taps.” He has constantly reminded me of this and declares that I was born to be a military trumpeter.

Fast forward eleven years to the Military Entrance Processing Station in Milwaukee – the place where I raised my right hand and swore an oath of enlistment in the Wisconsin Army National Guard (WIARNG) to become an Army bandsman. Almost immediately following my time at basic training and the Army School of Music, I entered the WIARNG Military Funeral Honors (MFH) program, a program that sends Soldiers throughout the state to remember a fallen veteran. To this day, I have performed Taps, folded and presented flags to Next of Kin, and honored veterans over 300 times across the state of Wisconsin. It continues to be an honor for me to serve my fellow veterans in this way. The sense of pride, inspiration, and passion I feel when remembering someone through the lens of my trumpet has shaped the vision for my DMA project theme.

Through research, I discovered numerous trumpet compositions by living composers written in memory of someone or something. These discoveries provoked some very interesting and important questions: How and why is the trumpet used? How is the trumpet used to portray a particularly elegiac sentiment? Why haven’t these pieces been recorded? How would this material benefit the trumpet and music community as a whole? The answers to these questions form the backbone of my final DMA project.

Overview

The primary objective for this DMA project was to complete a professional-quality studio recording featuring myself as the primary performer. This production consists of approximately 56 minutes of recorded music and is accompanied by liner notes. This album of original trumpet works will feature compositions by living composers.

Inception

In 2018, nearing the end of the second semester of my DMA studies, I sat down with Alex Noppe, the trumpet professor at UW-Madison at that time. We discussed the many options I had to choose from for the DMA solo recital that I was planning for the upcoming Fall semester. His teacher at Indiana University, John Rommel, began recording Edward Gregson's *Trumpet Concerto* and Alex was granted the opportunity to sit in the studio as a producer. Rommel's recording never went past that, but Alex had considerable exposure to this piece and offered his score for me to look at during a lesson. We quickly ran through the challenges of the first movement: a very technically demanding movement with many moving parts. We then, of course, flipped the page to the second movement.

I immediately noticed the movement title: "*II. Mesto - In Memoriam Dmitri Shostakovich.*" The light bulb turned on, so to speak. As I stated earlier, I have a lot of experience remembering fallen veterans with my MFH background in the WIARNG. After Alex saw my excitement, he let me leave my lesson to immediately start researching *in memoriam* trumpet repertoire. Knowing that the Gregson concerto would be a significant portion of the recording, I felt confident I had a solid concept for my recording project.

II. The Recording Project

Program

Trumpet Concerto (1983) Edward Gregson (b. 1945)
Originally for Trumpet, Strings, and Timpani – arranged for Trumpet and Piano by the composer
I. Allegro vigoroso
II. Mesto – In Memoriam Dmitri Shostakovich
III. Vivo e brillante
22.5'

In Memoriam (James Watson) (2011) Bruce Broughton (b. 1945)
Unaccompanied Trumpet
6'

Stalwart Hands (2013) James Stephenson (b. 1969)
In loving memory of Roger and Mary Jane Jacobi
Trumpet and Piano
6.5'

Semi-Permanents (2009, rev. 2017) Kyle David Frost (b. 1985)
Flugelhorn and Unplayed Piano
3'

Elegy in memoriam Gustav Mahler (2012) Mirosław Gaśieniec (b. 1954)
Trumpet/Flugelhorn and Piano
7.5'

The Storyteller (2013) James Stephenson (b. 1969)
In memoriam: Adolph “Bud” Herseth
Trumpet, Violin, Piano, and Offstage Trumpet
9'

Taps
1'

Total running time: 55' 43”

Recording Process

A project like this takes an enormous amount of planning and organizing, so I knew I had to start as early as possible. I decided on the repertoire listed above and immediately invited Vincent Fuh and Beth Larson to collaborate on piano and violin, respectively. I started planning out the finer details at the start of my Fall 2018 semester.

