

Compositions for Trumpet by Joseph Turrin:

A Historical and Musical Overview

by

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ABSTRACT

Joseph Turrin's compositions for trumpet are frequently performed, and have become a large part of the trumpet repertoire. His trumpet works are played at events such as International Trumpet Guild conferences, have been featured with many well-known orchestras and bands, and are standard recital works. Many of Turrin's trumpet works have been performed and recorded by well-established musicians, which include Philip Smith, Joseph Alessi, David Hickman, Robert Sullivan, Brian Shaw, Thomas Hooten, Terry Everson, Wynton Marsalis, and Alison Balsom.

This study examines in detail each of Joseph Turrin's twenty-four published works for trumpet. Turrin's pieces include *Elegy*, *Caprice*, *Concerto for Trumpet*, *Intrada*, *Two Portraits*, *Someone to Watch Over Me*, *Chronicles*, *Two Gershwin Portraits*, *Fandango*, and *Three Episodes*, and include pieces written for Philip Smith, Joseph Alessi, Wynton Marsalis, Harold Lieberman, Lew Soloff, Brian Shaw, Robert Sullivan, and Thomas Hooten. A complete history of each composition and arrangement, and information relating to their premieres are presented. Technical elements from the music are discussed, such as range, articulation, melodic contour, endurance, and difficult fingerings. Biographical information such as youth, education, and career about Turrin are incorporated, along with a discussion of his compositional characteristics and influences. In addition, a list of each work with an assigned difficulty grade, as well as a current discography, is included.

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I am thankful to Joseph Turrin for his generosity in giving of his time for interviews and for donating scores to help with this project. He is an incredible composer, and has contributed much to the trumpet world. It was a privilege to speak with him and hear him share some of his musical experiences and insights. Thank you also to the trumpeters who agreed to be interviewed for this project: Philip Smith, Brian Shaw, Thomas Hooten, and David Hickman.

I appreciate the fellow students and friends who I met during my education. I look forward to collaborating as professionals and to continuing friendships.

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CHAPTER 1

INTRODUCTION

Joseph Turrin has achieved a successful multi-faceted and career as a composer, orchestrator, conductor, pianist, and teacher. His compositions have been heard extensively both in the United States and abroad, and have been performed by many premier ensembles and artists. Turrin has written for many different performance media, such as chamber ensembles, orchestra, wind ensemble, vocal ensembles, and brass band. He has received commissions from many groups, including the New York Philharmonic, The Chamber Music Society of Lincoln Center, New Jersey Chamber Music Society, West Point Military Academy, and multiple American universities. His music has also been performed by ensembles such as the Academy of St. Martin-in-the-Fields Orchestra, Gawandhausorchestra, Canadian Brass, English Chamber Orchestra, the US Army, Air Force, and Marine bands, and numerous others.

Turrin's compositions for trumpet have become a significant part of the trumpet repertoire. His trumpet works are played at events like International Trumpet Guild conferences, have been programmed by many well-known orchestras and bands, and are standard recital works. Many of Turrin's trumpet works have been performed and recorded by well-established musicians, which include Philip Smith, David Hickman, Robert Sullivan, Brian Shaw, Thomas Hooten, Terry Everson, Wynton Marsalis, and Alison Balsom. The impact of Turrin's compositions, both qualitative and quantitative, on the trumpet repertoire is evident.

Although Turrin has written numerous compositions for trumpet, only a few have been the subject of previous academic research. A dissertation by John Korak III, written in 1999, discussed in detail six of his earliest works: *Elegy* (for trumpet and string orchestra), *Caprice* (for trumpet and piano), *Concerto for Trumpet and Orchestra*, *Intrada* (for trumpet and piano), *Escapade* (for trumpet and brass band), and *Two Portraits* (for trumpet/flugelhorn and piano).¹ Two other dissertations of a lesser scope, written in 2005 and 2009 by Robert Louis Taylor and John Adler respectively, have been written on some of the same compositions.² Turrin's works for multiple trumpets, and those written after 1995, have not yet been subjects of serious academic research.

Turrin's published works for trumpet total twenty-four, an astoundingly large volume compared to the number of trumpet pieces written by other composers. Turrin has consistently written for trumpet throughout his career; his trumpet works span a period of forty-seven years, with multiple works written in each decade. His published works for trumpet, including two arrangements, are:

- *Elegy*, 1970 (revised 1993; for trumpet and string orchestra)
- *Caprice*, 1972 (for trumpet and piano)
- *Festival Fanfare*, 1975 (for eight trumpets and optional percussion)
- *Concerto for Trumpet and Orchestra*, 1982
- *Intrada*, 1988 (for trumpet and piano)
- *Escapade*, 1989 (for trumpet and brass band)

¹ John Korak III, "A Performance Analysis of Joseph Turrin's Works for Solo Trumpet: A Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, E. Bloch, H. Tomasi and Others" (DMA diss., University of North Texas, 1999), <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304524202>.

² Robert Louis Taylor, "The Role of Analysis and Comparison in the Performance of Selected Single - Movement Compositions for Trumpet and Piano by Joseph Turrin with an Interview of the Composer, a Lecture Recital, Together with Three Recitals of Selected Works by Handel, Honegger, Tomasi, and Others" (DMA diss., University of North Texas, 2005), <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/305424179>.

John Adler, "Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin" (DMA diss., University of Miami, 2009), <https://search-proquest-com.ezproxy1.lib.asu.edu/docview/304928464>.

- *Arabesque*, 1990 (for two trumpets and piano)
- *Two Portraits*, 1995 (for trumpet/flugelhorn and piano)
- *Someone to Watch Over Me*, 1997 (arranged for trumpet and piano)
- *Chronicles for Trumpet and Wind Symphony*, 1998
- *Two Gershwin Portraits*, 1998 (for trumpet, flugelhorn, and orchestra)
- *My Song of Songs*, 1998 (for trumpet and brass band)
- *Fandango*, 1999 (for trumpet, trombone, and band)
- *Four Miniatures*, 2000 (for trumpet/flugelhorn and piano)
- *Etudes for Solo Trumpet*, 2000, 2006 (for trumpet)
- *Three Episodes*, 2001 (for trumpet and piano)
- *Lament*, 2004 (for two flugelhorns and brass band)
- *Two Images*, 2005 (for solo trumpet and flugelhorn double)
- *O Come Dwell in Me*, 2006 (for trumpet, trombone, and piano)
- *Eternal Song*, 2008 (for E-flat soprano cornet, six B-flat cornets, and brass band)
- *In Memoriam*, 2010 (for trumpet and piano)
- *Etudes and Duets*, 2011 (for one and two trumpets)
- *The Sounding of the Call*, 2012 (for trumpet and wind ensemble)
- *Three Excursions*, 2016 (for trumpet and piano)

This study examines in detail each of Turrin's twenty-four published works for trumpet, in chronological order. A complete history of each composition and arrangement, and information relating to their premieres will be presented. Technical elements from the music will be discussed, such as range, articulation, melodic contour, endurance, and difficult fingerings. Biographical information about Turrin will be incorporated, along with a discussion of his compositional characteristics and influences. In addition, a list of each work with an assigned difficulty grade, as well as a current discography, is included.

While researching this topic, the author conducted eight phone interviews with Joseph Turrin, each lasting thirty minutes to one hour. Also, phone interviews were conducted with Thomas Hooten and Philip Smith, as well as a Skype interview with Brian Shaw, each lasting between twenty and forty-five minutes. Email correspondence

was also done with David Hickman. In addition, each of the musical scores were obtained and reviewed. While studying each piece, the author listened to available recordings, and subsequently met with an accompanist to play through several unrecorded pieces to gain familiarity. Additional sources included the dissertations previously mentioned, program notes, CD liner notes, and websites.

CHAPTER 2

BIOGRAPHICAL SKETCH

Early Stages

Joseph Turrin was born on January 4, 1947 in Clifton, New Jersey, to parents Aristide and Margaret Domonkos Turrin.¹ Both of Turrin's parents were amateur musicians, and considered music to be very important.² His father played piano by ear, being self-taught, and also played the accordion and harmonica.³ Since their home always had a piano, his father would often sit down to play on evenings and weekends.⁴ His mother learned to play guitar and also sang.⁵ Both parents performed and listened to the popular music from the time, music from the 1940s and 50s.⁶

Beginning in fifth grade, students from Clifton public schools were provided with the opportunity to take free group lessons on the instrument of their choice.⁷ Turrin asked his parents if he could rent a trumpet and join the group lessons.⁸ They were supportive and paid the fifteen dollars per semester rental fee.⁹ Turrin began group lessons in a class with around eight other students under Laurence Gareau, a general music teacher who played trombone as well as a little trumpet and accordion.¹⁰ The size of the class diminished over time, but Turrin enjoyed it and kept practicing and striving to do his

¹ Korak, "Performance Analysis," 3-4.

² Ibid.

³ Korak, "Performance Analysis," 3-4.

⁴ Ibid.

⁵ Turrin, interview.

⁶ Ibid.

⁷ Korak, "Performance Analysis," 4.

⁸ Turrin, interview.

⁹ Korak, "Performance Analysis," 4.

¹⁰ Turrin, interview.

best.¹¹ In seventh grade, Turrin joined the band and brass ensembles offered by his junior high school, of which Gareau was also the teacher.¹² Turrin began taking private trumpet lessons with him. Gareau asked him to play euphonium as well, so Turrin began to double on both instruments in the band.¹³

Turrin would also meet with Gareau in his office, sometimes skipping class periods to be there, where his teacher would play records of classical music by ensembles such as the Eastman Wind Ensemble, United States Marine Band, Pittsburgh Symphony, and the New York Philharmonic.¹⁴ This was Turrin's first exposure to classical music, and he was amazed by the music that he heard.¹⁵ Among the literature that he was exposed to was music by Tchaikovsky, Stravinsky, Beethoven, and Mozart.¹⁶

As Turrin developed his skill as a trumpeter, he set his sights on being good enough to make the Clifton High School Band, conducted by Saul Kay, during his first year of high school.¹⁷ Open by audition only, the band had a reputation as one of the best high school bands in the country, and was a lab band for MGM records, reading new musical scores for various publishers.¹⁸ Turrin, upon reaching ninth grade, successfully auditioned and joined both the school's concert and marching bands.¹⁹ His experiences there included a trip to Holland, where both bands won first place in a music festival in their respective categories, as well as a two-week tour to England.²⁰ Although demanding

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Korak, "Performance Analysis," 4-5.

¹⁷ Turrin, interview.

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ibid.

of his time to be a part of both bands, especially marching band, Turrin learned much and grew as a musician in these ensembles.²¹ While in high school, he also made the New Jersey All-State Band all four years he was eligible, and was also featured as a soloist with the Montclair Youth Orchestra, performing Leroy Anderson's *A Trumpeter's Lullaby*.²²

When Turrin was a sophomore, he began studying music theory and music appreciation with Edward Edelson.²³ A composer as well, Edelson would perform some of his compositions for the class, sometimes writing the pieces for his students.²⁴ Since Turrin played trumpet, Edelson wrote a piece for trumpet and piano called *Barbados*, with the score marked "For Joe Turrin," and asked Turrin to play through it with him.²⁵ The piece was published by Pro Art, a small publisher in Long Island.²⁶ Turrin was thrilled to have his name on a musical score, and it sparked his own interest in being a composer so that he could have more music with his name on it.²⁷ Turrin began writing his own music, showing his pieces to Edelson for comments and suggestions.²⁸

While a sophomore, Turrin also began taking piano lessons. His first piano instructor was a local drummer who offered piano lessons to beginners.²⁹ Turrin advanced rapidly, and after six weeks needed another instructor to take his progress further.³⁰ Through the recommendation of a second piano instructor that his teacher had

²¹ Ibid.

²² Korak, "Performance Analysis," 5-6.

²³ Ibid.

²⁴ Ibid.

²⁵ Turrin, interview.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Korak, "Performance Analysis," 6.

²⁹ Ibid.

³⁰ Turrin, interview.

referred him to, he soon began to study with Heinz Hammerman, a tremendous musician that was brought to the United States from Germany by Leonard Bernstein.³¹

Hammerman, based in New York City, travelled once per week to Pasaic, New Jersey, to teach at a local music studio, the location where Turrin took lessons with him until he graduated from high school.³² Piano served a dual purpose for Turrin; it allowed him to play more of the music he had been exposed to, which could not be performed on the trumpet, and benefitted his compositional efforts.³³

Over time, as Turrin's interest for composition and piano grew, his interest in trumpet diminished. Although continuing to play in ensembles, Turrin ended trumpet lessons by his junior year, directing his focus almost entirely to composition and piano.³⁴ As Turrin continued developing as a composer, Edelson recommended he study with a more capable teacher.³⁵ A friend's recommendation led him to study with Richard Lane, a composer from Patterson, New Jersey.³⁶ Lane, Turrin's first formal composition teacher, would, during their weekly lessons, work through Turrin's compositions with him on the piano, teaching him from his own music how to improve his writing.³⁷ Lessons with Lane contained little, if any, formal instruction in theory or counterpoint, as he felt Turrin already demonstrated a strong sense of good counterpoint.³⁸

As Turrin neared the end of his high school education, Lane, a graduate of the Eastman School of Music, suggested Turrin apply to study there as a composition

³¹ Ibid.

³² Ibid.

³³ Korak, "Performance Analysis," 5-9.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

major.³⁹ Turrin submitted some of his recent compositions and was invited to audition.⁴⁰ Unfortunately, Kay, the school's band director, was displeased by Turrin's waning commitment to the school band, as Turrin would sometimes miss rehearsals due to his numerous musical activities.⁴¹ In efforts to spite Turrin, Kay would frequently tell Turrin that he was not talented enough to be accepted to Eastman.⁴² A week prior to Turrin's audition, Kay told him that he had recently met for lunch with Edward Easley, the director of admissions from Eastman, and was told that Turrin would never be accepted.⁴³ Turrin was greatly discouraged to hear this. However, with the audition so close, Turrin chose to attend the audition anyway.⁴⁴ After performing on piano, Turrin received high praise from Easley about how well he played for having studied the instrument for only three years.⁴⁵ Easley also informed him that the faculty liked his compositions, and that he was accepted into the composition program without reservation.⁴⁶ Turrin asked Easley about the meeting with Kay the week before, and learned that Easley had never met him, much less for lunch; Kay had lied about the whole encounter.⁴⁷

While at Eastman, Turrin spent the first year of his degree studying with Robert Gaulden, who taught all freshman composition students.⁴⁸ The following year, Turrin moved up and began lessons with Samuel Adler, which greatly influenced him.⁴⁹ Turrin enjoyed studying with Adler, whose lessons were much more structured than Lane's,

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Ibid.

⁴⁴ Ibid.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Ibid.

often utilizing specific assignments.⁵⁰ Turrin also continued studying piano, learning from several good teachers. Although Turrin's primary love was to write, he excelled in his studies on the instrument, growing in his knowledge of literature and of different styles of music, both of which benefited his skill as a composer.⁵¹ Turrin also received conducting lessons during his time at Eastman.

Despite his growth as a composer, Turrin struggled academically. Eventually, because of poor grades and his family's difficult financial situation, he left the program after his junior year and returned to Clifton.⁵² After working to assist his family's finances, Turrin resumed education at the Manhattan School of Music, studying orchestration with Nicolas Fagello.⁵³ Tiring of academics after only a year, Turrin left his studies for the final time.⁵⁴ Turrin, working in the New York metropolitan area, struggled at first to make a living, but eventually developed an extremely successful career as a composer, orchestrator, conductor, pianist, and teacher.⁵⁵

Professional Accomplishments

Turrin's extensive catalogue of compositions covers a wide range of genres and instrumentation.⁵⁶ Of his compositional output, some of the pieces he considers highlights include *Hemispheres*, a piece for winds only that was written for Kurt Masur's final concert with the New York Philharmonic in 2002; his concertos for flute and

⁵⁰ Ibid.

⁵¹ Turrin, interview.

⁵² Korak, "Performance Analysis," 10.

⁵³ Ibid.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ "About Joseph Turrin," Joseph Turrin's personal website, accessed March 17, 2019, <http://www.josephturrin.com/bio.html>

trumpet, written for Carol Wincenc and the New Jersey Symphony, and for Philip Smith and the New York Philharmonic, respectively;⁵⁷ numerous chamber works such as *Riffs and Fanfares*, commissioned by the Chamber Music Society of Lincoln Center, *And Crimson Roses Once Again Be Fair*, a cantata for Music Viva, Master Chorale of Washington, and the New Orchestra of Washington, *Arcade*, for the New Jersey Chamber Society, *Quadrille*, for the West Point Military Academy, *Modinha*, for the Orpheus Chamber Orchestra, *Chronicles*, for Philip Smith;⁵⁸ and his opera *The Scarecrow*.⁵⁹ Turrin has also composed for film projects and musical theater, several of which have been nominated for Emmy and Grammy Awards.⁶⁰

Turrin's career has included frequent collaborations with either the New York Philharmonic or its musicians. In addition to *Hemispheres* and *Concerto for Trumpet*, the Philharmonic commissioned Turrin to write *Two Gershwin Portraits*, performed by soloists Wynton Marsalis and Philip Smith, along with the Philharmonic.⁶¹ Turrin also composed several pieces for the Philharmonic's brass section, including *Jazzalogue No. 1* and *West Side Story Suite*.⁶²

Numerous other pieces, several of which are discussed in this paper, were written for Philip Smith or Joseph Alessi, Principal Trumpet and Principal Trombone of the Philharmonic, respectively. Turrin and Smith became friends early in their careers and collaborated often, leading to Turrin writing many pieces for trumpet. Despite having played trumpet in his youth, Turrin credits his frequent writing for trumpet and other

⁵⁷ See chapter 6 for more information about Turrin's *Concerto for Trumpet*.

