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A Performer's Analysis of Eric Ewazen's Sonata for Trumpet and Piano

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A PERFORMER'S ANALYSIS OF ERIC EWAZEN'S

SONATA FOR TRUMPET AND PIANO

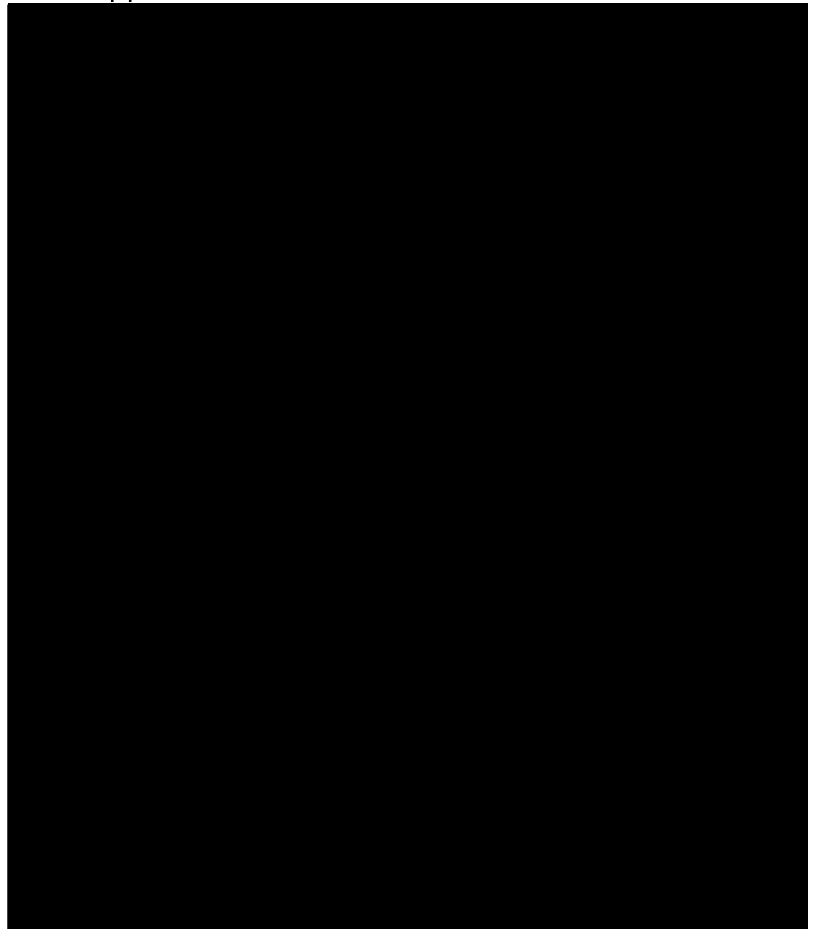
by

Joseph Daniel McNally, III

A Dissertation

Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

Approved:



May 2008

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Sonata for Trumpet and Piano

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ABSTRACT

A PERFORMER'S ANALYSIS OF ERIC EWAZEN'S SONATA FOR TRUMPET AND PIANO

By Joseph Daniel McNally, III

May 2008

Eric Ewazen is a prolific composer whose works are becoming standard repertoire for not only trumpet players but also for brass quintets, soloists, and wind ensembles alike. Ewazen wrote the Sonata for Trumpet and Piano for the International Trumpet Guild, and it was premiered by Chris Gekker, trumpet, and Ewazen, piano, in 1995 in Bloomington, Indiana.

This document illuminates some of the characteristics of Ewazen's music, and summarizes the music's technical and performance demands, based on firsthand performing experience. It should also offer practical observations and recommendations for the performance of Eric Ewazen's Sonata for Trumpet and Piano.

ACKNOWLEDGMENTS

I would like to thank my graduate committee, notably Dr. Jennifer Shank, for their assistance in the completion of my degree. I would also like to thank Dr. Eric Ewazen for not only providing invaluable assistance for this document, but for courtesy shown to my wife and me during the time we spent in New York.

Most of all, I would like to thank my parents John and Sandi, along with my wife, Sara, for their patience, inspiration, support, and love.

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CHAPTER I

INTRODUCTION

The purpose of this document is to provide: 1) a biography of the composer, Eric Ewazen; 2) a history of his Sonata for Trumpet and Piano; 3) a concise analysis of this work; and 4) Based on first-hand performing experience, this study will offer practical observations, summarize the technical and performance demands, and provide recommendations for the performance of this work. Due to the limited biographical and compositional publications about the composer reviews and critical commentary on the composer and his compositions are included. A transcript of a personal interview is available upon request.

This document is best suited for a college or advanced student considering performing this sonata, and should be used as a teaching supplement in the learning of this work. Many of the recommendations are the author's personal pedagogical views of how the sonata should be performed. Suggestions include but are not limited to phrasing, endurance factors, tempi, and alternate fingerings.

Biography

Eric Ewazen was born in Cleveland, Ohio, on March 1, 1954. His mother, Helen, was of Polish lineage and his father, Dimytro, was Ukrainian. Although neither was a professional musician, both shared a passion for music. His parents' interest in music nurtured and cultivated Ewazen's own zeal for music.

Ewazen's mother was active in music during high school. She played euphonium in the school band and sang in the chorus.¹ She graduated from high school and attended business college to obtain administrative skills. Having an interest in the arts, Ewazen's mother introduced her son to museums, including the Cleveland Museum of Art. They also attended performances of local high school concerts and musicals.

Dimytro Ewazen was a factory worker in the steel mills of Cleveland. During the Great Depression, he dropped out of school to sell newspapers to help provide for his eight brothers and sisters in downtown Cleveland. Ewazen's father wanted more for his son than his own lot in life; he wanted his son to attend and graduate from college.

Ewazen's father played harmonica and had a love for eastern European folksongs and dances. He danced and gave classes on traditional Ukrainian dances; this genre would become a great inspiration for Eric Ewazen as a composer. Ewazen recalls a trip to see a Russian dance company while he was young:

¹Eric Ewazen, interview by author, 25 August 2006, New York, digital recording, The Juilliard School, New York.

...most especially the Moiseyev from the U.S.S.R. when I was very young. Watching the dancers do the Gopak, the traditional dance of the Ukraine, was so inspiring. Often with those Ukrainian dances the music starts slow and gets faster and faster. Ultimately, as the dance becomes spectacular with unbelievable leaps through the air, the music whirls with terrific exhilaration. So, much of my music ends with big fast endings, and I trace this directly to that folk-music inspiration.²

Ewazen's family also owned many recordings of popular music including music of the 1940s and 1950s. Dean Martin was a favorite in the Ewazen household. The family had several recordings of the big band music of the era. However, they owned only one classical record: a recording of Grieg's Piano Concerto and Tchaikovsky's Piano Concerto. It was not until high school that Ewazen began acquiring his own collection of classical music.³

Mrs. Ewazen, with her great appreciation for music, was the catalyst for the purchase of an old upright piano for their family. Ewazen began taking piano lessons at age five from a neighborhood teacher and soon began to compose his own music. His memories of the time include sitting at the piano for hours and marveling at what beautiful music he had made.

Variety shows and musical theater also appealed to Ewazen. In the fourth grade he began an annual school production similar to variety shows of the era. He gathered the neighborhood kids and produced the performances. Ewazen directed, played piano, and taught everyone his or her parts from the script he created. The performances included *Mikado* in fourth grade, *The King and I* in

²Timothy Meyer Altman, "An Analysis for Performance of Two Chamber Works with Trumpet by Eric Ewazen: to cast a shadow again (a song cycle for voice, trumpet, and piano) and Trio for Trumpet, Violin and Piano" (D.M.A. diss., University of Kentucky, 2005), 162.

³Ewazen, interview, August, 2006.

fifth grade, *The Sound of Music* in sixth grade, *My Fair Lady* in seventh grade, *Mikado* again in eighth grade (a much more mature version), and *A Midsummer Night's Dream* in ninth grade in which he inserted an original composition. In the eleventh grade Ewazen wrote his own rock musical entitled *Apocalypse*.

While in junior high school, Ewazen attended the Fortnightly Music Club, an amateur musician organization that met monthly in downtown Cleveland. At these meetings, he had the opportunity to hear an array of sophisticated music. Most influential to Ewazen was the piano literature. He heard many masterpieces at Fortnightly; specifically, he was entranced by Barber's Piano Sonata, and it has remained his favorite piano composition. At the Fortnightly Music Club, he gave one of his first solo performances of Sergei Rachmaninoff's *Humoresque*, which in his opinion was one of the greatest pieces written.

Ewazen learned to play the violin at the age of ten. As a teenager he switched to cello as a result of an unacceptable grade by his orchestra teacher. "I was not a match for violin, and I wanted to switch to cello. My teacher and I decided to make that switch which we were both happier with."⁴ He admits he had basic problems with cello including vibrato, and his intonation was "questionable."

While in high school, Ewazen cultivated his interest in composition. He studied composition with Dr. Walter Winzenburger at Baldwin-Wallace College in

⁴Ibid.

