

TWENTY-FIRST CENTURY TRUMPET MUSIC OF JAMES M. STEPHENSON III

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DOCTOR OF MUSICAL ARTS

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ABSTRACT

This study examines in detail works for trumpet by James M. Stephenson III, which include unaccompanied works, short character pieces, multi-movement works, compositions for chamber ensembles, and etudes. As a modern composer, Stephenson is important for both the quantity and quality of his works. His style is characterized by beautiful lyrical lines, skillfully crafted technical passages, extreme shifts in register, and detailed attention to dynamics, articulation and phrasing.

Biographical information covering Stephenson's youth, education and career will be presented together with an examination of his compositional characteristics and influences. A selected group of works will be viewed in detail, including *Call* (for unaccompanied trumpet), *Fanfare for an Angel* (four part trumpet ensemble), *Mutation* for trumpet and piano, *Sonata for Trumpet and Piano*, *Vignettes* (for trumpet and percussion) and his two volumes of *Day-Tudes* for trumpet. These works were selected to showcase his compositional skill and versatility as well as present examples of works of substantial pedagogical value. A complete list of his compositions and a discography of all known recordings of his music will be provided in two appendices.

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Dr. Jeremy Brekke, thank you for your guidance throughout the past years. Your teaching and playing has been inspirational. You have encouraged me to step outside my comfort zone as a player thus broadening my horizons as both a performer and educator. I would also like to thank the remaining members of my committee, Dr. Robert Groves, Dr. Kyle Mack, and Dr. John Helgeland for their guidance and support.

PREFACE

When I began searching for a topic, I discovered that a number of the subjects that interested me already had been covered at great lengths. However, over the course of the past year, I was exposed to the music of James Stephenson, first through the commission of a trumpet ensemble work that was premiered by the North Dakota State University Trumpet Ensemble at the 2011 International Trumpet Guild conference in Minneapolis, MN. For my second doctoral recital, I was searching for works that would allow me to collaborate with other performers. I had initially considered *Encounters III* for trumpet and percussion by William Kraft. Around this time, a good friend, Mark Degoti mentioned that he was performing the Stephenson *Vignettes*, which also is scored for trumpet and percussion. I immediately ordered this work and discovered it would be a suitable replacement for the Kraft. After receiving the work and playing through it, I was hooked.

After my performance of *Vignettes*, I began to study more of Stephenson's works with the aid of his website where one can view scores and listen to recordings of his compositions. At this point I decided to focus my research on the trumpet works of James Stephenson.

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CHAPTER ONE. BIOGRAPHY

James M. Stephenson III was born on February 4, 1969 in Joliet, IL. He spent the first fourteen years of his life in Lockport, IL, a suburb of Chicago located northeast of Joliet. Stephenson grew up in a family with strong musical ties. His father James was an electrical engineer who had a love of keyboard instruments. He built an electronic organ from scratch, which is still in use at his hometown church forty-five years later. He also developed and built one of the first synthesizers. It was fully functional and of high quality for the time, but it proved to be too expensive to produce and sell. Shirley, his mother, sang in their church choir and played flute. His brother Michael played trumpet, and his sister Patricia was active in various areas of music, but neither pursued music beyond the college level.¹

Before he began to play trumpet, Stephenson studied piano for nearly five years. Though piano was not of great interest to him, later he realized that it helped him gain a better understanding of music. His piano teacher helped develop Stephenson's abilities as a performer and he also introduced him to music theory, something that proved to be beneficial as Stephenson began his career as a composer.²

Stephenson was introduced to the trumpet through his brother Michael's playing of the instrument. After some experimentation with the instrument he started studying

¹ James Stephenson, e-mail message to composer, February 2, 2012.

² Ibid

privately and playing was easy for him. In his school band he was placed first chair, further encouraging him to continue studying trumpet.³

Figure 1 – James Stephenson (left) on stage at Interlochen with members of the Canadian Brass, Fred Mills (center) and Ronald Romm (right).



Stephenson attended the Interlochen Arts Camp in the summers of 1979-1984 and 1986. In the summer of 1985 he attended the Tanglewood BUTI (Boston University Tanglewood Institute) program. He also attended the Interlochen Arts Academy from 1983-1986 and would later attend the New England Conservatory of Music in Boston from 1986-1990, where he studied with Charles Schlueter. Stephenson earned a Bachelor of Music degree from the New England Conservatory in trumpet performance. During his

³ Ibid.

conservatory years he participated in summer festivals including the Music Academy of the West in Santa Barbara, CA in 1988, 1989, and 1991, and the Los Angeles Philharmonic Institute in 1990.⁴

Figure 2 – James Stephenson (center) with Charles Schlueter (left) and Eric Berlin (right).



Immediately after graduating from the New England Conservatory, Stephenson won a trumpet position with the Naples Philharmonic, in Naples, FL, which he held from 1990-2007. Stephenson also performed as a substitute musician with other orchestras including the San Diego Symphony, Boston Philharmonic and the Florida Orchestra in

⁴ Ibid.

Tampa Bay, FL.⁵ During his time in Naples, Stephenson began pursuing composition as a hobby. His interest in composition continued growing but he did not consider composition a possible full-time career.

In 2001 Stephenson composed the *Sonata for Trumpet and Piano*, his first major work for trumpet. Initially, Stephenson did not consider composing for trumpet, because he indicated that his own limitations as a player might be difficult to overlook when writing for the instrument.⁶ The *Sonata* was commissioned by Richard Stoelzel who is professor of trumpet at Grand Valley State University in Allendale, Michigan. Stoelzel is a Yamaha Performing Artist and holds the position of principal trumpet with the Palm Beach Opera Orchestra in West Palm Beach, FL, and also performs with the Avatar Brass and Aries Trio. In 2002 Stoelzel premiered the *Sonata* with accompanist Tianshu Wang at the Shenyang Conservatory in Shenyang, China. Stephenson met Stoelzel in 1990 when they both attended the Los Angeles Philharmonic Institute and had also collaborated with the Avatar Brass on multiple arrangements for brass quintet.⁷ Stephenson and Stoelzel also performed together in the Naples Philharmonic.⁸

Stephenson's transition from performer to composer was becoming clear by 2005. He and his wife Sally, who played violin, were both performing with the Naples Philharmonic and his schedule was requiring late nights to meet deadlines. He felt that trumpet was becoming more difficult and less interesting, while at the same time composing was becoming an increasingly important part of his life. He moved back to his

⁵ Ibid.

⁶ Ibid.

⁷ James M. Stephenson, *Sonata for Trumpet and Piano*, (Chicago: Stephenson Music, Inc., 2001).

⁸ Richard Stoelzel, e-mail message to performer, March 6, 2012.

hometown of Chicago where he felt he could better pursue a career as a full-time composer.⁹

Two years after the *Sonata*, Stephenson embarked on a new solo work for trumpet. This new work, the *Concerto #1 for Trumpet*, was the product of a longtime friendship between Stephenson and fellow trumpeter Jeffrey Work. The work was commissioned and premiered by the Pro Arte Chamber Orchestra of Boston, a group that Work performed with before accepting the position of principal trumpet with the Oregon Symphony in Portland, Oregon in 2006.¹⁰ The original version of this composition is scored for solo trumpet and orchestra, and it is also available with piano reduction.


A number of Stephenson's works have been premiered at International Trumpet Guild (ITG) conferences including *Vignettes* for trumpet and percussion, and the *Fantasie* for trumpet and piano. These two works were premiered at the 2005 ITG conference held in Bangkok, Thailand. *Vignettes* was performed by Eric Berlin who Stephenson met at the New England Conservatory of Music. The *Fantasie* was performed by Paul Merkelo, a musical friend from his childhood days in Chicago, who is currently the principal trumpet with the Montreal Symphony Orchestra.

Another work premiered at an ITG conference is *Burden of Destiny* scored for trumpet and piano. It was first performed on a recital played by Chris Martin, principal trumpet with the Chicago Symphony Orchestra, and pianist Rebecca Wilt at the 2009 ITG conference held in Harrisburg, PA. This composition evolved from a meeting between

⁹ James Stephenson, e-mail message to composer, February 2, 2012.

¹⁰ James M. Stephenson, *Concerto #1 for Trumpet*, (Chicago: Stephenson Music, Inc., 2003).

Figure 3 – Program from the premiere performance of the *Concerto for Trumpet*.



Program November 30, 2003

Isaiah Jackson, Music Director
Gunther Schuller, Principal Guest Conductor

Isaiah Jackson, conductor
Jeffrey Work, trumpet
Sunday November 30, 2003
3:00 pm Sanders Theatre

Kammermusik No. 1 with Finale 1921, Op. 24, No. 1 Paul Hindemith
 (1895-1963)
Sehr schnell und wild
 (Very fast and wild)
Mässig schnell Halbe
 (Moderately fast half-notes)
Quartett: Sehr langsam und mit Audsdruck
 (Quartet: Very slowly and with expression)
Finale 1921: Lebhaft
 (Finale 1921: Lively)

*Concerto for Trumpet** James M. Stephenson, III
 (World Premiere) (b. 1969)
Adagio—Allegro giocoso—Adagio
Allegro con brio
Jeffrey Work, trumpet

INTERMISSION

Symphony No. 40 in g minor, K. 550 Wolfgang Amadè Mozart
 (1756-1791)
Allegro molto
Andante
Menuetto: Allegretto
Allegro assai

Stephenson and Martin in 2007 when the Chicago Symphony Orchestra performed in Naples, FL. They met after the performance, at which time Martin suggested that it would be nice to get a new composition from Stephenson.¹¹

Other important works with trumpet by Stephenson include his *Trio Sonata* and *La Viaggio Vita*, each scored for violin, trumpet and piano, and both were written for Richard Stoelzel. These works helped to establish Stephenson as an increasingly significant contemporary composer for trumpet.

Currently, Stephenson is composer-in-residence with the Lake Forest Symphony, in Lake Forest, IL, which is under the musical direction of Alan Heatherington. Stephenson's music has been performed by a number of today's most prominent orchestras including those in Cleveland, Chicago, Atlanta, Baltimore, and Minnesota. He is also in demand as an orchestral arranger of Christmas, movie, and popular music. His arrangements have been performed and recorded by orchestras including the Boston Pops Orchestra and Cincinnati Pops Orchestra. His solo and chamber works for trumpet have been commissioned and premiered by other noted performers and educators such as Rex Richardson (Figure 4), Bob Sullivan, and Charles Schlueter. Stephenson's compositions for trumpet are quickly becoming staples of the contemporary trumpet repertoire based on their quality, quantity and variety. The performers that commission and/or premiere his works certainly highlight this point.

¹¹ James M. Stephenson, *Burden of Destiny*, (Chicago: Stephenson Music, Inc., 2009).

Figure 4 – James Stephenson (left) with Rex Richardson (right).



CHAPTER TWO. INFLUENCES AND COMPOSITIONAL CHARACTERISTICS

Stephenson draws from nearly thirty years of performance experience and has been inspired by the works of numerous composers. For example, Stephenson is highly influenced by Russian composers, especially Sergei Prokofiev (1891-1953). He admires Prokofiev for his ability to combine melody, rhythm, harmony, and orchestration, feeling that it is difficult to compose music that equally combines all four of these aspects.¹²

Stephenson has great admiration for the works of Mozart (1756-1791), because of the beauty and simple elegance that can be found in his compositions.¹³ Mozart's influence can be seen in Stephenson's works that display lyrical sensitivity through the use of simple song-like melodies. With regards to structure, Stephenson considers the works of Beethoven (1770-1827) to be highly inspirational.¹⁴ Although Stephenson's compositions are not as complex formally as those of Beethoven, he uses thematic material in a similar fashion, which like Beethoven, helps create unity in his compositions. The return of important melodic ideas can be found in a wide variety of Stephenson's works including his solo works for trumpet, music for trumpet ensemble, and his books of etudes for solo trumpet.

Stephenson has great respect for the compositions of Charles Ives (1874-1954) because of his ability to compose in a style that was sometimes very simplistic and at other times highly complex. Stephenson feels that Ives was a very individualistic composer and

¹² James Stephenson, e-mail message to composer, February 2, 2012.

¹³ Ibid.