⁵⁸ See chapter 12 for more information about *Chronicles*.

⁵⁹ Turrin, website.

⁶⁰ Turrin, website.

⁶¹ See chapter 13 for more information about *Two Gershwin Portraits*.

⁶² Turrin, website.

brass instruments to his collaboration with them as artists, as opposed to having played a brass instrument himself.⁶³ In an interview with the author, Turrin supposed that if Smith had been a clarinet player, he would have written a lot more music for clarinet.⁶⁴ During his career, Turrin welcomed the opportunity to write for any outstanding musician, regardless of their instrument.⁶⁵

In addition to composing, Turrin has appeared as a conductor with several orchestras, and performed as a pianist on many concerts and recordings, including several with Smith.⁶⁶ Turrin is also on the faculty of several universities, including Rutgers, Montclair State, and Kean University, and was previously on faculties at the Hartt School, William Paterson University, and Ramapo College.⁶⁷ In 2006, Turrin was awarded an honorary Masters degree from the Eastman School of Music and the University of Rochester.⁶⁸

Musical Influences

Turrin drew inspiration from a wide range of composers, including some of those he was first introduced to by his middle-school teacher, Gareau. Some of the first pieces Turrin remembers hearing in Gareau's office were Shostakovich's *Symphony No. 5*, performed by Bernstein and the New York Philharmonic, Ferde Grofé's *Grand Canyon Suite*, and Beethoven's *Piano Concerto No. 5*.⁶⁹ Later in time, Turrin grew to love music by French impressionists, such as Claude Debussy and Maurice Ravel, and considers a

⁶³ Turrin, interview.

⁶⁴ Ibid.

⁶⁵ Ibid.

⁶⁶ Turrin, website.

⁶⁷ Ibid.

⁶⁸ Ibid.

⁶⁹ Turrin, interview.

lot of his early music to sound similar to theirs.⁷⁰ Other musical influences early in his career included Dmitri Shostakovich and Sergei Prokofiev, both of whom he still considers influential to this day.⁷¹ Turrin also admired the music of Aaron Copland and Igor Stravinsky. During Turrin's time at Eastman, Stravinsky visited the school for a week and presented several lectures.⁷² Turrin also found inspiration from music performed and taught by Leonard Bernstein, such as the New York Philharmonic's Young People's Concerts and "The Unanswered Question," a series of lectures presented at Harvard University.⁷³

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid.

⁷³ Ibid.

CHAPTER 3

ELEGY

Composition and Premiere Histories

Joseph Turrin wrote *Elegy* for trumpet and string orchestra in 1970. At that time, Turrin was studying at the Eastman School of Music. Two of Turrin's friends for whom he accompanied, Reggie Hoff (euphonium) and Charlie Baker (trombone), performed as members of the Salvation Army's New York Staff Band. Hoff and Baker introduced Turrin to brass band music, which, as Turrin stated, "They opened up this whole world to me."¹ Despite playing trumpet in high school and being familiar with brass music, Turrin did not know what a brass band was prior to meeting Hoff and Baker. They introduced Turrin to other musicians involved with the Staff Band including Mark Freeh, who operated an active recording studio. Freeh, a former member of the band, produced several recordings for the Salvation Army. One of Freeh's acquaintances was Harold Lieberman, the staff trumpeter of CBS Television and Radio and a well-known studio player. Turrin met Lieberman through Freeh.²

Lieberman planned to perform a recital with string orchestra at Carnegie Hall and commissioned Turrin to write a piece for flugelhorn and string orchestra. Turrin wrote *Elegy*, his first trumpet composition, for Lieberman. Lieberman also commissioned Richard Peaslee to write a piece for his concert. Peaslee composed *Nightsongs*, a recognized piece within the trumpet repertoire, as a solo for trumpet and flugelhorn with

¹ Joseph Turrin, interview with author, June 14, 2017.

² Ibid.

harp and string orchestra accompaniment. Turrin, good friends with Peaslee, helped copy the string parts of *Nightsongs* in preparation for the performance.³

Lieberman's recital, entitled "Music of the Baroque and Contemporary," took place on April 4, 1971, at Carnegie Hall in New York City. There, Lieberman premiered both *Elegy* and *Nightsongs*.⁴ Unfortunately, few people attended the concert. The program also featured a premiere of a second piece by Turrin, *Aria*, written for piccolo trumpet and rock rhythm section. The performance included *Idyl*, a piece which included The New York Electric Chamber Ensemble, the rhythm section from the Arthur Godfrey Show, which consisted of two guitars, keyboard, electric bass, and drums. Lieberman asked Turrin to write a second piece for the recital using this instrumentation, so Turrin wrote *Aria*.⁵ Though never published, Godfrey liked the piece very much; it appeared on his show at least ten times.⁶

Over time, Turrin made several changes to *Elegy*, due to being unsatisfied with the original composition. He composed two additional sections, including a cadenza, modified some parts of the solo line, and made minor revisions to the string parts. He also changed the solo part from flugelhorn to trumpet. Turrin felt *Elegy* was a much stronger piece once completely finished.

Turrin published the revised version of *Elegy* in 1993 and dedicated it to Philip Smith, another Staff Band member.⁷ Smith and Turrin made the first recording of the piece on Smith's album *Trumpet & Piano* in 1974, for which Turrin transcribed *Elegy* for

³ Ibid.

⁴ John Korak, "Performance Analysis," 12-13.

⁵ Ibid.

⁶ Ibid.

⁷ *Elegy* is currently published by Editions BIM with both string orchestra and piano accompaniments.

trumpet and piano. The two subsequently premiered the revised versions of the piece.⁸ Additional recordings of *Elegy* include those by Terry Everson on his album, *Parable*, and Sławomir Cichor on his album, *Trumpet Song*.⁹

Musical Description

Elegy is a single movement piece lasting about seven minutes; its form is ABA'. The piece begins "Andante" with the tempo marked M.M. = 64. The opening section, lyrical and expressive, establishes a melancholic mood that characterizes the piece. The contrasting middle section includes a cadenza, which is preceded and followed by piano interludes that are rhythmically more exciting and bolder in character than the opening. The final section returns to the opening style, although the trumpet melodies differ between the two.

Harmonically, the music contains many intervals of open fifths. Despite some dissonance in the harmonies, the chords in the accompaniment establish an open-sounding texture, over which the trumpet melody occurs. Although the music does not establish a key, tonal centers of A and E occur throughout the piece. Turrin expressed that this piece pays tribute to Aaron Copland in many ways, due to the harmonies and the melodic and melancholic nature of the piece.¹⁰

The range of the trumpet part extends from written D4 to C6. The majority of notes appear in the staff, which, along with the short duration of the piece, means

⁸ Turrin, interview.

⁹ Terry Everson (trumpet) and Susan Nowicki (piano), *Parable*, De Haske Classical DHR 197.006, 1997, compact disc; Sławomir Cichor (trumpet) and Marta Macierzyńska (piano), *Trumpet Song*, Dux DUX 1109, 2014, compact disc.

¹⁰ Turrin, interview.

endurance should not be a factor. The piece's main cadenza, played with a cup mute, contains most of the highest pitched notes. Performers who are comfortable playing muted in the upper register will not find this to be an extra challenge.

Trumpet players may find intonation to be one of the main difficulties of this piece. The prevalence of slurred fifths and other wide intervals, in combination with the open texture, give extra import to correct intonation. Another challenge can be the execution of large, slurred intervals at soft dynamics while maintaining a lyrical quality. Due to its lyrical phrases and cadenzas, this piece provides an excellent opportunity for the performer to focus on expressive and musical playing.

CHAPTER 4

CAPRICE

Composition and Premiere Histories

Joseph Turrin's *Caprice* for trumpet and piano was written in 1972. One of the members of the New York Staff Band that Hoff and Baker introduced Turrin to was its conductor and cornet soloist, Derek Smith.¹ Smith, a well-respected virtuoso cornetist who moved to the United States in 1959, neared the retirement of his playing career. Mark Freeh, owner of a recording studio in New York City, formerly played in the New York Staff Band as a bass trombone player. He admired Smith's cornet playing ever since he moved to the United States and wanted to produce a recording of cornet and piano with him as the soloist, to document his playing prior to his impending retirement as a soloist with the Staff Band.² Smith agreed to play for the album. Freeh asked Turrin to be the accompanist, and he also agreed.

Three compositions by Salvationist composers were selected to be on the album; *Countryside* by Bruce Broughton, *The Challenge* by Eric Ball, and *Heavenly Gales* by B.T. Langworthy. Needing additional music to fill the album, Freeh approached Turrin and asked him to write music for the album and to suggest any other composers who may be able to contribute. Turrin composed *Caprice* and transcribed *Elegy* for trumpet and piano, and suggested Richard Lane also write a piece for the album. Lane, Turrin's first composition teacher, composed *Song* for Cornet and Piano. George Enescu's *Légende* rounded out the album.

¹ Joseph Turrin, interview with author, June 14, 2017.

² Ibid.

To rehearse for the album, Turrin travelled weekly to New York City to meet with Smith.³ Smith began to feel that the music was too demanding for his level of playing as a semi-retired player, and he decided not to continue with the project.⁴ Rather than end the project altogether, Freeh, with Smith's blessing, asked his son Philip to record the album in his place.⁵ Philip, then a Master's student at The Juilliard School of Music, agreed to the project. The Salvation Army released the album, titled *Trumpet & Piano*, in 1975.⁶

Harold Lieberman, for whom Turrin wrote *Elegy* (see Chapter 3), premiered *Caprice* in a Bergen County Ethical Culture Society fundraising concert at Farleigh Dickinson University on March 31, 1973; Turrin played the accompaniment.⁷ A review of the concert states:

For me, the high point was the new work, *Caprice*, composed by Turrin and performed by the composer and Lieberman. ... Turrin provided a shimmering tonal fabric, which Lieberman then embroidered with gleaming bits and threads of melody. It was a virtuoso piece and performance.⁸

Some other notable performances include those by Philip Smith, David Hickman, and Dennis Schneider. Smith performed the piece at a recital during the 1976 National Trumpet Symposium in Norman, Oklahoma.⁹ That same year, Hickman first performed the piece on a faculty recital of his at the University of Illinois.¹⁰ Schneider, Professor of Trumpet at the University of Nebraska, performed *Caprice* with pianist Eric Dalheim,

³ Ibid.

⁴ Ibid.

⁵ Philip Smith (trumpet), Joseph Turrin (piano), the GUS Band, conducted by Bramwell Tovey, *Trilogy*, Salvation Army, 2017, compact disc. Mark Freeh, liner notes, pg. 9.

⁶ Korak, "Performance Analysis," 26.

⁷ Korak, "Performance Analysis," 27.

⁸ Peter Wynne, review of Bergen County Ethical Culture Society concert, *The Record*, April 2, 1973.

⁹ Korak, "Performance Analysis," 27.

¹⁰ David Hickman, e-mail to author, June 28, 2017.

another faculty member at Illinois, at the 1977 International Trumpet Guild Conference's Festival of Trumpets program.¹¹ This concert also included Turrin's piece for trumpet ensemble, *Festival Fanfare*.¹²

Although originally published by the Salvation Army, the album *Trumpet & Piano* was not sold commercially and eventually went out of print.¹³ The Salvation Army re-released the album in 2017 as part of a three-CD set *Trilogy*.¹⁴ Hickman, along with colleague Dalheim, recorded *Caprice* for Crystal Records on the 1980 LP, *David Hickman with Eric Dalheim*.¹⁵ In his recording, Hickman notably altered the ending of *Caprice*, transposing the final two measures of the solo line up a fourth, to end on the root of the final chord. Turrin liked Hickman's recording and did not mind the change to the ending.¹⁶ Additional recordings of *Caprice* appear by Philip Smith on the albums, *Escapade* and *Contest Solos for Young Trumpeters*, and by Tom Paulin on the album, *Cornet Caprice*.¹⁷

The Brass Press, owned by Stephen Glover, published *Caprice* in 1978.¹⁸ Although Turrin originally wrote the piece for cornet, Glover and he decided to market the piece for B-flat or C trumpet, with the belief that this would help the piece sell more

¹¹ Korak, "Performance Analysis," 27.

¹² Ibid.

See Chapter V for more information about *Festival Fanfare*

¹³ In interviews with the author, both Turrin and Philip Smith commented on the pea green color of the album's cover.

¹⁴ Smith, *Trilogy*.

¹⁵ David Hickman (trumpet) and Eric Dalheim (piano), *David Hickman with Eric Dalheim*, Crystal Records S368, 1981, 33 $\frac{1}{3}$ rpm; The album has since been converted to CD format by Crystal Records under the title, *David Hickman, Trumpet*.

¹⁶ Korak, "Performance Analysis," 40.

¹⁷ Philip Smith (trumpet), with the Rigid Containers Group Band, conducted by Bramwell Tovey, *Escapade*, Heavyweight Records HR001/D, 1989, compact disc; Philip Smith (trumpet) and Joseph Turrin (piano), *Contest Solos for Young Trumpeters*, International Trumpet Guild, 2001, compact disc; Tom Paulin (trumpet) and Len Vorster (piano), *Cornet Caprice*, Move MCD 060, 1994, compact disc.

¹⁸ Korak, "Performance Analysis," 40.

copies.¹⁹ The first two recordings of the piece featured both types of instruments. Smith and Hickman recorded *Caprice* using B-flat cornet and C trumpet, respectively. Editions BIM currently publishes the piece. Turrin later scored the accompaniment for brass band. Smith and the Rigid Containers Group Band recorded this version on the aforementioned album, *Escapade*, recorded in 1989.²⁰

Musical Description

Caprice, a single movement piece, lasts about five minutes; its form is ABA'. The beginning of the piece is marked "Lively" with a tempo of M.M. = 152. The opening melody is a rapid and flowing triplet line. This is followed by a lyrical "Expressivo" melody at half the original tempo. After a challenging variation to the opening theme, the music transitions to the contrasting B section, marked "Slower" at M.M. = 60. The final A section contains the opening *Lively* and *Expressivo* characters. However, in the final return of the opening theme, the ending acts as a coda. Marked "Faster," at M.M. = 160, this rapid flowing melody line is followed by ascending scale-like patterns, which serve as a dramatic and final ending to a fun and pleasant-sounding piece.

Harmonically conservative compared to some of Turrin's later writing, the piece has strong tonal centers of either concert A or E throughout. The piano part contains dissonance created through clusters of major-second and minor-second intervals, over which the trumpet's melody lines flourish. In the *Expressivo* sections, the piano part is

¹⁹ Ibid.

²⁰ The Rigid Containers Group Band was previously known as the GUS Band, and is currently under the name Virtuosi GUS Band.

the more prominent of the two parts. There is also a lot of interplay between the two instruments.

The piece may provide several challenges for trumpet players. The opening and ending sections contain melodic lines of fast oscillating triplets, as well as ascending lines with intervals of thirds that contain a mix of lip and valve slurs. The rapid tempo necessitates these lines be performed with good finger dexterity and flexibility of embouchure to play accurately. The B-flat part provides more-challenging fingerings than the C part, as there are more valve combinations using the third valve, most notably near the end of the opening section. The range, which extends from concert G3 to B5, may also be a challenge, especially for young players. On B-flat trumpet or cornet, a C-sharp⁵ appears three times. Despite these challenges, *Caprice* can be enjoyable for both the soloist and pianist and is very fitting as a recital opener.

CHAPTER 5
FESTIVAL FANFARE

Composition and Premiere Histories

Festival Fanfare for eight B-flat trumpets and percussion was written in 1975. Mark Freeh owned BrassWorks, a publishing company for brass music. Freeh decided to commission and publish two trumpet fanfares, one by Turrin, and the other by Bruce Broughton. Freeh contacted both composers and requested that they write fanfares for eight trumpets, and around one or two minutes in duration. Turrin wrote *Festival Fanfare* for the desired instrumentation and included an optional percussion part. Broughton wrote *Concert Piece for Eight Trumpets* as his commissioned fanfare. An early, notable performance of Turrin's fanfare occurred at the 1977 International Trumpet Guild Conference's Festival of Trumpets program, performed by trumpeters Louis Davidson, Stephen Jones, Ward Cole, Keith Johnson, William DeJong, Ray Sasaki, Gerald Endsley, and John Aley, and conducted by Lloyd Geisler.¹

Freeh and Turrin asked Lew Soloff, lead trumpeter of the band Blood Sweat & Tears and a well-known studio musician, to record the recently finished piece in Freeh's studio.² Turrin and Soloff met through mutual acquaintances and the two became good friends.³ They also performed together several times at the annual New York Brass Conference. Soloff's recording of *Festival Fanfare* featured himself playing all eight

¹ Korak, "Performance Analysis," 27.