Fundraising/Financial Planning

The required finances of a project this size is one of the most stressful hurdles to overcome. Those fees included studio time, refining the editing, mixing, mastering, licensing, accompaniment fees, and the possibility of commercially releasing the album. With hopes of alleviating some of the financial burden, I launched a crowd-funding campaign through GoFundMe. I added up my estimated expenses and set a target goal of \$5500 for the GoFundMe campaign. Here is an outline of my estimated expenses:

Studio Fee – 30 hours of studio recording time: 30 hours at \$60/hr.at the studio = **\$1800**

Accompaniment fee – Vincent Fuh: 30 hours x \$50/hour = **\$1500**

Mixing with Mike Zirkel – \$40/hour = *However much is left in the budget* ~ **\$1500**

Mastering with Justin Perkins at Mystery Room Mastering = **\$500**

After fund-raising for two months, I raised approximately \$2700.

Recording Venue and Dates

I decided to record in a studio, rather than in a larger performing space. The main reason for this was to eliminate any noise that comes with any accessible hall in the area. Since I already had a relationship with Buzz Kemper at the Audio for the Arts (AFTA) studio in Madison, WI,

this was a relatively simple decision. The goal was to be in the recording studio over the winter break following my last semester of coursework (December 12, 2018 – January 19, 2019).

I estimated needing 30 hours in the recording studio, but ended up spending only 18 hours recording the 56 minutes of music. This saved me quite a bit of studio and accompaniment expenditures from the initial estimate. The following table shows the specific dates and repertoire that I recorded:

Date and Time	Work(s) Recorded
December 22 nd , 2018 12:00pm - 3:00pm	Bruce Broughton: <i>In Memoriam (James Watson)</i> Kyle David Frost: <i>Semi-Permanents</i> <i>Taps</i>
December 30 th , 2018 12:00pm - 3:00pm	Edward Gregson: <i>Trumpet Concerto</i> <i>I. Allegro vigoroso</i>
January 2 nd , 2019 2:30pm - 4:15pm	Edward Gregson: <i>Trumpet Concerto</i> <i>II. Mesto - In Memoriam Dmitri Shostakovich</i>
January 4 th , 2019 2:30pm - 5:00pm	Edward Gregson: <i>Trumpet Concerto</i> <i>III. Vivo e brillante</i>
January 6 th , 2019 12:00pm - 2:30pm	James Stephenson: <i>The Storyteller</i>
January 8 th , 2019 12:00pm - 2:45pm	James Stephenson: <i>Stalwart Hands</i>
January 10 th , 2019 2:30pm - 4:00pm	Mirosław Gaśieniec: <i>Elegy in memoriam Gustav Mahler</i>
January 14 th , 2019 12:00pm - 1:00pm	<i>Taps</i> Fixed errors from Dec. 22 nd and Dec. 30 th sessions

Editing

To minimize costs, I did all of the editing myself. After all, I was already going to be listening to all of the recorded tracks to choose the edits.

After acquiring ProTools 12, I watched many introductory YouTube tutorial videos that were relevant to the acoustic style of recording similar to my project. I then sat down with DMA

Committee Member Professor Mark Hetzler and colleague Dafydd Bevil who trained me in their editing processes and habits. This was a crucial step for me since I then had no experience using recording software. ProTools is a very complicated program, but I chose it since both Buzz at AFTA and Mike Zirkel (my mixing engineer) use this program to record and mix, respectively.

After a day of recording at AFTA, I would collect every track from Buzz, then organize them all into ProTools on my home computer. Since I was recording in the studio every other day for the first two weeks of January 2019 (and rehearsing the alternative days), I started the entire editing process after the final recording day. I allotted 60 hours of editing time, as I have been told that it takes approximately one hour to edit one minute of music. As in most endeavors, practice makes perfect, and as I continued to edit, my skills increased. It took me only 30 of those allotted hours to edit the 56 minutes of music.

