

MS 1395

CALLS AND ECHOES

FRIEDMAN
KENNAN
STEPHENSON
SUDERBURG

MSR
Classics

American Sonatas for Trumpet and Piano



ERIC BERLIN | NADINE SHANK



JAMES STEPHENSON (b.1969)

SONATA FOR TRUMPET AND PIANO (2001)

[16:09]

- | | | |
|----------|---------------|------|
| 1 | Maestoso | 5:25 |
| 2 | Lento – Waltz | 5:41 |
| 3 | Vivo | 5:02 |

STANLEY FRIEDMAN (b.1951)

SONATA FOR TRUMPET AND PIANO (1995)

[23:27]

- | | | |
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| 4 | Vivo | 5:14 |
| 5 | Variations on “The Morning Trumpet” (B. F. White) | 9:03 |
| 6 | Rondo (Variation 5) | 9:09 |

KENT KENNAN (1913-2003)

SONATA FOR TRUMPET AND PIANO (1956)

[15:46]

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| 7 | With Strength And Vigor | 6:36 |
| 8 | Rather Slowly And With Freedom | 4:15 |
| 9 | Moderately Fast, With Energy | 4:55 |

ROBERT SUDERBURG (b.1936)

CHAMBER MUSIC VII: CEREMONIES FOR TRUMPET AND PIANO (1984)

[18:09]

- | | | |
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| 10 | calls and echoes, allegro | 6:28 |
| 11 | calls and echoes, adagio, andante | 5:51 |
| 12 | procession | 5:49 |

ERIC BERLIN *trumpet*

NADINE SHANK *piano*

James Stephenson's SONATA FOR TRUMPET AND PIANO was commissioned by Richard Stoezel, trumpeter with Avatar Brass and professor of trumpet at Grand Valley State University. The Sonata combines boldness and heroism with generous amounts of musical imagination and wit to create a fresh but familiar piece in the tradition of the trumpet sonata repertoire. It has been acclaimed by many prominent trumpeters, including Charles Schlueter and Manny Laureano, as a welcome addition to the staple repertoire for trumpet.

The first four notes of the piece – the stacked fourths F, C, B-flat, E-flat – form the core motivic cell of the entire work, especially the outer movements. Stephenson uses the inherent strength of those intervals to highlight the power and brilliance of the trumpet throughout. The first movement centers around a quirky march which sets a 4/4 melody to a 3/4 accompaniment and explores the tension between the two. The middle movement, quite different from its counterparts, opens with a haunting and lyrical song which allows the suppleness and deftness of the trumpeter to shine through before giving way to a light, almost French, waltz section. The final movement combines the bravura motive of the first movement with ebullient mixed-meter rhythms to create a joyous dance-like rondo.

Stanley Friedman's SONATA FOR TRUMPET AND PIANO was commissioned by David Spencer, Professor of Trumpet at the University of Memphis, and it was premiered there during the Imagine '96 new music festival. The Sonata is a searching, incisive, and moving work which is traditional in its formal structure, highly motivic in its melodic construction, and eclectic in its use of divergent harmonic idioms. The core musical inspiration for the piece is a hymn in the American shape note tradition entitled *The Morning Trumpet* (ca. 1835) by C.F. White.

The angular and unsettled opening movement is painted with a stark, post-tonal palette. The interplay between the trumpet and piano explores, combines, and develops a small set of motives, each of which is derived from elements of the not-yet-heard hymn. The effect is, in the composer's words, "an elaborate prelude to the rest of the piece." The plaintive and mournful tune of *The Morning Trumpet* opens the second movement, which then unfolds in a series of variations. The music of this movement is in constant tension between the lyrical, tonal style of the hymn and the searching, post-tonal language of the first movement. The last

movement, a traditional rondo-finale, arrives seamlessly as the fifth and final variation. Here the divergent styles of the piece finally blend together and the introspective *Morning Trumpet* theme is now transformed into a song of soaring grandeur. Previously combative thematic and harmonic elements of the piece are reconciled and re-combined as the music swells to a passionate climax.