² Joseph Turrin, interview with author, June 19, 2017.

³ Ibid.

trumpet parts.⁴ Since he was the first to record the piece, Turrin dedicated the music to him.⁵ The multi-track recording was originally saved on a cassette tape, and Turrin later converted it to digital format. However, Soloff's recording remains unpublished, and few people have obtained a copy of it.

To date, two recordings of *Festival Fanfare* have been published. A recording of the piece played by Philip Smith, Ken De Carlo, Dominique Derasse, Christian Jaudes, Fred Mills, Vincent Penzarella, Lew Soloff, and Robert Sullivan appears on the albums, *Philip Smith: Principal Trumpet*, and *Introducing New York Legends*.⁶ Neal Bernsten, with percussionist Timothy Adams Jr., recorded the piece on his album, *Trumpet Voices*.⁷ Bernsten's is the only recording of *Festival Fanfare* that includes the optional percussion. BrassWorks published *Festival Fanfare* in 1975, and Rosehill Music later published it in 1990. However, the music is currently out of print. Turrin also arranged *Festival Fanfare* for brass band cornet section, orchestrating the piece for nine cornets, a change from the original eight trumpet parts, and optional percussion. This arrangement, originally published by Rosehill Music, is currently available through Winwood Music.

Musical Description

Festival Fanfare lasts about one and one-half minutes. The piece begins with a brief introduction marked "Moderato," with a tempo of M.M. = 92. The opening statement of the fanfare is played in unison, with the parts separating only for the first

⁴ Ibid.

⁵ Ibid.

⁶ Philip Smith (trumpet), et al., *Philip Smith: Principal Trumpet*, Cala Records CACD0516, 1998, compact disc; Philip Smith (trumpet), et al., *Introducing New York Legends: with principal players from the New York Philharmonic*, Cala Records CACD0111, 1998, compact disc.

⁷ Neal Bernsten (trumpet), *Trumpet Voices*, Four Winds FW 3026, 2005, compact disc.

cadence and again for the transition into the main section, marked “Allegro.” This passage comprises the rest of the fanfare, the tempo of which is M.M. = 138. Turrin states, “Lasting a whole minute, this is a concentrated piece of primitive drive and energy, consisting of short, interweaving, fanfare-like motifs. Intervals of a seventh and third are prominent throughout.”⁸ The first measure contains both prominent intervals, and the piece is based primarily on the interval of a third.

The trumpet parts cover a range from written G-flat³ to C-sharp⁶ and vary by part from high to low. The first trumpet part extends from G⁴ to C-sharp⁶ and the eighth trumpet part extends from G-flat³ to C⁵. The fanfare motives appear in all parts and consist of sixteenth-note figures that will need to be double-tongued. Throughout the piece, there is also some echoing between parts. Performers should ensure each entrance is rhythmically precise.

⁸ Smith, *Philip Smith: Principal Trumpet*, liner notes.

CHAPTER 6

CONCERTO FOR TRUMPET

Composition and Premiere Histories

Turrin wrote *Concerto for Trumpet and Orchestra* in 1982. The New York Philharmonic expressed interest in commissioning a concerto for Philip Smith, then co-principal trumpet of the Philharmonic.¹ Smith, well-familiar with Turrin's music due to their association and friendship, wanted Turrin to compose the piece.² Smith asked Turrin if he would write a concerto, and he agreed. However, the Philharmonic wanted to commission a composer more familiar to them.³ Smith insisted that Turrin be the composer, so plans for the commission fell through at that time.⁴

Smith, who often performed recitals with Turrin as his accompanist, was preparing a recital for the 1982 International Trumpet Guild Conference in Lexington, Kentucky. Despite no confirmation of a commission from the New York Philharmonic, Turrin proceeded with writing his trumpet concerto so that the two could perform the piece at the ITG recital.⁵ Since the recital was for trumpet and piano, Turrin did not compose the orchestral accompaniment at that time, but instead wrote the piano "reduction" first.

Besides *Concerto for Trumpet*, the recital included Halsey Stevens' *Sonata for Trumpet*, Charles Chaynes' *Concerto for Trumpet*, Henri Tomasi's *Triptyque*, Ernst

¹ Joseph Turrin, interview with author, July 7, 2017.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Ibid.

Bloch's *Proclamation*, and Howard Davies' *The Wonder of His Grace* as an encore.⁶

This daunting recital required mastery of playing and solid endurance, and Smith and Turrin performed excellently, receiving high praise. “[The program] was one of the finest trumpet recitals that this writer has ever heard. Mr. Smith showed himself to be one of the greatest trumpeters of this era, and a fine musician as well.”⁷

Later, in 1987, the Philharmonic once again spoke to Smith about commissioning a work for trumpet. Smith presented Turrin's *Concerto for Trumpet*, including the then-completed orchestration, to music director Zubin Mehta.⁸ Surprised to see a work already written, Mehta reviewed the concerto and agreed to commission Turrin for it. Due to some controversy regarding the fact that the piece existed prior to the commission, Mehta did not conduct the premiere.⁹ Instead, Eric Leinsdorf agreed to conduct the piece.

In preparation for the performance, Leinsdorf requested a meeting with Turrin and Smith to review the piece.¹⁰ Leinsdorf had studied the score and desired that the trumpets and piano be removed from the orchestration. While meeting with Turrin, he explained his request, and then instructed Turrin not to make any changes, but to “think first.”¹¹ Turrin, confident in his orchestration, decided he would not make any changes. Soon after, however, the Philharmonic contacted Turrin asking if the requested changes had been made, stating that Leinsdorf would not conduct the piece otherwise.¹² Turrin, remembering Leinsdorf's wording as merely asking him to think about making changes,

⁶ Korak, “Performance Analysis,” 43.

⁷ Stephen Chenette, “The 1983 ITG Conference: A Synopsis,” *International Trumpet Guild Journal* 7, No. 1 (September 1982), 37-38.

⁸ Turrin, interview.

⁹ Philip Smith, interview with author, October 5, 2017.

¹⁰ Turrin, interview.

¹¹ Ibid.

¹² Ibid.

called him to clarify the situation. Leinsdorf confirmed, unless the change were made, he would not conduct the piece.¹³ Turrin asked Leinsdorf if he could write him to explain his reasoning, and Leinsdorf responded affirmingly, “I encourage it.”¹⁴ After receiving Turrin’s letter, Leinsdorf approved the piece as written, and the Philharmonic scheduled the performances.¹⁵

The concert premiere of *Concerto for Trumpet* with the New York Philharmonic occurred on April 27, 1989 in Avery Fisher Hall.¹⁶ The review of Smith’s performance in the New York Times stated positively of Smith that the piece “must require a lip of steel.”¹⁷ A few years later, Smith and Turrin accepted an invitation by Kurt Masur to come to Leipzig, Germany, where Smith gave the European premiere of the work with Masur and the Gewandhausorchester on October 20, 1994.¹⁸

The Philharmonic released the recording of the premiere of *Concerto for Trumpet* as part of a trilogy of albums entitled *The Philip Smith Collection*, which featured various performances of Smith with the Philharmonic.¹⁹ To date, this recording remains the only one published. Theodore Presser Company published the music in 1994, of which the title page of the score includes a quote from the Book of Revelation, which likens the sound of the trumpet to voice of God: “And the first voice which I heard was as it were of

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Adler, "Expanding the Trumpet Repertoire," 12-14.

¹⁷ Ibid.

¹⁸ Turrin, interview; Adler, "Expanding the Trumpet Repertoire," 12.

¹⁹ Joseph Turrin (trumpet) with the New York Philharmonic, conducted by Eric Leinsdorf, *The New York Philharmonic Presents: The Philip Smith Collection*, New York Philharmonic, 2014, compact disc.

a trumpet talking with me; which said, come up hither, and I will show thee things which must be hereafter.”²⁰

Musical Description

Concerto for Trumpet and Orchestra is a single movement work lasting about fifteen minutes. The piece, comprised of three main sections, appears in the form ABA'. The opening section is marked “Allegro Energico” with a tempo of M.M. = 144. Aggressive in character, this section is both fast and technically demanding. The middle section begins as an “Adagio,” with a tempo of M.M. = 60. This lyrical and expressive section, with slurred phrases and angular melodies, contrasts the opening and contains two brief cadenzas. An “Allegro Agitato,” marked at M.M. = 138, functions as a transition to the final section, which returns to the original tempo and character. After a large cadenza, the piece ends with a frantic “Allegro Vivace,” marked at M.M. = 152. Harmonically, the accompaniment consists of dissonant harmonies, with frequent use of note clusters and dissonant intervals such as major-sevenths. Although short fragments of the solo line are diatonic, frequent key shifts prevent any sense of tonal stability.

This piece, next to *Chronicles*, is the most difficult of all Turrin’s trumpet works due to its quick tempo, difficult fingerings, wide intervals, large range, and length. In the outer sections, the music contains many running sixteenth-note figures that include many accidentals, making these passages difficult to finger accurately at such a rapid tempo. Several of these sixteenth-note figures are also articulated, which, due to the tempo, must be double-tongued. Often, these sixteenth-notes patterns occur over changing pitches,

²⁰ This passage is quoted from Revelation 4:1.

which increases the difficulty of playing them cleanly. Syncopated rhythmic figures adds to the challenge of this section.

The slower and lyrical middle section can be challenging to play both accurately and musically. The angular solo line contains many wide intervals, of which a major-seventh occurs most frequently. Duple and triplet rhythmic figures are mixed together and must be rhythmically precise throughout. The middle section includes two brief cadenzas and one quasi-cadenza, allowing the soloist more opportunities to play expressively. A final cadenza appears near the end of the final section. Extending a page and a half, this cadenza is the longest and most challenging in the piece, and it contains many of the musical elements found in the opening and ending sections.

Throughout the piece, articulations and dynamic expressions are well-marked, which can help the performer make good musical decisions in spite of the difficult, technical nature of the music. Also, this piece is likely to challenge a performer's endurance. Not only is the piece about fifteen minutes in duration, but the music is demanding throughout. The trumpet part's range extends from written A3 to E-flat6, containing many phrases that extend beyond the staff. Only performers with a well-developed range will be able to perform this piece successfully.

CHAPTER 7

INTRADA

Composition History

Turrin wrote *Intrada* for trumpet and piano in 1988 for a “Meet the Composer” concert at Ramapo College in Ramapo, New Jersey.¹ Turrin asked Harold Lieberman to premiere the piece for this performance.² Lieberman, who premiered Turrin’s *Elegy* in 1971, taught jazz and trumpet at Ramapo and was very influential in helping grow the school’s music department.³ As part of their association together, Lieberman hired Turrin as his accompanist, and the two performed several recitals together at Ramapo and other venues, including the Lincoln Center Library.⁴

Four of Turrin’s other compositions were performed on this concert: *Five Pieces for Solo Clarinet*, *Suite for Piano*, *Twelve Haiku Songs*, and two songs for voice and piano featuring texts by Emily Dickenson and John Fletcher, *A Certain Slant of Light* and *Away Delights*, respectively.⁵ Lieberman also premiered his own *Improvisation* for flugelhorn and piano, with pianist Roger Johnson.⁶

Philip Smith became the first trumpeter to record *Intrada*. The piece appears on his album, *Philip Smith: Principal Trumpet of the New York Philharmonic*, published by Cala Records in 1998.⁷ Smith and Turrin used *Intrada* to open several of their

¹ Korak, “Performance Analysis,” 67.

² Ibid.

³ Joseph Turrin, interview with author, June 14, 2017.

⁴ Ibid.

⁵ Korak, “Performance Analysis,” 67.

⁶ Ibid.

⁷ Philip Smith (trumpet), Joseph Turrin (piano), *Philip Smith: Principal Trumpet*, Cala Records CACD0516, 1998, compact disc.

performances.⁸ Since Smith was the first to record this piece, Turrin dedicated the music to him.⁹ *Intrada* has also been recorded by Terry Everson on the album, *Parable*, and by Richard Stoelzel on the album, *Born to be Mild*.¹⁰ The music, first published in 1988, is currently published by Editions BIM.

Musical Description

Intrada, published for C trumpet and piano accompaniment, is a single movement piece lasting about five minutes. The opening is marked “Allegro” with a tempo of M.M. = 128. The trumpet opens with an energetic, rhythmic melody that is quite angular in contour. Although through-composed, the opening motif and the energetic musical character returns several times throughout the piece. The various sections, often juxtaposed, also include lyrical phrases, slower tempos, and a jazz-inspired line. The ending is marked “Presto” with a faster tempo of M.M. = 152. This rhythmic and energetic finish provides a dramatic ending to the piece.

In line with Turrin’s philosophy that the piano be more than just an accompanying instrument, but equal to the solo part in importance, there is frequent interplay between the trumpet and piano parts. Harmonically, the music is very dissonant, containing many note clusters. Additionally, the tonal centers shift frequently so that no key is established in the piece. Metrically, the piece changes time signatures frequently, with both duple,

⁸ Philip Smith, interview with author, October 5, 2017.

⁹ Turrin, interview.

¹⁰ Terry Everson (trumpet) and Susan Nowicki (piano), *Parable*, De Haske Classical DHR 197.006, 1997, compact disc; Richard Stoelzel (trumpet) and Tiangshu Wang (piano), *Born to Be Mild*, DRAM TR700, 2003, compact disc.

compound, and complex meters present. Both the soloist and pianist should subdivide carefully to maintain a consistent tempo and stay in time.

The most difficult aspect of the piece for the soloist is likely the challenge of accurate playing during the main theme, due to the angularity, rhythms, and quick tempo of the melody. In these sections, there are also sixteenth-note figures where double tonguing may be appropriate. The lyrical lines have some large slurred intervals, which may also be challenging to the performer. Due to Lieberman being a jazz artist, Turrin included a brief section to be played “With a jazz feel.” The music contains articulation markings to assist the performer in playing with a jazz style; however, the performer may decide that playing in a jazz style may work best with different articulations.

The range of the trumpet part extends from B3 to either B5 or C-sharp6. For most of the piece, the trumpet plays in and near the staff, with the highest note being A5. However, during the Presto ending, the trumpet plays progressively higher, extending the range to B-flat5, and then B5. The piece ends with an ascending arpeggiated figure, where the highest note is A5. However, optional printed notes are provided for the final two beats, and if used, the piece ends on a C-sharp6, requiring a fully mature range from the performer. Also noteworthy, the piece uses both Harmon and cup mutes throughout. Two moments in the piece involve quick mute changes, so the performer should be prepared by arranging the mutes in such a way as to be able to insert them in a quick manner.

CHAPTER 8

ESCAPADE

Composition History

Escapade for piccolo trumpet and brass band was written in 1989. At that time, Philip Smith and the Rigid Containers Group Band were preparing for a recording project. A successful brass band based in Northamptonshire, England, the Rigid Containers Group Band, were the current British Open Champion band, and had previously won the National Championship of Great Britain five times, the World Championships twice, the BBC Television “Best of Brass” Championship in 1981 and 1982, and the BBC “Band of the Year” in 1982.¹

Smith and Mark Freeh, who produced the album, attempted to select repertoire that would incorporate different trumpets, including the piccolo trumpet.² They asked Turrin to arrange a Baroque trumpet solo for piccolo trumpet and brass band for the recording.³ Not excited by the idea to arrange a Baroque solo, when it would take the same amount of effort to write something new, Turrin decided to compose a short piece for piccolo trumpet and brass band that would be both technically interesting and lively.⁴ He composed the new work, *Escapade*, within days of their trip to England, introducing the piece to Smith at the Salvation Army Church in Montclair, New Jersey, at their final

¹ Philip Smith (trumpet), with the Rigid Containers Group Band, conducted by Bramwell Tovey, *Escapade*, Heavyweight Records HR001/D, 1989, compact disc. Liner notes; Formerly known as the GUS Band, the Rigid Containers Group Band is currently named the Virtuosi GUS Band.

² Philip Smith, interview with author, October 5, 2017.

³ Joseph Turrin, interview with author, July 24, 2017.

⁴ Ibid.

rehearsal the day before they left.⁵ Smith really liked the new piece, and it became the title track for the album.⁶

Turrin also orchestrated *Caprice* for brass band for the recording. Smith and the Rigid Containers Group Band recorded both *Escapade* the newly arranged *Caprice* and for the album, released by Heavyweight Records in 1989.⁷ In 2017, the Salvation Army re-released the album as the second part of a three-CD set, *Trilogy*.⁸ *Escapade* has also been recorded by Peter Roberts on his album, *Legend*.⁹ The music, for trumpet and piano, was first published by Rosehill Music, and is now available through Winwood Music. Although originally written for B-flat piccolo trumpet, the published edition also includes a version of the solo part for E-flat cornet. Similar to both B-flat and C parts being published with *Caprice*, due to the belief that this would help more copies of the piece be sold, the E-flat part was included with *Escapade* for brass band E-flat cornetists who may want to perform the piece.¹⁰

Musical Description

Escapade is a single movement solo about four and a half minutes in duration; its form is ABA'. The beginning of the piece is marked "Allegro vivace," with a tempo of M.M. = 148. The opening section is lively and upbeat, with its melodies containing articulated figures with large intervals combined with rapid, flowing lines. Intervals of

⁵ Ibid.

