

Concerto for Trumpet

Cornet, Flugelhorn, Trumpet, and Wind Ensemble

- I. VIVACE
- II. TROUBADOUR
- III. MAMBO

DEDICATED TO JENS LINDEMANN, REED THOMAS, CARA POLLARD,
AND THE MIDDLE TENNESSEE STATE UNIVERSITY WIND ENSEMBLE, WITH GREAT HONOR AND APPRECIATION

Program Notes

The first movement is a large-scale ABA form, opening with a fast chordal rhythmic underlay to a rhapsodic cornet melody. The slower middle B section has lush sonorities with bowed percussion, before returning to the opening material. Apart from the trumpet solo, important melodies are also given to ensemble soloists and instrumental combinations. The second movement—*Troubadour*—is an accompanied soliloquy filled with romance and musical lyricism as if the soloist were reciting an epic poem filled with mystery and sadness—it is forlorn and dark in color and harmony. The troubadour poetic colors are evocative of nobility, restraint, and lyricism; motives are freely developed and repeated with subtle changes that keep the melodic material fresh. The idea is a fluidity of melody constantly reinventing itself. The form is again a simple ABA, though the feel is almost through-composed. The A sections feature an off-the-beat bass with soft woodwinds in chord streaming using additive tertian harmonies—they accumulate and dissipate filling the sonic space with color. The feel is very modal with the flugelhorn solo utilizing a written-out ornamental style that feels somewhat improvised. The B section places the bass back on the downbeat, and the very end reconciles the two sections rhythmically. The third and final movement, *Mambo*, is a rollicking dance-influenced extravaganza using additive harmonies, and relying on rhythmic drive along with some intense ostinato sections that break up the Latin dance feel. There is also a significant rock influence with how the middle section ostinati and syncopated rhythms propel the music to a climax. The music then returns to the formal mambo dance section. The end is a rescoring of the climactic central section, this time with the ensemble in more percussive chords and the trumpet driving home the music to a joyful and exuberant close.