In the midst of booming post-war enrollment, the National Association of Schools of Music saw a need to expand the repertoire for trumpet and commissioned **Kent Kennan** to compose his SONATA FOR TRUMPET AND PIANO. Written shortly before Kennan's retirement from composing, the Sonata would prove to be one of his most widely performed and most enduring pieces. Kennan revised and shortened the work in 1986, although many consider the original edition superior, which is the version presented here.

Central to Kennan's Sonata is a three-note motivic cell, first stated in the trumpet's opening notes, which captures both the essence of the trumpet's deep association with military fanfares as well as the characteristic "American" sound pioneered by Aaron Copland. Many of the prominent themes of the Sonata evolve from this cell, which unify the work in sound and style. Combining this open-sounding central motive with a palette of ever-shifting tonal and modal sonorities, Kennan draws us into a vivid emotional world. While not programmatic, the bold and sober-minded melodies, rhythmic outbursts of dance-like joy, moments of uncertain introspection, and essential underlying tension capture the spirit of an era where American postwar optimism and progress mixed with anxiety and doubt inspired by the start of the Cold War.

Robert Suderburg's CHAMBER MUSIC VII: CEREMONIES FOR TRUMPET AND PIANO was commissioned by the International Trumpet Guild and received its premiere at the Second International Brass Congress by Charles Schlueter with pianist Eric Dahlheim. A spacious, lyrical, and heartfelt work, Ceremonies primarily explores the effects of sonority and timbre. The piece features distinctive "calls and echoes," where the trumpeter plays directly into the piano's sound board, creating sympathetic resonance in the strings. As the primary sound of the trumpet fades, the piano's sustained response remains as an echo.

The first and second movements share a common solo-tutti-solo (A-B-A) structure, where the musical material introduced in the opening solo trumpet calls evolve into a central musical dialogue between trumpet and piano. As ideas are passed back and forth, combining, expanding and resolving, the two movements both slip into an ethereal, meditative coda for piano alone. In the final movement, Procession, sparkling rhythms layer on top of a stately underlying pulse, giving the feeling of a ritual processional buzzing with activity and movement. The music builds in intensity and fervor until the opening call returns dramatically and blossoms into a feeling of dazzling splendor.

James Stephenson was born in Illinois and received his musical training as a trumpeter at both the Interlochen Arts Academy and the New England Conservatory. Currently composer-in-residence for the Lake Forest Symphony, Stephenson served for 17 seasons in the trumpet section of Florida's Naples Philharmonic before moving to Chicago and devoting himself to composition in 2008. Noted for its unabashed beauty, Stephenson's music also incorporates a fresh and energizing soundscape that delights the audience and challenges the performer – a rare combination which has led to ongoing commissions and projects. His works and arrangements have been performed, recorded or broadcast by virtually every major orchestra in the country, including the Chicago Symphony, Houston Symphony, Atlanta Symphony, Minnesota Orchestra, Rhode Island Philharmonic, Boston Pops and New York Pops orchestras, and also internationally in England, Brazil and Thailand. Recent compositions include a concerto for saxophone and trumpet for Branford Marsalis and Rodney Mack, and a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz. Stephenson's landmark educational work, *Compose Yourself!* (2002), has been performed more than 200 times since its premiere.

Born in Memphis, Tennessee, **Stanley Friedman** earned an undergraduate degree in trumpet from the University of Memphis and went on to earn his masters and doctoral degrees in composition from the Eastman School of Music, studying with Samuel Adler, Joseph Schwantner, and Warren Benson. Friedman's performing career has included principal trumpet positions with the New Zealand Symphony, Israel Philharmonic, and Hong Kong Philharmonic, performing with the Los Angeles Philharmonic, and recording for both motion pictures and television. His solo CD *The Lyric Trumpet* (ODE) was honored as "Best Classical Recording"

by the New Zealand Music Awards. He has taught at Victoria University in New Zealand, Tel Aviv University and Interlochen Arts Academy. Friedman currently teaches composition at the University of Mississippi and tours nationally and internationally performing, conducting, and giving master classes of his music. Dr. Friedman's compositions have been premiered by the New Zealand Symphony, the Memphis Symphony, l'Ensemble Intercontemporain, the Los Angeles Philharmonic Chamber Music Society, Luur Metals, the Canadian Brass and by major soloists and ensembles at music festivals around the world. He is a five-time winner of the International Trumpet Guild Composition Prize. His solo trumpet work *Solus* has become a world success, with multiple recordings and programming on recitals and trumpet competitions in many countries. Friedman's first opera *Hypatia*, premiered in concert at the New Zealand International Festival of the Arts, and earned praise from New Zealand Opera News as being "orchestrally impressive and lyrically quite rich". [www.stanleyfriedman.com]