Berea, Ohio.⁵ His high school band, orchestra, and chorus directors asked him to write original compositions for their respective groups. He states that having outstanding educators helped influence his compositional technique.⁶ Both his high school orchestra and band played contemporary compositions by John Ness Beck, Daniel Pinkham, and also works by Nelhybel. He claims these works helped influence his compositional style and propelled the writing of his rock musical, *Apocalypse*.⁷

Among Ewazen's many significant musical influences, music theater also played a considerable role. At an early age, he remembers seeing *The King and I*, which he later re-worked for a school performance. *West Side Story*, *Godspell*, and *Jesus Christ Superstar* were also favorites. This genre of music not only appealed to him, but it became a model for his first major work, *Apocalypse*.

Apocalypse was an anti-Vietnam War composition. Within *Apocalypse*, Ewazen wrote his first twelve-tone work, *Machines*, a spoken piece with a twelve-tone accompaniment. The remainder of *Apocalypse* was inspired by other rock musicals, rock and roll, and jazz.

As a result of his youthful accomplishments and his growing interest and love of composition, Ewazen decided while a high school senior that he wanted to be a composer. As an eager student during his high school tenure, he took

⁵Mark Alan Springer, "A Performance and Rehearsal Guide to Two Contemporary Brass Quintets: Colchester Fantasy, Dr. Eric Ewazen, Season: A Symphony for Brass, John D. Stevens" (D.M.A. diss., University of Wisconsin-Madison, 1999), 9.

⁶Ewazen, interview, August, 2006.

⁷Springer, 11.

several summer courses which enabled his senior academic schedule to include five music courses and French. This allowed Ewazen additional time to practice piano and to write more pieces to help insure his acceptance at the Eastman School of Music.

Ewazen credits much of his success to Cathy Beech, his high school English teacher, and her husband Joel Beech. Mrs. Beech was also an exceptional horn player who attended Oberlin, and her husband was a professional singer and became Ewazen's first theory teacher.⁸ The couple persuaded Ewazen to write a piece for cello and piano which became Ewazen's audition piece for entrance into colleges. The Beeches personally knew Samuel Adler and Warren Benson, and they recommended many schools to Ewazen including the Eastman School of Music.

With his sights set on music composition, Ewazen wrote several more pieces during his senior year including an orchestral piece entitled *Insurrection*, a twelve-tone work for chorus, wind ensemble, piano, and percussion. He also composed a solo piano work entitled *Entrance*, a piece based on a twelve-tone row built on perfect fourths. Ewazen says that the solo piano piece sounded "somewhat like Emerson, Lake, and Palmer."⁹ *Insurrection*, *Entrance*, *Apocalypse*, and a piece unnamed for cello and piano were all submitted to the Eastman School of Music and helped Ewazen gain acceptance to the school in 1972.

⁸Ewazen, interview, August, 2006.

⁹Altman, 10.

As a student at Eastman, Ewazen immersed himself entirely in the music environment and admits that he heard and saw things to which he was not accustomed. A revelation and turning point for him was on one of his first days, when he heard a student performing the Haydn *Concerto in D Major* for cello. "Wow, I never knew a cello could make that kind of music."¹⁰ From that moment on, Ewazen made a conscious effort to learn as many of the idiosyncrasies of the orchestral and band instruments.

At Eastman, Ewazen's primary composition teachers included Joseph Schwantner, Samuel Adler, Warren Benson, and Eugene Kurtz. At the time, Eastman required all composition majors to cycle through classes with four different composition professors to expose them to a variety of approaches to writing new music.¹¹ During his freshman year, Ewazen's composition teacher was Joseph Schwantner, who brought to class recordings and scores of new works from Pulitzer Prize winning composers. Schwantner was adamant that his students become familiar with new contemporary composers such as George Crumb, Elliott Carter, and Krzysztof Penderecki. Schwantner also believed in experimenting with instrumentation and sound effects to achieve avant-garde style with new compositions.

As a result of his instruction at Eastman, Ewazen's style began to change dramatically. He began to compose in a more atonal language utilizing sound effects and complex chromatic lines. *Devil's Septet*, his first piece as a college

¹⁰Ewazen, interview, August 2006.

¹¹Ibid.

freshman, was written for four tubas, two percussionists, and piano based on sound effects and tone clusters.

While at Eastman, Ewazen remembers a recording session of Crumb's *Ancient Voices of Children*, a vocal work based on text by Federico Garcia Lorca. This recording was made possible by Sydney Hodkinson, the new director of Musica Nova at the Eastman School of Music. In the early 1970's, Crumb also wrote and original work entitled *Makrokosmos* for David Burge, a new piano faculty member. There was an obvious emphasis on innovative music at Eastman, a fertile territory for new composers like Ewazen.

Eugene Kurtz, Warren Benson, and Samuel Adler all had lasting effects on Ewazen and his compositions. Enthusiastic and interested teachers helped mold him into a composer who aspired to be extraordinary. Learning to compose in a variety of styles helped him eventually find a language which would become his own voice.

From his studies with Samuel Adler, Ewazen learned that the timing of the climax is crucial to the musical structure. He calls Adler "one of the genuine great teachers of our time."¹² While teaching in a contemporary style, Alder would use analysis of traditional scores of Haydn and others to demonstrate compositional structure.

Between semesters at Eastman, Ewazen briefly studied with Gunther Schuller while attending Tanglewood, a summer music festival. Unique timbres and orchestration were crucial in Schuller's style of composition and teaching.

¹²Ibid.

While at Tanglewood, Schuller wrote an assortment of jazz and orchestral music, often containing unique timbre and sonorities, which had a profound impact on Ewazen's technique.

Ewazen graduated with his Bachelor Degree in Composition from Eastman in 1976. He then relocated to New York City and immediately began a course of study at the Juilliard School of Music. He spent four years at Juilliard, earning his Master of Music in 1978 and the Doctorate of Musical Arts in Composition in 1980.

Milton Babbitt, Ewazen's principle teacher at Juilliard, influenced Ewazen's compositional techniques. He considers Babbitt one of the greatest serial composers of our time.¹³ Babbitt required all his students to account for all of the notes, to make sure that the music had direction, and to appreciate the sonorities that one employed. Ewazen felt that Babbitt challenged all of his students to begin developing a unique personal style. Ewazen recalls having a lesson; prior to attending Juilliard; with Babbitt on his solo piano piece *Partitions*:

When I was at Eastman, they had a concert of three of his works. I played one of them, *Partitions*, and it is extremely complex and difficult, and I spent a lot of time with it. I was so nervous...I had never met him before, and I was scared because I was an undergraduate playing this really hard piece, not a long piece, like a minute and fifteen seconds. He gave me a lesson on that piece. He was so brilliant; I sometimes had a hard time understanding some of his vocabulary. So there he was giving me a lesson, and they made a transcript of the lesson. It was going to be broadcasted over the University of Rochester radio station...He is talking about the nature of the piece, the rhythms, where it comes from.¹⁴

¹³Ewazen, interview, August, 2006.

¹⁴Ibid.

During this piano lesson, Ewazen became fascinated with Babbitt's approach and concepts of composition.¹⁵

Drawing from his experiences with all of his mentors, Ewazen eventually found his own compositional genre. This extreme change coincides with four years under Babbitt's tutelage and transitioning from his role as a student to that of professor. He has said all of the unique compositional styles he studied in college with a variety of well-versed teachers, influenced his compositional writing to lead back to tonality from twelve-tone composition.

After completing his doctorate, he was immediately offered a position on Juilliard's faculty to teach composition and music literature in the pre-college division. The pre-college division of Juilliard is a comprehensive music program for advanced students from age seven through high school seniors. Since 1982, Ewazen has been a part of the regular faculty as well as the pre-college division, teaching composition along with literature and materials. He has also served on the faculty of the Hebrew Arts School in New York City, the Metropolitan Opera Guild, the Lincoln Center Institute and as a lecturer for the New York Philharmonic Musical Encounters Series.¹⁶ He is the former vice-president of the League of Composers-International Society of Contemporary Music, and composer-in-residence with the St. Luke's Chamber Ensemble and for the

¹⁵Gary Thomas Wurtz, "Two selected works for solo trumpet commissioned by the International Trumpet Guild: A structural and performance analysis with a history of the commission project, with three recitals of selected works by Artunian, Haydn, Fasch, Chaynes, and others" (D.M.A. diss., The University of North Texas, 2001), 56.

¹⁶Ewazen, interview, August, 2006.

Estherwood Music Festival in England. Several companies, including Southern Music Company and Boosey and Hawkes, publish his music.

Ewazen's works have been commissioned by a number of groups including the St. Luke's Chamber Ensemble, the Greenwich Symphony, the Fairfield Chamber Orchestra, the American Brass Quintet, the Borealis Wind Quintet, the Bellevue Philharmonic, the Detroit Chamber Winds, the Western Piedmont Symphony, the School for Strings, L'Amore di Musica, the New York State Council on the Arts, the Phillip-Morris Companies, the Jerome Foundation, the University of Arizona, the University of Oklahoma, the Music Academy of the West, and by soloists such as Julius Baker, Mindy Kaufman, Philip Smith, Joseph Alessi, Eugene Becker, Toni Lipton and Scott Brubaker, Olegna Fuschi, Rebecca Scott, James Houlik, and Leon Russianoff.

In addition to accepting commissions, Ewazen stated that visiting and lecturing at public schools and universities is important to him. "I owe so much to my teachers and that is the reason I became a teacher, because of the positive experiences I had as a student."¹⁷ He tries to visit several universities every month during the academic calendar. Ewazen has also served as a compositional lecturer at Appalachian State University, Tennessee Technical University, Murray State University, University of Michigan, Emory University, Laval University in Quebec, University of Georgia, University of Washington,

¹⁷Ibid.