⁶ Ibid.; Smith, interview.

⁷ Smith, *Escapade*, compact disc.

⁸ Philip Smith (trumpet) and the GUS Band, conducted by Bramwell Tovey, *Trilogy*, Salvation Army, 2017, compact disc.

⁹ Peter Roberts (cornet) and the Yorkshire Building Society Band, conducted by David King, *Legend*, Sforza Music Productions, 2004, compact disc.

¹⁰ Turrin, interview.

fourths, fifths, and octaves occur frequently. The middle section, through-composed, is marked “Broadly,” and is softer and more lyrical than the opening. The tempo is the same as before, but with a half-note beat. This change of feel helps to heighten the contrast in character with the beginning. The second section ends with a brief cadenza, and afterward immediately transitions the final section. The piece finishes with a brief coda, marked “Vivo,” which repeats the opening motive several times before concluding with an ascending, triumphant sounding figure. Harmonically, *Escapade* is one of Turrin’s more conservative pieces. Although the music does not establish a key, it is diatonic sounding, with E-flat as the most common tonal center, being a frequent arrival point. Musical fragments from the solo part, especially the opening, are reiterated throughout the accompaniment.

The most notable technical challenge in *Escapade* is the high range of the B-flat piccolo trumpet part, which extends two octaves from written F-sharp³ to G-flat⁵. In addition to the highest note, which occurs during the cadenza, there are seventeen high F⁵ notes in the piece. Performers will need fully developed ranges and sufficient endurance to perform this piece successfully. Also, the quick tempo necessitates that rapid sixteenth-note passages be played with good finger dexterity.

CHAPTER 9

ARABESQUE

Composition History

Nicholas and Robert Childs, brothers and outstanding euphonium soloists, heard Turrin's newly written *Escapade* and took a liking to it. The two, now accomplished conductors of brass bands,¹ often performed as a duo known as The Childs Brothers, and they wanted Turrin to write a similar piece for them to use as an encore for their concerts. They commissioned Turrin to write a euphonium duet that would be technically flashy and last about three minutes.² Turrin wrote *Arabesque* for them in 1990.

Turrin originally composed *Arabesque* for two euphoniums and brass band. However, he realized that the piece could be suitable for any B-flat instrument, and by changing the instrumentation in the score, this would increase the number of potential performances.³ The piece has since been performed on numerous B-flat instruments, most commonly as either trumpet or euphonium duets. Rosehill first published *Arabesque* for two B-flat instruments and brass band in 1997, and the piece is currently distributed by Winwood Music, along with a version with piano accompaniment. Turrin also arranged the piece for wind band accompaniment, but this edition remains unpublished.⁴ Two commercial recordings of *Arabesque* have been released, both as trumpet or cornet duets. Philip Smith and Mike Baker performed the piece on Smith's album, *My Song of*

¹ Nicholas Childs is Music Director and the Principal Conductor of the famed Black Dyke Band.

² Joseph Turrin, interview with author, July 24, 2017.

³ Ibid.

⁴ Ibid.

Songs, and Mary Elizabeth Bowden and David Bilger recorded the piece on Bowden's album, *Radiance*.⁵

Musical Description

Arabesque for two B-flat soloists is a single movement piece about four minutes in duration. The beginning of the piece is marked "Allegro" with a tempo of M.M. = 148. The opening section is lively and vigorous, with melodies containing slurred sixteenth-note scale-like patterns combined with quick, articulated sixteenth-note figures. The second section, marked "espressivo (poco meno mosso)," contrasts the opening section with lyrical phrases and softer dynamics. The piece alternates several times between Allegro and Espressivo sections, in the sequence ABABA. The second Espressivo section is performed only by the accompaniment. After the final Allegro, the piece finishes with a short coda that moves through musical fragments from earlier sections, and ends with rapid scale patterns. The tempo, starting at M.M. = 92, increases twice to reach the final tempo, marked "più mosso," of M.M. = 156.

Harmonically, *Arabesque* is one of Turrin's more conservative pieces, similar to *Escapade*. Turrin aimed for it to be in line with other brass band repertoire, which he considers to be typically conservative harmonically.⁶ The score is marked with a key signature of D-flat Major, and the final chord of the piece is a D-flat major chord. The

⁵ Philip Smith (cornet) and Mike Baker (cornet), with the New York Staff Band, conducted by Ronald Waiksnoris, *My Song of Songs*, Salvation Army CD0008, 2000, compact disc; Mary Elizabeth Bowden (trumpet), David Bilger (trumpet), Alexandra Carlson (piano), et al., *Radiance*, Summit Records DCD 655, 2015, compact disc.

⁶ Turrin, interview.

music is diatonic. However, despite the presence of a printed key signature, key centers shift frequently throughout the piece.

The solo parts are equally technically demanding and cover similar ranges. The music often sounds as if one instrument is playing, as both parts dovetail frequently. The range of the first and second parts are from written B-flat3 to E-flat6 and written B-flat3 to C6, respectively. The main technical challenge in the music is finger dexterity. Due to the quick tempo, the sixteenth-note scale-like patterns can be challenging to play cleanly, especially with changing accidentals throughout the piece. Also, some of the moving sixteenth-note passages lie above the top of the staff, which can be extra challenging to play accurately. In addition, at the end of the first *Espressivo* section, both solo parts contain challenging trills in the trumpet's higher register; the first part from C6 to D6, and the second part from A5 to B5. Performers may find lip trills to be better than valve trills when executing the passage.

CHAPTER 10
TWO PORTRAITS

Composition History

In 1982, Anne Hardin, then editor of the *ITG Journal*, met Turrin at that year's International Trumpet Guild Conference in Lexington, Kentucky.¹ Hardin approached Turrin asking him to write a flugelhorn piece for the journal; the piece would be distributed for free in the journal and would be great publicity for him.² Turrin agreed, yet put off writing the piece.

Hardin, insisting that Turrin write the piece, contacted him off and on over a span of ten years. Each time Hardin contacted him, Turrin agreed he would write the piece, only to put it off.³ Finally, after hearing Turin and Smith perform at the 1995 International Brassfest in Bloomington, Indiana, Hardin once again asked Turrin to write a piece for the journal.⁴ Turrin finally followed through and wrote *Psalm* that summer. With the timing of the composition, Hardin decided to use the new piece to celebrate the 20th anniversary of the International Trumpet Guild, and the piece was dedicated to that occasion.⁵ *Psalm* was distributed as a supplement to the February, 1996 *ITG Journal*.

Shortly thereafter, when Turrin and Philip Smith were discussing repertoire for the album, *Philip Smith: Principal Trumpet*, Smith chose to include *Psalm*.⁶ Turrin decided to add to the work by writing *Incantation*, and the two movements together

¹ Korak, "Performance Analysis," 93.

² Joseph Turrin, interview with author, June 17, 2017.

³ Ibid.

⁴ Korak, "Performance Analysis," 93.

⁵ Ibid.

⁶ Philip Smith (trumpet), Joseph Turrin (piano), *Philip Smith: Principal Trumpet*, Cala Records CACD0516, 1998, compact disc.

became *Two Portraits*.⁷ This new work was recorded for the album in June, 1996, which was later released by Cala Records.⁸ John Holt later recorded the piece on his 2004 album, *Facets 2*, published by Crystal Records.⁹ Editions BIM published the music to *Two Portraits* in 1999.

Musical Description

Two Portraits, for flugelhorn/trumpet and piano, is a two-movement piece in a slow-fast arrangement, lasting about fourteen minutes. The first movement, titled *Psalm* is entirely for flugelhorn and lasts about eight and one-half minutes. The movement is very lyrical and melodic, which Turrin describes by saying, “The soloist in this movement plays a kind of quite soulful chant over a [*sic*] ostinato figure in the piano.”¹⁰ The tempo markings for each section, “Cantabile,” “Andante,” “Flowing,” and “Slowly and expressively,” help describe the movement’s character. The movement opens with one of several cadenzas, marked “free in style,” before the ostinato figure is established. The movement develops through these various sections before returning to the ostinato figures.¹¹

Turrin, with Bach’s music in mind, aimed to write a simple yet beautiful elongated tune.¹² Due to the emphasis on melodic writing, musical expression and beautiful tone should be the main performance goal of this movement for the performer.

⁷ The cover and title page of the score reads the title as *2 Portraits*.

⁸ Joseph Turrin, *Two Portraits for flugelhorn (trumpet) and piano* (Vuarmarens, Switzerland: Editions BIM, 2010).

⁹ John Holt (trumpet) and Natalia Bolshakova (piano), *Facets 2* (Camas, WA: Crystal Records CD764, 2004), compact disc.

¹⁰ Turrin, *Two Portraits for flugelhorn (trumpet) and piano*.

¹¹ *Ibid.*

¹² Turrin, interview.

The range of the solo part extends from written G3 to B5, lying mostly in the staff. Harmonically, the movement is diatonic, yet no key is established. The ostinato figures feature prominently in the piano accompaniment. The time signature in the sections where these figures are present is 3/4. The ostinato, in contrast with the melody, is often felt in 6/8, creating some interesting rhythmic effects.

The second movement, titled *Incantation*, is for both trumpet and flugelhorn and lasts about five and one-half minutes; its form is ABA'. It begins marked "Allegro," with a tempo of M.M. = 178. As Turrin describes, "this movement is in direct contrast to the Psalm with it's [*sic*] character being more energetic and lively with a good share of changing meters. There are some strong melodic lines in the solo part which soar above the rhythmic excitement in the piano."¹³ The contrasting middle section, played on flugelhorn, is marked "Flowing" and has a tempo of M.M. = 156. The melody is expressive and sings above a more subdued accompaniment, which, while active, does not have the rhythmic intensity of the opening. After a return to the opening character, the piece finishes with a coda that features short articulated rhythmic figures and a rapidly flowing melodic line that leads to a final soaring melody that ends on the highest note of the piece.

The *Incantation* contains sections with frequent meter changes through simple, compound, and complex meters. Syncopation also occurs throughout these sections. Accurate rhythm can be challenging not only due to the syncopation, but because the solo and accompaniment parts do not always rhythmically align, causing the potential for ensemble problems. Other challenges are the numerous sixteenth-note scale-like patterns

¹³ Turrin, *Two Portraits for fluegelhorn (trumpet) and piano*.

and double-tongued rhythmic figures. Due to the rapid tempo, these can be difficult to play cleanly. The range of the solo part is from written A3 to D6. Excepting the last note, the highest pitch is B-flat5. Despite the high note to end the piece, the movement is not overly challenging because of its range, as most of the music is not in the extremes of the trumpet range.

CHAPTER 11

SOMEONE TO WATCH OVER ME

Composition History

Although not an original composition, Turrin's arrangement for B-flat trumpet and piano of Gershwin's *Someone to Watch of Me* may be his most popular trumpet work to date. While choosing repertoire for his upcoming *New York Legends* album, Philip Smith spoke with Turrin, his accompanist, about the possibility of doing a trilogy of short, American songs.¹ Smith wanted one of the pieces to reflect his Christian faith, so he selected James Curnow's arrangement of *Amazing Grace*.² The second piece he chose was an arrangement by Steven Bulla of Edward MacDowell's *To a Wild Rose*, an arrangement made for Smith's father, Derek.³

For the third piece, Smith wanted a piece that in some way represented New York.⁴ Turrin asked him if he knew any of Gershwin's music. Smith was not very familiar with Gershwin, so Turrin demonstrated *Someone to Watch Over Me* on the piano, and suggested that this could be the third piece.⁵ Smith thought the piece sounded beautiful, and chose it as his third song of the trilogy.⁶ According to Smith's wishes, Turrin wrote the arrangement of the piece in the style of a Schubert song, adding his own original introduction and ending to the piece.⁷

¹ Joseph Turrin, interview with author, June 19, 2017.

² Philip Smith, interview with author, October 5, 2017.

³ Ibid.

⁴ Ibid.

⁵ Turrin, interview.

⁶ Ibid.

⁷ Ibid.

The following year, the New York Philharmonic commissioned Turrin to write *Two Gershwin Portraits* for the New York 100 Celebration Concert in Central Park on July 10, 1998. This piece was based on the Gershwin songs “Someone to Watch Over Me” and “Fascinating Rhythm.” For the first portrait, Turrin adapted his existing arrangement for two trumpets and orchestral accompaniment.⁸ *Two Gershwin Portraits* was first performed by trumpeters Smith and Wynton Marsalis, with Kurt Masur conducting the Philharmonic.

After Smith’s album, *Philip Smith: Principal Trumpet*,⁹ was released in 1999, Turrin’s arrangement of *Someone to Watch Over Me* became highly sought after. Turrin received what he described as several thousand requests from other trumpeters to have copies of the music.¹⁰ Due to the demand for the arrangement, he sought to get it published, a task that proved nearly impossible. He contacted Warner Brothers, who held copyrights to Gershwin’s music at that time, but nothing came to fruition.¹¹ Turrin, in hopes to persuade Warner Brothers to publish the arrangement so that trumpeters would finally have access to it, offered to forgo any royalties for the arrangement, but to no avail.¹² Warner Brothers eventually sold the rights to Gershwin’s music to Alfred Music. Turrin then contacted them repeatedly, but they, too, were not interested.

During the summer of 2016, Turrin met a band director who was an advisor for Alfred Music.¹³ After learning of Turrin’s arrangement, he encouraged Turrin to get it published, and directed him to the right person from Alfred Music. After listening to

⁸ Ibid.

⁹ Philip Smith (trumpet), Joseph Turrin (piano), *Philip Smith: Principal Trumpet*, Cala Records CACD0516, 1998, compact disc.

¹⁰ Turrin, interview.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

Turrin's arrangement, they informed him that instead of publishing it themselves, they would like to sign a contract that would allow Turrin to sell the music, and the royalties would be split between Alfred Music and him.¹⁴ After obtaining permission from the Gershwin Estate, Alfred Music finalized the agreement. Starting from June 2016, Turrin was granted a three-year period in which he could sell copies of the arrangement.¹⁵ At the time of this writing, the music is still available directly from Turrin.

In addition to Smith, artists who have recorded Turrin's arrangement include John Holt on his album, *Facets 2*, Alison Balsom on her album, *Légende*, and Ryan Anthony on his album, *CancerBlows*.¹⁶ Several adaptations of Turrin's original arrangement have been made by other musicians. Versions of Turrin's arrangement include ones for solo and brass quintet by Fred Mills, for solo and small wind chamber group by Steve Fuller, and for solo and brass band.¹⁷

Musical Description

Someone to Watch Over Me is a single movement piece about four minutes in duration. The piece begins marked "Slowly with Expression," with Turrin's original piano introduction followed by the first statement of the melody in the solo part. The tune appears several times throughout the piece, with variation in the melody each time it appears. The trumpet finishes the final verse with a brief one-measure cadenza, before the

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ John Holt (trumpet) and Natalia Bolshakova (piano), *Facets 2*, Camas, WA: Crystal Records CD764, 2004, compact disc; Alison Balsom (trumpet) and Tom Poster (piano), *Légende*, England: Warner Classics 0190295987725, 2015, compact disc; Ryan Anthony (trumpet), Gary Beard (piano), et al., *CancerBlows*, Dallas, TX: Hope Records RAF-1001, 2015, digital recording.

¹⁷ Fred Mills (trumpet) and Pentabrass Quintet (brass quintet), *Fred Mills & the Pentabrass Quintet*, Clarence, NY: Mark Custom Recording Service 5551-MCD, 2013, compact disc; Smith, interview; Ibid.

piece concludes with musical material from the introduction. The piece, both musically and harmonically, is very warm and expressive, with tonal, rich harmonies in the key of E-flat major. Much of the accompaniment throughout the piece is Turrin's original material, not only the introduction and ending.

Performers of this piece should strive to play musically with good phrasing, expression, and rubato. The range of the trumpet part is relatively small, from written F4 to B-flat5. Since the piece is not overly technically challenging, extra focus can be given to musical playing. Although written for trumpet, this piece can also be played fittingly on flugelhorn. Despite having recorded the piece on trumpet, Philip Smith prefers to play this on flugelhorn.¹⁸ Ryan Anthony's recording also features him performing on flugelhorn.

¹⁸ Ibid.

CHAPTER 12

CHRONICLES

Composition and Premiere Histories

The University of New Mexico Wind Ensemble was featured at the 1999 CBDNA National Conference in Austin, Texas. Eric Rombach-Kendall, Director of Bands at the University of New Mexico, wanted a quality, outstanding soloist to be featured with the band.¹ He contacted Philip Smith to play for the concert. Smith agreed, and they worked out the financial arrangement about a year in advance.²

Upon being asked what he would like to perform at the concert, Smith suggested they play Turrin's *Concerto for Trumpet*, with the accompaniment transcribed for wind ensemble.³ Rombach-Kendall contacted Turrin and informed him that, based on Smith's suggestion, they would like to commission Turin to arrange his concerto for wind ensemble accompaniment. Turrin, not keen on the idea to spend a large amount of time simply rewriting his piece, proposed the idea to write an entirely new piece; a large-scale work for solo trumpet and wind ensemble.⁴ Rombach-Kendall, excited by the prospect of a new piece, gained Smith's approval and finalized the commission for a new work, for which Turrin composed *Chronicles* during the summer of 1998.^{5 6} Turrin considers this

¹ Joseph Turrin, interview with author, June 23, 2017.