Kent Wheeler Kennan was born in Milwaukee, Wisconsin. He studied theory and composition at the University of Michigan and the Eastman School of Music. At the age of 23, he was awarded the Prix de Rome, which allowed him to study for three years in Europe. Kennan joined the the University of Texas at Austin in 1940 and served as a teacher and administrator during his forty years of academic service. His books, *Counterpoint* and *The Technique of Orchestration*, have been widely used as classroom texts. Kennan's compositions include works for orchestra, chamber ensemble, and solo instrument as well as songs and choral music. In a decision that puzzled friends and admirers, Kennan retired from composing in 1956 and chose to devote himself to teaching and academic writing. Even so, the strength and expressivity of his works earned him deserved recognition as an important American composer. At Kennan's death, Peter Bay, former conductor of the Austin Symphony, said of him, "Kent, like his music, was direct, honest and expressive, and he was overly modest about his numerous accomplishments. His music and dedication to the education of musicians will keep his legacy alive well beyond his earthbound years."

Born in Spencer, Iowa, **Robert Suderburg** studied composition at the University of Minnesota (1953-57), at the Yale School of Music (1957-60) and at the University of Pennsylvania (1964-66). He is the recipient of numerous awards and commissions, including two Guggenheim

Fellowships. As a conductor and pianist, he has been active in the performance of new music, especially in his role as co-director of the University of Washington Contemporary Group (1966-74). In 1974, Suderburg was appointed Chancellor of the North Carolina School of the Arts, and from 1985 to his retirement in 2001 he taught at Williams College in Massachusetts. Suderburg's early works were serial, informed by his doctoral dissertation, *Tonal Cohesion in Schoenberg's 12-Tone Music*, but he abandoned 12-tone procedures in the late 1960s to allow his music's inherent romanticism and lyricism to blossom. His harmonic and melodic language is primarily modal with particular emphasis on Phrygian and Lydian elements. He occasionally incorporates theatrical gestures or draws on vernacular styles in the manner of Ives. Above all, Suderburg's works reflect his belief that music should not lose touch with its origins in song, dance and ritual.

Eric Berlin has received high praise for a bold sound, developed technique, and subtler elements that round out the complete musician: tonal variety, ability to blend and expressiveness. Berlin has made the music of our time a focus of his career. As a soloist, he has commissioned, premiered and recorded new works for trumpet from some of today's most exciting composers, including Robert Bradshaw, Michael Ellison, Eric Ewazen, Evan Hause, Salvatore Macchia, Stephen Paulus and James Stephenson.



Berlin has been featured soloist with many ensembles, including the Boston Modern Orchestra Project, the Hartford, Albany and Brooklyn Symphony Orchestras, Helsinki University Orchestra, United States Coast Guard Band, and wind ensembles of the University of Massachusetts and the University of Denver. He performed as soloist with John Williams conducting his music from *Born on the Fourth of July*.

Principal Trumpet of the Albany Symphony Orchestra since 1998, Berlin can be heard on numerous recordings that include works by Morton Gould, John Harbison, Roy Harris and William Schuman. In 2012, he premiered and recorded *True Colors*, a new concerto by Grawemeyer-award winning composer George Tsontakis, commissioned for him by the Albany Symphony. Berlin is also Principal Trumpet of the Boston Philharmonic and a member of the Boston Modern Orchestra Project, with which he has made recordings by noted American composers including Derek Bermel, Lukas Foss, Charles Fussell, Steven Mackey and Gunther Schuller. Since 2006, Berlin has spent summers performing as Associate Principal Trumpet of the Colorado Music Festival in Boulder. In addition, he has performed with the Boston Symphony, Los Angeles Philharmonic, New York Philharmonic, Baltimore Symphony and Boston Pops.