Rutgers, Butler University, University of Northern Iowa, Brevard College, and California Polytechnic University.¹⁸

Recent wind ensemble premieres include his Bassoon Concerto for the University of Florida, a Euphonium Concerto for Robert Grechesky and the Butler University Wind Ensemble, and *Visions of Light* for Joseph Alessi and the Indiana University Wind Ensemble. In June of 2005, Ewazen was a guest artist and clinician at the 2005 International Trumpet Guild Conference in Bangkok, Thailand. At this conference, the Bangkok Philharmonic premiered his *Emerald Rhapsody* for trumpets and orchestra.

Music Awards, Reviews, and Critical Commentary

Ewazen has been the recipient of many awards and prizes. Among them are the Broadcast Music Inc. Award, 1973; the Louis Lane Prize, 1974; the Bernard Rodgers Award, 1975; the Howard Hanson Prize, 1976; the George Gershwin Memorial Foundation Fellowship, 1977; the Peter David Faith Prize, 1978; the Rodgers and Hammerstein Scholarship, 1979; a fellowship to attend the Tanglewood Music Festival, 1980; and the Marion Freschl Award, 1989.

Ewazen is not particularly fond of music reviews regardless of whether or not they are flattering. He is confident that if he had listened to them years ago, he would not be the composer he is today. Many critics have written that Ewazen's music is too tonal; his response to this criticism is that he is writing for the performers and not the critics.¹⁹

¹⁸Joseph Daniel McNally to Eric Ewazen, [Ewazen@www.ericewazen.com] August 4 2006, personal email.

¹⁹Ibid.

In 1986, Tim Page was one of the first to review Ewazen's music at a concert at Merkin Concert Hall. The program consisted of works written by Ewazen since 1980, including a *Sonata for Two Pianos*; *Dagon II for Bass Trombone and Tape*; a *Concertino for Piano, Percussion and Wind Ensemble*; and *Ballade for Clarinet, Harp, and String Orchestra*; and *Flogs and Fires*.

Mr. Ewazen's mature esthetic (*sic*) might be described as a mixture of formal Neo-Classicism and direct near-pictorial lyricism, combined with a folkish, Vaughan Williams-like use of modes and just a hint of popular song. He is not afraid of "prettiness," nor of grandeur; indeed, Mr. Ewazen sometimes lets both elements get out of hand, to the point of a bloated sweetness. Still, there was much to enjoy: the chiming energy of the sonata, the hesitant lyricism of the Ballade, and the adept, poetic setting of the Sandburg texts.²⁰

Andrew Thomas, a peer of Ewazen's at the Juilliard School and the director of the pre-college division at the Juilliard School of Music from 1994 through 2006, had this to say about Ewazen's music:

Eric Ewazen composes refined, sophisticated, and lavishly beautiful music. To understand the significance of these qualities, consider some background. During the time we were students together at the Juilliard School in the 1970s, the dominant styles for trained composers were non-tonal, and serial. Distinguished musicians like Pierre Boulez and Charles Wuorinen advocated this difficult music. Formidable technical discussions raged over the structure and meaning of this advanced composition, which descended to us in a direct line from Wagner to Schoenberg and Webern. These were intellectually invigorating times. However, the foundations of the debates were deterministic. Either you were on the side of history and the logical development of Western music, or you were an irrelevant reactionary. Our arguments paralleled the debate between abstract and representational painters and sculptors. It may seem simple, or casual, that Eric chose to nurture a more personal style, independent of the great disputation, but this required the courage to go against the pressure of the times. And,

²⁰Review of *Music: Works by Ewazen*, by Tim Page *New York Times*, 15 October 1986, 14.

in developing his own voice, he never lost a sense of the audience for whom he was composing. Vocal line is the key to understanding Eric's music. His works for voice and for instruments sing with a breathing line that reveals a wide emotional range. Eric is interested in the psychological momentum of a piece. He builds expressive sections with meticulous control. In the rise and fall of tension, his music becomes intensely theatrical. He knows what a performer does, and what happens on stage. He knows deeply and directly how both music and performance effect (*sic*) the audience.²¹

In an interview with Ewazen, Heather Pettit asked him which of his pieces was the first to become well known. Ewazen responded:

My brass quintet *Colchester Fantasy*. This was premiered by my friends in the American Brass Quintet. Chris Gekker, the great trumpet player, introduced my music to his colleagues in the ABQ. They premiered this piece and then started to champion my music. As a touring ensemble, they played it all over the world-and this led to commissions for so many different works for brass instruments. It is the piece that I am most grateful to.²²

The following are three favorable reviews of this work:

Eric Ewazen's *Colchester Fantasy* is doggedly tonal in its musical language, although often with a decided bite. It is basically energetic and up-beat, with slightly schizoid alternations of tempo and mood-alternations that might be needed to offset each of the four movements from its neighbors. The overall surface is sparkling and highly attractive.²³

...unabashedly tonal four movements...Ewazen sunbathes them in triadic sonority...Ewazen understands the rhythms and rather different complexities of our own fin du siècle [turn of the century].

²¹Andrew Thomas, Liner Notes from *Chamber Music of Eric Ewazen*, Well-Tempered Productions WTP 5172.

²²Heather Pettit, "Interview with Eric Ewazen," *The Instrumentalist* 57 no. 10 (Spring 2003): 32.

²³Elliott Schwartz, review of *Colchester Fantasy* by Eric Ewazen, Sound recording reviews *American Music* vol. 16, no.2 (Summer 1998), quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

Despite its unabashed Romanticism, this music could not have been written at any other time.²⁴

This piece is a virtuoso tour de force for the quintet. In short, we heard very engaging music that should easily capture the attention and interest of any listeners, not just brass music lovers.²⁵

In 1996, *Shadowcatcher* for brass quintet and orchestra or wind ensemble was premiered by the American Brass Quintet and the Butler University Wind Ensemble. Jay Harvey of the Indianapolis Star writes this review of *Shadowcatcher*.

. . . the new work finds fresh ways to be stirring and evocative about North America's original inhabitants . . . *Shadowcatcher* made a glorious first impression. On first hearing, my favorite part of *Shadowcatcher* is the third, titled *The Vanishing Race*. Its solemnity never sounds false or superficial; it reflects on the Indians' plight without becoming truly doleful. The essential dignity of brass sonorities is skillfully exploited.²⁶

Chris Gekker commissioned Ewazen's Trio for Trumpet, Violin and Piano in 1992 and premiered this piece at the Juilliard School in 1994. Ewazen uses the Brahms' *Horn Trio* as a model and composes a substantial work, over twenty minutes in length.²⁷ Alex Ross of the *New York Times* and Peter Kroll of *The Music Connoisseur* both write glowing reviews of this work:

²⁴Peter Kroll, review of *Colchester Fantasy* by Eric Ewazen, *The Music Connoisseur*, vol.2, no.4 (1995):7, quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

²⁵Richard A Lukas, review of "Music Reviews: Colchester Fantasy, By Eric Ewazen." *The International Trumpet Guild Journal* 20, no. 1 (September 1995): 99.

²⁶Jay Harvey, review of *Shadowcatcher*, *Indianapolis Star*, October 26, 1996, quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

²⁷Joseph Daniel McNally to Eric Ewazen, [Ewazen@www.ericewazen.com] August 4 2006, personal email.

Trumpeter Philip Smith, violinist Sharon Yamada, and Pianist Jonathan Feldman brought out the warmth and harmonic richness we have come to expect from Eric Ewazen... Ewazen's inventiveness with unusual instrumental combinations is well exploited here, too; the subtle colorings in the interchanges between trumpet and violin are especially appealing. Rhythmic vitality is present also, though, again, this is achieved with a quiet intensity. The work was the highlight of the afternoon.²⁸

The trumpet is a dangerous creature to bring into the china shop of chamber music, but Mr. Ewazen cannily exploits the instrument's lyric side...the performance made an excellent argument for this beautifully shaped and balanced piece.²⁹

The review cited below is from the premiere of Ewazen's Sonata for Trumpet and Piano performed by Eric Ewazen and Chris Gekker.

Goose bumps are not something one just decides to have. The body produces goose bumps when it experiences fear, wonder, the unexpected or profound beauty. I had an unmistakable case of goose bumps in Bloomington, Indiana, when Chris Gekker and composer Eric Ewazen premiered Ewazen's Sonata for Trumpet and Piano at the 1995 International Trumpet Guild conference. ...trumpeters will like playing and audiences will love hearing it.³⁰

²⁸Alex Ross, review of *Trio for Trumpet, Violin, and Piano* New York Times 12 January 1995, quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

²⁹Peter Kroll, review of *Trio for Trumpet, Violin and Piano*, by Eric Ewazen. *The Music Connoisseur*, 3:2 (2001), quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

³⁰Britton Theurer, review of Sonata for Trumpet and Piano by Eric Ewazen, *Music Reviews, International Trumpet Guild Journal*, May 1998, 47, quoted in Eric Ewazen, "ericewazen.com/newsite/reviews," [personal homepage]; available from <http://www.ericewazen.com/newsite/index.html>; Internet; accessed 4 August 2006.