¹⁴ Ibid.

not one to be swayed by trends. Ives blazed his own paths in music, a trait that Stephenson finds very admirable.¹⁵

Stephenson's approach to orchestration has been influenced by numerous individuals, but there are three specific composers from whom he has drawn a great deal of inspiration throughout his career. Two of these are Nikolai Rimsky-Korsakov (1844-1908) and Igor Stravinsky (1882-1971).¹⁶ Stephenson looks to the music of Rimsky-Korsakov as the pinnacle of classic orchestration while Stravinsky introduced a multitude of new possibilities regarding orchestration together with his openness to experiment with harmony, melody, and rhythm. For his jazz based compositions and arrangements, Stephenson looks to the music of Stan Kenton (1911-1979) for rhythmic and harmonic inspiration.

Stephenson has been influenced by Dmitri Shostakovich (1906-1975) and Gustav Mahler (1860-1911) for similar reasons, such as Mahler's grandeur and expression of emotion, and Shostakovich's overwhelming power and expression of pain.¹⁷ Powerful musical passages are present in many of Stephenson's works such as the *Sonata for Trumpet and Piano*, *Burden of Destiny* and *Remember Forward*. It is uncommon to find extended sections in Stephenson's music that are written in this style, but it is common to find this type of writing inserted between more playful sections. Stephenson's music expresses a wide range of emotion, and the shift between emotionally intense and playful passages helps to foster excitement in both the performer and listener.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

Music of other composers that has influenced Stephenson's writing includes Maurice Ravel's (1875-1937) experimentation with musical colors; Peter Ilyich Tchaikovsky's (1840-1893) melodic writing; Johannes Brahms's (1833-1897) skillful use of counterpoint and J.S. Bach's (1685-1750) precise attention to detail.¹⁸ Stephenson has also been inspired by modern composers such as John Adams (b. 1947) for his experimentation with different textures, and Leonard Bernstein (1918-1990) for character and rhythmic intensity.¹⁹

Detailed study of Stephenson's works for trumpet reveals some consistent musical characteristics. His song-like lyricism often is contrasted with technical passages that are fiery and require great technical command of the instrument. Within these styles of writing, it is not uncommon to find large intervallic leaps of a seventh, octave or greater. Stephenson's career as a professional musician has given him great insight in how to compose for the trumpet, and although he writes music that is extremely difficult, it is never anything that cannot be attained through diligent practice.

Stephenson also creates unique rhythms that can highlight the mood of a work. He uses brilliant rhythms for fanfares, playful rhythms for technical passages, and more simplistic rhythms for his lyrical sections. Another characteristic common in his compositions is great attention to detail in phrasing, articulation and dynamic markings. He uses these three elements to showcase the different sounds and styles that are possible on the trumpet. His works cover the entire dynamic spectrum of extreme softs and louds and sometimes contains sudden changes between the two. His *crescendo* and *decrescendo* indications assist the performer in creating well sculpted phrases. Stephenson's articulation

¹⁸ Ibid.

¹⁹ Ibid.

markings assist the performer in attaining the desired character for his works. As a former performer, he understands the mechanics of the trumpet, and though some of his music for trumpet is extremely challenging, he always writes in a style idiomatic to the trumpet.

Stephenson's compositions display a number of similar characteristics, but all are truly unique. His combination of technique and lyricism creates an exciting environment for both performer and listener. It is not difficult to see how his career as a performer influenced his writing for the trumpet even though he has had no formal composition training. The music he performed as both a student and professional musician provided inspiration in composing his own music which draws from baroque, classical, romantic, and twentieth-century models.

CHAPTER THREE. DISCUSSION OF SELECTED WORKS FOR TRUMPET

Stephenson's works for trumpet examined in this chapter are: *Call* for unaccompanied trumpet; two volumes of *Day-tudes* (etudes for solo trumpet); *Fanfare for an Angel* (trumpet ensemble); *Mutation* (trumpet and piano); *Sonata for Trumpet and Piano*; and *Vignettes* (trumpet and percussion). These works illustrate the composer's versatility and the scope of his output ranging from works geared towards high school students to established professionals. The discussion of each work will focus on how and why the works were conceived, compositional devices, and characteristics common to Stephenson's compositions as an entire body of work.

CALL (FOR UNACCOMPANIED TRUMPET)

Call, for unaccompanied trumpet was composed in 2003 as part of a lecture for the Naples (FL) Philharmonic's *Meet the Musician* series. Days before this event, Stephenson realized he would not be provided an accompanist to assist him in performing his music. As a result, he composed this piece for unaccompanied trumpet to perform as part of his lecture.²⁰ This composition requires, or "calls" upon the performer to present different techniques and styles associated with playing trumpet in an orchestral setting, such as fanfares, jazz, double-tonguing and rapid mute changes.²¹ The work was originally composed for C trumpet, but it also can be performed on B-flat trumpet.

²⁰ James M. Stephenson, *Call*, (Chicago: Stephenson Music Inc., 2003).

²¹ Ibid.

The opening four measures focus on three pitches, C, F and G. B-flat and E-flat are added in measure five as the line gradually ascends and the tempo moves forward (Ex. 3.1). The opening eight measures serve as an introduction and present important melodic material that will return later in the composition.

Example 3.1 *Call*, mm. 1-16

The musical score for 'Call' (measures 1-16) is presented in three systems. The first system (measures 1-4) is marked 'Maestoso Bravura' and 'f'. The second system (measures 5-8) is marked 'Piu mosso' and 'mp accel.', with a 'gradually moving forward' annotation. The third system (measures 9-16) is marked 'Allegro'. The score includes various musical notations such as slurs, ties, and dynamic markings.

When examining these pitches, a quartal relationship can be established among them - G, C, F, B-flat and E-flat. This intervallic relationship assists in creating the noble fanfare quality desired at the opening. The use of these pitches continues throughout the composition with only minor deviations. The return of motivic elements is a trait that can be observed in numerous works by Stephenson.

The pitches presented in the introduction are the only pitches used in the following *Allegro* section and B-natural appears only as a grace note. The tempo of this section is not

specifically marked, but should be fast enough to require double-tonguing. Measures 9-16 require consistent articulation and flexibility as it contains numerous shifts in registration.

The first significant stylistic change occurs at measure 17 where there is a sudden shift from the brisk *Allegro* to a *Swing* section (Ex. 3.2). This section retains the five pitches used in the introduction and *Allegro* and introduces D-flat as a sixth melodic pitch.

Example 3.2 *Call*, mm. 17-31

The addition of the D-flat aids the composer in moving from a section that is fanfare-like in quality to one that is jazz-like with blues inflections. Although only seven measures in length, the *Swing* section showcases the trumpet's versatility in both sound and style through the use of *glissandi* and jazz articulation.

The tempo in this section should be slower than the *Allegro* section. Stephenson says that he has heard different interpretations of the swing section but prefers a tempo that is noticeably slower, almost “dirty,” so that the performer has ample time to stylize

different melodic ideas.²² Choosing a slower tempo also allows the performer to emphasize the articulation and *glissandi*, and insert some of their own inflections. As a demonstration piece, Stephenson's intention for this section is to demonstrate the playing orchestral trumpet players' often encounter in music for pops concerts. The section concludes with a gradual transition from the *Swing* style to one that is similar to the *Allegro* that preceded it (m. 9). Starting in measure 24, the opening four-pitch character of the introduction and *Allegro* section is reestablished with the elimination of the pitch D-flat.

Another contrasting section begins in measure 32 requiring a harmon mute with the stem in. The performer is required to quickly insert and remove the mute while playing a continuous line of triplets. Great care must be taken when inserting and removing the mute because the transition between muted and un-muted sections should be as seamless as possible (Ex. 3.3).

Example 3.3 *Call*, mm. 32-38

Along with precise mute work, the dynamics and articulation in this section should be highly emphasized. The change between *forte* for the un-muted sections and *piano* for the muted sections creates an exciting effect that is further emphasized by the indicated

²² James Stephenson, e-mail message to composer, January 31, 2012.

accents. At the beginning of this section, the accents occur at regular intervals, but the placement of the accents is altered at the beginning of measure 34. The most dramatic change happens in measure 37 where a hemiola effect is created by placing the accents on every other pitch in the triplet figure.

The final section of the work begins at measure 39. It consists of a repeated rhythmic pattern that gradually increases in speed and volume culminating in the return of the opening thematic material in measures 46-47 (Ex. 3.4). The tempo slows dramatically in measure 46 so that the tempo in measure 47 is the same as the opening measures. The return of the opening three pitches unifies the ending with the beginning and the conclusion is a brief return to the brilliance of the *Allegro* section.

Example 3.4 *Call*, mm. 39-52

39 *Starting slowly and gradually moving forward*

mp cresc.

42

45 *Slowing* *Allegro* *Slowing*

f ff

50 *Allegro*

f ff < sf

Like other unaccompanied works for trumpet, *Call* presents the performer with basic tempo and style indications, but it also leaves a great deal of the interpretative

possibilities in the hands of the performer. Given the limited number of works for unaccompanied trumpet, *Call* is a valuable addition to the repertoire.

DAY-TUDES - VOLS. 1-2

During February and April 2010, Stephenson began a unique project that called for a new etude to be composed for each day of the month. Thus, the February volume consists of 28 etudes, and the April volume consists of 30 etudes. The table of contents in both volumes lists the title, page number and key for each etude. This is beneficial to a student or instructor choosing an etude in a specific key.

The etudes in volume one are greater in length and difficulty than those in volume two. The etudes in volume one are at least two pages in length, where as those in volume two are one page each. Stephenson describes the etudes in the second volume as intermediate level studies. Before each etude, Stephenson presents the performer with a short page of notes discussing each etude and what inspired him to compose it. These pages also include performance suggestions regarding tempo, dynamics, articulation and overall style. Two of the etudes from volume one, *2/2 Tango (Beyond a Shadow of a Doubt)* and *Reflections*, can be purchased separately with piano accompaniment.

The two volumes of Day-Tudes present a wide variety of styles for the performer. Stephenson draws stylistic traits from composers such as J.S. Bach, Sergei Prokofiev, Franz Joseph Haydn and Arvo Pärt and this can be seen in the etudes that mimic the style of these composers. Stephenson's songlike lyricism, extreme technical demands and use of large intervals are present in these studies. While keeping his compositional identity intact,

Stephenson manages to make each work focus on a specific aspect of trumpet playing such as articulation, phrasing, specific intervals or uncommon keys.

An excellent example of Stephenson's ability to write in the style of other composers is the Day-tude *Bach to the Beginning* which was composed on February 23. While at the New England Conservatory, Stephenson spent a great deal of time listening to recordings of Bach's violin partitas and sonatas performed by Nathan Milstein. Stephenson was taken by Bach's ability to make interesting music with only a solo violin.²³ In this etude, Stephenson's goal was to see how difficult it would be to write in the melodic and harmonic style of Bach, while at the same time being careful not to add any of his own "touches."²⁴

The work requires the performer to pay strict attention to articulation, phrasing and dynamics. Articulation should be kept even while making appropriate adjustments called for by dynamic markings and changes in register. There are frequent shifts between *forte* and *piano*, especially in sequenced passages (Ex. 3.5). Stephenson suggests in the performance notes that the performer should take time to listen to recordings of Bach's solo instrumental works which will help the performer recognize important melodic fragments and highlight harmonic changes in this etude.²⁵ He also suggests that the performer should take time to experiment with *rubato* to assist in finding appropriate places to lengthen notes and where to push and pull the tempo. Stephenson believes that making these adjustments will aid the performer in transforming a string of notes into interesting and beautiful music.

²³ James M. Stephenson, *Day-tudes for Trumpet*, Vol. 1 (Chicago: Stephenson Music Inc., 2010), 86.

²⁴ Ibid.

²⁵ Ibid.

Example 3.5 *Back to the Beginning*, mm. 1-22

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and common time (C). The tempo is marked 'Maestoso'. The score consists of six staves of music, numbered 1 through 22. The dynamics are marked as follows: *f* (forte) at measures 1, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22; *p* (piano) at measures 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature remains consistent throughout the piece.

While most of the etudes in volume one are substantially more difficult than those in volume two, selected studies can be approached by younger students. The etude from February 27, *Amuse bouche – Intermezzo*, is one of these. It is only one page in length and makes use of a limited range of pitches and is in the key of C major. Only one other etude in volume one is composed in C major.