² Ibid.

³ See chapter 7 for more on *Concerto for Trumpet*.

⁴ Turrin, interview.

⁵ Consortium members included: Mallory Thompson, Northwestern University Symphonic Wind Ensemble; John L. Whitwell, Michigan State University Wind Ensemble; Thomas C. Duffy, Yale University Concert Band; John Cody Birdwell, Texas Tech University Symphonic Band; Ken Van Winkle, New Mexico State University Symphonic Winds; Matthew McInturf, Sam Houston State University Wind Ensemble; Michael Haithcock, Baylor University Wind Ensemble; Robert Ponto, University of Oregon Wind Ensemble; and William Wiedrich, University of South Florida Wind Ensemble.

piece significant in his compositional career, as it helped increase his personal interest in writing music for wind ensemble, an instrumentation he was largely uninterested in previously.⁷

Smith, along with Rombach-Kendall and the University of New Mexico Wind Ensemble, premiered *Chronicles* on February 26, 1999, in the Bates Recital Hall at The University of Texas at Austin. The performance received a standing ovation from the audience. Since the piece was successful, Rombach-Kendall decided to include it on an upcoming recording of the University of New Mexico Wind Symphony with Summit Records, that would once again feature Philip Smith as soloist. Turrin, upon Smith's request, rewrote the end of the piece with a new time signature, making it more comfortable for the performers, both soloist and band members, to stay in time together.⁸

Not wanting to perform a whole album by himself, Smith invited Joseph Alessi, friend and Principal Trombone of the New York Philharmonic, to join the recording project.⁹ Seeing that there was no duet for Smith and Alessi programmed, Turrin wrote *Fandango* for trumpet, trombone, and wind ensemble.¹⁰ This duet became the title track for the album, which was released in 2000 by Summit Records.¹¹ Although this is the only commercial recording made of *Chronicles*, notable trumpeters who have performed this piece include Thomas Hooten, Principal Trumpet of the Los Angeles Philharmonic,

⁶ Philip Smith (trumpet), with the University of New Mexico Wind Symphony, conducted by Eric Rombach-Kendall, *Fandango*, Summit Records DCD 271, 2000, compact disc. Liner notes.

⁷ Turrin, interview.

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Philip Smith (trumpet), with the University of New Mexico Wind Symphony, conducted by Eric Rombach-Kendall, *Fandango*, Summit Records DCD 271, 2000, compact disc.

and Wiff Rudd, Professor of Trumpet at Baylor University.¹² The music was published in 2002 by C. Alan Publications.

Musical Description

Chronicles for B-flat trumpet and wind ensemble is a three-movement concerto in a fast-slow-fast arrangement, lasting about fifteen minutes. The first movement, titled “Prologue,” lasts a little more than six minutes. Turrin summarizes the energetic and busy movement by stating,

The first movement (Prologue) has several thematic ideas that interweave throughout. There is a mixture of pointillism verses [*sic*] lyricism here along with a driving pulse created by running scale passages shared between soloist and ensemble. I also use a fanfare like motive (as in the opening solo trumpet cadenza) which services as a unifying force that reappears throughout.¹³

The movement begins with the cadenza, followed by the opening section marked “Allegro,” with a tempo of M.M. = 155. After the thematic ideas are explored, the movement ends with a short coda followed by a chorale, in which the musical material draws from the opening cadenza.¹⁴

The second movement, titled “Lamentation,” is lyrical and songful, and lasts a little less than six minutes. The movement, which begins marked “Slowly,” with a tempo of M.M. = 72, is comprised of four sections. Turrin summarizes the contrasting sections by stating

The second movement begins with ... Section A, the opening chorale with the soloist entering in the later half of the section. Following is section B (a restless *agitato*). This section builds to a short climax which leads us to section C (a plaintative melody in the clarinets followed by a building of tension in the brass).

¹² Turrin, Interview.

¹³ Smith, *Fandango*, compact disc. Liner notes.

¹⁴ *Ibid.*

Section D follows (a lyrical trumpet melody with a steady ostinato accompaniment).¹⁵

The movement concludes with a brief trumpet cadenza followed by a final chorale that return to the musical material from the opening. “The movement slowly fades into silence.”¹⁶

The final movement, titled “Epilogue,” lasts about five minutes. The movement is in rondo form and begins marked “Allegro,” with a tempo of M.M. = 192. The Epilogue is rhythmically exciting and moves rapidly; the solo part plays mostly slurred, yet energized, flowing melodies over an ostinato figure in the accompaniment. After several sections, the trumpet plays a cadenza followed by a coda that brings back musical material from the first movement. The piece concludes by the solo trumpet stating, “one last high staccato fanfare as the piece whirls to its conclusion.”¹⁷

Harmonically, the piece is built on chords of thirds, mixed with clustered harmonies in the accompaniment. Combinations of consonant and dissonant textures occur throughout the music. The music is fairly diatonic, though no key is established, while the dissonant harmonies bring unexpected elements into the tonal fabric.¹⁸ Consistent with Turrin’s other writing, the soloist and accompaniment pass musical ideas back and forth and are treated as musical equals.

Chronicles is Turrin’s most difficult trumpet work, and is challenging even for accomplished professionals.¹⁹ The piece is extremely technically demanding; the trumpet part contains many rapid sixteenth-note scale patterns, large intervals, quick tonguing

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Turrin, interview.

¹⁹ Philip Smith, interview with author, October 12, 2017.

patterns, and a significant amount of playing at and above the top of the staff. The range of the trumpet part extends from written B-flat₃ to D₆, the top of which is reached several times in the first and third movements. The difficulty level of the piece, combined with the length, ensures this piece will be a tough endurance challenge. The first movement is the most taxing of the three, after which the performer still has a bit to go. Despite the extreme technical challenges to *Chronicles*, there are also some beautiful musical passages, especially from the second movement, that make it a technically and musically complete piece.

CHAPTER 13

TWO GERSHWIN PORTRAITS

Composition and Premiere Histories

The New York Philharmonic commissioned Turrin to write *Two Gershwin Portraits* for the New York 100 Celebration Concert to be held during the summer of 1998. The score of the work notes the reasons for the celebration:

In 1998, New York City celebrated the centennial of the consolidation of forty municipalities, including the separate cities of Brooklyn and New York, into the five boroughs that comprise “Greater New York.” Coincidentally, we also celebrate the centennial of George Gershwin, born in Brooklyn on September 26, 1898.¹

Knowing that Turrin had previously written his arrangement of Gershwin’s “Someone to Watch Over Me,” the Philharmonic asked him to arrange the piece for two trumpets and orchestra for the concert, the soloists being Philip Smith and Wynton Marsalis.² For the second portrait, which also featured both soloists, Turrin chose the Gershwin song “Fascinating Rhythm.”

Smith and Marsalis, along with music director Kurt Masur and the Philharmonic, premiered *Two Portraits* at the New York 100 Celebration Concert in Central Park on July 10, 1998; the piece appeared last on the program. The concert was attended by over 30,000 people.³ Although Turrin had difficulty getting his original trumpet and piano arrangement of *Someone to Watch Over Me* published, he quickly received permission from Warner Brothers to publish *Two Gershwin Portraits*, due to Wynton Marsalis’

¹ George Gershwin, *Two Portraits*, arr. by Joseph Turrin (Miami: WB Music, 1998).

² Joseph Turrin, interview with author, June 23, 2017.

³ “Joseph Turrin’s photo set’s,” Joseph Turrin, accessed January 27, 2019, http://www.josephturrin.com/photoset_4.html.

association with the piece.⁴ Published in 1998, the music is distributed by Schott Music. His original arrangement of *Someone to Watch Over Me* remained unpublished until 2016. To date, there are no commercial recordings of *Two Gerswhin Portraits*.

Musical Description

Two Gerswhin Portraits for two trumpets and orchestra is a two-movement piece in a slow-fast arrangement, lasting about eight minutes. The first movement, an arrangement of “Someone to Watch Over Me,” lasts around four minutes.⁵ Turrin made several changes to his original trumpet and piano arrangement of “Someone to Watch Over Me” as he adapted it for two trumpets and orchestra. He lowered the arrangement from the key of E-flat major to D-flat major, which lowered some of the otherwise high pitches within the woodwind parts. He also reworked some chords, so that it would sound slightly different than the standard arrangement. Turrin adapted the solo part for two trumpets; the first part, written for Smith, contains most of the melody, and the second part, written for Marsalis, contains mostly complimentary harmony. Turrin included chord symbols above certain measures of the second part, which gave opportunity for Marsalis to add some improvisation. Marsalis originally requested that his part contain only improvisation.⁶ However, Turrin decided to have the whole part notated, with the chord symbols allowing for improvisation only in select spots.⁷

The contrasting second movement, an arrangement of “Fascinating Rhythm,” is upbeat and energetic, lasting a little less than four minutes; its form is ABA'. The

⁴ Interview, Turrin.

⁵ See Chapter 11 for a musical description of this movement.

⁶ Interview, Turrin.

⁷ Ibid.

movement begins marked “Allegro con Brio,” with a tempo of M.M. = 156. The introduction is in two parts, first the orchestra alone, and then with both trumpets, after which the piece settles into its main tempo of M.M. = 84 (half-note). The two soloists exchange a lot of musical ideas back and forth, with melodies often weaving between them. The middle section of the movement, an orchestral interlude, draws on musical material from the opening trumpet melodies. The piece ends with a short coda that begins at a quick tempo of M.M. = 90 (half-note) in which the solo parts hold trills over a rhythmic figure in the accompaniment, followed by a slower, five-measure “Moderato” at a tempo of M.M. = 80, in which the solo parts trade back and forth before holding the final, high note. Throughout the piece, both the melody and accompaniment contain energetic, often syncopated rhythms. As with “Someone to Watch Ove Me,” Turrin added a lot of his own writing to “Fascinating Rhythm;” describing it as “totally revamped.”⁸

Both solo parts are equally demanding technically and feature the same range, from written D4 to D6. The parts contain multiple rapid-moving melody lines and rhythms to be played in the right style and feel; the solo parts indicate different sections to be played “straight” or with “Jazz feel (swinging triplet style).” Five measures in the second part contain printed chords, giving the soloist opportunity to improvise. However, unlike in the performance of the first movement, Marsalis played the printed notes almost exclusively, with the main improvisational embellishment happening on the final note of the piece. Although little opportunity for improvisation is included in the second

⁸ Turrin, interview.

movement, *Two Gerswhin Portraits* incorporates both straight and swung styles, and is a piece that works well as a duet for classical and commercial players to perform together.⁹

⁹ Philip Smith, interview with author, October 12, 2017.

CHAPTER 14

MY SONG OF SONGS

Composition History

Turrin wrote his arrangement of *My Song of Songs* in 1998. Philip Smith was preparing to record a solo album with the New York Staff Band, conducted by Ronald Waiksnoris. While selecting repertoire, Smith hoped to find a new piece with some spiritual meaning to it.¹ His father, Derek, suggested he look at *My Song of Songs*, a hymn written by Johnny Hallett for Erik Leidzen, a beloved Salvation Army composer.² The lyrics appealed to Smith, and he chose to include the song on his album. The words of the song's refrain are as follows:

My Song of Songs is Christ my Savior
Of Him my heart shall ever sing.
He fills my life with joyous melody
My Song of Songs is Jesus.³

Smith stated, “What more can I say as a professional musician than that, ‘He fills my life with joyous melody.’ And spiritually, my desire is that Christ will always be my Song of Songs.”⁴

Smith met with Turrin and asked if he would arrange *My Song of Songs* for the album. Turrin did not know the piece, so Smith gave him a score of an SATB choir arrangement done by Leidzen, with whom Turrin was familiar.⁵ After familiarizing

¹ Philip Smith, interview with author, October 12, 2017.

² Ibid.

³ Philip Smith (cornet), with the New York Staff Band, conducted by Ronald Waiksnoris, *My Song of Songs*, Salvation Army CD0008, 2000, compact disc. Liner notes.

⁴ Ibid.

⁵ Joseph Turrin, interview with author, August 21, 2017.

himself with the song and seeing its musical potential, Turrin wrote his arrangement of *My Song of Songs* for Smith and brass band accompaniment.⁶

Smith did not like the arrangement when he first rehearsed *My Song of Songs* with the Staff Band, having envisioned a simpler, more traditional setting of the song.⁷ Turrin, however, had not been interested in doing a simple arrangement and wrote what came to mind when he studied the piece.⁸ As time passed and Smith spent more time with the song, the more he grew to like it, to the point of choosing *My Song of Songs* to be the title track for the album, which the Salvation Army released in 2000.⁹ Also included on this album was Turrin's *Arabesque*, which was played by Smith and Michael Baker. The Salvation Army also publishes the music for *My Song of Songs*, with brass band and piano accompaniments available.

Musical Description

My Song of Songs for trumpet or cornet and brass band is a single movement piece lasting about four and one-half minutes. The piece begins marked "Moderato," with the character expression "Expressively flowing." The hymn tune is played twice by the soloist. The first time through, the hymn is played very straightforward, with little ornamentation. The second time through, the tune is embellished in the second half of both verse and refrain. The ending of the final refrain is delayed; the music pushes forward into a brief cadenza for the soloist, after which the piece concludes with a slow and delicate ascending trumpet line.

⁶ Ibid.

⁷ Smith, interview.

⁸ Turrin, interview.

⁹ Smith, *My Song of Songs*, compact disc.

Harmonically, Turrin based the piece on the major-seventh chord outlined by the solo part at the beginning of the refrain. With both the seventh chord and melody itself reminding him of music by Rachmaninoff, Turrin wrote his arrangement in a style reminiscent of Rachmaninoff's music.¹⁰ The accompaniment features lush harmonies and a nice rhythmic pulse. The rhythm in the accompaniment often moves during longer notes held in the solo part, causing the rhythmic pulse to trade back and forth between both parts.

For the soloist, *My Song of Songs* provides good opportunity for musical and melodic playing. A beautiful warm tone, good phrasing, and expressive playing will help the music sing out. The range of the solo part extends from written D4 to C6. With the music being in a somewhat high tessitura, the trumpeter should strive to keep a good tone while singing in the upper register. Although a relatively simple and melodic piece, *My Song of Songs* can be tiring to play, as there is little rest in the second half of the work.

¹⁰ In interview with author, Turrin noted the striking similarity to him between the hymn tune and the clarinet solo from Rachmaninoff's *Symphony No. 2*, third movement.

CHAPTER 15

FANDANGO

Composition History

The University of New Mexico Wind Ensemble performed as a featured band at the 1999 CBDNA National Conference in Austin, Texas. Eric Rombach-Kendall, Director of Bands at the University of New Mexico, invited Philip Smith to join them as a soloist on the concert, for which Smith premiered Turrin's newly written *Chronicles* with the band. Rombach-Kendall subsequently invited Smith to record an album with the University of New Mexico Wind Symphony as the featured soloist, with *Chronicles* being one of the pieces.¹

Not wanting to perform a whole album by himself, Smith invited Joe Alessi to join the recording project.² On the album, Alessi performed William Goldstein's *Colloquy* and Derek Bourgeois' *Trombone Concerto*. In addition to Turrin's *Chronicles*, Smith performed Stephen Grye's *Evensong*, which was commissioned for the project. As plans for the album were being finalized, Turrin asked Rombach-Kendall if a duet for Smith and Alessi was programmed. Learning that there were no plans for a duet, Turrin offered to write a piece for the two soloists.³ Rombach-Kendall liked the idea and put together a small consortium for the commission, for which Turrin wrote *Fandango* for

¹ Joseph Turrin, interview with author, June 23, 2017.

² Ibid.

³ Ibid.

trumpet, trombone, and wind ensemble.⁴ This duet became the title track for the album, which Summit Records released in 2000.⁵

Fandango has proved to be one of Turrin's most popular trumpet works, appearing on more albums than any of his other trumpet compositions. Published recordings of this piece include that of trumpeters William Stowman on the albums, *Progressions* and *Glorified*, Mary Elizabeth Bowden on her album, *Radiance*, Sven Geipel on the album, *Soul of the Plains*, Leonard Foy on the album, *Starsplitter*, and Amy Moran on the album, *Band Dances*.⁶ The original recording of Smith and Alessi was re-released on the album, *To Fred With Love*.⁷ C. Allan Publications published the music for *Fandango* in 2003, with wind ensemble and piano accompaniments released.

Musical Description

Fandango is a single movement piece lasting a little more than six and one-half minutes; its form is ABA'. The piece "explores the rhythmic, melodic and syncopated

⁴ Ibid.

⁵ Philip Smith (trumpet), Joe Alessi (trombone), with the University of New Mexico Wind Symphony, conducted by Eric Rombach-Kendall, *Fandango*, Summit Records DCD 271, 2000, compact disc.