CHAPTER II

SONATA FOR TRUMPET AND PIANO

In 1993, the International Trumpet Guild commissioned Eric Ewazen to write a sonata for trumpet and piano. The small number of conditions set by the ITG allowed Ewazen many choices from the beginning. The work would be twelve to fifteen minutes in length and include a three or four movement scheme. When the ITG set the terms of the commission, the panel gave Ewazen the option of using a B-flat or C trumpet with limited piccolo trumpet or flugelhorn writing.³¹ Ewazen chose the B-flat trumpet for this commission. The published version would be available to any ITG member at a reduced cost from the publisher Southern Music Company in San Antonio, Texas. The commissioning agent also reserved the rights to premiere the work. Chris Gekker premiered the Sonata for Trumpet and Piano, with the composer at the piano, at the International Trumpet Guild convention at Indiana University on May 30, 1995.³² Along with the premiere, the organization had the rights to a single recording for distribution without further compensation to the composer.³³ This first recording by Chris Gekker and Eric Ewazen appeared on the 2006 compact disc *Music for the Soloists of the American Brass Quintet and Friends*.³⁴

³¹Joseph Daniel McNally to Eric Ewazen, [Ewazen@www.ericewazen.com] August 4 2006, personal email.

³²Ibid.

³³Wurtz, 59.

³⁴Eric Ewazen. Sonata for Trumpet and Piano, recorded by Chris Gekker, trumpet and Eric Ewazen, piano. *Music for Soloist of the American Brass Quintet and Friends*, Well-Tempered Productions WTP5189.

Ewazen composed this sonata, as with all of his compositions, at the piano. He employed a compositional “trick” learned from Samuel Adler while writing this sonata at the piano: use note-less stems to notate thirty or forty measures to get the general sweep of the passage. This method also allows the composer to improvise with rhythmic variations and new colors before committing them to paper. “By the time I write it down (on paper) I am sure of what I want.”³⁵

The three-movement sonata is twenty minutes long. Ewazen’s methodical approach of composing this sonata treats the piano and soloist as equals. While the middle movement centers on a lyric ballad-like theme that hints at a Scottish character, the outer two movements use somewhat angular melodic lines. The trumpet tessitura is comfortable for the performer however, the piano accompaniment is difficult.

...this is probably the most difficult piano accompaniments of any of my sonatas. Even more difficult than the Trombone Sonata, this is the hardest one. So kudos to the pianist that tackle this one.³⁶

Avoiding avant-garde techniques used by other contemporary composers, this sonata could be considered one of the more difficult but manageable pieces for a skilled piano player. The sonata reflects Ewazen’s approachable style of writing for brass instruments. The music is tonal and the melodic lines, whether lyric or angular, are easily accessible to performers and audience alike.

One of the strongest influences in the composition of the sonata was the collaboration with Ewazen’s friend Chris Gekker. As the two worked together,

³⁵Ewazen, interview, August, 2006.

³⁶Ibid.

Ewazen submitted sections to Gekker for approval. Ewazen and Gekker premiered the work only a few weeks after it was completed.

Form and Analysis

Ewazen's sonata features traditional classical forms in each of its three movements. It is a three-movement scheme that maintains a typical fast-slow-fast design often associated with sonata style.³⁷

Movement I

Sonata				
Introduction mm. 1-4	Theme 1 m. 5 E-flat minor	Theme 1 (second statement) m. 32	Theme 2 m. 61 C major	Development m. 106 D minor
Transition m. 176 A pedal	Recapitulation m. 182 E-flat minor	Closing Theme m. 210 E major	Coda m. 229 G major	

Figure 1. Form of Movement I, Sonata for Trumpet and Piano

Note. mm = measure numbers.

The first movement begins with a four measure slow introduction utilizing quartal harmony.³⁸

The musical score shows the beginning of the first movement. The trumpet part (in Bb) starts with a four-measure introduction. The piano part features quartal harmony in the right hand and a bass line with a 'p' dynamic and 'rit.' marking. A 'smile' marking is present in the piano part.

Example 1. Sonata for Trumpet and Piano, first movement, mm. 1-23.

³⁷This reference to sonata style refers to sonata as an instrumental genre with alternating fast, slow, fast movements.

³⁸Ewazen, interview, 2006, quartal harmony in this context refers to the fourths and fifths in the piano part.

The image displays a musical score for the first movement of a Sonata for Trumpet and Piano, measures 1 through 23. The score is arranged in four systems, each containing three staves. The top staff of each system is the trumpet part, and the bottom two staves are the piano accompaniment. The piano part is divided into three sections: measures 1-7, 10-13, and 16-23. The music is written in a key with two flats (B-flat major or D minor) and a 3/4 time signature. The piano accompaniment features a complex rhythmic pattern of eighth and sixteenth notes, often with slurs and accents. The trumpet part consists of melodic lines with various articulations and dynamics.

Example 1. Sonata for Trumpet and Piano, first movement, mm. 1-23.

The image shows two systems of musical notation. The first system (measures 1-11) features a trumpet line in the upper staff and a piano accompaniment in the lower staff. The piano part has a recurring pedal point on E-flat in the bass line and arpeggiated sixteenth notes in the right hand. The second system (measures 12-23) continues the piano accompaniment with contrasting sixteenth notes in the right hand and a more active bass line. Dynamics include *mf*, *f*, and *p*.

Example 1. Sonata for Trumpet and Piano, first movement, mm. 1-23.

The trumpet's lyrical opening statement in E-flat minor begins melodic development. Ewazen establishes this development through the recurring pedal E-flat on the downbeats of measures 5 through 11, combined with the minor chord arpeggios. (Refer to Example 1)

Between measures 7 and 23, Ewazen uses contrasting sixteenth notes against the lyrical lines of the trumpet creating a Schubertian accompaniment.³⁹ The alternating ascending and descending arpeggiated sixteenths in the piano, add an energy level which blends well with the timbre and dynamic level of the trumpet. (Refer to Example 1)

³⁹ibid.

Ewazen employs phrases of irregular length. An example is found in the first theme group of 17 measures. (Refer to Example 1) By measure 23 Ewazen has established four main ideas which help define the musical character of the entire movement: a basic lyrical style, arpeggiated sixteenth-note patterns, rhythmic and dynamic contrast between the trumpet and piano, and a clearly defined tonal center of E-flat minor.

Beginning in measure 12 the composer visits a number of contrasting harmonic areas that are only distantly related to the original key area. This type of indirectly related harmonic employment is typical of Ewazen's style and is prevalent throughout this composition. From the tonal reference point of E-flat minor, the next fourteen measures progress to E major, A major, D major, B major, G major, D-flat major, and B-flat major. He frequently writes without a key signature to allow himself the freedom to move from key to key or chord to chord without the limits of key signatures. Ewazen has a tendency to prolong a tonal area until it is aurally established to his satisfaction and then suddenly shifting to a different tonal area.⁴⁰

In the second statement of the first theme group at measure 32, the piano plays both the main theme and the sixteenth note accompaniment figure, while the trumpet begins to take on an energetic role in the form of an obbligato-like variation. This writing is evidence the sonata was written as much for the piano as it was for the trumpet.

⁴⁰Ibid.

The image displays three systems of musical notation for a piano sonata. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first system begins at measure 32, marked *sub. mp*. The second system begins at measure 35, marked *mf*. The third system begins at measure 38, marked *ff*. The notation includes various rhythmic values, accidentals, and dynamic markings. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, while the trumpet part (represented in the upper staff) has a more melodic and lyrical character.

Example 2. Sonata for Trumpet and Piano, first movement, mm. 32-40.

For the first 58 measures of the movement, the melodic focus is on lyricism, but in measure 41 the trumpet plays a repeated note gesture that foreshadows the second theme group.

Example 3. Sonata for Trumpet and Piano, first movement, mm. 41-44.

The piano writing in measures 40 through 44 makes the transition between the first and second theme groups. The forte material is characterized by strong chords in the right hand and angular eighth-notes in the left hand for the first four measures. This section is followed by a return to sixteenth-note arpeggiated figures in the right hand over a quarter note and a half note rhythmic ostinato in the left hand. A diminuendo for the last two measures of the transition leads to a pianissimo marking for the first statement of the second theme group. In only a few measures, the tonal center migrates from E-flat minor to C major, where the second theme group commences in measure 61.

The image displays a musical score for a trumpet and piano. It is organized into four systems, each with a trumpet staff on top and a piano grand staff (treble and bass clefs) below. The first system shows the beginning of the piece with a *pp* dynamic marking. The second system starts at measure 62 and includes a *p* dynamic marking. The third system starts at measure 65 and includes a *mf* dynamic marking. The fourth system starts at measure 68 and also includes a *mf* dynamic marking. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

Example 4. Sonata for Trumpet and Piano, first movement, mm. 61-92.

The image displays a musical score for a piano piece, consisting of four systems of staves. Each system includes a single treble clef staff at the top and a grand staff (treble and bass clefs) below it. The key signature is one sharp (F#) and the time signature is 3/4. The systems are numbered 71, 74, 77, and 80. The first system (mm. 71-73) features a melodic line in the treble staff and a rhythmic accompaniment in the grand staff. The second system (mm. 74-76) includes a dynamic marking of *f* (forte) in both the treble and bass staves. The third system (mm. 77-79) is marked *sub. p* (subito piano) in both staves. The fourth system (mm. 80-82) is marked *mp* (mezzo-piano) in both staves. The score concludes with a double bar line and a fermata over the final notes.

Example 4. Sonata for Trumpet and Piano, first movement, mm. 61-92.