There are three distinct sections in this etude that begins with a flowing lyrical melody that outlines broken harmonies. The main thematic material is presented in the first eight measures and elaborated upon beginning in measure 9. At this point, the composer

retains the major structural pitches but elaborates upon them by adding additional pitches. Melodic elaboration is a trait often found in the compositions of Stephenson.

The opening was marked *andante* and the trumpet presented a beautiful lyrical melody that is contrasted with a new section beginning in measure 17 marked *agitato* and *articulate* (Ex. 3.6). This is a drastic stylistic change from the opening. The tempo in this new section can move forward to create greater contrast with the opening and also demonstrates virtuosic playing. Even though advanced technique is required, his writing is idiomatic for the trumpet. Rarely does Stephenson write passages that do not work well for the trumpet. This fact can be credited to his experience as a player after years of performing professionally. This etude contains fewer markings than Stephenson's other works. In prefaces to specific etudes he states that performers should make interpretational decisions themselves.

Example 3.6 *Amuse bouche – Intermezzo*, mm. 1-26 (continued on next page)



The Day-tude from April 4, 2010, *Running on Empty*, works well to demonstrate the intermediate level performance challenges common in volume two. Like the other etudes in this volume, it is only one page in length and is composed within a limited pitch range (B3-A5). It is an exercise in clear tonguing within different registers and at different dynamic levels. Stephenson specifies that the tempo be fast enough to require double tonguing for all of the sixteenth notes.²⁶ As is the case with a number of the other Day-tudes, this study can be performed at various tempos; thus making it suitable to any level of player.

When preparing the Day-tude from April 4th, Stephenson states that the performer should pay careful attention to the indicated dynamics; the *crescendos* and *decrescendos* vary in length, and will result in different dramatic effects when executed properly.²⁷ Similar to other compositions by Stephenson, this etude presents detailed dynamic markings that require the performer to explore the extremes between *fortissimo* and *piano*. Changes in dynamics are sometimes sudden and this type of dramatic change in volume can be observed in measures 16-17 (Ex. 3.7).

²⁶ James M. Stephenson, *Day-tudes for Trumpet*, Vol. 2 (Chicago: Stephenson Music Inc., 2010), 8.

²⁷ Ibid.

Example 3.7 *Running on Empty*, mm. 1-32

Spirito

The musical score for "Running on Empty" (measures 1-32) is presented in a single system with six staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked "Spirito". The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). Articulations include accents, slurs, and a crescendo. The piece concludes with a "Molto Rit." (Molto Ritardando) marking at measure 32.

“Running on Empty” requires the performer to be flexible in order to cover a wide range of pitches over short periods of time. As seen in measures 15-16, a line can begin below the staff and within a measure ascend to the top of the staff covering up to the range of a twelfth.

The majority of Stephenson’s compositional output is intended for advanced and professional players, but his two volumes of Day-Tudes are appropriate as instructional tools for high school and college students. When used as a pedagogical tool, these unique studies will expose students to both technical and lyrical demands within a wide range of

styles. Like other works by Stephenson, all the Day-tudes can be performed on either B-flat or C trumpet.

FANFARE FOR AN ANGEL

There are a number of special compositions in Stephenson's output. All are important because they are substantial additions to the trumpet repertoire, but some stand apart because of the reason for which they were composed. *Fanfare for an Angel* is one of these works. It was inspired by and dedicated to the trumpet instructor, Jeanne Pocius. In 2009 Pocius was on a nation-wide lesson tour which brought her in contact with Stephenson. Stephenson arranged to have a trumpet lesson with Jeanne while she was in Chicago and even though the two met only for an hour, the experience had a lasting impact on Stephenson.²⁸

On January 12, 2010, Pocius was in Haiti teaching and providing musical instruments to young, less fortunate musicians. That same day, Haiti was struck by a massive earthquake. Jeanne, the victim of a collapsed roof, survived with only a broken arm and several deep bruises. Before returning home to Boston, she restarted her program.²⁹ A surprise mass trumpet greeting was arranged for Jeanne at Logan Airport by fellow trumpeters Mark Schwartz and Pat Shaner. When Stephenson heard the story, he

²⁸ James M. Stephenson, *Fanfare for an Angel*, (Chicago: Stephenson Music Inc., 2010).

²⁹ Ibid.

inquired about composing a work for trumpet ensemble in celebration of her efforts in Haiti which became *Fanfare for an Angel*.³⁰

This work is available with different instrumentation, including an arrangement for piccolo trumpet and organ; brass quintet; unaccompanied trumpet entitled *Goin' for Gold* (Etude #12, *Day-Tudes*, Vol. 1, February 2010); concert band entitled *Phoenix Fanfare*; and four-part trumpet ensemble. In the version scored for trumpet ensemble, Stephenson provides alternate parts for the third and fourth trumpet. The two alternate parts maintain the framework of the original parts but serve to eliminate some of the more complex rhythms. The substitute parts were intended originally for use at the premiere performance which included amateur performers.³¹ The trumpet ensemble arrangement was composed for performance on C trumpet, but it can also be performed using B-flat trumpets.

This work is divided into three sections. Measure 1-20 is the opening A section and is marked *Maestoso, Jubilant* and calls for double-tonguing and crisp, clean rhythms, which give it a noble and heroic quality. In his first book of *Day-Tudes*, Stephenson states, “This fanfare will no doubt sound like John Williams. The fanfare is a tribute to his sound which has been heard by almost every human being who has access to music.”³² From the beginning, the four parts work in pairs. For a majority of the work, these pairings serve a melodic role, or can function as accompaniment (Ex. 3.8). In measures 1-4, thematic material is presented in the first and second part. This is altered starting in measure 5 as the second and third parts trade roles. The third part is now paired with the first, which is still presenting the main thematic material, while the second part serves as accompaniment

³⁰ Ibid.

³¹ James Stephenson, e-mail message to composer, February 16, 2012.

³² James M. Stephenson, *Day-Tudes*, Vol. 1, February 2010, (Chicago: Stephenson Music Inc., 2010).

together with the fourth part. The exchanges of musical roles demonstrate the complexities in rhythm and voicing that performers face when rehearsing and performing this composition.

Example 3.8 *Fanfare for an Angel*, mm. 1-8

Maestoso, Jubilant!

The musical score is arranged in three systems. The first system contains staves for Trpt. 1, Trpt. 2, Trpt. 3, and Trpt. 4. Trpt. 1 and 2 begin with a forte (*f*) dynamic and play a melodic line with many accents. Trpt. 3 and 4 enter in the second measure with a forte (*f*) dynamic, playing a rhythmic accompaniment. The second system contains staves numbered 1 through 4, which are transpositions of the trumpet parts. The third system also contains staves numbered 1 through 4. The score concludes with a piano (*p*) dynamic marking in the fourth staff of the third system.

Detailed knowledge of all parts is necessary for performers to align each part rhythmically and observe small melodic fragments that are traded between parts. Along with knowledge of each part, clear communication between players for attacks and releases is also necessary. It should be noted that every phrase in this work has a distinct ending. None of the phrases overlap with the beginning of the next phrase. Therefore, a clear distinction between the beginning and end of each phrase is necessary so the effect of one overlapping the beginning of the next is avoided.

A contrasting B section begins in measure 21 and is marked *L'istesso, ma Molto dolce*. Contrast is created with the addition of a new lyrical melody that is traded between the first and second trumpets. The third and fourth trumpets function as accompaniment and present short figures that resemble what was heard in the opening twenty measures, creating unity with the opening fanfare section. After a brief pause at the end of the opening section, the B second section begins at measure 21 with the second trumpet presenting the principal melody which is then played by the first trumpet in measure 25 (Ex. 3.9). This type of interaction between parts is noteworthy. In measures 23 and 26 a melodic fragment is presented in one part and on the next beat is traded to a different part. The fragment occurring in measure 23 begins in the second trumpet part on beat two, followed by the third trumpet on beat three and concluding with the fourth trumpet on beat four. As this section closes, there is a significant change in the accompaniment. Beginning in measure 29, the accompaniment features a pattern of thirty-second notes that helps to reestablish the character of the opening and in measure 33 begins the transition to the third section with a return of the opening material.

Example 3.9 *Fanfare for an Angel*, mm. 21-32

L'istesso, ma Molto dolce

The musical score consists of four staves, numbered 1 to 4. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The score is divided into three systems of four measures each. The first system (measures 21-24) begins with a rest for all parts in measure 21, followed by the entrance of the four parts in measure 22. The second system (measures 25-28) continues the melodic and rhythmic development. The third system (measures 29-32) concludes the passage with a final flourish in measure 32. Dynamics are marked as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo/mood is indicated as *L'istesso, ma Molto dolce*.

The return of the opening material is presented with only minor alterations. More obvious alterations occur as the work comes to a close. In measure 41, a terraced effect is created by staggering the entrances of each part. These entrances are off-set by one beat and create an exciting dynamic effect through the use of this additive process (Ex. 3.10).

Example 3.10 *Fanfare for an Angel*, mm. 39-45

The image displays a musical score for a four-part trumpet ensemble, measures 39 through 45. The score is written on four staves, numbered 1 to 4. Measures 39-41 show a complex melodic and harmonic development with various dynamics including *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Measures 42-45 feature a powerful, climactic section with multiple *fz* (fortissimo) markings and a final *f* marking. The notation includes a variety of note values, rests, and articulation marks such as accents and slurs.

Fanfare for an Angel is a valuable addition to the trumpet ensemble repertoire because of its high quality and because the number of quality works available for trumpet quartet is somewhat limited. Also, having the option to make use of the alternate parts makes this work approachable by various levels of players.

MUTATION

Mutation is a work for B-flat trumpet and piano, and was composed in 2008. This is a unique work in Stephenson's output because it was composed specifically for high school players rather than for professional players. It was co-commissioned by the trumpet studio

of Tyler Knowlton. Knowlton asked his students to take part in the commission of this work which gave them valuable insight into the business side of music composition. Knowlton is a graduate of the University of Utah where he earned a degree in music education in 1998. He maintains a private trumpet studio of roughly twelve students and also performs in various orchestras and bands throughout Utah. In his teaching, he noticed his students' interest in the different sounds and colors produced by mutes, but did not know a piece that explored these possibilities.³³ Knowlton examined the repertoire of trumpet solos and discovered that there were no works that thoroughly explored the use of mutes that could be approached by a junior high or high school student. With this in mind, he contacted Stephenson about the possibility of composing a work for high school students that called for the use of various mutes. The only suggestions given by Knowlton for this work were the title of the work, as he felt it would suggest the use of different mutes as well as present other harmonic and melodic possibilities, and that it be limited in range and technique so that it could be performed by high school students.³⁴

From a pedagogical standpoint, this work is beneficial to younger players because it presents them with the opportunity to experiment with a variety of mutes. Throughout the work, the performer must be aware of the effects a mute has on their playing. Some of the more prominent issues that can be addressed include dynamic and intonation tendencies from using various mutes. The mutes required for this work are harmon mute (stem out), cup mute, solo-tone (or harmon with stem in), straight mute, and whispa mute or other type of soft mute.

³³ James M. Stephenson, *Mutation*, (Chicago: Stephenson Music Inc., 2008).

³⁴ Tyler Knowlton, e-mail message to instructor, January 26, 2012.

Mutation is divided into four major sections that are different stylistically and that make use of different mutes. Each of these sections is then divided by a short piano interlude. The opening figure presented by the trumpet is transformed in numerous ways throughout the work. It is played first using a harmon mute with the stem out, with a fanfare-like sound and style. Through elaboration, this theme is first transformed at measure 12 where it becomes more playful in character, however, its overall structure is retained (Ex. 3.11).