⁶ William Stowman (trumpet), Brandon Newbould (trombone), with the Messiah College Wind Ensemble, conducted by Bradley Genevro, *Progressions*, Mark Records 6799-MCD, 2006, compact disc; William Stowman (trumpet), Brandon Newbould (trombone), with the Messiah College Wind Ensemble, conducted by Bradley Genevro, *Glorified*, Mark Records 9098-MCD, 2010, compact disc; Mary Elizabeth Bowden (trumpet), Zenas Kim-Banther (trombone), Alexandra Carlson (piano), *Radiance*, Summit Records DCD 655, 2015, compact disc; Sven Geipel (trumpet), Stefan Wagner (trombone), with the Saxon Wind Philharmonic, conducted by Thomas Clamor, *Soul of the Plains*, Genuin GEN15258, 2015, compact disc; Leonard Foy (trumpet), James A. Beckel, Jr. (trombone), with the DePauw University Band, conducted by Caig Paré, *Starsplitter*, Mark Masters 7871-MCD, 2008, compact disc; Amy Moran (trumpet), Joel Grizzelle (trombone), with the USAF Heritage of America Band, conducted by Larry H. Lang, *Band Dances*, USAF Heritage of America Band MLCDD 0037, 2004, compact disc.

⁷ Philip Smith (trumpet), Joe Alessi (trombone), with the University of New Mexico Wind Symphony, conducted by Eric Rombach-Kendall, *To Fred With Love*, AppleJazz Records AJCD0035, 2011, compact disc.

elements of the Spanish *fandango* dance form.”⁸ Turrin considered the term *fandango*, a lively Spanish dance for two people, to be a fitting title for the duet.⁹ The opening begins marked “Beguine,” with a tempo of M.M. = 84. Turrin describes the first section as, “a combination of lively melodic and articulated interplay between the trumpet, trombone, and wind symphony.”¹⁰ The slower and expressive middle section, marked “Andante,” with a tempo of M.M. = 75, is a chorale played by the accompaniment and then joined by the solo trombone, and ending with a brief cadenza. The third section returns to the musical material from the opening, with a portion in the form of a canon. After a brief return to a chorale, the piece ends with a quick-paced coda that restates “the work’s various rhythmic elements.”¹¹

Harmonically, Turrin described *Fandango* as being commercial in its sound.¹² The piece is tonal sounding, although the music shifts key centers frequently so that no key is established. The diatonic melodic figures contain some difficult passages, which include quick sixteenth-note lines, syncopation, and double-tongued rhythmic patterns. The range of the solo trumpet and trombone parts are from written B3 to D6 and G2 to C5, respectively. In the trumpet part, the highest pitch occurs on the piece’s final note. The third section of the piece can be also be tiring to perform, due to little rest in the solo parts. Despite these technical challenges, performers should strive to play musically and in the correct style, so that the dance feel comes through during the performance.

⁸ Joseph Turrin, *Fandango*, Greensboro, NC: C. Alan Publications, 2003.

⁹ Turrin, interview.

¹⁰ Turrin, *Fandango*.

¹¹ Ibid.

¹² Turrin, interview.

CHAPTER 16
FOUR MINIATURES

Composition History

Four Miniatures for trumpet and piano was written in 2000. Robert Sullivan, then Associate Principal Trumpet of the New York Philharmonic, was preparing to record his album, *Kaleidoscope*.¹ Sullivan asked Turrin if he would write a piece for the project, and Turrin agreed. In the commission, Sullivan did not give any specific instructions, so Turrin chose to write a piece consisting of four short, independent movements, which he titled *Four Miniatures*.² The piece was included as the final selection on the album. Other pieces on the album include *Concerto “Saint Marc” in B-flat* by Tomaso Albinoni, *Air* from the third orchestral suite by J.S. Bach, an arrangement of Claude Debussy’s *Cakewalk Suite* by James Rensink, *Pavane pour une infant defunte* by Maurice Ravel, *Sonata* for trumpet and piano by Norman Dello Joio, *Kaleidoscope* by Jean Balissat, *Aubade* by Cyril James Squire, and *Lignes Rouges en Oblique* by Emile de Ceuninck. Despite having been performed numerous times since, this album contains the only published recording of *Four Miniatures*. Editions BIM published the sheet music in 2000, including parts for both B-flat and C trumpets.

¹ Robert Sullivan (trumpet) and James Rensink (piano), *Kaleidoscope*, Summit Records DCD 317, 2000, compact disc.

² Joseph Turrin, interview with author, August 7, 2017.

Musical Description

Four Miniatures is a four-movement piece a little more than ten minutes in duration. The first movement, titled “Fanfare,” lasts about three minutes. Turrin summarizes the movement by saying, “*Fanfare* mixes the elements of a trumpet fanfare with a more lyrical quality. Haunting echo’s [*sic*] and short repeated musical phrases are interspersed throughout.”³ The movement, marked “Moderato,” with a tempo of circa M.M. = 102, begins with solo trumpet stating the opening fanfare theme. The accompaniment provides a very simple texture, providing rhythmic and harmonic activity during held notes from the trumpet, and providing musical interludes.

The second movement, titled “Intermezzo,” lasts a little under two minutes. The movement is marked “Flowing,” with a tempo circa M.M. = 68 (in one). Turrin summarizes the movement by saying, “*Intermezzo* is a waltz with running eighth notes in the piano over which the trumpet sings a long sensual melody.”⁴ The moving, melodic solo lines are often slurred and contain mostly stepwise motion. This character is briefly contrasted by two short, interspersed staccato lines, shared by both instruments. Harmonically, the tonal language is conservative and pitch centric throughout, beginning and ending with a center on D-flat. Pleasant sounding harmonies are built on chords outlined by intervals of fifths. Dissonance, most notable in stacked chords during piano interludes and in the staccato phrases, is often masked by rolling arpeggios in the accompaniment.

The third movement, titled “Canto,” lasts four minutes. The movement begins with a piano introduction, marked “Andante,” with a tempo circa M.M. = 82. The music

³ Joseph Turrin, *Four Miniatures*, Vuarmarens, Switzerland: Editions BIM, 2000.

⁴ Ibid.

changes at the entrance of the lyrical and expressive trumpet melody, being marked “Slowly,” with a tempo circa M.M. = 68. A brief trumpet cadenza occurs in the middle section. Turrin summarizes the movement by saying, “*Canto* is rather free in form with much dialogue between both instruments. There’s a lofty transparent quality in this movement that reminds me of the Chopin Nocturnes for piano.”⁵ If desired, this movement may be performed on flugelhorn, adding extra warmth to the expressive character of the piece. Harmonically, the music is again fairly conservative, being centered around D-flat major during the trumpet melodies. The introduction and interludes are less tonal, with dissonant harmonies between right and left hands on the piano.

The fourth movement, titled “Tarantella,” lasts one and one-half minutes. The movement is marked “Fast,” with a tempo circa M.M. = 178. Turrin describes the movement by saying, “*Tarantella* is a quick six-eight romp that passes ideas between the two players and brings the suite to a joyful conclusion.”⁶ The movement contains a constant, driving energy throughout in both solo and accompaniment. The solo part contains soaring melody lines combined with articulated triplets and rapid scale-like patterns. Harmonically, the movement contains many chord clusters, though many are broken into rolling arpeggio figures, allowing the diatonic melody to sing over a rhythmic drive without sounding overly dissonant. As a whole, Turrin describes the harmonic language for *Four Miniatures* as fairly conservative and reminiscent of music by Aaron Copland.⁷

⁵ Ibid.

⁶ Ibid.

⁷ Turrin, interview.

For the trumpeter, *Four Miniatures* provides a set of simple and independent, yet pleasant musical pieces. Although a complete set, movements may be performed individually or in select combinations, if desired.⁸ Some technical features include duple and triplet rhythmic figures juxtaposed together in the first movement, which performers should be careful to perform accurately to keep the rhythms distinct. Additional technical challenges from the suite include rapid triple-tongued triplets and quick scale patterns in the fourth movement. The range of the entire trumpet part is from concert A-flat3 to B-flat5, with most of the part remaining in the staff. Because of the lack of extensive playing in the extremes of the register and adequate rest in the solo part, endurance should not be an issue while performing this piece.

⁸ Ibid.

CHAPTER 17
ETUDES FOR SOLO TRUMPET

Composition Histories

James Curnow, composer and a member of the Salvation Army, approached Philip Smith about collaborating on several musical projects.¹ The first project they finished was *Great Hymns*, a collection of hymn tunes arranged by Curnow for trumpet and piano. Curnow Music Press published the music in 2000, with the trumpet and accompaniment parts as separate books. The series continued with the collections *Great Carols* and *More Great Hymns*, which were published in 2003 and 2004, respectively. The trumpet books for each collection contained a CD with demo recordings performed by Smith, along with accompaniment only tracks. After *Great Hymns* was completed, Smith suggested to Curnow that their future projects include a mix of arrangements from several composers.² This was done on both *Great Carols* and *More Great Hymns*.

In addition to the collections of sacred arrangements, Curnow and Smith collaborated on two books of etudes for solo trumpet: *Concert Studies*, published in 2000, and *Advanced Concert Studies*, published in 2006. Like *Great Carols* and *More Great Hymns*, both books included music written for Smith by several different composers. Smith asked Turrin, a friend of both Smith and Curnow, to be one of the composers for both projects.³ For the first book, Turrin wrote a trilogy of unaccompanied pieces, *Antares*, *Quadrille*, and *Salterello*. For the second book, Turrin wrote *Romance Etude*

¹ Philip Smith, interview with author, October 12, 2017.

² Ibid.

³ Joseph Turrin, interview with author, June 18, 2017.

and *Dance Etude*. Besides Curnow and Turrin, other composers whose music was included in these two projects include Timothy Johnson, James L. Hosay, Douglas Court, Stephen Bulla, Curnow, James Barnes, Allen Vizzutti, Timothy Johnson, Kevin Norbury, Philip Sparke, Gregory Pascuzzi, David Sampson, Phil Snedecor, Eric Ewazen, and Ellen Taaffe Zwilich.

Advanced Concert Studies also contained three bonus pieces: *Spinoff No. 2* by Ellen Taaffe Zwilich, *Chambers* by Bruce Broughton, and *Coronation Fanfare* by Turrin. A friend of Turrin's hosted a series of concerts that were dedicated to various countries.⁴ She approached Turrin to write a fanfare to open a concert dedicated to Hungary.⁵ Turrin wrote *Coronation Fanfare* for this concert, the score showing that it was written for the *Millennium of Hungary*.⁶ He wrote the piece with Smith in mind.⁷ However, Smith was not available to perform at the concert, and the piece was premiered by Thomas Smith, fellow member of the New York Philharmonic.⁸ Although Turrin did not think of *Coronation Fanfare* as a studies piece, he gave Philip Smith permission to use it how he wanted.⁹ Smith liked the piece and, when choosing music for *Advanced Concert Studies*, decided to include it as one of the bonus studies.¹⁰ Although both etude books contain recordings by Smith of each etude, the three bonus studies were not recorded, as Smith

⁴ Ibid.

⁵ Ibid.

⁶ Joseph Turrin, et al., "Coronation Fanfare," *Advanced Concert Studies*, Wilmore, KY: Curnow Music Press, 2006.

⁷ Turrin, interview.

⁸ Ibid.

⁹ Ibid.

¹⁰ Smith, interview.

found Broughton's *Chambers* to be too difficult for his liking, and as a result, chose not to record any of the three.¹¹

Musical Descriptions

Antares, *Quadrille*, *Saltarello*, *Romance Etude*, and *Dance Etude* are five etudes that are each one or two pages in length and are complete pieces on their own. Although the etudes focus on various aspects of trumpet technique, Turrin attempted to create musically interesting compositions that could convey a completely developed musical idea.¹² Each piece is well marked with dynamics, articulations, and tempos, which may assist the performer in making musical decisions. These etudes also include several technical challenges, such as quick sixteenth-note passages and scale-like patterns, numerous accidentals, various large intervals, and double-tongued rhythmic passages. The range of *Antares*, the narrowest of the five, is from written A3 to G5. The other four pieces collectively range from written G-flat3 to C6. Harmonically, the etudes are mostly atonal. *Romance Etude* and *Dance Etude* have sections that are pitch centric, but many accidentals and frequent key shifts prevent any strong sense of tonality. Of the five etudes, *Romance Etude* is the only piece with a slow tempo, being lyrical and expressive in character.

Coronation Fanfare is a single movement unaccompanied solo lasting just over one and one-half minutes. The fanfare is marked "Moderato," with a tempo of M.M. = 100. The opening, duple fanfare motive is immediately followed by eight-note triplets. These rhythmic ideas weave together throughout the piece. Melodically, the fanfare

¹¹ Ibid.

¹² See Chapter 24 for more discussion on Turrin's approach to writing unaccompanied etudes.

includes numerous ascending intervals and arpeggiated figures, along with short sixteenth-note scale-like patterns. After a brief cadenza, the piece concludes with a coda that revisits the rhythmic motifs while ascending higher and higher in pitch. The range of the piece extends from C4 to D6; the D6 appearing on the final note of the piece. Although endurance is usually a consideration in unaccompanied pieces, the short duration of this fanfare prevents this from being a major concern.

CHAPTER 18
THREE EPISODES

Composition History

Philip Smith, with Turrin as his accompanist, recorded the album *Contest Solos* for the International Trumpet Guild in 2001.¹ The purpose of the project was to record a collection of pieces with a difficulty level appropriate for high school and early college level trumpeters. As Smith selected music for the album, he wanted to include a newly-composed and exciting piece for young performers to play.² He asked Turrin write a piece for the project, and so Turrin wrote *Three Episodes* for solo trumpet and flugelhorn and piano.³ Other pieces on the album included Turrin's *Caprice, Andante et Allegro* by J. Guy Ropartz, *Andante et Scherzo* by J. Ed. Barat, *Choral et Variations* by Marc Delmas, *Badinage* by Eugene Bozza, *Suite* by William Latham, *Sonatina* by Carl J. Alexius, *Concert Etude* by Alexander Goedicke, *Contempora Suite* by Gordon Young, and two pieces transcribed by Bernard Fitzgerald; *Sonata VIII* by Arcangelo Corelli and *Aria con variazioni* by George Frideric Handel.⁴

While rehearsing for the album, Turrin brought Smith sketches of two newly-composed movements of *Three Episodes*.⁵ When Smith played them, he immediately found them to be more challenging than expected. He stated that the movements were too difficult for the level that the CD was intended, and that Turrin should have written

¹ Philip Smith (trumpet) and Joseph Turrin (piano), *Contest Solos for Young Trumpeters*. International Trumpet Guild CD-11, 2001, compact disc.

² Philip Smith, interview with author, October 5, 2017.

³ Joseph Turrin, interview with author, July 18, 2017.

⁴ In interview with the author, Turrin supposed that the accompaniment part for *Three Episodes* was most comparable to the intended difficulty level of solo parts from pieces selected on the album.

⁵ Turrin, interview.

something easier.⁶ As a result, Turrin discarded those sketches and returned a couple of days later with three brand new movements, of which Smith approved.⁷ Turrin later used the discarded sketches to write *Three Excursions* for Tom Hooten in 2016.⁸ To date, *Contest Solos* is the only published recording of *Three Episodes*. Editions BIM published the music in 2006.⁹

Musical Description

Three Episodes, for B-flat trumpet and piano, is a three-movement work in a fast-slow-fast arrangement, lasting about six minutes. The first movement begins marked “Fanfare,” with a tempo of M.M. = 138. Turrin summarizes the movement as, “basically a fanfare build [*sic*] on a series of pyramids in the piano along with declamatory trumpet writing.”¹⁰ The second movement, marked “Andante,” with a tempo of M.M. = 102, is “very much like a lullaby. ... This is a song-like piece with a middle section juxtaposing trumpet cadenzas with soft clusters in the piano.”¹¹ The piano score states that the second movement may be played on flugelhorn, if desired. The final movement, the most lively of the three, is marked “Allegro,” with a tempo of M.M. = 158, and is “basically a march with several contrasting sections.”¹² The accompaniment contains chord clusters and rhythmic elements that play back and forth with the solo part. The piece as a whole is diatonic and, although no keys are established, contains pitch centers in various sections.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ *Three Episodes* was the only unpublished piece to be included on the *Contest Solos* album.

¹⁰ Joseph Turrin, *Three Episodes*, Vuarmarens, Switzerland: Editions BIM, 2006.

¹¹ Ibid.

¹² Ibid.

The piece, as intended, contains appropriate technical challenges for high school and college level players. The first movement contains duple and triplet rhythms juxtaposed. The lyrical and expressive second movement is a good piece to practice musical phrasing and a cadenza. The third movement is the most technically demanding of the three, in part because of its quick tempo. The movement, for example, contains sixteenth-note rhythmic figures requiring double-tonguing. One section, in which the double-tonguing occurs, frequently changes time signatures between duple, complex, and compound meters. As a result, this section can be challenging to count and play in time correctly. There are also several triplet scale-like passages with challenging fingerings because of use of the third valve, requiring good finger dexterity. The range of the entire trumpet part extends from written B3 to C6. Despite the high range, most of the part lies within the staff and is not too demanding for younger trumpet players.