Example 4. Sonata for Trumpet and Piano, first movement, mm. 61-92.

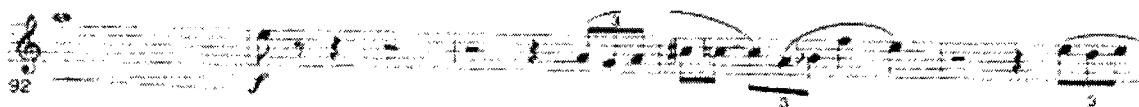
Fast, repetitive sixteenth-note interjections in both trumpet and piano characterize the second theme group. Where the character of the first-theme group was solemn, the second theme group is lighter. The entire second-theme

group is established by a rhythmic motive beginning in measure 61 lasting until 92. (Refer to Example 4) The trumpet begins this sixteenth-note variation of this rhythmic motive in measure 63.



Example 5. Sonata for Trumpet and Piano, first movement, m.63, trumpet part.

Ewazen writes repeated sixteenth-notes in the trumpet part where the piano statement has contrasting alternating high and low sixteenth-notes. The animated rhythm in the piano and trumpet aid in establishing a contrast between the first two theme groups. The fanfare-like heroic gesture beginning in the trumpet part in measure 94 introduces the closing theme group.



Example 6. Sonata for Trumpet and Piano, first movement, mm. 92-96, trumpet part.

The swelling piano part comprised of rapidly ascending and descending minor chords accompanies the rising melodic contour of the trumpet until their conjunction at measure 104, establishing the dominant of the original key of E-flat minor.

The image displays a musical score for a trumpet and piano. It is divided into four systems, each with a trumpet staff and a piano accompaniment. The piano part is characterized by intricate textures, including triplets and sixteenth-note runs. Measure numbers 95, 98, 101, and 104 are clearly marked at the beginning of their respective systems. The score ends with a double bar line and a fermata in measure 105.

Example 7. Sonata for Trumpet and Piano, first movement, mm. 95-105

In measure 106, Ewazen begins the development section in the original tonal center of E-flat minor.

Example 8. Sonata for Trumpet and Piano, first movement, mm. 104-106.

The development section starts with the material from the first theme group, giving the impression this is the recapitulation.⁴¹ The first major deviation from the original material occurs in measure 116, where the key area shifts to D minor. While the lengthy development section visits several keys, the main focus is on the variation of rhythm. In the traditional form of the development section, Ewazen develops all previous melodic material. The gradual growth in rhythmic energy and dynamics, while avoiding any sense of arrival or repose, culminates in the climax of the movement at measure 168.

⁴¹Ibid.

The image displays four systems of musical notation for a piano piece, measures 167 through 186. Each system consists of a grand staff with a treble and bass clef. Measure numbers 167, 169, 171, and 173 are indicated at the beginning of their respective systems. The notation includes various musical elements such as dynamics (p, f, rit., a tempo, sub. p, cresc.), articulation (pedal simile), and fingerings (6, 7). The piece is in 4/4 time. The first system (measures 167-170) features a melodic line in the treble clef and a bass line with octaves in the bass clef. The second system (measures 169-172) continues the melodic and bass lines, with a 'pedal simile' instruction. The third system (measures 171-174) shows a 'cresc.' instruction and continues the melodic and bass lines. The fourth system (measures 173-186) concludes the passage with a 'cresc.' instruction and continues the melodic and bass lines.

Example 9. Sonata for Trumpet and Piano, first movement, mm. 167-186.

175 *p*

178 *rit.*
pedal simile

181 *Lento (Tempo I)*
add note

184 *Allegro Molto (Tempo II)*

Example 9. Sonata for Trumpet and Piano, first movement, mm. 167-186.

From measure 176, Ewazen allows the development to gradually transition into the recapitulation section through diminished activity in the trumpet

part, a gradual ritardando beginning in measure 180, a reduction of rhythmic activity in the piano, and a generally narrowing range. From measure 176 to 181, a pedal A is sounded in the left hand of the piano. The return to an E-flat tonal center at the recapitulation is temporarily obscured by the tritone relationship presented by this pedal A. (Refer to Example 9)

The recapitulation begins in measure 182 with a reiteration of the original slow introduction. The trumpet is absent from this restatement, as a result the entire melody is presented in the piano. In measure 186, Ewazen provides an interesting variation to the recapitulation. Although he uses the tonal center and harmonies from the first theme group, he also utilizes the rhythmic motive from the second theme group as the accompanimental gesture. (Refer to Example 9)

As the recapitulation approaches its end, the closing theme material is revisited in measure 210. In this variation of the closing theme group, Ewazen chooses a brighter key of E major as opposed to the original statement in C minor.

The image shows a musical score for measures 236-239. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in G major. The piano part features a rhythmic accompaniment of eighth notes with slurs. A 'rit.' marking is placed above the piano part in measure 237. A 'remove music' instruction is written above the top staff in measure 239. The score ends with a double bar line and repeat signs.

Example 10. Sonata for Trumpet and Piano, first movement, mm. 236-239.

From the coda until the final cadence in measure 239, the movement comes to a calm and surreal moment. Ewazen sets up the coda and final cadence in G major, rather than E-flat minor, the key in which the sonata began

and dominated throughout the movement. In an interview, Ewazen revealed that he does not have a logical reason for the movement ending in G major. "I do not know; it is the way the sonata was moving tonally at the time."⁴² He also stated that he often does not end in the same key the work or movement begins to hold the interest of the audience.

⁴²Ibid.

Movement II

Ternary		
A Section m. 1 F-sharp major	A Section Restatement by Trumpet m. 4	Second Theme in A m. 45 C-sharp minor
B Section (development) m. 69 E-flat pedal	Chorale m. 106 E-flat	
A Section m. 134 F-sharp minor		
Coda m. 161 E-flat major		

Figure 2. Form of Movement II, Sonata for Trumpet and Piano

Note. m = measure number.

The second movement of the Sonata for Trumpet and Piano is a variation of a typical slow movement. It is set in 6/8 time, and the melody reflects a folk-song character.⁴³ Prior to composing this sonata, Ewazen had recently finished his Sonata for Trombone and Piano, which included a slow, solemn second movement. In order to differentiate this from his trombone sonata, Ewazen opted for a pastoral and lighter second movement. Due to the length of the sonata, Ewazen composed moving lines in the trumpet part which would make endurance less of a factor.

From the first measure, Ewazen establishes the lighter mood of this movement through use of the sixteenth note to dotted eighth note “scotch snap,”

⁴³Ibid.

referring to British influences.⁴⁴ He liked the opening melody and knew he wanted to use it again in the movement, Ewazen decided to compose this movement in ternary form.⁴⁵



Example 11. Sonata for Trumpet and Piano, second movement, mm. 1-8, trumpet part.

The A section of the second movement is centered in F-sharp major. It begins with a piano statement of the first theme in which the “scotch snap” is dually utilized to provide rhythmic interest as well as dissonance through the placement of appoggiatura on the second strong beat. After a full statement of the first theme in the piano, the trumpet takes over the melody in measure 4. Once the trumpet states the main theme, the ensemble combines to further establish the pastoral character of the movement by developing the opening thematic material.

Measure 45 introduces a second theme area within the A section. Tonally centered on C-sharp minor, the trumpet plays new melodic material comprised primarily of dotted quarter notes, while the piano employs ascending arpeggiated sixteenth note major triads, characterized by root movement of a fifth in the accompaniment. As the piano reiterates the first theme from measures 62-66, the A section ends.

⁴⁴While writing *Colchester Fantasy* he named each of the movements after a pub he had visited in England.

⁴⁵Ewazen, interview, August, 2006.

The image shows a musical score for Example 12, Sonata for Trumpet and Piano, second movement, mm. 45-46. The score is written for trumpet and piano. The trumpet part is in the upper staff, starting with a dynamic marking of *p*. The piano part is in the lower staff, starting with a dynamic marking of *pp* and a measure number of 45. The piano part features a sustained E-flat pedal point in the left hand, with the right hand playing eighth notes. The tempo is marked *pp* and the dynamics include *p* and *simile*. The score is marked with *ped.* and *pedal simile* below the piano part.

Example 12. Sonata for Trumpet and Piano, second movement, mm. 45-46.

The second section of the form begins in measure 69. Ambiguous harmonies in the right hand are supported by the sustained E-flat pedal points in the left hand. The slow trumpet line emulates the “scotch snap” rhythm in the beginning by using a half step relation from the opening theme. The constantly moving eighth note accompanimental material in the right hand is derived from an octatonic scale, again reinforcing tonal vagueness in this section. The left hand alternates between E-flat and C pedal points in octaves.

The B section of the second movement functions much like a development section. While Ewazen labels this the B section of a ternary form, it does not necessarily contain new material but rather fragments from the A section developed. In measure 106, Ewazen writes a new section of music in the form of a chorale. The chorale is a result of a conversation the composer had with Chris Gekker about how to proceed to the second A section. After Gekker articulated his affection for a similar chorale Ewazen had used in the middle of his *Fantasia for Seven Trumpets*, Ewazen decided this would be a pivotal point

from which he could return to the A material. Ewazen feels this chorale functions as the heart of the entire movement.⁴⁶

The image displays three systems of musical notation for the second movement of the Sonata for Trumpet and Piano. The first system features a trumpet part on a single staff and a piano accompaniment on two staves, marked with a piano (*p*) dynamic. The second system continues the piano accompaniment, marked with mezzo-piano (*mp*), and includes measure numbers 109 and 110. The third system also continues the piano accompaniment, marked with piano (*p*), and includes measure numbers 115 and 116. The notation includes various rhythmic values, accidentals, and dynamic markings.