Example 3.11 *Mutation*, mm. 1-15

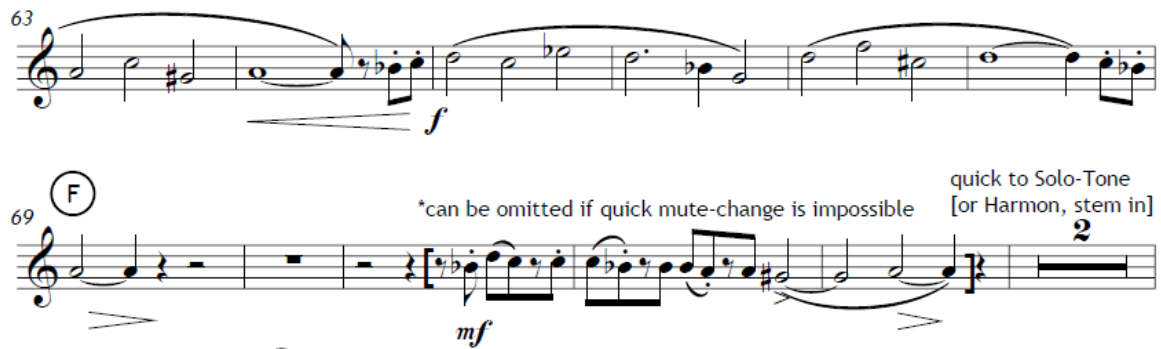
Moderato March, Gavotte ♩ = 72
Harmon - stem out

Variations on this opening theme then occur throughout the entire work. The opening provides an excellent opportunity to discuss the various dynamic levels that can be achieved with a harmon mute. While it is easier to achieve softer dynamic levels with this type of mute, students will discover that more effort is required to play louder dynamics such as the *fortissimo* marked at the beginning.

Other notable mutations that occur throughout this composition include stylistic and metrical alterations. The first metric change occurs in measure 22, where the time signature changes from 4/4 to 3/4. This is the first of the piano interludes. The style changes from a march to a waltz and is twenty-nine measures in length. This interlude provides the performer with ample time to change mutes, and when necessary, make any adjustments to their tuning slide before beginning the next section.

The waltz style is followed by a lyrical section in 3/2 and requires a change from harmon mute to cup mute. This section displays characteristics typical of Stephenson's lyrical writing. The melody is devoid of large melodic leaps, but remains playful while retaining a song-like quality (Ex. 3.12). The melodic line is altered beginning in measure 61, where the playful eighth note passage gives way to a more flowing lyrical melody marked *expressivo*, consisting mostly of half notes.

Example 3.12 *Mutation*, mm. 39-75 (continued on next page)



Another mute change is required at measure 76. The performer changes to solo-tone mute or harmon mute with the stem in if a solo-tone mute is unavailable. The next seventeen measures are a combination of both the playful and lyrical melodies that were previously stated. Here, the performer is also required to create “wa-wa” effects by using their hand to open and close the hole at the end of the mute (Ex. 3.13). In doing this, the performer is now producing a different sound due to the mute change as well as creating different effects by manipulating the air as it is released from the mute.

Example 3.13 Mutation, mm. 76-88



The next section of the work begins at measure 130 and requires a straight mute. The trumpet now plays a melody which uses wider leaps than previously encountered (Ex. 3.14). The length of the staccato eighth notes played by the trumpet should match the style that the piano plays before the trumpet enters.

Example 3.14 *Mutation*, mm. 126-149

The musical score for the trumpet part, measures 126-149, is presented in three systems. The key signature is one sharp (F#). Measure 126 begins with a treble clef and a key signature of one sharp. The first system (measures 126-133) shows the trumpet playing a melody of staccato eighth notes. A circled 'J' is placed above the staff at measure 130. The second system (measures 134-141) continues the melody. The third system (measures 142-149) shows the trumpet playing a melody of staccato eighth notes. A circled 'K' is placed above the staff at measure 142. The score includes the instruction 'Straight Mute' and the dynamic marking 'f' (forte).

The final statement of the opening thematic material begins in measure 187. The performer uses a whisper mute or other type of soft mute to close the work.³⁵ In this closing section, the final mutation of the thematic material is an augmentation of the opening

³⁵ Mutes that one might consider for this section include the Denis Wick fiber straight mute, TrumCor lyrical mute, Marcus Bonna fiberglass straight mute or Bach plastic straight mute, all of which could be used in combination with felts to help subdue the sound. A practice mute would also be acceptable in this section which would require more effort in producing the dynamic level of *forte*, but making the *pianissimo* at the end easily attainable.

material. The idea starts *forte*, but requires a constant decay to *pianissimo* at the end of the piece (Ex 3.15).

Example 3.15 *Mutation*, mm. 175-226

The musical score for 'Mutation' (mm. 175-226) is presented in five staves. The key signature is one sharp (F#). The score begins at measure 175 with a treble clef and a key signature of one sharp. A bracket above the first two measures indicates a duration of 4 measures, and a bracket above the next two measures indicates a duration of 8 measures. A circled 'M' is placed above the staff at measure 181, with the text '"Whispa" Mute (or soft mute)' to its right. The first staff ends at measure 191 with a *f* dynamic marking. The second staff begins at measure 192 and ends at measure 200 with a *mf* dynamic marking. The third staff begins at measure 200 and ends at measure 208 with a *mp* dynamic marking. The fourth staff begins at measure 208 and ends at measure 217 with a *pp* dynamic marking. The fifth staff begins at measure 217 and ends at measure 226 with a *ppp* dynamic marking. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings (*f*, *mf*, *mp*, *p*, *pp*, *ppp*) and articulation marks (accents, slurs).

This is a beneficial composition for young students who have not had the opportunity to experiment with different types of mutes. A more advanced player can use this work in the same way, but be more discerning in their selection of mutes. As the title suggests, there are numerous alterations that occur throughout this piece, but one aspect that remains constant throughout is the tempo.

SONATA FOR TRUMPET

Stephenson's first significant work for trumpet is the *Sonata for Trumpet and Piano*, composed in 2001. Composing a major work for trumpet was never a goal of Stephenson's, but he was fortunate to have a talented individual, Richard Stoelzel, commission this work. It is a three movement work that exploits both the sensitive and powerful nature of the trumpet and has been described by many prominent trumpet players such as Charles Schlueter and Manny Laureano, principal trumpet with the Minnesota Orchestra, as "destined to be in the top ten of the staple repertoire for the trumpet."³⁶ The examples below are written for C trumpet but the work can also be performed on B-flat trumpet.

The entire work is based on a group of four notes - C, F, B-flat and E-flat, which function most prominently in the outer movements. These notes are featured in both the trumpet and piano part. The composer uses their inherent character, the relationship of a perfect fourth, to feature the power and fanfare-like qualities of the trumpet.³⁷ In his preface to this work, Stephenson explains that even though these are the same four pitches used in the opening of the *Concerto for Trumpet* by Henri Tomasi, he was not discouraged from using them, because he is very fond of that work.³⁸

The *Sonata* exploits a number of different styles throughout the three movements. The first movement starts with a slow four-bar introduction that showcases the power and virtuosity of the trumpet through its accented and sustained pitches F, C, B-flat and E-flat, which ends with a flourish leading into a new tempo and style (Ex. 3.16).

³⁶ James M. Stephenson, *Sonata for Trumpet and Piano*, (Chicago: Stephenson Music, Inc., 2001).

³⁷ Ibid.

³⁸ Ibid.

Example 3.16 *Sonata for Trumpet, Mvt. I, mm. 1-20*

The musical score for Example 3.16, *Sonata for Trumpet, Mvt. I, mm. 1-20*, is presented in four staves. The first staff (measures 1-4) is marked **Maestoso** (♩ = 80) and **I.**, with a dynamic of **f**. The second staff (measures 5-11) is marked **March Tempo** (♩ = 116), **ff**, and **con sord**, with a dynamic of **p** and **marcatissimo**. The third staff (measures 12-15) is marked **mp** and **p**. The fourth staff (measures 16-20) is marked **mf** and **B**. The score includes various musical notations such as slurs, ties, and dynamic markings.

The first movement is in sonata-allegro form with the exposition beginning at measure 5 and continuing through measure 54. The overall character of this section is intense with its prominent use of dotted rhythms and substantial dynamic contrast. There is a gradual *crescendo* throughout this section that leads to a climactic point in measure 38. The soft playing in this section is aided by the fact that a straight mute is required in measures 9-36.

A short transition begins at measure 54 that is more lyrical than the introduction and exposition. In measures 54-58 Stephenson continues to exploit the four note grouping introduced at the opening of the movement. A gradual *accelerando* starting in measure 58 establishes the tempo for the development, which begins at measure 63 (Ex. 3.17). The

tempo set at the beginning of the development then remains constant to the end of the recapitulation.

Example 3.17 *Sonata for Trumpet, Mvt. I, mm. 47-67*

The first phrase in the development is much more virtuosic than the material previously encountered and requires a continuous line of sixteenth notes spanning over two octaves to be played. Similar to the exposition, there is a gradual *crescendo* that must be executed throughout this phrase. The phrase begins *piano*, a dynamic that is sustained through the first seven measures, and then quickly works its way to *forte* in the last measure (Ex. 3.18). Following this, Stephenson once again makes use of the four-note motive from the beginning in the heroic conclusion of the development.

Example 3.18 *Sonata for Trumpet, Mvt. I, mm. 68-76*

68

p

70

72

74

f (Time)

The recapitulation is similar to the exposition in melodic content but the character differs due to the faster tempo. The exposition makes use of double-dotted eights followed by thirty-second notes, and the recapitulation is notated as dotted-eights followed by sixteenths. It also differs in style because the opening is marked *marcatissimo*, and the return of the melody in the recapitulation is marked *mockingly* and does not require a mute. In the recapitulation, there is another extended crescendo that leads to the climactic point of the movement, which occurs at measure 129 (Ex. 3.19).

Example 3.19 *Sonata for Trumpet, Mvt. I, mm. 127-148*

127

L

ff con forza

131

135

rit.

7

4

The first movement ends with a short coda beginning in measure 149 and returns to the tempo of the exposition. The trumpet is once again muted and utilizes the dotted rhythms that dominated the exposition and recapitulation, and closes with a slow *decrescendo* to *pianissimo* that takes place throughout the final twelve measures (Ex. 3.20).

Example 3.20 *Sonata for Trumpet, Mvt. I, mm. 149-162*

M **Prima March Tempo** (♩ = 116)

149

con sord

mp

p

157

pp

The character of the work changes at the opening of the second movement, which is lyrical and playful rather than powerful and brilliant. Also significant is the fact that Stephenson moves away from his reliance on the four-note motive that helped unify the first movement. This movement begins and ends with a slow lyrical section that is contrasted by a lively waltz. The thematic material from the waltz is presented twice, but is interrupted by a short contrasting section which creates an arch form for the movement; ABCBA.

The opening of this movement contains a number of expressive markings that help the performer create the proper character. The tempo is marked *Lento*, and the first entrance of the trumpet is marked *piano* and *mysteriously*. The melody presented by the trumpet is graceful and moves mostly in stepwise motion with the occasional wide slur, and contains great attention to detail regarding dynamics (Ex. 3.21). Starting in measure 24, the opening melody is presented again, this time with minor embellishments, but the overall character of the melody remains the same. Once the trumpet's phrase has ended, the piano begins a brief transition section to the waltz.

Example 3.21 *Sonata for Trumpet*, Mvt. II, mm. 1-27 (continued on next page)

The musical score for Example 3.21 is presented in two staves. The top staff is for the trumpet, and the bottom staff is for the piano. The tempo is marked *Lento* with a quarter note equal to 63 beats per minute. The key signature has one flat (B-flat). The time signature is 3/4. The trumpet part begins with a half note G4, followed by a half note A4, and then a half note B4. The piano part begins with a half note G3, followed by a half note A3, and then a half note B3. The piano part includes a sixteenth-note triplet marked 'gracefully' and a sixteenth-note triplet marked '6'. Dynamics include *p*, *ppp*, and *mf*.



The waltz section in this movement is nimble in character due to its fast tempo and constant changes in register. In the waltz, the dotted half note is the same duration as the quarter note in the previous section. The opening phrase of the waltz starts with mostly stepwise motion, but as the melody develops, the performer is required to execute quick slurs of an octave, and a tenth (Ex. 3.22).

Example 3.22 *Sonata for Trumpet*, Mvt. II, mm. 44-58



Along with the increasing complexity of the melody, the rhythm also becomes increasingly difficult which alters between groupings of triplets and eighth notes. The majority of this phrase is *legato* with the exception of the eighth notes in measures 53 and 55 that are marked *staccato*. The style of these notes must be altered because the piano is also playing *staccato* eighth notes and the styles must match.