Mixing

After I completed the editing process, it was time to move to the mixing stage. In my financial estimate, I allotted “whatever is left in the budget.” This ended up being the case. It is very easy to spend many hours and dollars mixing. In the studio, it is crucial to accurately hit every note and phrase. If possible, the mixing process brought out more of my perfectionist tendencies. Although I could have easily spent additional time, it took 21 hours to finish mixing. Through the recommendation of Professor Hetzler, I hired audio engineer Mike Zirkel for this process. I spent six days at Mike’s residence, where he has his own set up of computers, monitors, speakers, and software. This software ranges from ProTools, to several different reverb and equalizer programs to affect the recorded sound.

The first step was to eliminate any perception of the dry studio sound. This was done by finding one of the several options of reverb that Mike has in his collection. We would plug in a portion of my recording into several different performance halls, cathedrals, churches, etc. Through much trial and error, I chose to be placed in the Wiener Konzerthaus. This reverb gave my sound the resonance and warmth that I desired throughout all of the repertoire I recorded.

Most of the mixing process consisted of removing unwanted sound. While recording in the studio, the microphones were only about a foot and a half away from me, with my bell pointing directly into them. When a trumpet is recorded or heard at close range the sound tends to include a substantial amount of “fuzz.” This sound is undesirable, but once you create some distance between the listener and the trumpet, those sounds tend to disappear. “Why don’t we just move the microphone back 10 feet?” This was a question that I continued to ask myself while I recorded, but this would only create more problems in the mixing stage, requiring us to get rid of the extra “room” sounds. Mike would take off some of the higher frequencies to eliminate the fuzz in my sound. However, there were some instances where we would go too far, creating a dull and artificial sound. It was a lot of trial and error to create a clear and natural sound without any extra noise.

Mastering

Mike Zirkel has a long-lasting relationship with Justin Perkins, so I was more than happy to hire Justin and Mystery Room Mastering for the mastering process. Where the recording, editing, and mixing phases of this project took several weeks, mastering took a matter of days, and I had little involvement in the process. Mike Zirkel sent the mixed recordings to Justin and, within five days, I had my first version of mastered recordings. There were only minor tweaks

required, so the product went through one revision. I requested that Justin add a little more time in between each track and to remove a “click” sound that was amplified through the mastering process. The most noticeable difference from mixing to mastering was the amount of volume. It was a cleaner, but a more present sound. Each track was given a code to be recognized by all sales platforms, and a reproduction file for music copyists.

Reflection

I, of course, wanted this recording to be *the* next classical trumpet recording. However, given my budget, a shorter timeline than usual, and my inexperience, that obviously will not happen. There were many times where I had to accept less than perfection, but there were also many times where I was extremely pleased with what I was hearing. There were times that it felt like I was actually performing in the Wiener Konzerthaus (although I’ve never been)!

I wish I did not have to spend so much time getting rid of the fuzz in my sound in the mixing portion. In the future, I will take more time at the very initial stages of the recording phase. I believe spending a little more time on microphone placement would have fixed this.

I took away many incredible skills that I will bring to my next recording experience. I am now proficient at ProTools, forever saving me money on the editing side. The more time I spend in the recording studio, the more comfortable and efficient I become. Time is money, and that was definitely proven in this project. I initially estimated this project would cost around \$5500, but it ended up costing only \$3300.

III. Liner Notes

Trumpet Concerto (1983) – Edward Gregson (b. 1945)

Edward Gregson, a living English composer, wrote his Trumpet Concerto for James Watson (1951–2011), one of Great Britain’s most sought-after trumpet players. Gregson has made incredible contributions to the classical music world, composing music in nearly every classical genre for many different instruments.

His three-movement trumpet concerto, composed in 1983, was originally written for trumpet, timpani, and strings. In this piece, the timpani acts in a soloist role rather than as an accompaniment voice. The beginning movement consists of two themes: the first is rhythmic and raucous, with a contrasting lyrical but similarly rhythmic second theme.¹

The second movement is written in memory of the Russian composer, Dmitri Shostakovich, doing so by using his four-note cipher. The cipher contains the first letter of Shostakovich’s first name (Dmitri – D) and the first three letters of the German spelling of his last name, Schostakovich – SCH, those notes being E-flat, C and B-natural.² The motive plays an important role in the second movement of this concerto, first found it in the muted trumpet part at the end of the first entrance 4 measures before rehearsal number 33 (**Example 1**). The cipher is transposed from the original pitches, but the intervals remain the same.