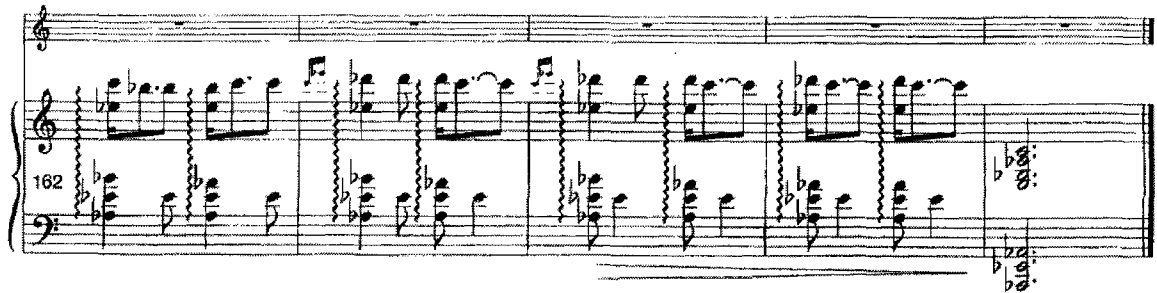
Example 13. Sonata for Trumpet and Piano, second movement, mm 106-117

The recapitulation at measure 134 is a shorter version of the original A section. Ewazen restates all of the important themes except the developmental material. F-sharp major returns as the tonal focus for the first theme, but the second theme is a perfect fourth higher than it had been in the first A section.

⁴⁶Ewazen, interview, August, 2006.

The final statement of the first theme recurs in the form of a coda from measures 161 through 166.

As in the beginning, the piano ends the movement without the trumpet, although this was not Ewazen's initial intent. When Ewazen submitted the first draft to Gekker, the trumpet was to play the concert E-flats, now in the right hand of the piano from measure 161 through 165. Gekker thought the part was unnecessary and felt the trumpet should not join the piano's accompanimental role at this section. Ewazen agreed with Gekker and omitted the original material for the trumpet in the final few measures.⁴⁷



Example 14. Sonata for Trumpet and Piano, second movement, mm. 162-166.

⁴⁷Ibid.

Movement III

Rondo			
Intro m.1	A (1st theme) m. 6 C-sharp pedal	Developmental Material mm.14-42	A (2 nd theme) m. 43
B m.78 F-sharp major			
A Section m. 114 C-sharp pedal		New Material A m. 130	
C section m. 142			
Coda m. 186 G pedal		Return to Tonal Center m. 230 A pedal	

Figure 3. Form of Movement III, Sonata for Trumpet and Piano

Note. mm = measure numbers.

Ewazen describes the third movement of his Sonata for Trumpet and Piano as a rondo form with an individual A theme.⁴⁸ The third movement is the most rhythmically active. He uses the piano more as an equal instrument instead of an accompanimental role as in the first two movements.

Ewazen originally had what is now the sixth measure as the beginning of the movement. He decided that a striking beginning would help start the array of rhythmic patterns. The chromaticism and the rhythms used in the opening section create intensity in the piece.

⁴⁸Ibid.

The image shows two systems of musical notation. The first system consists of three staves: a single staff for the trumpet and a grand staff (treble and bass clefs) for the piano. The tempo is marked 'Allegro con Fuoco' with a quarter note equal to 152. The piano part features a prominent C-sharp pedal point in the bass register. The second system continues the piano accompaniment, showing a sequence of chords and a melodic line in the right hand.

Example 15. Sonata for Trumpet and Piano, third movement, mm. 1-6.

The intense A theme begins in measure 6, accompanied by C-sharp pedal points in the piano. The melody gradually progresses upward in a sequential fashion for four measures and then descends for the next four. A deciding factor to the musical form, rondo, was the opening theme. He considers the A theme to be a motive that helps generate the perpetual energy and motion of this movement. He views the movement as a maelstrom with moments of respite.⁴⁹

The first complete statement of the A theme occurs between measures 6 and 13, followed by developmental material based on the theme through measure 42. The A theme section of the movement continues with a second

⁴⁹Ibid.

theme area at measure 43. Here the focus around a reiterated pitch in the trumpet is accompanied by sonorities comprised of alternating fifths and thirds in the piano in measure 46, creating a nervous tension. The right hand rhythm of the piano in measure 42 begins with a subito piano and crescendos to a forte when the trumpet enters with a similar rhythm at forte in measure 43.

Example 16. Sonata for Trumpet and Piano, third movement, mm. 42-46.

The more lyrical B section at measure 78 contrasts with the A section. Centered around F-sharp major, the B section abandons the nervous rhythmic feel of A and replaces it with more serene music. The accompaniment is especially interesting because it exhibits three different ostinato patterns. First, the right hand pattern introduces a two measure ostinato that is repeated once, followed by an embellished version. The second ostinato pattern has a syncopated rhythm in the left hand.

80 *simile*

85 *pedal simile*

Example 17. Sonata for Trumpet and Piano, third movement, mm. 80-89.

Ewazen shifts among several keys areas within the B section and then returns to a strong sense of tonality. As the B section closes, the rhythmic drive and chromaticism increase for the return of the A section in measure 114.

In measure 114 the piano material from measure six is repeated in solo form.

113

Example 18. Sonata for Trumpet and Piano, third movement, mm. 113-117.

Pedal C-sharps in the left hand mark the return to C-sharp as the tonal area. The trumpet joins the piano in measure 122 with an exact reiteration of the

accompanimental material in measure 114. New material from the second theme group in the first A section drives toward the C section of the rondo.

In measure 142, Ewazen arrives at the C section of the rondo. As a means of providing contrast to the A section, the composer shifts into 5/8 time. Drama is built in the section through the driving rhythms, shifting pedal points, strong trumpet gestures, and diminishing note values, all of which contribute to the increase in momentum as the movement continues toward its end. In measure 166, extreme leaps from measure to measure increase the sense of intensity as the coda approaches.

In measure 182 the tempo suddenly shifts to *allargando* and then rhythmic activity immediately begins to accelerate into the *presto* that represents the coda in the movement.

The image displays a musical score for measures 178-186 of the third movement of a Sonata for Trumpet and Piano. The score is written for trumpet and piano. The piano part is in 5/8 time and includes dynamic markings such as *sfz*, *p*, *mf*, and *cresc.*. The tempo markings include *Allargando* and *accel. molto*. The trumpet part includes dynamic markings like *sfz* and *p*. The score shows a transition from a slower tempo to a faster one, with a coda section.

Example 19. Sonata for Trumpet and Piano, third movement, mm. 178-186.

Musical score for Example 19, showing the beginning of the coda in measure 186. The score is for Piano (Presto, quarter note = 184) and features a trumpet part and piano accompaniment. The piano part starts with a forte (*f*) dynamic and a 5/8 time signature.

Example 19. Sonata for Trumpet and Piano, third movement, mm. 178-186.

The coda, measure 186, marks the return of the 5/8 meter. The trumpet plays a repeated motive reminiscent of thematic material from the second theme in the first A section. Ewazen creates an intense driving motion by alternating between 5/8 and 3/4 meters. At one of the most dramatic points in the sonata, a pause at the end of measure 205, the final vigorous drive presents the original themes.

Musical score for Example 20, showing measures 201-205. The score is for Piano (Presto) and features a trumpet part and piano accompaniment. The piano part starts with a forte (*f*) dynamic and a 5/8 time signature.

Example 20. Sonata for Trumpet and Piano, third movement, mm. 201-205.

The *Presto* rapidly moves through several key areas, and the use of quartal harmonic structures obscures the tonality through the coda. Ambiguity surrounding the tonal center clears with the arrival of strong pedal A in measure 230.

The image shows a musical score for the third movement of a Sonata for Trumpet and Piano, measures 228-238. The score is written for trumpet and piano. The piano part features a prominent, rapidly descending sixteenth-note figure in the bass register, which is described in the text as a tri-tone related figure. The score includes performance markings such as *rit.*, *sfz mf*, *accel.*, *f*, and *Prestissimo*. The piano part concludes with a fortissimo (*ff*) octave A's.

Example 21. Sonata for Trumpet and Piano, third movement, mm. 228-238.

A rapidly descending tri-tone related sixteenth-note figure in the piano provides the final drive to the fortissimo octave A's that conclude the piece.

Although Ewazen does not follow the true definition of a rondo form due to his lack of a final full statement of the A section and by the extended development section, Ewazen's musical intent is clearly apparent.

CHAPTER III

PERFORMANCE RECOMMENDATIONS

The following stylistic overview and performance recommendations address balance, interpretation, and general characteristics of style. These suggestions were realized through the guidance of the composer, Eric Ewazen.

Movement I

Stylistic Overview

The piano and trumpet interchange accompanimental roles during the first movement. Two prominent features of the first movement are lyric melodies and arpeggiated sixteenth-note patterns. After the four-measure introduction, the motion begins in the piano with diatonic scales of sixteenth notes in the right hand and a twentieth-century alberti bass in the left hand.⁵⁰ As the pianist plays the lines of arpeggiated sixteenth notes, the trumpet should not dominate the musical line but complement the musical texture. An accompanimental descending D-flat concert scale passage using eighth-note triplets in the trumpet sets up the second statement in the first theme. This interaction between the trumpet and piano continues until measure 61, when the second theme is introduced.