A short contrasting section begins at measure 78 starting with a brief piano interlude. When the trumpet enters again, it trades short melodic fragments with the piano that quickly move into the second presentation of the waltz beginning in measure 130. Here, Stephenson makes use of the melody that was stated in measure 44, but quickly alters it by requiring the performer to play a sequence of descending and ascending sevenths beginning in measure 134 (Ex. 3.23). The triplets on beat two of measures 134-136, can be viewed as being displaced by an octave. Writing the triplets an octave higher would create a melody in completely stepwise motion. The way Stephenson writes this passage helps the performer to demonstrate their command of the instrument through the execution of large intervals. Measures 130-148 present the waltz theme in a different character from its first presentation. The waltz that began in measure 44 was playful and spirited. This passage showcases the trumpet's power, reminiscent of the first movement.

Example 3.23 *Sonata for Trumpet, Mvt. II, mm. 127-148*

The image displays a musical score for a trumpet part, spanning measures 127 to 148. The score is written on a single staff in treble clef, with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music begins at measure 127 with a triplet of eighth notes. A circled 'J' is placed above the staff at measure 128. The melody continues with eighth and sixteenth notes, featuring a dynamic marking of *f* (forte) at measure 128. Measure 134 shows a triplet of eighth notes and a dynamic marking of *f*. Measure 139 continues the melodic line. Measure 143 features a circled 'K' above the staff and a dynamic marking of *ff* (fortissimo) at the end of the measure. The score concludes with a short coda in measures 147 and 148.

The return of the opening lyrical theme begins in measure 158 and the meter is changed to 9/8. This is in contrast to the opening of the movement which was in 3/4. Although notated differently, the trumpet part sounds nearly identical to the opening while the piano part is altered to fit within the new meter. The first two movements end in similar fashion with a short coda in which the trumpet player *decrescendos* gradually to *pianissimo*.

The final movement is a combination of the different playing styles from the first two movements. Stephenson once again utilizes the same four pitches presented in the first movement which establishes the overall sound of the movement. While a majority of the movement is playful in character, Stephenson also inserts short sections calling for both lyricism and power. The greatest rhythmic challenges of the entire work occur in this

Example 3.24 *Sonata for Trumpet*, Mvt. III, mm. 7-26

7

mp *mf* *leggiere*

A

12

p *mp*

17

mf *f* 3

22

p

45

Example 3.25 *Sonata for Trumpet, Mvt. III, mm. 63-77*



A restatement of the opening material begins at measure 89. The melody played by the trumpet is an exact restatement of what was presented at the opening of this movement while the piano part contains minor alterations. A contrasting section begins at measure 109 which has a darker sound quality than the previous sections in this movement, and moves mostly in stepwise motion. There is a brief moment when the trumpet and piano play the same material at the interval of an octave. The following phrase is technically demanding and is similar to the writing that was seen in Example 3.23, where the repeated descending pattern requires the trumpet player to play large intervals at a fast tempo (Ex. 3.26).

Example 3.26 *Sonata for Trumpet, Mvt. III, mm. 125-133*



Measure 137 is marked *molto ritardando* and is followed by a powerful section that resembles the heroic style from the first movement. This passage sounds as if it could be the conclusion of the work, but beginning in measure 156 Stephenson returns to the playful character of the opening. The closing section of this movement is presented in 6/8 and makes use of hemiola in measures 170-173. Throughout this entire section, the articulation, accents, and dynamic markings are carefully indicated and the melody includes wide leaps. In measure 179 the trumpet must first execute a descending tenth immediately followed by an ascending eleventh (Ex. 3.27).

Example 3.27 *Sonata for Trumpet, Mvt. III, mm. 173-193 (continued on next page)*





As the movement comes to a close there is a return of the melody presented in measures 138-150 with a heroic character similar to the one heard in first movement. The return of this bold and heroic style creates unity between the two outer movements. Next, a playful yet powerful closing passage appears that features melodic interplay between the trumpet and piano along with exciting rhythmic content (Ex. 3.28). In the final four measures Stephenson returns to the four notes played at the opening of the work which are reinforced by their presence in the piano part as well.

Example 3.28 *Sonata for Trumpet*, Mvt. III, mm. 222-229



This eighteen minute composition should become a substantial part of the repertoire of the trumpet. Throughout the work the performer is required to explore numerous facets

of trumpet playing ranging from great lyricism to challenging technique. Richard Stoelzel, who premiered the *Sonata*, said that this work “had a number of challenges, but they were always worth the effort.”³⁹

VIGNETTES

A vignette is defined as a picture, photograph, film image, etc. with no definite border that gradually fades at the edges into the background. It can also be a short literary sketch or description.⁴⁰ Having a clear understanding of its definition helps to provide insight into why some musical elements are present.

Vignettes is a composition in eight movements (seven plus encore) scored for trumpet and percussion. The work was composed in 2005 for performance at the International Trumpet Guild conference held in Bangkok, Thailand, and was premiered by Eric Berlin (trumpet) and Eduardo Leandro (percussion). The piece was commissioned by Berlin who attended the New England Conservatory with Stephenson.⁴¹ Each of the movements has a unique style and sound that can be credited to the different instruments they require. The trumpet part calls for C trumpet (cup mute required throughout the first movement), B-flat piccolo trumpet, flugelhorn and flumpet⁴² if available. The percussion

³⁹ Richard Stoelzel, e-mail message to performer, March 6, 2012.

⁴⁰ *Webster's New World College Dictionary*, 3rd ed., s.v. “Vignette.”

⁴¹ James M. Stephenson. *Vignettes*, (Chicago: Stephenson Music Inc., 2005).

⁴² The flumpet is a hybrid instrument that blends characteristics of the trumpet and flugelhorn and was built by the Monette Corporation. It combines the clarity of the trumpet with the mellow tone of the flugelhorn. This instrument was inspired by jazz musician Art Farmer (1928-1999).

parts feature vibraphone, marimba, low wood block, handheld and mounted tambourine, triangle, snare drum, and crash cymbals.

Stephenson is highly skilled in mimicking the style and sound of other composers, while at the same time creating music that is truly unique. Each vignette is associated with a different musical character or visual reference. The first vignette is titled “Running with Lionel,” and is written for C trumpet with cup mute and vibraphone. Stephenson was inspired to use this instrumentation after performing a work by Morton Gould featuring the same instruments.⁴³ The use of the vibraphone has a direct connection with Lionel Hampton (1908-2002), a jazz vibraphonist, pianist, and bandleader. The movement consists of two main themes, the first of which is presented in unison starting at the beginning of the composition (Ex. 3.29).

Example 3.29 *Vignettes*, “Running with Lionel,” mm. 1-10

Allegro giusto $\text{♩} = 132$
Cup Mute (*sempre*)

Trumpet in C
f intense

Vibraphone
mf intense

C Tpt.
f *f*

Vib.
f *f*

⁴³ James Stephenson, e-mail message to composer, March 14, 2012.

This opening motive appears multiple times throughout the movement with little or no alterations in the trumpet part. When alterations do occur, they generally happen at the end of a phrase and create rhythmic interplay between the two parts. The process of trading short melodic fragments between the two performers is a key element in this movement. Some examples of the interaction between parts can be seen beginning in measure 18 (Ex. 3.30) and in measure 46 (Ex. 3.31).

Example 3.30 *Vignettes*, “Running with Lionel,” mm. 16-25

The musical score for Example 3.30 consists of two systems of staves. The first system covers measures 16 to 20, and the second system covers measures 21 to 25. The top staff is for C Trumpet (C Tpt.) and the bottom staff is for Vibraphone (Vib.).

System 1 (Measures 16-20):

- Measure 16:** Both parts begin with a melodic phrase. The trumpet has a *pp* dynamic, and the vibraphone has a *ff* dynamic.
- Measure 17:** The trumpet continues with a *pp* dynamic. The vibraphone continues with a *ff* dynamic.
- Measure 18:** The trumpet continues with a *pp* dynamic. The vibraphone continues with a *ff* dynamic.
- Measure 19:** The trumpet continues with a *pp* dynamic. The vibraphone continues with a *ff* dynamic.
- Measure 20:** The trumpet continues with a *pp* dynamic. The vibraphone continues with a *ff* dynamic.

System 2 (Measures 21-25):

- Measure 21:** The trumpet begins with a *p* dynamic. The vibraphone begins with a *p* dynamic. A circled 'A' is above the trumpet staff.
- Measure 22:** The trumpet continues with a *p* dynamic. The vibraphone continues with a *p* dynamic.
- Measure 23:** The trumpet continues with a *p* dynamic. The vibraphone continues with a *p* dynamic.
- Measure 24:** The trumpet continues with a *p* dynamic. The vibraphone continues with a *p* dynamic.
- Measure 25:** The trumpet continues with a *p* dynamic. The vibraphone continues with a *p* dynamic.

Rehearsal marks (double bar lines with dots) are present at the beginning of measures 16, 21, and 25. A circled 'A' is located above the trumpet staff in measure 21.

Example 3.31 *Vignettes*, “Running with Lionel,” mm. 45-54

The musical score for Example 3.31, "Vignettes," measures 45-54, is presented for C Trumpet (C Tpt.) and Vibraphone (Vib.). The score is in 4/4 time and features a key signature of one flat (B-flat). The C Tpt. part begins in measure 45 with a melodic line marked *mp*. In measure 46, the tempo is marked *poco* and the dynamics are *mp*. In measure 47, the dynamics are *p*. In measure 48, the dynamics are *mf*. In measure 49, the dynamics are *mp*. In measure 50, the dynamics are *mp*. In measure 51, the dynamics are *mp*. In measure 52, the dynamics are *mp*. In measure 53, the dynamics are *f*. In measure 54, the dynamics are *f*. The Vib. part begins in measure 45 with a steady line of eighth notes marked *mp*. In measure 46, the dynamics are *mp*. In measure 47, the dynamics are *mp*. In measure 48, the dynamics are *mf*. In measure 49, the dynamics are *mf*. In measure 50, the dynamics are *mf*. In measure 51, the dynamics are *mf*. In measure 52, the dynamics are *mf*. In measure 53, the dynamics are *f*. In measure 54, the dynamics are *f*. The score includes articulation marks like accents and slurs, and a "poco" marking in measure 46.

The opening melody is countered by a more lyrical theme that begins in measure 58 (Ex. 3.32). This new melody is first played by the trumpet and is accompanied by a steady line of eighth notes in the vibraphone part. Although lyrical in nature, this melody requires dexterity on the part of the trumpet player due to large intervallic leaps such as a descending ninth and an ascending ninth in measures 61 and 68. As mentioned earlier, wide leaps such as these are common in the compositions of Stephenson and can be found in both technical and lyrical passages.

Example 3.32 *Vignettes*, “Running with Lionel,” mm. 55-73

The musical score for Example 3.32, "Vignettes, 'Running with Lionel,' mm. 55-73, is presented in four systems. Each system contains staves for C Trumpet (C Tpt.) and Vibraphone (Vib.).

- System 1 (Measures 55-59):** The C Tpt. staff begins with a melodic line. The Vib. staff plays broken chords. Dynamics include *f sempre* (measures 55-56), *mp dolce* (measure 57, marked with a circled 'D'), *p* (measure 58), and *mf* (measure 59).
- System 2 (Measures 60-64):** The C Tpt. staff continues the melodic line. The Vib. staff continues with broken chords. Dynamics include *mp* (measure 61) and *mf* (measure 64).
- System 3 (Measures 65-69):** The C Tpt. staff continues the melodic line. The Vib. staff continues with broken chords. Dynamics include *mf* (measure 68).
- System 4 (Measures 70-73):** The C Tpt. staff continues the melodic line. The Vib. staff continues with broken chords. The score ends with a sustained chord in the vibraphone, marked with a circled 'E'.

After the trumpet plays this theme, it is then played by the vibraphone with the trumpet playing an accompaniment figure consisting of broken chords. The lyrical theme is then played by both instruments which quickly segues into a fragment from the opening theme. The final eight measures of this vignette recall the opening theme and the movement closes with a sustained chord played by the vibraphone. The chord is allowed to gradually fade away giving the movement no defined ending point. Stephenson indicates this particular effect because it relates directly to the definition of a vignette (Ex. 3.33).

Example 3.33 *Vignettes*, “Running with Lionel,” mm. 90-97

The musical score for Example 3.33, "Running with Lionel," measures 90-97, is presented for C Trumpet (C Tpt.) and Vibraphone (Vib.). The score is divided into two systems. The first system (measures 90-93) shows the Vibraphone playing a melodic line starting on F (circled) with a piano (p) dynamic. The C Trumpet part is mostly rests. The second system (measures 94-97) shows both instruments playing a complex rhythmic pattern. Dynamics for the C Tpt. are mp, mf, f, and sfz. Dynamics for the Vib. are mp, mf, f, and sfz. The score includes various musical notations such as slurs, accents, and dynamic markings.