A native of Pennsylvania, Eric Berlin attended the New England Conservatory of Music where he studied under Charles Schlueter, former Principal Trumpet of the Boston Symphony, and with Robert Nagel of the New York Brass Quintet. Berlin also studied with Vince Penzerella of the New York Philharmonic, Tom Rolfs of the Boston Symphony and with Frank Kadarabek, former Principal Trumpet of The Philadelphia Orchestra. He is a member of the Board of Directors and a lifetime member of the International Trumpet Guild, and is a Yamaha Performing Artist. [www.americantrumpeter.com]



Pianist **Nadine Shank** made her concert debut at age 15, performing Prokofiev's Piano Concerto No.1 with the World Youth Orchestra of Interlochen as winner of their prestigious concerto competition. She was an award winner in the MTNA, Mason and Hamlin, and National Federation of Music Clubs competitions and was the recipient of the Van Cliburn Scholarship to Interlochen. At the Oberlin Conservatory, she received the Rudolph Serkin Piano and Pi Kappa Lambda Piano Prizes, and at Indiana University she performed with the

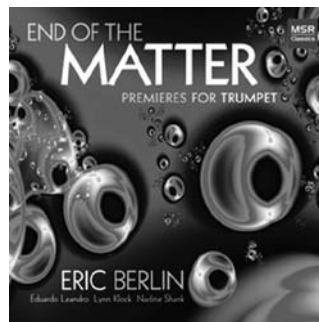
University Philharmonic as winner of their Concerto Competition. Her teachers have included Menahem Pressler, Sanford Margolis and John Wustman. Nadine Shank has performed at such venues as the Phillips Collection in Washington, D.C.; Jordan Hall and Tsang Performance Center in Boston; Weill Recital Hall, Symphony Space, Merkin Hall and the 92nd Street Y in New York; the Cleveland Orchestra's Blossom Chamber Festival; and with Monadnock Music, Lighthouse Chamber Players, and Mohawk Trail Summer Music Festivals. She has appeared in Festivals in The Netherlands, Germany, England, Poland, and the Virgin Islands. Ms. Shank performed in concert with the Lark String Quartet, and appeared as soloist with the Springfield Symphony, West Point Academy Military Band and with the UMass Orchestra. Ms. Shank's performances have been recorded on the CRI, Gasparo, MSR, New World, Open Loop, Spectrum and YAL labels. She is Professor of Piano and Director of the Piano and Collaborative Piano Programs in the Department of Music and Dance at the University of Massachusetts, Amherst, and is the Principal Orchestral Pianist with the Springfield Symphony Orchestra.

INSTRUMENTARIUM

YAMAHA YTR9445CHS C trumpet
MONETTE C2 mouthpiece [Stephenson, Friedman, Kennan]

SCHILKE E3L Berylium Bell E-flat trumpet
MONETTE E2 Mouthpiece [Suderburg]

AMREIN straight mute (Stephenson, Kennan, Friedman)
TRUMCOR Lyric straight mute (Stephenson, Friedman)
DAVID HICKMAN Sotto Voce straight mute (Stephenson, Kennan, Friedman)
HUMES AND BERG Mellow-Wah mute (Friedman)



ALSO AVAILABLE

END OF THE MATTER PREMIERES FOR TRUMPET

Charles Bestor CONCERTO PICCOLO for Trumpet and Electronics
Robert Bradshaw SONATA for Trumpet and Piano
Michael Ellison ELEGY for Trumpet and Piano
Evan Hause STREET JAM for Trumpet and Bongos
Salvatore Macchia THE END OF THE MATTER for Trumpet and Piano
James Stephenson VIGNETTES for Trumpet and Percussion

ERIC BERLIN
Eduardo Leandro *percussion*
Lynn Klock *saxophone*
Nadine Shank *piano*

MS1199

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ERIC BERLIN • NADINE SHANK

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ERIC BERLIN *trumpet*
NADINE SHANK *piano*

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ERIC BERLIN • NADINE SHANK

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