At the beginning of the second theme, the piano and trumpet have similar repeated staccato sixteenth-note rhythms that contrast with the rhythms from the first theme. This staccato sixteenth note lines continue until the trumpeter plays a fanfare-like motive in measure 94. The fanfare motive then continues until the

⁵⁰Ibid.

beginning of the development section in measure 104, when the original key of E-flat minor and the arpeggiated sixteenth notes in the piano return. The trumpet becomes disjunctive with its short phrases of melodic texture in measure 124. In measure 136, Ewazen uses the textures from measure 124 to reintroduce the animated figures in the piano and trumpet. A *ritardando* in measure 167 along with the *crescendo* for the ensemble help accent the arpeggiated lines in the piano with the trumpet continuing the short phrases.

The recapitulation begins in measure 182, with the return of the *Lento* from the beginning. The trumpet statement is varied with the use of a mute until another fanfare-like statement in measure 210. The fanfare is stated in E-major and is underlined with the piano playing the arpeggiated sixteenth notes beginning in measure 211. At the end of the movement, a tranquil mood is conveyed through the muted trumpet and lowered dynamics.

Performance Considerations

The introduction of the sonata is a four-measure lyrical passage that immediately progresses into the first theme group at measure 5. At measure 5 the piano accompaniment is set into motion with the tempo marking of 132 beats per minute with quarter note receiving the beat marked *Allegro Molto*. With the piano playing accented sixteenth-note arpeggios, the trumpet should anticipate the beat and be conscious not to drag. At measure 33 Ewazen has written the first-theme motive in the piano with the trumpet entering the preceding measure with accompanimental triplets. The trumpeter should play a crescendo through the triplet line moving upward and play a decrescendo through the triplet line

moving downward. This phrasing will help the trumpeter remain at a softer dynamic behind the piano. At measure 37 the trumpet resumes the melody. To refrain from rushing beat four in measures 45 and 47, the trumpet should use the subdivision of the two previous measures to maintain a consistent tempo. The rhythmic pattern triple and against duple should be played precisely without rubato.

The character changes from diatonic moving lines to accented ostinato patterns in the piano with intervals of a second at *pianissimo* in measure 61. The piano and trumpet should be consistent on the articulation of the sixteenth-notes in this section. Although it is not marked, Ewazen imagined this section to be a lively double tongue in the trumpet, using the melodic line for dynamic contrast.

Due to the drastic change in dynamics and repetition of the note, the trumpeter will have better success in rearticulating the concert E without taking a breath. If possible, measures 75 through 80 in the trumpet part should be played in one breath. To avoid resetting the embouchure do not breathe on the eighth-note rest on beat one in measures 88 through 92.

The fanfare motive beginning in measure 94 should be a heroic statement for the trumpet. The piano has rapidly ascending and descending lines within the trumpet's fanfare and these fanfares should be played at a *forte* dynamic level while emphasizing each downbeat which will assist in the alignment of these figures.

In measure 106, the development section begins with the recurrence of the diatonic sixteenth note lines in the piano. From this measure until measure

165, no new ideas are introduced. This section should be played similarly to the beginning of the movement. Starting the *ritardando* one measure prior to indicated, at measure 165, will elongate the musical effect. Measures 165 through 167 will need attention in rehearsal for precision of the *ritardando*, which will rely on the trumpet not rushing the sixteenth notes and not dragging the eighth notes. At measure 168 a *tempo* is marked, and the piano embarks in an array of sextuplets and septuplets with the trumpet playing a light fanfare in the background.

The recapitulation begins in measure 182 with the original slow introduction. In measure 187 the trumpet enters with a mute. By using a plastic or fiber mute the trumpeter will produce a more subdued sound than using a metal mute. In measure 211 the closing theme material is revisited in the key of E-major. Again, this fanfare motive should be prominently above the moving sixteenth note lines in the piano. Ewazen uses a triple against a duple pattern in measures 211, 213, and 215; therefore, the trumpeter and pianist should align beat three, the first beat in the piano's decatuplet.

At measure 233, although marked *piano*, the muted trumpet part should be played *mezzo forte* to reduce the likelihood of being overpowered by the piano accompaniment. The trumpeter should place a subtle emphasis on the repeated notes in measures 237 through 239 to help capture the same subdued emotion as in the beginning of the movement. One option might be to eliminate a metered ending the ensemble should add a fermata to extend the final chord.

Movement II

Stylistic Overview

Foreshadowed by a tranquil ending to the first movement, the second movement has folk song characteristics, and illuminates lyricism for the trumpet. Marked *Allegretto* and in 6/8 time, the first theme in the piano uses the “scotch snap” rhythm (refer to example 11) and is repeated in the trumpet, which takes over the melody in measure 4. When Ewazen unexpectedly adds a minor chord in a pickup to the next phrase, the pastoral mood in the beginning of the movement briefly becomes somber. Following this quick shift to minor, the pianist then plays rolling major chords as in the beginning.

At measure 106 the core of the entire sonata lies in this movement in the form of a chorale, which evolved from Ewazen’s discussion with Chris Gekker about how the movement should progress. Gekker suggested a chorale similar to the chorale in Ewazen’s *Fantasy for Seven Trumpets*. At the conclusion of the chorale, the recapitulation begins with the same harp-like strumming in the piano by rolling broken major chords as in the beginning of the movement.

Long melodic themes are exhibited in this movement by the trumpet and piano. Ewazen states it is crucial to identify where the trumpet is playing accompanimental material as opposed to melodic themes in relation to the ensemble. An example of the trumpeter playing accompanimental material to the piano is in measure 37.

Performance Considerations

At the beginning, the piano and trumpet should accent the strong beats, one and four. Folk-like characteristics are created by the stress of the “scotch snap” rhythm. Dissonance of the appoggiatura on the second strong beat creates melodic tension by quickly resolving a dissonance created by the rhythm. The stress of dissonance and the repose of consonance are vital to making this movement work.

The trumpet should exploit the half step of the “scotch snap” in measures 71 through 77 by emphasizing the chromatic half step on beat six. Marked *pianissimo*, the trumpet plays a subordinate role throughout this section. The tonal center is reinforced by the eighth-note accompanimental material in the right hand of the piano, which is derived from an octatonic scale.

In measure 112 the trumpet entrance should be subtle. The moving eighth-notes in measure 115 in the trumpet line should be played with *rubato*, with the tempo slowing with each note and the dynamic decreasing.

Measure 134 is the A section and should be played as the beginning until measure 150. At measure 150 the trumpet plays an accompanimental line which contains cumbersome fingerings. The player should experiment with alternate fingerings in measures 151 and 153 with playing the concert A-flat with the fingering of 1-2-3.

The timing of the sextuplets, in measure 150 in the trumpet part, requires rhythmic precision. Since the first note of the sextuplet is a rest, the trumpeter must anticipate the piano’s downbeat. Breathing on the rest of each downbeat in

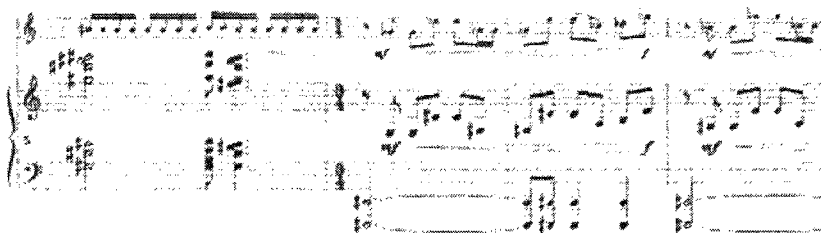
measures 150 to 153 may result in a late entrance by the trumpeter. To maintain a consistent tempo it is important to eliminate breaths between the sextuplets. To align the passage and the bell of the trumpet on the strong beats, one and four.

In measure 155 the trumpet reaches a climax in dynamics, which should be exaggerated by progressively slowing the eighth-notes. To maintain the musical flow, measure 160 should not be played in a strict meter nor should the *ritardando* be exaggerated. In measure 161 the trumpet should give the downbeat of the *a tempo*. The movement closes with the piano playing the original material from the beginning of the movement.

Movement III

Stylistic Overview

The chromatic leaps in the trumpet and piano open the rhythmically-active third movement. In this final movement, Ewazen uses a variety of rhythms and textures to create a finale to this sonata. The opening texture is homophonic and homorhythmic, with the most utilized rhythmic unit being an eighth-note. Ewazen creates an anxious feeling by beginning the movement on the up beat of beat one with the trumpet playing awkward leaps of sevenths. The movement continues with the “storm-like motive” at measure 6.



Example 22. Sonata for Trumpet and Piano, third movement, mm. 5-8.

In measures 6 to 48 the trumpet and piano alternate driving sixteenth-note passages with large chromatic intervals and this material continues until a more lyrical section beginning in measure 48. As the intensity and rhythmic drive increase, the lyrical section is deserted in measure 114 with the pianist the trumpet motive from measure 6.