The second vignette is “Chasing Igor,” and is scored for C trumpet and snare drum. Rhythmic precision is critical for both performers as the two form a composite rhythm creating the effect of continuous sixteenth notes throughout much of the movement. Eric Berlin states that “it is vital to avoid the tendency to compress the sixteenth notes so that the ensemble can line up.”⁴⁴ In measure one the trumpet plays the rhythm of an eighth note followed by two sixteenths, and the snare drum plays two sixteenths notes followed by an eighth (Ex. 3.34). There are numerous metric shifts throughout this movement such as the change from 2/4 to 6/16 in measure 15. When the meter is altered, the sixteenth note remains constant.

⁴⁴ Eric Berlin, e-mail message to performer, January 22, 2012.

Example 3.34 *Vignettes*, “Chasing Igor,” mm. 1-20

Molto Vivace (♩ = 160)

Trumpet in C (Open) *pp*

Snare Drum *pp*

C Tpt. *mf* *pp*

S. Dr. *mf* *pp*

C Tpt. *f*

S. Dr. *f*

C Tpt. *p* *f*

S. Dr. *p* *f*

The opening motive of this vignette is slightly altered in measure 28 (Ex. 3.35) where the rhythms are traded between the parts with the pitches remaining the same as at the beginning of the movement. The character of the movement is altered beginning in measure 36 where sudden dynamic changes occur in both parts together with rapid register changes in the trumpet part.

Example 3.35 *Vignettes*, “Chasing Igor,” mm. 26-44

The musical score for Example 3.35, “Chasing Igor,” measures 26-44, is presented in four systems. The first system (measures 26-30) features a C Trumpet (C Tpt.) part with dynamics *pp* and *p*, and a Snare Drum (S.Dr.) part with dynamics *pp* and *p*. A circled ‘A’ is placed above measure 28. The second system (measures 31-35) shows the C Tpt. part with dynamics *mf* and *p*, and the S.Dr. part with dynamics *mf* and *p*. The third system (measures 36-40) features the C Tpt. part with dynamics *ff* and *p*, and the S.Dr. part with dynamics *ff*, *fp*, and *molto*. The fourth system (measures 41-44) shows the C Tpt. part with dynamics *f* and the S.Dr. part with dynamics *f* and *S.D.* (Snare Drum).

The opening forty-four measures are contrasted by a lyrical section that starts in measure 45. For the majority of this section, the trumpet part is marked *piano*, with dynamic changes that follow the contour of the melodic line. The percussion part also presents a dramatic change in character by playing this section on the rim of the snare. The dynamic for the snare is also *piano* and follows the contour of the trumpet’s melody. The lightness of sound from using the rim of the snare is a wonderful compliment to the lyrical trumpet line (Ex. 3.36).

Example 3.36 *Vignettes*, “Chasing Igor,” mm. 45-73

45
C Tpt. *fp*
S.Dr. *p* on Rim 3

50
C Tpt.
S.Dr. 3

55
C Tpt. *mf*
S.Dr. *mp* *p* *mp* *mf*

59
C Tpt. *p* (C)
S.Dr. *p*

64
C Tpt.
S.Dr. *mp* *p* *mp* *mf*

69
C Tpt.
S.Dr. *mp* *f* S.D. *f*

Finally, a restatement of the opening material brings this vignette to a close. Typical of Stephenson's writing, this movement is highly detailed in its dynamic and articulation indications and it requires great flexibility on the part of the trumpeter as it can quickly move from below to above the staff. This movement has a direct connection to Igor Stravinsky (1882-1971) through its rhythmic intensity, lyrical beauty, and its playful spirit. Stephenson drew inspiration from the "Ballerina's Dance" from *Petrushka* when writing this movement. "Chasing Igor" makes use of the same rhythm and instrumentation as the "Ballerina's Dance," along with a melodic line that has a similar shape with its slowly ascending and descending lines.⁴⁵

The third vignette, "Chuck's March," is scored for flugelhorn and mixed percussion and contrasts the first two movements which exclusively used C trumpet. The C trumpet makes use of a cupped mouthpiece, and being cylindrical, has a brilliant sound compared to the mellow and relaxed sound of the conical flugelhorn and its V shaped mouthpiece. The movement incorporates multiple percussion instruments that include snare drum (snare off), marimba, low wood block, and triangle. This is different from the first two movements that utilized only a single percussion instrument. Other aspects of this movement that distinguish it from the previous two are the tempo and overall lyrical quality of the melody. The first two movements contained only brief lyrical sections and were at a faster tempo than "Chuck's March."

The beautiful nature of Stephenson's lyrical writing together with his ability to elaborate upon a melody are exemplified in "Chuck's March." The main thematic material is presented by the trumpet in measures 1-10. This melody is not rhythmically complex but

⁴⁵ James Stephenson, e-mail message to composer, March 14, 2012.

does present wide slurs that are sometimes larger than an octave. Throughout this movement, the melody is altered multiple times, but it retains important structural pitches from the first time it was presented. The first alteration of the opening melody is presented in measures 16-20. These measures elaborate upon measures 7-11 where the structural pitches of G and A remain while the large skips are filled in with thirty-second note runs. This is a simple yet elegant way to transform and disguise a melody while at the same time creating unity (Ex. 3.37). Although it sounds and looks like new material, the structural pitches help to identify this as an elaborate version of the opening theme.

Example 3.37 *Vignettes*, “Chuck’s March,” mm 1-20 (continued on next page)

System 1 (Measures 1-5):

- B♭ Flugel:** Melodic line with wide slurs. Tempo: *Adagio, Steady* (♩ = 60). Dynamics: *p*, *poco*, *p*, *poco*.
- Percussion:** S.D. (snare off) with soft mallets. *pp sempre*.
- Marimba:** Silent.

System 2 (Measures 6-10):

- Flugel:** Continues melody. Dynamics: *p*, *mp*, *mp*, *p*.
- Marimba (Mrb.):** Continues 32nd-note pattern.
- Percussion (Perc.):** Continues 32nd-note pattern. Dynamics: *poco*, *poco*.

11 **A**

Flg. *poco* *p*

Perc. *start roll slowly, quicken with cresc., slow with dim.* *sim.*

Mar. *p*

16 *p* *pp* S.D. (snare off)

Next, a short interlude is presented by the percussionist followed by a restatement of the opening trumpet theme which is altered even further (Ex. 3.38). Greater rhythmic complexity is created through the addition of triplet figures in the trumpet part.

Example 3.38 *Vignettes*, “Chuck’s March,” mm. 27-40 (continued on next page)

27 **C**

Flg. *mp* *f*

Perc. *mp* *f*

Mar. *mp* *f*

The musical score for "Chucks March" is presented in three systems. The first system (measures 32-35) features the Flg. (Flugelhorn) part with a melodic line marked *sub. mf* and *mp*, and the Perc. (Percussion) and Mar. (Maracas) parts with a rhythmic pattern marked *sub. mf* and *mp*. The second system (measures 36-39) features the Flg. part with a melodic line marked *p*, *pp*, and *ppp*, and the Perc. and Mar. parts with a rhythmic pattern marked *mp*, *p*, *pp*, and *ppp*. The third system (measures 40-43) features the Flg. part with a melodic line marked *p*, *pp*, and *ppp*, and the Perc. and Mar. parts with a rhythmic pattern marked *mp*, *p*, *pp*, and *ppp*. The score includes dynamic markings such as *sub. mf*, *mp*, *p*, *pp*, and *ppp*.

Variety is created in this vignette by elaborating upon the opening melody and altering the accompaniment. Like the first vignette, “Chucks March” follows with the definition of a vignette as it trails off at the end giving the impression of blurred edges.

The fourth vignette returns to the playful character that was presented in the first two. “Dinner with Andre” is scored for B-flat piccolo trumpet and tambourine. This is an exciting musical portrait of Maurice André (1933-2012), who achieved great success through the use of the four-valved B-flat/A piccolo trumpet made under his supervision by the Selmer Corporation. André combines the gifts of endurance, range and musicality with the charisma of a true soloist.⁴⁶

⁴⁶ *Grove Music Online*, s.v. “André, Maurice” (by Edward H. Tarr), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00876> (accessed February 4, 2012).

Like the second vignette, “Dinner with Andre” has a recognizable three part form with a contrasting lyrical section in the middle. Throughout the movement the trumpet is required to perform quick trills and double tonguing, which adds to the playful nature of the melody. At the beginning, both the tambourine and piccolo trumpet perform solo roles, only playing together for four to five measures at a time (Ex. 3.39). Numerous metric changes occur throughout this movement in which the eighth note remains constant. In measure 18 it appears that a new section is beginning but this is just a modification of the material that was presented in measure 13. The motive as presented in measure 18 is abbreviated because of the change from 4/4 to a measure of 2/4 plus 3/8, making it one eighth note shorter than in measure 13. This idea is sequenced and then returns to the opening idea with its use of the trill as a way to transition into the new lyrical section.

Example 3.39 *Vignettes*, “Dinner with Andre,” mm. 1-25 (continued on next page)

The musical score for Example 3.39, "Dinner with Andre," measures 1-25, is presented for Piccolo Trumpet in Bb and Tambourine. The tempo is marked **Allegro** with a note value of $\text{quarter} = 104 \text{ or } 156$. The score is divided into two systems. The first system shows measures 1-5, with the Piccolo Trumpet part featuring a trill in measure 5 and the Tambourine part playing a sequence of eighth notes. The second system shows measures 6-10, with the Piccolo Trumpet part featuring a trill in measure 6 and the Tambourine part playing a sequence of eighth notes. The score includes various time signatures (6/8, 3/8, 2/4, 3/4) and dynamic markings (f, fp). The Piccolo Trumpet part includes trills and double tonguing. The Tambourine part includes a sequence of eighth notes and rests.

The image displays three systems of musical notation for a B♭ Piccolo and a Tambourine. The first system (measures 11-15) features the Piccolo with trills and the Tambourine with a rhythmic pattern. The second system (measures 16-20) includes a key signature change to 2/4 and a section marked (B). The third system (measures 21-25) shows the Piccolo with a melodic line and the Tambourine with a rhythmic pattern. Dynamics include *fp*, *f*, and *mf*.

The lyrical section of this movement begins at measure 43, and for the first time the tambourine is functioning as an accompaniment instrument and this continues through the end of the movement. The melody played by the trumpet, marked *molto lyrico*, moves mostly in stepwise motion with the exception of the minor seventh in measure 49 (Ex. 3.40). While the beginning of “Dinner with Andre” imitated the technical prowess and playful nature of André’s playing, this section helps to illustrate the beautiful and vibrant sound he achieved in his lyrical playing.

Example 3.40 *Vignettes*, “Dinner with Andre,” mm. 41-55

41
B♭ Picc.
Tamb.
f *molto lyrico*

46
B♭ Picc.
Tamb.

51
B♭ Picc.
Tamb.
fp *ff*
13 *ff* *fp*

The movement closes with a restatement of the opening material and the parts do not line up rhythmically. This juxtaposition is a result of the tambourine playing a repeated rhythmic pattern in measures 61-78. Because of the shifting meters, the accent in the tambourine’s rhythmic pattern is constantly switched to a different part of the beat, giving the impression of the two parts moving in and out of phase (Ex. 3.41). The two parts come together in measure 78 and then work together to conclude the movement. Unlike those previously discussed, “Dinner with Andre” has a distinct ending point.

Example 3.41 *Vignettes*, “Dinner with Andre,” mm. 61-82

61 **E**

B♭ Picc.

(Use knee)

Tamb.

ff

66

B♭ Picc.

f *mf* *fp* *f*

Tamb.

71

B♭ Picc.

tr *tr* *fp*

Tamb.

75

B♭ Picc.

f *tr* *tr*

Tamb.

79

B♭ Picc.

f *tr* *tr* **G**

Tamb.