Example 1

The image shows two musical staves. The left staff is in 3/4 time, marked 'a tempo' and 'mute out'. It shows a four-note cipher: E-flat, C, B-natural, and a fourth note. The right staff is in 3/4 time, marked 'a tempo' and 'mp'. It shows the same four-note cipher transposed. Both staves have rehearsal numbers 33 and 34 indicated.

¹ Gregson, Edward. “Edward Gregson.” Accessed October 6, 2017. <https://edwardgregson.com/>.

² Koehler, Will. “X Marks the Spot: An Analysis of Edward Gregson’s Trumpet Concerto.” *International Trumpet Guild Journal* (June 2016): 25–30.

This motive is used throughout the movement and is embedded in the accompaniment. Although we are not seeing direct quotes from any of Shostakovich's symphonies, Gregson still presents us with the literal translation of the composers' name. Gregson pays homage to the composer by emulating the compositional style of Shostakovich's slow, beautiful, middle movements.

A cadenza connects the second and third movements and the timpani joins the trumpet *attaca* into the final movement. "This is exuberant in style and cast in rondo form. The rondo theme itself abounds in upward running scales. The episodes, a broad sweeping tune followed by a hectic string fugato based on the rondo theme, and finally a 6/8 scherzo, punctuate the various re-appearances of the main theme. A virtuoso coda with trumpet and strings throwing cascading scales at each other concludes the concerto."³

This edition of the concerto is one of two compositions on this album that has been previously recorded. Christopher Moore, the trumpet professor at Florida State University, recorded this version for trumpet and piano for his album "Trumpeting the Stone." The Gregson Concerto has been recorded in its original form by international trumpet virtuoso Ole Edvard Antonsen and the BBC Philharmonic (Clark Rundell, conductor). Gregson's *Trumpet Concerto* has been programmed in countless recitals, performed in trumpet competitions, and has become one of the staples of 20th century trumpet concerti.

³ Gregson, Edward. "Edward Gregson." Accessed October 6, 2017. <https://edwardgregson.com/>.

In Memoriam (James Watson) (2011) – Bruce Broughton (b. 1945)

Most well-known for his contributions to film music, American composer Bruce Broughton has written many pieces for the brass family and is a prolific composer.

I find it fitting to go from the Gregson Trumpet Concerto, which was premiered by James Watson, to this unaccompanied piece by Broughton, written in memory of Mr. Watson. This two-page unaccompanied solo is full of technical and acrobatic writing and was written for Malcolm McNab (b. 1943) to play at the memorial service of Mr. Watson. McNab is an LA-based studio trumpet player, who has recorded over 2000 film scores.

Broughton knew James Watson because Watson had often played in Broughton's movie scores while they both lived in London. Watson was also a spectacular trumpeter/cornetist and led the Black Dyke Mills Band. He performed with the London Philharmonic Orchestra, the London Sinfonietta and the Philip Jones Brass Ensemble, among other ensembles. When I asked him about his relationship with James Watson, Broughton told me of Watson's accolades and simply ended with, "He was quite a guy."⁴

I am excited to produce the first recording of this piece with the hope that it will emerge as a leading unaccompanied piece for the trumpet. It has a very suitable range and level of technical difficulty for any trumpet recital.

⁴ Bruce Broughton, e-mail message to author, May 15, 2018.

Stalwart Hands (2013) – James Stephenson (b. 1969)

Chicago-based composer James Stephenson maintained a performing career as a trumpeter with the Naples Philharmonic for 17 years before becoming a full-time composer, resulting in the self-proclaimed title of a “performer composer.” Chicago Symphony principal clarinetist, John Yeh, has playfully nicknamed him the “Concerto King,” a title that he proudly accepts, having written at least one concerto and one sonata for every symphonic instrument. In addition to his extremely successful composing and arranging career, Stephenson is also a very accomplished conductor.