CHAPTER 19

LAMENT

Composition and Premiere Histories

Lament for two flugelhorn and brass band was written in 2004. Turrin wrote the piece for the Imperial Brass, a New Jersey-based brass band. Turrin was the band's conductor at that time, a position he held for about a year. Mark Freeh, the band's music director and one of its founders, asked Turrin to write a piece that featured a flugelhorn for a recording project the band was working on.¹ Turrin, recognizing a void in the brass band literature, asked Freeh if he could write a duet for two flugelhorn and brass band.² Freeh agreed to that idea, and Turrin wrote *Lament*. Due to a shortage of funding, the project was left unfinished, and the Imperial Brass recordings were not released.³

Lament received its concert premiere many years later at a special concert, held June 17, 2017, that celebrated Turrin's brass band music. The Imperial Brass joined the Salvation Army's Montclair Citadel Band in performing numerous Turrin's works composed or arranged for brass band. Philip Smith and Mike Baker, accompanied by the Montclair Citadel Band, performed the "hauntingly beautiful" *Lament*.⁴ To date, this piece remains yet to be commercially recorded. The score is available through the composer.

¹ Joseph Turrin, interview with author, August 28, 2017.

² Ibid.

³ Ibid.

⁴ Joseph Turrin, "A BRASS CELEBRATION THE MUSIC OF JOSEPH TURRIN (Concert review: The Brass Herald_June 2017)," Facebook, August 24, 2017, <https://www.facebook.com/joseph.turrin.7/posts/10155083019733246>.

Musical Description

Lament is a single-movement piece about four and one-half minutes in duration. The melodic and lyrical piece begins marked “Expressive,” with a tempo of M.M. = 72. The melodies contain slurred and flowing lines, with both parts weaving back in forth in a contrapuntal style. Underneath the melodies, the accompaniment contains chords in a simple texture, as Turrin did not want the warm tone of the flugelhorns to be covered.⁵ After the opening section, the soloists and accompaniment trade melodies back and forth, continuing the songful nature of the piece while allowing the soloists moments of rest. The piece features mostly traditional harmonies, which helps establish a Romantic style.⁶ The printed key signature in the score is E-flat major. However, despite the more traditional harmonic setting, frequent key shifts prevent any true key from being firmly established.

Because of the flugelhorns’ frequent sharing and trading of melodic material, both solo parts are comparable in difficulty. The range of the first and second solo parts are similar, extending from written C-sharp₄ to A₅ and A₃ to G₅, respectively. Technically, *Lament* is relatively straightforward. The melodic lines, including those with running sixteenth-note passages, contain many accidentals, which may be challenging to finger correctly. Despite its simple appearance, musicality may be the most difficult aspect of the work. Performers should focus on good phrasing, expressiveness, and beautiful tone quality throughout the piece, so that the musical quality of the work stands out above the technical aspects of the music.

⁵ Turrin, interview.

⁶ Ibid.

CHAPTER 20

TWO IMAGES

Composition and Premiere Histories

Two Images for unaccompanied flugelhorn and trumpet was written in 2005.

Brian Shaw, currently an Associate Professor of Trumpet and Jazz Studies at Louisiana State University, was a doctoral student at The University of Texas at Austin at that time. Until then, most of the trumpet music Shaw had performed was commonly-known and performed repertoire, and his desire to perform new compositions grew.¹ He developed a personal goal to perform a recital containing new music that was mostly premieres of works by different composers.² Shaw began to plan his first doctoral degree recital with this goal in mind.

In preparation for his recital, which was to be during the Spring of 2006, Shaw commissioned several new works by some of his favorite composers, one of whom was Joseph Turrin.³ Shaw was familiar with several other works by Turrin, and grew to like his writing for trumpet. Some of Shaw's favorite works by Turrin included the trumpet solo, *Caprice*, a work for winds and percussion, *Hemispheres*, and a band work titled *Serenade Romantic*, which he had played previously during his education.⁴ Shaw met

¹ Brian Shaw, interview with author, July 18, 2017.

² Ibid.

³ Neville Young, "News from the Trumpet World," *International Trumpet Guild Journal* 31, No. 2 (January 2007), 92.

⁴ Shaw, interview.

Turrin for the first time at one of the International Trumpet Guild's annual conferences prior to his recital.⁵

Shaw contacted Turrin in late 2005 to commission an unaccompanied piece for both flugelhorn and trumpet, and *Two Images* was the result. The piece is in two movements, the first for flugelhorn, and the second for trumpet. They corresponded about the new work around the months of November and December, and the piece was completed before the end of the year.⁶ After completing the work, Turrin chose the title *Two Images* to denote the two contrasting movements.⁷

Shaw premiered *Two Images* on March 6, 2006, on a recital in Bates Recital Hall at The University of Texas at Austin.⁸ The recital counted as Shaw's first doctoral degree recital. Shaw was accompanied by W. David Hobbs, a faculty member at Eastern Illinois University. Shaw and Hobbs became friends during Shaw's undergraduate studies at Eastern Illinois University, and Hobbs was Shaw's accompanist for all his undergraduate and graduate recitals prior to his doctorate.⁹ On the program, Shaw premiered several other new works, including *Three Microcosms* for trumpet and percussion by Dave Rivello, *Sonata* for trumpet and piano by Michael Hay, *Duo Sonatine* for trumpet and piano by Jonathan Schwabe, and two new works by Shaw himself—a trumpet quartet and a vocalise. Also on the program was a transcription of Debussy's *Syrinx*, and Ravel's *Ondine* from *Gaspard de la Nuit*, performed by Shaw and Hobbs, respectively.

⁵ Ibid.

⁶ Ibid.

⁷ Joseph Turrin, interview with author, July 18, 2017.

⁸ Shaw, interview; It was after this time that UT-Austin's School of Music was renamed to the Butler School of Music.

⁹ Shaw, interview.

Turrin happened to be in residence at UT-Austin at the time of Shaw's recital, due to a performance his chamber opera, *The Scarecrow*, which he conducted.¹⁰ The school's Contemporary Music Ensemble also performed some of Turrin's music while he was present.¹¹ Turrin attended Shaw's recital and heard the premiere of *Two Images*, and he was pleased with Shaw's performance.¹² Shaw's personal copy of the music is signed by Turrin, who left him the complement, "to a wonderful trumpet player and musician."¹³

Shaw and Hobbs performed the program several times as part of a recital tour. After their first performance at UT-Austin, they performed again at Oklahoma State University on March 8, University of Evansville (IN) on March 16, and Eastern Illinois University on March 19.¹⁴ They attempted to record the recital sometime around this time, but the recording engineer was inexperienced, and the production quality of the album was low.¹⁵ Since the recording quality was not to Shaw's satisfaction, the recording was never released.¹⁶ Also, Hobbs was diagnosed with cancer, and he passed away during the following year. Due to Shaw's friendship with Hobbs, these performances and their time together during this period are very meaningful to him.¹⁷ Since then, Shaw has performed *Two Images* multiple times, including a performance of the first movement on his first faculty recital at Louisiana State University in 2007.¹⁸ Shaw has yet to make a second attempt at recording *Two Images*, and, to date, no recording of this piece has been published. Editions BIM published the work in 2010.

¹⁰ Turrin, interview.

¹¹ Ibid.

¹² Ibid.

¹³ Joseph Turrin to Brian Shaw, Shaw's personal copy of *Two Images*.

¹⁴ Shaw, interview.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Ibid.

Musical Description

Two Images is an unaccompanied two-movement piece in a slow-fast arrangement, lasting about four minutes. The tempo marking for the first movement, entirely for flugelhorn, is “Animato.” Turrin describes the movement as being “very soulful and intimate in nature. The focus is a beautiful flowing and warm sound.”¹⁹ This character is partly indicated in the score by the marking, “espressivo.” The movement is very lyrical, and most of the melodic figures are slurred. Although the movement is not tonal, it appears to be pitch-centric in various sections. The movement’s range is just over two octaves, from written G below the staff to A-flat above the staff. The range matches that of the flugelhorn well, and is not overly challenging to players comfortable with the instrument. However, some soft passages, including some with large intervals and rapid note patterns, may provide a challenge even to experienced players.

The second movement, written for trumpet, contrasts the first. As Turrin describes, “Agility and excitement are the forces at work here.”²⁰ The piece contains many wide intervals; intervals of a major seventh are common throughout the movement. Double-tonguing may be appropriate for sixteenth-note and thirty-second-note figures that appear in the movement. Performers must pay attention to detail with articulations, as some passages have groupings of notes that mix short slurs with various articulations. Due to the chromatic nature of the piece, some challenging fingerings are present throughout the movement. Notes using the third valve appear frequently, especially in certain passages of running sixteenth-notes in the mid and lower registers. Another challenge of this movement is the range, as it extends from written A-flat below the staff

¹⁹ Joseph Turrin, *Two Images*, Vuarmarens, Switzerland: Editions BIM, 2010.

²⁰ Ibid.

to D above the staff. In addition, the piece ends softly. This may be difficult to performers after having played through the intense movement.

Additional challenging features appear across the work. As with most unaccompanied pieces, endurance is a factor. Both movements contain very few moments of rest that allow the performer sufficient time to relax the embouchure. Dynamics and tempos are well marked throughout the piece, but the performer still has plenty of decisions to make concerning expression. The work provides the performer ample opportunity to stretch and grow musically.

CHAPTER 21

O COME AND DWELL IN ME

Composition and Premiere Histories

O Come and Dwell in Me was written in 2006, in memory of Robin Sullivan.

Sullivan was married to husband Robert, then Assistant Principal Trumpet in the New York Philharmonic, and mother of their three children. Sadly, Robin contracted leukemia and passed away on March 13, 2006, at the age of 47.¹ Her memorial service was held on April 1, 2006, at The First Reformed Church of Nyack, New York, where she and her husband attended.² The service lasted about an hour and consisted mainly of musical tributes performed by members of the Philharmonic who were in attendance.³

Philip Smith and Joseph Alessi, Principal Trumpet and Principal Trombone of the Philharmonic, respectively, were two of the musicians performing in the memorial service; Alessi himself attended the same church as the Sullivans.⁴ Smith and Alessi asked Turrin if he would participate in the service. Turrin, who likely met Robin only once or twice, chose to write *O Come and Dwell in Me*, a duet for B-flat trumpet and trombone with piano accompaniment, for the Sullivans as a tribute to her memorial, to be performed by Smith, Alessi, and himself on piano.⁵ Turrin wrote the piece in a short period of time just prior to the date of the memorial service,⁶ and named the piece after a

¹ “Robin Dee Sullivan: Obituary,” Lohud, published in The Journal News on March 16, 2006, accessed February 5, 2019, <https://obits.lohud.com/obituaries/LoHud/obituary.aspx?page=lifestory&pid=149414497>.

² Ibid.

³ Joseph Turrin, interview with author, August 7, 2017.

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

Charles Wesley hymn by the same title, which he thought would be appropriate for the occasion.⁷ Smith, Alessi, and Turrin first rehearsed the piece earlier in the day prior to its premiere at the memorial service.⁸ Notably, Robert Sullivan has subsequently performed the piece on several occasions.⁹ To date, no recordings of the piece have been released. However, Editions BIM published the music in 2010.

Musical Description

O Come and Dwell in Me for trumpet, trombone, and piano is a single movement piece about three and one-half minutes in duration. The lyrical and songful piece has three major sections that reoccur throughout. The opening, marked “Chant style,” features the soloists together playing long free sections in the style of Gregorian chant, muted with cup mutes. The second section, marked “flowing,” features moving lyrical melody lines passing back and forth between soloists, followed by unmuted melody lines over an ostinato figure in the accompaniment. The third section, marked “Hymn style,” appears only once, and features the piano, followed by the soloists, in a hymn-like passage. The piece concludes with the piano playing one final, melodious phrase.

Harmonically, the piece is fairly conservative, and is pleasant sounding with mainly consonant harmonies and lyrical melodies. The printed key signature is that of F Major, but the music is mainly pitch centric, based on sustained pitches of F and C. There are some functional harmonies, but changing accidentals and shifting key centers

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

prevents an established key. Turrin considers the harmonies in the piece to be reminiscent of music by Leonard Bernstein, which he had in mind when writing the piece.¹⁰

For the soloists, the piece is lyrical and expressive. The trumpet and trombone parts range from D4 to B5 and E3 to C5, respectively; the comfortable ranges allow for the performers to focus on beautiful tone and musicality. Both soloists should be careful to keep similar time through the chant-like passages, which are played in unison rhythm. Also of note, the music allows relatively short periods of time for the soloists to insert and remove mutes. Performers should set up prior to their performance so that they can execute mute changes in a timely manner.

¹⁰ Ibid.

CHAPTER 22

ETERNAL SONG

Composition History

Eternal Song for cornet ensemble and brass band was written in 2008. The Salvation Army's New York Staff Band, under the direction of Ronald Waiksnoris, was recording a CD that featured Chris Jaudes, a Salvationist and lead trumpet player in the New York City area. The Staff Band commissioned several composers to write pieces for the album, including Turrin. For the commission, they requested that the composition be an arrangement based on a sacred song.¹ Turrin chose to arrange the tune *Colne*, written by Francis Duckworth, which he found in a hymnal under the title *Eternal Song*.²

Turrin decided to feature the entire cornet section, writing solo parts for E-flat cornet, which would be played by Jaudes, and five B-flat cornets, with the accompaniment comprised of the remaining brass band ensemble instruments.³ Although Jaudes had the ability to play much higher, Turrin kept the range of the E-flat solo part within the standard range of the instrument, so that it would contrast with the high range of other music on the album and increase the likelihood of additional performances by a conventional brass band.⁴ The Salvation Army released the album, *Chris Jaudes & the*

¹ Joseph Turrin, interview with author, August 21, 2017.

² Ibid.

³ Ibid.

⁴ Ibid.

NY Staff Band, in 2007, which includes the only recording of *Eternal Song* to date.⁵ The Salvation Army also published the music for this piece in 2012.

Musical Description

Eternal Song is a single-movement piece a little more than two minutes in duration. The piece begins marked “Jazz feel (in one),” with a tempo of M.M. = 72. After a brief introduction played by the entire ensemble, the hymn tune is introduced by the cornet section in a lively, upbeat “¾ jazz waltz style.”⁶ The cornet ensemble first plays the melody in unison, then repeats it with full harmonies. Turrin states, “As the piece develops, it moves out of ¾ from time to time and expands on some of the rhythmic and melodic qualities of the original hymn tune.”⁷ The piece concludes with coda marked “Faster,” with a tempo of M.M. = 78. The music builds as the cornets collectively play a line of moving eight-notes, ending with an ascending scale pattern that finishes on the piece’s highest note.

Harmonically, the piece is in the key of D-flat major. As the piece develops, the music shifts through various keys, before returning to D-flat major for the coda. Turrin gives direction in the score that the music should be played with “precision and flair,” and that the accompanying figures “should have a relaxed, easy feel.”⁸ The parts are well marked with various articulations to assist in performing the correct style. The range of the E-flat solo part extends from written C4 to B-flat5, and the highest and lowest B-flat

⁵ Chris Jaudes (trumpet), with the New York Staff Band, conducted by Ronald Waiksnoris, *Chris Jaudes & the NY Staff Band*, Salvation Army, 2007, compact disc.

⁶ Joseph Turrin, *Eternal Song*, West Nyack, NY: The Salvation Army, 2012.

⁷ Ibid.

⁸ Ibid.

solo parts extend from written F4 to C6 and C4 to F5, respectively. Although Turrin wrote the solo parts mainly with the E-flat part in mind, all solo parts are in a comfortable range for their instruments.⁹ *Eternal Song* is a good choice to feature a cornet section or ensemble, as the music weaves amongst all parts and the cornets play as a cohesive unit.

⁹ Turrin, interview.

CHAPTER 23

IN MEMORIAM

Composition History

Turrin wrote *In Memoriam* for flugelhorn and piano in honor of Gwen Smith, Philip Smith's mother, who passed away on July 29, 2010. Turrin, a colleague and close friend to Philip, also knew his parents, Derek and Gwen, and was personally moved by her passing.¹ Wanting to contribute something to Philip and his father Derek, he wrote *In Memoriam* prior to her memorial service.² Turrin drew inspiration for the piece from the hymn, "We Are the Lord's," written by Karl Spitta.³ After the memorial service held at the nursing home where Gwen resided, Turrin approached Philip and handed him an envelope which contained the newly written piece.⁴ Smith opened the envelope later that day and was completely surprised that Turrin had written a piece for him.⁵

Smith considers *In Memoriam* to be very meaningful and personal.⁶ During an interview with the author, Smith mentioned that he had yet to hear or perform the piece, since "it's too close to me," but that he had an interest to hear it performed, being unfamiliar with the piece.⁷ Although the music was published by Editions BIM in 2010, no commercial recordings of this piece have been published to date.

¹ Joseph Turrin, interview with author, August 7, 2017.

² Ibid.

³ Joseph Turrin, *In Memoriam*, Vuarmarens, Switzerland: Editions BIM, 2010.

⁴ Turrin, interview.

⁵ Ibid.

⁶ Philip Smith, interview with author, October 12, 2017.

⁷ Ibid.

Musical Description

In Memoriam is a single-movement piece about three minutes in duration. The contemplative and songful piece begins marked “Andante (with movement).” The solo part contains simple and musical melody lines, under which the accompaniment plays chord clusters in a simple, repeated rhythm. After the opening section, the solo and accompaniments trade melodies back and forth, allowing the soloist moments of rest while continuing the songful nature of the piece. Harmonically, the piece is simple and easy to listen to. Although no key is established, the music is diatonic in nature and pitch centric in various sections.