(Optional - but preferred)

ff

14

The fifth vignette, “Waltz in Berlin,” is a direct reference to the individual who commissioned the work, Eric Berlin. Stephenson and Berlin attended the New England Conservatory together, where they were both students of Charles Schlueter.⁴⁷ In the notes

⁴⁷ Eric Berlin, e-mail message to performer, January 22, 2012.

to this composition, Stephenson mentions that Eric lived below him at the New England Conservatory. He remembers hearing Eric practice, and because of this, he uses the idea of a lower neighbor throughout most of these short pieces.⁴⁸ The use of this figure is easily recognizable in both the first and fifth vignette.

“Waltz in Berlin” is scored for C trumpet, mounted tambourine, low wood block, triangle, and vibraphone. The individual parts in this movement are not technically difficult. However, when the parts are combined, it forms a more intricate rhythmic interplay, especially in the transitions between different meters. A strong eighth note pulse is necessary because this pulse stays constant throughout the entire movement. The opening trumpet figure is lively and emphasizing the *staccato* markings allows the interaction between parts to be heard more clearly (Ex. 3.42).

Example 3.42 *Vignettes*, “Waltz in Berlin,” mm. 1-8

The musical score for "Waltz in Berlin" (mm. 1-8) is presented in two systems. The first system (mm. 1-4) features a C Trumpet part with a staccato eighth-note pulse, alternating between *mp* and *mf*, and ending with a *p* dynamic. The Percussion part includes W.B. (low) and Triangle, with dynamics ranging from *mp* to *mf*. The Vibes part provides a steady eighth-note pulse. The second system (mm. 5-8) begins with a section marked 'A', where the C Tpt. part continues with a staccato eighth-note pulse, alternating between *mf* and *mp*, and ending with a *p* dynamic. The Perc. part continues with dynamics ranging from *p* to *mf*. The Vibes part continues with a steady eighth-note pulse.

⁴⁸ James M. Stephenson, *Vignettes*, (Chicago: Stephenson Music, Inc., 2005).

The first ten measures of this movement function as an introduction with the main thematic material beginning in the trumpet part at measure 15. The angular melody and playful rhythms of the opening are contrasted by new thematic material that is lyrical and less rhythmically complex. The composer exploits the idea of the lower neighbor in the trumpet part while the percussionist presents an accompaniment figure that is unaltered from measure 11-47. The flowing melody presented in the trumpet part is highlighted by precise dynamic markings. Each phrase begins at a soft dynamic level which is followed by a *crescendo* that continues to the beginning of the next phrase which suddenly changes to a softer dynamic level (Ex. 3.43). The melodic idea presented by the trumpet continues until measure 51 where the percussionist plays a new melodic idea.

Example 3.43 *Vignettes*, “Waltz in Berlin,” mm. 9-19

9
C Tpt. *p* *f* *p*
Perc. *f* *mf*
Vibes *p* *mf*
14
C Tpt. *mp* *sub. mp*
Perc. *mf*
Vibes *mf* *simile*

(B) Waltz ♩ = ♩ or ♩ = 56

The melodic idea presented by the trumpet in this section continues until measure 52 where the percussion part takes over as the main melodic instrument. The vibraphone now presents material similar to that of the trumpet in the previous section. The overall character is playful and is elaborated upon when the trumpet re-enters in measure 60. The percussionist is now presenting the theme from the previous section while the trumpet plays a figure similar to what was just presented in the vibraphone part (Ex. 3.44).

Example 3.44 *Vignettes*, “Waltz in Berlin,” mm. 56-67

The musical score for Example 3.44, “Waltz in Berlin,” measures 56-67, is presented in three systems. The first system (measures 56-61) features the C Trumpet (C Tpt.) playing a melodic line starting with a circled ‘E’ and a trill, marked *mp* and *leggiero*. The Percussion (Perc.) and Vibraphone (Vibes) parts play a rhythmic pattern marked *mf*. The second system (measures 62-67) shows the C Trumpet re-entering with a similar melodic line, while the Percussion and Vibraphone continue their pattern. The score includes various musical notations such as trills, triplets, and dynamic markings.

This movement concludes with an extended *diminuendo* to *pianissimo*, after which the opening material returns and is followed by a sustained chord in the vibraphone similar to what was heard at the conclusion of the first vignette.

The next vignette, “Leandro Perpetuo,” is scored only for solo marimba. Here the trumpet player steps aside allowing the percussionist to take center stage. This is in contrast

to the other movements where the percussion part presents mainly accompanimental figures, only rarely presenting thematic material. Its title refers to the percussionist who premiered the work, Eduardo Leandro, and to the perpetual motion created by its use of continuous sixteenth notes. Even though the entire composition is not overly taxing in endurance or range, this movement does provide the trumpet player time to rest. The composer states that the individual vignettes can be performed in any order and possibly as shorter suites of selected movements, and that the order in which they are presented in the score only follows the order in which they were composed.⁴⁹ Thus, when performing *Vignettes* as part of a larger recital, altering the position of “Leandro Perpetuo” can be beneficial to the trumpet player.

“MAX” is the seventh vignette and is scored for flumpet and marimba. It is based on a poem by Matthew Neall. Neall studied trumpet with Stephenson when he was teaching at Interlochen. One of Neall’s passions was creative writing, and this movement makes use of a poem he wrote. Stephenson originally used Neall’s text in a work set for soprano and piano and later decided to use it again in *Vignettes*. The text of the poem is provided in the flumpet part with the intent of leading the performer to create a more song-like melodic style.

Where do the wild things go?
 In a yacht of full sail,
 To a port of Monaco,
 Ocean bottom strewn with shale.
 Travelers following tidal flow
 Sea salt air fresh to inhale
 Pillars of wind weave through the blow
 Beauty as such I’d never seen
 Shining bright with golden glow,

⁴⁹ Ibid.

as the shore recedes I know,
This is where the wild things go.

Because of their similarities in sound, “MAX” works equally well when performed on flugelhorn or flumpet. It was scored for flumpet because Eric Berlin owned one of these instruments when he commissioned the work and wanted Stephenson to make use of the instrument due to its unique sound quality. Berlin sold this horn and states that he will use flugelhorn in future performances of this movement.⁵⁰

The combination of the marimba and flumpet (or flugelhorn), creates a distinctive dark tone that presides over the majority of the movement. The only significant change occurs near the end, where the flumpet part ascends into the upper register for a brief period. The metrical feel of this movement is much different than the others because this movement primarily uses 5/8, with smaller passages making use of 11/16, 6/8 and 4/8.

This vignette opens with an ostinato pattern played by the marimba leading to the entrance of the flumpet which plays a predominantly diatonic melody (Ex 3.45).

Example 3.45 *Vignettes*, “MAX,” mm. 1-16 (continued on next page)

The musical score for Example 3.45, *Vignettes*, “MAX,” mm. 1-16, is presented for Flumpet in B \flat and Marimba (4 soft mallets). The Flumpet part is in B \flat major, 5/8 time, and begins with a rest. The Marimba part is in B \flat major, 5/8 time, and begins with a rest. The tempo is marked as 144. The dynamics are marked as *mf* and *f*. The score includes a *rit.* marking at the end.

⁵⁰ Eric Berlin, e-mail message to performer, January 22, 2012.

5 **A** *a tempo* "Where do the wild things go?" In a yacht of full

Flpt. *mf* *mp*

Mar. *mf*

9 sail, To a port of Mo - na-co, O - cean

Flpt. *mf* *f* *mp*

Mar. *mp* *p* *f*

13 bot - tom strewn with shale. **B** Tra - ve - lers

Flpt. *p* *mf*

Mar. *mp* *p* *f* *sub. mf*

Stylistic traits common in Stephenson's works such as lyrical melodies, unique rhythms and detailed dynamic markings occur in this vignette. Similar to the other movements, the transitions between large formal sections require great attention to detail, but when executed properly, this movement has a relaxed rhythmic flow even with the 5/8 meter. (Ex. 3.46).

Example 3.46 *Vignettes*, “MAX,” mm. 46-55

(E) *a tempo*

46 *mf* this is where the wild things go. this is where the wild things go.

50 *f* *mp* this is where the wild things go. this is where the

53 *mp* wild things go.

The encore, titled “White on White,” is a direct reference to the famous modern painting by Kazimir Malevich of the same name. The effect created by the simultaneous sounding of a loud trumpet and crash cymbals is similar to that of white noise. This vignette contains only one pitch which begins extremely loud and *decrescendos* to the

softest dynamic possible. Stephenson speaks of the encore saying it is “my first and my last bit of abstract music”⁵¹ (Ex. 3.47).

Example 3.47 *Vignettes*, “White on White,” m. 1

Largo Extraordinaire

C Trumpet

a2 Cymbals

fff *L.V.*

a niente possibile

* Trumpet should hold note, if possible,
until the sound of the cymbals has completely died away.

⁵¹ Ibid.

CHAPTER FOUR. SUMMARY

James Stephenson has made significant contributions to the body of trumpet literature in a relatively short time period. Stephenson's style of writing for the trumpet has been influenced by the music of a number of composers and by his many experiences as a professional trumpet player.

His contributions to the solo literature for the trumpet is highlighted by his *Sonata for Trumpet and Piano*, *Concerto #1 for Trumpet*, and *Rextreme: Concerto #2*. Stephenson has also composed single movement works for solo trumpet including his *Fantasie* for trumpet and piano, *Burden of Destiny*, *Remember Forward*, and other short character pieces. His creativity as a composer is further highlighted by his chamber works with the trumpet which includes his *Trio Sonata* (violin, trumpet and piano), *Croatian Trio* (flute, trumpet and piano), and *La Viaggio Vita* (violin, trumpet and piano). Each work is carefully crafted to be idiomatic for the trumpet as well as to showcase all of the instrument's capabilities.

The majority of Stephenson's compositions are intended for advanced and professional players, but there are select works that can be approached by less advanced players including *Mutation*, *Song*, *Serendipity* and his two volumes of *Day-tudes*. This is especially beneficial to performers and educators who are looking for new music to use as teaching tools.

The author hopes that through this discussion of Stephenson's life, others will be inspired to study and perform his music. Stephenson requires the performer to create music that is both beautiful and powerful, and his compositions explore the limits of the

instrument through lyrical and technical passages. If these works are an indication of what he will produce in the future, the trumpet repertoire will continue to benefit from his work.

BIBLIOGRAPHY

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- . *Day-Tudes*, Vol. 1, February 2010. Chicago: Stephenson Music Inc., 2010.
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APPENDIX A. COMPLETE WORKS LIST

Works for Solo Trumpet

<i>2/2 Tango</i>	Trumpet and Piano
<i>Bagatelle</i>	Piccolo Trumpet and Piano or Organ
<i>Burden of Destiny</i>	Trumpet and Piano
<i>Call</i>	Unaccompanied Trumpet
<i>Concerto #1 for Trumpet</i>	Trumpet with Piano reduction
<i>Divertimento</i>	Piccolo Trumpet and Organ
<i>Fanfare for an Angel</i>	Trumpet and Organ
<i>Fantasie</i>	Trumpet and Piano
<i>Glimmers of Hope</i>	Trumpet and Organ
<i>Mutation</i>	Trumpet and Piano
<i>Reflections</i>	Trumpet and Piano
<i>Remember Forward</i>	Trumpet and Piano
<i>Rextreme: Concerto #2</i>	Trumpet and Piano
<i>Serendipity</i>	Trumpet and Piano
<i>Sonata</i>	Trumpet and Piano
<i>Song</i>	Trumpet and Piano or Organ
<i>Sound and Fury</i>	Trumpet and Organ
<i>The Russian Concerto</i>	Trumpet, Piano and Piano reduction
<i>Three Impromptus</i>	Unaccompanied Trumpet or Trumpet and Piano
<i>Variations on a Theme by Haydn</i>	Trumpet and Piano
<i>Vignettes</i>	Trumpet and Percussion

Trumpet with Orchestra or Band

<i>August in York</i>	Solo Trumpet and Concert Band
<i>Concerto #1 for Trumpet</i>	Trumpet with Orchestra or Band
<i>Cousins</i>	Trumpet, Saxophone and Orchestra
<i>Duo Fantastique</i>	Solo Trumpets (2) and Concert Band
<i>Neapolitan Sketches</i>	Trumpet and Concert Band
<i>NEXT-Calibur</i>	Baroque, Classical and Jazz Trumpets with Orchestra
<i>Queen of the Night Aria</i>	Piccolo Trumpet and Concert Band
<i>Rextreme: Concerto #2</i>	Trumpet and Orchestra, Wind Ensemble or Brass Band
<i>The Russian Concerto</i>	Trumpet, Piano and String Orchestra
<i>Tribute to Louis Armstrong</i>	Trumpet and Orchestra

Chamber Works

907 N.E.

Awakenings

Bold, Blue and Bright

Colors

Cousins

Croatian Trio

Fanfare

Fanfare for an Angel

Gilded Fanfare

Horn Quintet

Jewels

La Grande Vitesse

La Viaggio Vita

Mountain Laurel Suite

Oboe Quartet

String Quartet

Strumba

The Mysteries of Harris Burdick

Thinking

Trio Sonata

Walk Slowly

Woodwind Jazz

Violin, Flute, Clarinet and Bassoon

Trumpets (2) and Organ

Solo Trumpet, Trumpet Ensemble (6) and Timpani

Oboe, Clarinet and String Quartet

Trumpet, Saxophone and Piano reduction

Flute, Trumpet and Piano

Two B-flat Piccolo Trumpets and one B-flat Trumpet

Trumpet Ensemble (4)

Trumpet Ensemble (6)

Horn and String Quartet

Flute, Violin, Viola, Cello and Piano

Trumpet, Horn, Trombone and Piano reduction

Violin (or Flute), Trumpet and Piano

Flute, Clarinet and Piano

Oboe, Violin, Viola and Cello

String Quartet

String Quartet

String Quartet

Trumpet, Clarinet, Bassoon, Violin, Cello and Piano

Violin (or Flute), Trumpet and Piano

Trumpet, Soprano and Piano

Clarinets (2) and Bassoons (2)

Etudes

February Day-Tudes – Vol. 1

April Day-Tudes – Vol. 2

28 Etudes for Trumpet

30 Etudes for Trumpet

Brass Quintet

bRUMBA!!