As a young trumpet player growing up, Stephenson attended the Interlochen Arts Academy in Michigan. He wrote *Stalwart Hands* in memory of Roger and Mary Jane Jacobi, the president and “first lady” of the academy for 18 years (1971-89). While at Interlochen, Stephenson was often called upon to perform bugle calls such as “O Sound the Call,” “Call to Quarters,” and “Taps.” These familiar tunes appear frequently throughout the piece.

When asked about his inspiration for the piece, Stephenson said, “I decided to echo much of what the Jacobis and Interlochen represented for me: a. symbolizing what strength the Jacobis had in running Interlochen; b. the annual hand-shakes at the Maddy cabin (which is how I first met them); c. hands very much needed to play both piano and trumpet! It was always Roger and Mary Jane.”⁵

One of my past teachers and mentors, John Aley, along with UW-Madison Professor of Collaborative Piano, Martha Fischer, premiered this piece at Interlochen. Their live recording is still available on Stephenson’s SoundCloud website. I’m happy to release the first professional recording of this wonderful memorial for two influential musical icons.

⁵ Stephenson, James. “Stephenson Music.” Accessed October 6, 2017. <https://composerjim.com/>.

Semi-Permanents (2009, rev. 2017) – Kyle David Frost (b. 1985)

Wisconsin native Kyle David Frost is a trumpet colleague from the 132nd Army Band. Through his collegiate music studies, he entered the art of composition by creating an anthology of three unaccompanied trumpet solos. *Semi-Permanents* (2009, revised in 2017), the first of three in this anthology, was written for flugelhorn and un-played piano – the piano’s sustain pedal is weighted down throughout the entire piece, creating a beautiful and reverberant effect.

This piece was submitted to the 2009 ArtSounds competition at University of Minnesota’s Walker Art Museum, where it took first prize. To compete, compositions could be any length and written for any ensemble, so long as they were inspired by a piece in the museum’s permanent collection. The winners’ recordings would be stored on iPods available at the museum so interested patrons could listen to the music while taking in the artwork that had inspired them.

The piece of art he took inspiration from was a cubist painting of a house on an island, positioned peacefully atop a lakeside cliff. The artist explained that this was a cabin that his family would rent each summer in their childhood. When Frost wrote *Semi-Permanents* for flugelhorn and un-played piano, he channeled the idea of definite experiences creating indefinite memories. The performer represents life experiences of an individual while the sympathetic vibrations of the piano strings represent the memories they retain. Over time, further experiences either strengthen or diminish previous memories, which is represented by the waxing and waning resonance of the piano.⁶

I’ve had the pleasure of recording two of Kyle’s unaccompanied pieces from his anthology. I look forward to sharing this wonderful work with the music community.

⁶ Kyle Frost, e-mail message to author, November 17, 2017.

Elegy in memoriam Gustav Mahler (2012) – Mirosław Gąsieniec (b. 1954)

Mirosław Gąsieniec is a Polish composer and pianist who studied under Witold Lutosławski. His compositional style spans a wide array of instrumentation, from piano and trumpet concerti, to chamber, orchestral, and film music. His *Elegy in memoriam Gustav Mahler* (2012) was originally the second movement of his “Jewish Concerto” for trumpet and orchestra.

Gąsieniec wrote the Jewish Concerto for his good friend Igor Cecocho. Cecocho later suggested to the composer that the middle movement be a standalone piece for trumpet, flugelhorn and piano. He also proposed that it be dedicated to Gustav Mahler (1860—1911). Because 2011 marked the 100th year of Mahler’s death, it seems fitting to dedicate this piece “in memoriam” to the well-known composer, especially for the trumpet. Although there are no direct quotes that reference any of Mahler’s works, the piece is hauntingly beautiful with Romantic Era-inspired harmonies and piano interludes. In my opinion, the piano interludes sound like excerpts straight out of a Rachmaninoff piano concerto.