Due to its simplistic nature, the piece is not technically difficult for either instrument. Performers should aim to play the piece musically, with good phrasing and expressive dynamics, and with a warm, beautiful tone. The flugelhorn part ranges from B-flat3 to F5. Because of its relative ease and small range, this piece may be fitting to introduce younger performers to the flugelhorn. As an alternative, despite being written for flugelhorn, Turrin states that this piece could also “easily work on the trumpet as well.”⁸

⁸ Turrin, *In Memoriam*.

CHAPTER 24

ETUDES AND DUETS

Composition History

Joseph Turrin's *Etudes and Duets* for trumpet was written in 2010 and 2011. David Hickman, Regents' Professor of Trumpet at Arizona State University and owner of Hickman Music Editions, decided that a need for a book of trumpet etudes and duets by a prominent composer existed.¹ Cornet or trumpet players composed most of the etudes written for trumpet. Performers who wrote etudes for trumpet include Jean-Baptiste L. Arban, Herbert Clarke, Willy Brandt, Théo Charlier, and Sigmund Hering. Hickman felt the few trumpet etude books written by full-time composers, such as Henri Tomasi, Charles Chaynes, Marcel Bitsch, and Eugene Bozza, were outdated, and a new one would be beneficial.² Hickman thought of current composers who liked writing for trumpet and wrote well for the instrument, and Turrin was one of the composers who came to mind.³

Hickman called Turrin to discuss a possible commission to write a book of original etudes and duets.⁴ Hickman's rationale for the book intrigued Turrin, and the idea immediately interested him.⁵ Turrin questioned when he would have time to complete the project, so Hickman proposed he write the pieces over the span of about a year so that none of the etudes or duets would be a significant burden to him, and Turrin

¹ David Hickman, e-mail to author, July 1, 2017.

² Ibid.

³ Ibid.

⁴ Ibid.

⁵ Joseph Turrin, interview with author, June 18, 2017.

agreed.⁶ He enjoyed writing the pieces, and the extra time provided him a sufficient period to ensure the music did not all sound the same, and gave him “time to sit back and revise, sometimes months later” after they were first written.⁷ The contract for the commission was signed on December 1, 2010, and once the book was completed, *Etudes and Duets* was published in 2011 by Hickman Music Editions.⁸

Hickman and Turrin had discussed the possibility of collaborating prior to *Etudes and Duets*. At the International Trumpet Guild conference in 2009, the two spoke together about the idea making piano reductions of some of Turrin’s major solo works, such as *Chronicles* and *Illuminations*.⁹ However, the projects did not come to fruition.

Musical Description

Etudes and Duets is comprised of twenty etudes and ten duets. Each etude and duet is one or two pages in length, and are complete pieces on their own. Although some of the etudes and duets focus on various aspects of trumpet technique, Turrin strove to create musically interesting compositions that could convey a completely developed musical idea, similar to Chopin’s piano etudes. Turrin stated,

I kept thinking of the beautiful etudes for piano by Chopin. How perfect they are, musically, yet each etude puts emphasis on a particular skill required to be an accomplished pianist. Although technique and playing the right notes and rhythms are very important, the goal is always to shape this technique into something musical.¹⁰

⁶ Hickman, email.

⁷ Joseph Turrin, *Etudes and Duets*, Chandler, AZ: Hickman Music Editions, 2011.

⁸ Hickman, email.

⁹ Turrin, interview.

¹⁰ Turrin, *Etudes and Duets*.

Each piece is well marked with dynamics, articulations, and tempos, which may assist the performer in making musical decisions. However, plenty of decisions may still be made concerning expression, and the pieces provide the performer opportunities to stretch and grow, both technically and musically.

The etudes and duets collectively cover a wide range, from written F-sharp below the staff to C-sharp above the staff. Although most of the pieces reach to B-flat above the staff or higher, there are a couple etudes or duets that do not reach higher than the top of the staff, which may accommodate performers whose ranges are not fully developed.

The etudes and duets are mostly atonal. In pieces where there may be sections that are pitch centric, many accidentals and frequent key shifts prevent any strong sense of tonality. Passages with numerous accidentals offer challenging fingerings for the performer. The pieces also feature fast and challenging rhythms and various meters. Some etudes and duets focus on various intervals, and make good interval studies. As with other musical elements, articulations are well marked in each piece, and performers must pay attention to detail to execute them accurately. Some passages have groupings of notes that mix short slurs with various articulations, and double-tonguing may be necessary in some parts. Endurance is not a factor with these pieces, due to their brevity. However, if a set were to be performed together, endurance may become a consideration.

CHAPTER 25

THE SOUNDING OF THE CALL

Composition and Premiere Histories

Jean-Christophe Dobrzelewski, Professor of Trumpet at West Chester University in Pennsylvania, approached Turrin at an International Trumpet Guild Conference and asked him if he would write a piece that would feature his school's wind faculty as soloists with their wind ensemble.¹ This idea came to fruition when Dobrzelewski received a grant from the National Endowment of the Arts to commission Turrin to write a piece for them, for which Turrin wrote *Concertino for 11 Instruments and Wind Ensemble* in 2011.² The soloists and ensemble recorded the piece on their album, *Shadowcatcher*.³ Turrin was “blown away” by the impressive playing of the faculty when he first heard the group.⁴

The following year, Dobrzelewski and the West Chester University hosted the 2012 Ellsworth Smith International Trumpet Competition, a major trumpet competition held biannually. Dobrzelewski, with a small consortium, commissioned Turrin to write a piece for solo trumpet and wind ensemble to be performed by the competition's finalists during the final round.⁵ Turrin composed *The Sounding of the Call*, naming the piece after the title of the final chapter of Jack London's *Call of the Wild*.⁶ His fiancé's dog,

¹ Joseph Turrin, interview with author, August 7, 2017.

² The instrumentation for the soloists features two trumpets, trombone, two horns, tuba, flute, oboe, bassoon, clarinet, and saxophone.

³ West Chester University Wind Ensemble, conducted by Andrew Yozviak, et al., *Shadowcatcher*, MSR Classics MS1388, 2011, compact disc.

⁴ Turrin, interview.

⁵ Ibid.

⁶ Joseph Turrin, *The Sounding of the Call*, Verona, NJ: Subito Music, 2015.

Cassie, with whom the two were closely attached, had recently passed away, and he felt the title would be fitting.⁷

The first performances of *The Sounding of the Call* took place during the final round of the competition on September 10, 2012, at West Chester University.⁸ The finalists who performed the piece were Ryan Beach, Bastien De Beaufond, and Aaron Hodgson, each accompanied by the Allentown Band. The judges for the competition, Eric Aubier, French trumpet soloist, David Bilger, Principal Trumpet of the Philadelphia Orchestra, and David Hickman, Regents' Professor of Trumpet at Arizona State University, selected Ryan Beach and Bastien De Beaufond as the first and second place finishers, respectively.

John Marchiando, Professor of Trumpet at the University of New Mexico, performed the only published recording of *The Sounding of the Call* with Eric Rombach-Kendall and the New Mexico Wind Symphony on their album, *Arrows of Time*.⁹ Rombach-Kendall became familiar with this piece after conducting a performance of it with Philip Smith and the Hartt Wind Ensemble, after which he decided to record it at New Mexico.¹⁰ Subito Music published the music in 2015. No piano reduction has yet been made.

⁷ Ibid.

⁸ Turrin, interview.

⁹ John Marchiando (trumpet), with the New Mexico Wind Symphony, conducted by Eric Rombach-Kendall, *Arrows of Time*, University of New Mexico, 2015, compact disc.

¹⁰ Turrin, interview.

Musical Description

The Sounding of the Call for B-flat trumpet and wind ensemble is a single-movement piece about twelve minutes in duration; its form is ABA'. The opening section begins marked "Alla breve," with a tempo circa M.M. = 86 (half note). The melodies are lively and energetic, with rhythmic motifs and melodic material passing between the soloist and the accompaniment. The opening section ends with a cadenza, after which the expressive and lyrical middle section begins. This contrasting second section, marked "Andante with movement," with a tempo circa M.M. = 72, begins with melodic solos from different members of the woodwind family and the celeste, before the soloist joins. The third section returns to the musical material from the opening. This section, like the first, concludes with a cadenza, after which the piece enters a coda, marked "Briskly," with a tempo of M.M. = 152, where rhythmic motifs from earlier in the piece return in a new time signature. The tempo increases in the final measures and the music builds dramatically until its conclusion, ending with an ascending arpeggio from both soloist and accompaniment.

Harmonically, *The Sounding of the Call* is one of Turrin's more conservative pieces. Although the piece is without any printed key signature, the music gravitates towards different keys throughout the piece, with accidentals appearing frequently. Although chords in the accompaniment often have clusters or close harmonies, the music does not sound overly dissonant. Rhythmically, there are some notable spots. One of the opening melodies mixes eighth-notes and eighth-note triplets, creating an interesting rhythmic motif that passes back and forth between the soloist and accompaniment. In the

middle, lyrical section, duple-based solos occur over a triplet ostinato in the accompaniment, creating an interesting rhythmic effect.

Although the solo part is not overly complex, there are still noteworthy technical challenges. Because of the many accidentals and quick tempo, some fast-moving passages and scale-like figures may be difficult to play cleanly. Also, the opening melodic motif includes large intervals, for which the performer should strive to play accurately and with correct intonation. The range of the solo part is from written A3 to D6, which requires a fully developed range from the performer. The highest pitch is reached at the end of some scale-like patterns and again in the coda, including the final note. The rhythmic pulse of some solo passages from the middle section may be difficult to feel, as the accompaniment plays the contrasting triplet rhythms. Of note, cup mute is used for the final portion of the lyrical middle section. Performers have ample time to insert and remove the mute.

CHAPTER 26

THREE EXCURSIONS

Composition and Premiere Histories

Three Excursions for trumpet and piano was written in 2016. Tom Hooten, the Principal Trumpet of the Los Angeles Philharmonic and faculty at the University of Southern California, contacted Turrin and spoke to him about commissioning a new trumpet work for himself.¹ The two hoped that the LA Philharmonic would commission Turrin to write a trumpet concerto, a major work similar to Turrin's *Concerto for Trumpet* and *Chronicles*.² However, the plans did not come to fruition, and the two agreed that they would collaborate sometime in the future.³

Turrin felt badly for Hooten after the possibility of a commission with the LA Philharmonic passed, and decided to write a piece for Hooten anyway.⁴ Turrin wanted to write a piece in appreciation of Hooten's championing of his music.⁵ Hooten had performed several of Turrin's pieces, including multiple performances of *Chronicles*, one of Turrin's large-scale trumpet works, which he first performed at the International Trumpet Guild conference in 2009.

Turrin decided that this new composition would be a three-movement work for trumpet and piano. While searching through unfinished sketches and fragments of trumpet music, he found the beginnings of two movements for trumpet and piano that he

¹ Tom Hooten, interview with author, August 29, 2017.

² Joseph Turrin, interview with author, August 21, 2017.

³ Hooten, interview.

⁴ Turrin, interview.

⁵ Ibid.

felt would be viable for the piece he was writing for Hooten.⁶ Liking the two sketches, he finished writing them, and added a third movement to complete *Three Excursions*.⁷ The two unfinished movements were left over from the *Contest Solos* album that he recorded with Philip Smith for the International Trumpet Guild.⁸ As part of that project, Turrin agreed to write a three-movement piece that would be appropriate for young trumpeters. He wrote two of the movements, and rehearsed them with Smith to get his opinion of the music. Immediately, Smith stated that the trumpet part was too difficult for the level he had in mind for the album, and the sketches were shelved.⁹ Turrin wrote *Three Episodes* in place of the abandoned movements.¹⁰

The piece came as a surprise to Hooten. Although not explicitly stated to him, he sensed that the piece was a gift given to him in appreciation for his performances and support of Turrin's music.¹¹ Hooten premiered *Three Excursions* on May 21, 2017, at a LA Philharmonic Affiliate donor recital at a private residence in Los Angeles, California.¹² Later in the year, Hooten subsequently performed the work on two personal recitals; on September 29 at Riverside Community College, and on October 24 at the University of Southern California.¹³ In his performances, Hooten chose to play the movements in reverse order, as he thought the musical material tied together better in that order.¹⁴ To date, there are no published recordings of this piece.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Ibid.

¹⁰ See chapter 18 for more information regarding *Three Episodes*.

¹¹ Hooten, interview.

¹² Ibid.

¹³ Ibid.

¹⁴ Ibid.

Musical Description

Three Excursions is a three-movement piece for B-flat trumpet and piano in a fast-slow-fast arrangement, lasting about seven minutes. The first movement is marked “Allegro,” with a tempo marking of M.M. = 158, and lasts about one and one-half minutes. The energetic, upbeat movement opens with an articulated arpeggio motif that reoccurs throughout the movement. Rhythmic excitement is prominent throughout the movement and the time signature switches frequently between simple, complex, and compound meters. Beneath the solo lines, the accompaniment contains chord clusters in energetic, rhythmic patterns. The movement ends with a brief coda that draws on the musical motifs from the short movement. At a quick tempo of M.M. = 168, the music builds towards its dramatic ending through ascending arpeggios and a large crescendo, ending on the tonic.

Harmonically, the movement is diatonic and centered on the pitch C. However, due to frequent accidentals and dense clusters in the accompaniment, no key is established. For the trumpet player, melodic material includes scale-like patterns, slurred descending intervals, and syncopated rhythms. The rapid scale-like passages require good finger dexterity to play accurately.

The contrasting second movement is marked “Andante with expression,” lasting about three and one-half minutes. The opening melody is lyrical and expressive, though meandering at times, with long phrases and well-marked dynamics, allowing for the soloist to focus on musical playing. At times the texture of the accompaniment is simple, allowing further freedom for the soloist to play with rubato and expression. Throughout the movement some repeated-note, staccato figures provide contrast to the lyrical themes.

In addition, there are two cadenzas, lyrical in character, that appear in the second half of the movement, the second of which concludes the movement. There is frequent interplay throughout between the soloist and accompaniment, as melodic ideas weave throughout both parts.

Harmonically, the second movement is less dense than the first. However, the tonality shifts more frequently than in the first movement, again preventing any key or pitch center from being established. For the soloist, this movement can be tiring to perform, as there is little rest. Also, many wide intervals appear throughout, several of which are slurred, which can be challenging to play at a soft dynamic. Performers should put enough phrasing and leading into the meandering melodic lines that there is a sense of musical direction throughout the whole movement.

The third movement, lasting about three minutes, begins with a tempo of M.M. = 148; its form is ABA'. The beat stays consistent despite frequent time signature shifts between simple and complex meters. The opening section begins with triplets in the accompaniment alternating with duple fanfare statements by the soloist. The opening section also contains flowing triplet melody lines over chord clusters in the piano, reminiscent of the first movement. The contrasting middle section, marked "quasi hymn style," is half-tempo from the opening at M.M. = 74. The hymn-like melody in the solo part sings over solid chords in the accompaniment. After a climax in tessitura and dynamics, the movement returns to the opening material, until a muted cadenza interrupts. The piece ends slowly and softly, with the music fading as the trumpet sustains written E4s over triplet figures in the accompaniment.

Harmonically, the chords and texture of the accompaniment from the first section sound open and spacious, contrasting with the clusters that appear shortly after. The quasi-hymn section has more traditional harmonies. Frequent accidentals and shifting key centers prevent any key from being established. However, the beginning and ending of the movement are centered on the pitches E and D, respectively, based on the pedal notes in the accompaniment. For the soloist, the third movement features wide intervallic leaps, which the performer should strive to play confidently and accurately. The range of the trumpet part for the entire piece is from written A3 to B5, which is accessible to younger performers.

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APPENDIX A

DIFFICULTY GRADES FOR TURRIN'S TRUMPET WORKS

BASED ON A SCALE OF I – VI+

The difficulty grades listed below were assigned by the author according to the following scale:

- I. Very Easy
- II. Moderately Easy
- III. Moderate Difficulty
- IV. Difficult
- V. Very Difficult
- VI. Extremely Difficult

The difficulty grades for Turrin's trumpet works are as follows:

- Arabesque, 1990, V
- Caprice, 1972, V-
- Chronicles, 1998, VI+
- Concerto for Trumpet, 1982, VI
- Elegy, 1970, IV
- Escapade, 1989, VI-
- Eternal Song, 2008, IV
- Etudes and Duets, 2011, IV-V
- Etudes for Solo Trumpet, 2000, 2006, IV-VI
- Fandango, 1999, V-
- Festival Fanfare, 1975, IV+
- Four Miniatures, 2000, IV+
- In Memoriam, 2010, III
- Intrada, 1988, V-
- Lament, 2004, IV-
- My Song of Songs, 1998, IV
- O Come and Dwell in Me, 2006, IV-
- Someone to Watch Over Me, 1997, III+
- The Sounding of the Call, 2012, VI-
- Three Episodes, 2001, IV
- Three Excursions, 2016, IV+
- Two Gershwin Portraits, 1998, V+
- Two Images, 2005, V
- Two Portraits, 1995, V