Celestial Suite

Chase Sequence

Fanfare and March

Festive Toccata

Initial Quest

Jazz Interlude

Overture for Brass

Brass Quintet

Brass Quintet

Brass Quintet

Double Brass Quintet

Brass Ensemble (or Quintet) and Organ, or Solo Organ

Brass Quintet

Brass Quintet with Soprano

Brass Quintet

Euphonium

<i>Call</i>	Unaccompanied Euphonium
<i>Concerto Brasileiro</i>	Euphonium and Band
<i>Fantasie</i>	Euphonium and Piano
<i>Sonata</i>	Euphonium and Piano

Horn

<i>Three Impromptus</i>	Horn and Piano
<i>Sonata</i>	Horn and Piano

Trombone

<i>Concerto Brasileiro</i>	Trombone and Piano reduction
<i>Road Not Taken</i>	Bass Trombone and Trombone Ensemble or Piano
<i>Scenes from New England</i>	Trombone, Percussion and Piano
<i>Sonata</i>	Trombone and Piano
<i>Sonata Rhapsody, "The Arch"</i>	Bass Trombone and Piano

Tuba

<i>Concerto</i>	Tuba and Piano or Tuba and Brass Quartet
<i>Landscapes</i>	Tuba, Mallet Percussion and Percussion

Violin

<i>Fantasie</i>	Violin and Piano
<i>Lullaby and Scherzo</i>	Violin and Piano

Woodwinds

<i>Duels and Dances</i>	Oboe and Piano reduction
<i>Etude Caprice</i>	Clarinet and Piano
<i>Fantasie</i>	Flute and Piano

Soprano

<i>A Wanderer's Song</i>	Soprano and Piano
<i>Jazz Interlude</i>	Soprano and Piano or Brass Quintet
<i>Tune for an Ill-tempered Clavichord</i>	Soprano and Piano
<i>Walk Slowly</i>	Soprano and Piano

Concert Band

<i>American Fanfare</i>	Concert Band
<i>Concerto Brasileiro</i>	Concert Band and Solo Trombone

<i>Concerto for Cell Phone</i>	Concert Band and Cell Phone
<i>Dodecafecta</i>	Wind Ensemble and Brass Quintet
<i>Duels and Dances</i>	Wind Ensemble and Solo Oboe
<i>Fanfare and March</i>	Brass and Percussion
<i>Heritage of Freedom Fanfare</i>	Concert Band
<i>Holiday Fanfare Medley</i>	Concert Band
<i>Homage and Farewell</i>	Concert Band
<i>Intrepid Promise</i>	Wind Ensemble
<i>'Smitty's Aweigh' Overture</i>	Concert Band
<i>Symphony No. 1</i>	Wind Ensemble / Concert Band
<i>Variations on Chinese Folk Songs</i>	Concert Band

Orchestral

<i>A Fanfare to You</i>	Orchestra
<i>American Fanfare</i>	Orchestra
<i>Bassoon It Will Be Christmas</i>	Orchestra and Solo Bassoons (2-3)
<i>Celebration Overture</i>	Chamber Orchestra
<i>Chamber Concerto</i>	Chamber Orchestra
<i>Compose Yourself!</i>	Instruments of the Orchestra
<i>Concertino and Fanfare</i>	Orchestra
<i>Concerto Braziliano</i>	Orchestra and Solo Trombone
<i>Concerto for Cell Phone</i>	Orchestra and Cell Phone
<i>Diaper Rag</i>	Chamber Orchestra
<i>Duels and Dances</i>	Orchestra and Solo Oboe
<i>Fantasie for Violin</i>	Orchestra and Solo Violin
<i>La Grande Vitesse</i>	Orchestra and Solo Trumpet, Horn and Trombone
<i>Liquid Melancholy</i>	Orchestra and Solo Clarinet
<i>Meditations and Grooves</i>	Orchestra
<i>New Years' Fanfare</i>	Orchestra
<i>Ode to Peace</i>	Orchestra and Mezzo Soprano
<i>Pandora's Waltz</i>	Orchestra and Solo Flute
<i>Printemps</i>	String Orchestra
<i>The Legend of Sleepy Hollow</i>	Chamber Orchestra with Narrator
<i>Remembering Our Fathers</i>	Orchestra and Solo Sopranos (2) and Mezzo Soprano
<i>Rush!</i>	Orchestra
<i>Scherzo Frénétique</i>	Orchestra
<i>Sounds Awakened</i>	Orchestra and Solo Horn
<i>Stars and Stripes Fanfare</i>	Orchestra
<i>Tributes</i>	Orchestra and Solo Violin

Arrangements

<i>A Holly and Jolly Sing-Along</i>	Orchestra, Choirs and/or Audience
<i>Andrew Sisters Medley</i>	Vocal Trio and Orchestra
<i>April in Paris</i>	Solo Voice and Orchestra
<i>Christmas at Home Medley</i>	Vocal Solo, Adult Chorus, Children's Chorus and Orchestra
<i>Christmas Show</i>	Brass Quintet and Orchestra
<i>Conga</i>	Solo Voice (optional) and Orchestra
<i>Core N' Grato</i>	Solo Voice and Orchestra
<i>French Pops – Cordes Soufflés</i>	Solo Violin, Guitar, Bass and Orchestra
<i>German Medley</i>	Brass Quintet and Orchestra
<i>Gershwin Suite</i>	Chamber Orchestra
<i>Go Tell It on the Mountain</i>	Vocal Solos, SATB Choir and Orchestra or Solo Voice and Orchestra
<i>Here Comes Santa Claus</i>	Choir and Orchestra
<i>Hoagy Carmichael / Duke Ellington Set</i>	Solo Voice (jazz) and Orchestra
<i>Holiday Fanfare Medley #1</i>	Orchestra
<i>Holiday Fanfare Medley #2</i>	Orchestra
<i>Holiday Overture</i>	Orchestra
<i>Hungarian Dance (Brahms)</i>	Brass Quintet and Orchestra
<i>I Saw Three Ships & Bring a Torch Medley</i>	Solo Voice and Orchestra
<i>Italian Medley</i>	Brass Quintet with Orchestra
<i>Lloraras</i>	Solo Voice and Orchestra
<i>Macarena</i>	Solo Voice and Orchestra
<i>Malaguena</i>	Solo Harp and Orchestra
<i>Mele Kalikimaka</i>	Solo Voice, Vocal Trio and Orchestra
<i>Moliendo Café</i>	Solo Harp and Orchestra
<i>Orpheus in the Underworld</i>	Brass Quintet and Orchestra
<i>Pajaro Campana</i>	Solo Harp and Orchestra
<i>Please Come Home for Christmas</i>	Solo Voice and Orchestra
<i>Rudolph the Red Nosed Reindeer</i>	Rockette-style arrangement for Orchestra
<i>Salsa Metales</i>	Brass Quintet and Orchestra
<i>Santa Baby</i>	Solo Voice and Orchestra
<i>Slavonic Dance (Dvorak)</i>	Brass Quintet and Orchestra
<i>Sing Along, America!</i>	Orchestra, Choirs and/or Audience
<i>Spain</i>	Brass Quintet and Orchestra
<i>Sweet Georgia Brown</i>	Orchestra
<i>Swing Carol Fantasy</i>	Orchestra

The Magic of Christmas

SATB Choir, optional Children's Chorus and
Orchestra

We Three Basses

Solo String Basses (3) and Orchestra

We Three Kings

SATB Chorus, Orchestra and optional Sing-Along

We Three Strings

Solo Violins (3) and Orchestra

Winter Wonderland

Solo Voice and Orchestra

APPENDIX B. DISCOGRAPHY

Born To Be Mild (2004) – Albany Records, TROY700 (CD).

Richard Stoelzel, trumpet

Tianshu Wang, piano

Sonata for Trumpet and Piano

Christmastime is Here (2006) – Telarc, 80538-25 (CD).

Erich Kunzel and the Cincinnati Pops Orchestra

Precious Moments (from “Home Alone”) (arr.)

The Christmas Song (arr.)

The Christy Oboe Quartet (2005) – Disc Makers (CD).

Judy Christy, oboe

Jay Christy, violin

Jan-Marie Christy Joyce, viola

John Marcy, cello

Oboe Quartet

End of the Matter (2007) – MSR Classics, MS1199 (CD).

Eric Berlin, trumpet

Eduardo Leandro, percussion

Lynn Klock, saxophone

Nadine Shank, piano

Vignettes

From the Heart (1998) – Telarc, 80510 (CD).

Erich Kunzel and the Cincinnati Pops Orchestra

Time to Say Goodbye (arr.)

Every Breath You Take (arr.)

Kiss from a Rose (arr.)

The Great Trumpet Sonatas (2010) – Alba, 277 (CD).

Jouko Harjanne, trumpet

Kari Hanninen, piano

Sonata for Trumpet and Piano

Heritage to Horizons (2009) – Altissimo Records (CD).

United States Air Force Heritage of America Band, Conducted by Major Douglas Monroe
American Fanfare

Holidays of the New Era (2007) – ERM Media (2CD).

The Kiev Philharmonic conducted by Robert Ian Winstin
The Magic of Christmas

Hope (CD)

Richard Watson, trumpet
Douglas Major, organ
Glimmers of Hope

A Madison Christmas (2004) – Ion (CD).

The Madison Symphony Orchestra
Excerpts from *Seven Joys of Christmas*

Mega Movies (2000) – Telarc, 80535 (CD).

Erich Kunzel and the Cincinnati Pops Orchestra
When You Believe (arr.) from *The Prince of Egypt*
Main Title (arr.) from *Elizabeth*

A Mild Fantasie (2009) – Albany Records, TROY1091 (CD).

Richard Stoelzel, trumpet
Fantasie for Trumpet and Piano
Trio Sonata

Muse Art (CD).

The Jacksonville Museum of Modern Art and the Jacksonville Symphony Orchestra
Landscapes

Music Tales (2006) – Musicians Out of the Box (CD).

Musicians Out of the Box
The Mysteries of Harris Burdick

The Night Before Christmas (2008) – Burning River Brass (CD).

Burning River Brass
Spanish Dance, "Chocolate" (arr.)

On Silver Wings (2008) – Altissimo Records (CD).

United States Air Force Band of Liberty, Conducted by Lieutenant Colonel Larry H. Lang
American Fanfare

Route 66 (2000) – Telarc, CD-80532 (CD).

Erich Kunzel and the Cincinnati Pops Orchestra

Zing Went the Strings (of my Heart) (arr.)

You and the Night and the Music (arr.)

Let's Face the Music and Dance (arr.)

You Are My Lucky Star (arr.)

Lisbon Antigua (In Old Lisbon) (arr.)