You can find a live recording of this piece on YouTube featuring Igor on trumpet and Mirosław at the piano. However, my recording will be the first to be professionally released.

The Storyteller (2013) – James Stephenson

Adolph “Bud” Herseth (1921—2013), principal trumpet of the Chicago Symphony Orchestra from 1948-2001, made a lasting impact on the trumpet world. Stephenson’s piece, written for trumpet, piano, violin, and offstage trumpet, is more of a caricature of Herseth than a memorial composition. Herseth was famous for playing beyond the notes and always telling a story when he performed. There are references to the most well-known trumpet orchestral excerpts, with the offstage trumpet part playing the role of Herseth himself. Stephenson wrote this piece for many different ensembles: brass quintet and optional violin; solo trumpet and string orchestra; solo trumpet and wind ensemble; and concert band with no solos. The adaptation that I recorded is the original version. Premiered by Chris Martin, Herseth’s successor, this piece tells the story of one of the most inspirational trumpet performers to ever live.

Just in the first page of the score, the first 12 measures, there are three quotes that Jim spoke of. The piece starts with Bud’s initials, ABH, or ABB⁷ (**Example 2**).

Example 2

The image shows a musical score for the first 12 measures of 'The Storyteller'. The top staff is in 4/4 time, marked 'Adagio' with a tempo of 60. The first five measures are marked 'p' (piano). The sixth measure is marked 'A' and 'Piu mosso, almost in one.' with a tempo of 60. The score is for trumpet and piano (Pno.).

Stephenson stated that one could even sing “for Adolph Herseth” with the first 5 notes.⁸ By the time we get to the second to fourth full measures, the melody hints at the theme of

⁷ James Stephenson, e-mail message to author, October 29, 2017.

⁸ Ibid.

Stravinsky's "The Song of the Nightingale." Stephenson writes in his program notes, "It was this piece in particular that brought me literally to tears nearly every time I played it, over and over. The lyrical solo is some of the most beautiful playing by Bud you will ever hear."⁹ The piece is full of stories and orchestral quotes from famous Bud Herseth recordings with the CSO, and it's a perfect remembrance piece of the most influential orchestral trumpet player ever to live.

When I was in the studio recording this album, I was under the impression that I would be the first person to release this version of this piece. However, Anne McNamara, Assistant Trumpet Professor at Campbellsville University, released her album "A Winter's Night" under the Arts Laureate label on April 8th, 2019, that features *The Storyteller*. I am so glad that trumpet players from all around the country are discovering this beautiful piece, and I cannot wait to offer the trumpet community my rendition.

⁹ Stephenson, James. "Stephenson Music." Accessed October 6, 2017. <https://composerjim.com/>.

Taps

No bugle call is more familiar than *Taps*. The 24-note piece of music is despairing and haunting, yet expressive and beautiful. When people hear these 24 notes, some bow their heads, some stand, some place their hands over their hearts. Some people cry, but *all remember*. It's hard to listen to those 24 notes and not remember the person for whom they are being performed.

The history of this bugle call is full of debate, but one thing is for sure; *Taps* is the preeminent in-memorial piece of music, so I find it extremely appropriate to end the entire album with these 24 notes (**Example 3**).

Example 3

The image shows the musical notation for the bugle call "Taps". It consists of two staves of music in common time (C). The tempo is marked as ♩ = 50. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff features a fortissimo (*ff*) dynamic, which then transitions to a forte (*f*) dynamic and concludes with a *morendo* (diminuendo) marking. The melody is composed of 24 notes, including several half notes with fermatas.

IV. Aspirations and Conclusion

A long-term goal of mine is for this album to obtain a commercial release on a record label. This wasn't a requirement to finish the DMA degree, but I cannot wait to share all of the hard work and dedication that was put into this recording project with the music community (and my GoFundMe backers!). Since the majority of these pieces are recorded now for the first time, I hope that these works will be programmed and performed throughout the world.

This entire project has been one of the most rewarding of my musical career to date. The process has made me a more experienced recording artist and musician, and I look forward to improving the additional skills that I obtained on my next recording adventure.

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