Repeated sixteenth-note passages and leaps of fourths and fifths in the trumpet introduce a new section in measure 142. The contrast is starker than in the previous themes due to the 5/8 meter. The pedal points, diminishing note values, and driving rhythms help increase the momentum as the movement comes to a close. An unanticipated *allargando* in measure 183 immediately initiates a quicker tempo with an *accelerando* to the *presto* in measure 186. This marks the coda and the return of the 5/8 meter. A pause at the end of measure 205 transitions into a whirlwind of rhythmic motives and ambiguous quartal harmonies. A sixteenth-note octatonic figure in the piano and a thirty-second note run in the trumpet both increase in volume to unison as the piece is concluded.

Performance Considerations

With the beginning phrase of this movement in unison with the piano the ensemble introduces an important motive. Since the tempo is quick, a suggested articulation would be a slight separation between eighth notes. The trumpeter should give the downbeat or a series of small movements of the instrument in the tempo to perform the beginning correctly. Due to the mixture of asymmetrical

and simple meters, the eighth note should remain constant.⁵¹ Ewazen has written cross rhythms with the triplets and eighth notes, so an even pulse is crucial.

A combination of alternate fingerings for the trumpet in measure 37, up-beat of beat 2, fingered third valve instead of first and second, may provide a better result throughout this section. In measure 60, the up beat concert G, could be fingered third valve to help ensure the timing and accuracy of the passage. Natural slurs may be difficult to the trumpeter and can be assisted through the use of alternate fingerings.⁵²

From measure 6 until the lyrical section begins at measure 48, the trumpeter has many chromatic leaps. Singing each interval before playing it should assist in recognition of each interval.

Ewazen has meticulously notated many dynamic changes in both parts, such as the *subito piano* in measures 46, 63, and 68. In measure 48 the mood becomes calmer with softer dynamics and lyrical phrasing, the tempo may have a tendency to drag, which can be overcome if the trumpeter subdivides the eighth notes in the piano line. By this point in the sonata, the trumpeter may be tiring; this passage provides an opportunity for him to relax and play at a lower dynamic level.

The sixteenth-note pickups in the trumpet in measure 133 mark the return of a more pointed articulation as in measure four. A clear and precise double

⁵¹In this context asymmetrical meters consist of (5/8, 7/8) and simple consist of (2/4, 3/4, 4/4).

⁵²Natural slurs in this context refer to a slurred rhythm using the same trumpet fingering.

tongue is needed in this section. Although it is not marked, each sixteenth-note group should increase in volume to the following beat.

The 5/8 meter in measure 142 keeps the eighth note constant, and the grouping of the eighth notes should be counted 2+3. Though Ewazen mixes the meters throughout this ending, he has clearly notated how to count the groupings in each measure. In measure 169, Ewazen has the piano continue the 1+2,-123 grouping but has the trumpet enter with two eighth notes beginning on beat 4 or beat 2, 3 of the grouping. Subdividing the two measures of rest prior to measures 169 and 173, should assist the trumpeter in a correct entrance.

At measure 182, Ewazen has an *allargando* and a tempo marking of 92 beats per minute. The tempo begins to accelerate in measure 183 in the piano's eighth notes and becomes quicker in the preceding sixteenth notes. To propel the *presto* in measure 186 the trumpeter should push the triplet figure in measure 185.

After the pause in measure 205, the dynamic should not be too loud. Though marked *forte*, starting with softer dynamics will allow a more effective crescendo to the end. To avoid rushing the quarter notes in the trumpet part in measures 234 through 235, the trumpeter should listen to the eighth notes in the piano. The piano has a sixteenth note figure in the last two measures that the trumpeter can hear to identify a pulse. An accented last note in the piano and trumpet parts will make a powerful impact at the end of the piece.

CHAPTER IV

CONCLUSION

The purpose of this document is to illustrate some of the characteristics of Eric Ewazen's Sonata for Trumpet and Piano and to summarize the technical and performance demands based on firsthand performance experience. Together with an analysis and performance recommendations, this document will assist in the preparation of this sonata.

The trumpet writing in Ewazen's Sonata for Trumpet and Piano would be appropriate for most college and advanced students. The problematic areas include endurance, complex meters, slurred melodic intervals, and a brief use of a double tongue, all of which are addressed throughout this document. The piano writing requires a high degree of proficiency; however, with Ewazen being a pianist, the writing is practical.

Ewazen's parents provided a musically supportive environment for their son. At an early age Ewazen began to perform, to participate in and to create school musicals. He also studied with private instructors on his instruments and music theory. Ewazen's musical growth was evident as he began to compose in high school which ultimately led to his studying at the Eastman School of Music in Rochester, New York. At Eastman, Ewazen had the opportunity to study privately with many of the most accomplished composers in the field. His success at Eastman led Ewazen to the Juilliard School in New York. At Juilliard, his talents and proficiency as a composer resulted in his becoming a full-time faculty member at the school upon his graduation.

Throughout his career, Ewazen has developed his own distinct style of composition comprised of recognizable characteristics that may be heard in many of his works. His *Americana* themes use rhythmic variation, traditional forms, and varied modes to contribute to his individual style, a modern sense of tonality. His importance and influence can be seen in his increased number of compositions, especially commissions; ongoing recording projects; and his recognition through awards by national associations.

Ewazen's Sonata for Trumpet and Piano contains an example of a main compositional characteristic, focus on tension and repose. Ewazen alternates measures of complex rhythms with measures of uncomplicated rhythms. His use of dissonance is complemented with consonance. Although this may be true with many tonal works, Ewazen's works generate high levels of tension and repose.

Ewazen's sonata has rapidly increased in popularity as one of the most often programmed sonatas among trumpet recitals. This composition is a valuable work in the instrument's solo repertory and can provide a rewarding experience through detailed preparation.

APPENDIX A
COMPOSITIONS BY ERIC EWAZEN

Music for Solo Brass Instruments and Piano:

Sonata for Trumpet and Piano, (Commissioned by the International Trumpet Guild, recorded by Chris Gekker on Well-Tempered Productions.), 1995, 20' (Southern)

Concerto for Trumpet and Piano, (An arrangement of the Quintet for Trumpet and Strings, also called Concerto for Trumpet and Strings.), 20' (Southern), 1990

Danzante, (A trumpet concerto, commissioned by Western/Northwestern CBDNA, premiered by Allen Vizzutti.), March, 2004, 22' (Ewazen- soon to be published by Southern)

Ballade for a Ceremony, (for trumpet and piano), 1999, 5' (Southern)

Prayer and Praise, (for trumpet and piano), (Commissioned by Richard Stoelzel.), 5' (Southern), 2003

Three Lyrics for Trumpet and Piano, (Commissioned by Chris Gekker.), 11' (Ewazen)

Sonata for Horn and Piano, (Commissioned by Scott Brubaker, of the Metropolitan Opera Orchestra. Recorded by him on Well-Tempered Productions.), 1992, 20' (Southern)

Concerto for Horn and Piano, (Commissioned by Greg Hustis of the Dallas Symphony, this is an arrangement of the original work with string orchestra accompaniment.), Nov., 2002, 20' (Ewazen)

Sonata for Trombone and Piano, (Written for Michael Powell of the American Brass Quintet. Recorded by him for Well-Tempered Productions. Subsequent recordings by Joseph Alessi of the New York Philharmonic on Cala Records, KO-ichiro Yamamoto of the MET Opera Orchestra on Kosei Records, Steven Witser of the Cleveland Orchestra on Albany Records, and Ronald Barron, principal trombone of the Boston Symphony.), 1993, 19' (Southern)

Visions of Light, (a trombone concerto, piano reduction version) (Commissioned by Indiana University and the Midwest Clinic, premiered by Joseph Alessi.), Dec., 2003, 22' (Southern)

Palmetto Suite, (for alto trombone and piano) (Commissioned, premiered and recorded by Ronald Barron.), June, 2004, 15' (Ewazen)

Concerto for Euphonium and Piano, (Commissioned by Robert Grechesky and Butler University. This is a piano version of the original for wind ensemble accompaniment.), March, 2003, 19' (Ewazen)

Concerto for Tuba or Bass Trombone and Piano, (Commissioned by Karl Kramer of the Brass Ring. Bass trombone version recorded by John Rojak on MMC Recordings and Charles Vernon, bass trombonist of the Chicago Symphony.), 1995, 20' (Southern)

Ballade for Bass Trombone and piano, (An arrangement of work originally for clarinet and string orchestra, this arrangement was written for Charles Vernon of the Chicago Symphony.), 1996, 12' (Southern)

Rhapsody for Bass Trombone and piano, (Originally for bass trombone and string orchestra, also arranged for tenor trombone) Commissioned by John Rojak.), 1997, 20' (ITA)

Songs of Love and Loss, (For tenor or bass trombone and piano, premiered by Charles Vernon.), June 2004 at the International Trombone Festival, 16' (Ewazen)

Music for Piano:

A Suite From the Cloud Forest, (For piano solo, for Eleanor Nelson, faculty member at Juilliard. Also, a version for piano, 4-hands, written for Lisa Kovalik). 1992, 17' (Solo version available from Ewazen, 4-hand version available from Manduca Music.)

Sonata for Two Pianos, 1994, 22' (Ewazen)

Music for String Instruments and Piano:

Rhapsody for Violin and Piano, (for Pierre Bournaki at Juilliard), 1982, 20' (Ewazen)

Concerto for Violin, (piano reduction of original version for violin and string orchestra), 1997, 22' (Ewazen)

Sonata for Viola and Piano, (For Eugene Becker of the NY Philharmonic, recorded by him for Clique Track records. There is also a cello version of this piece.), 1991, 19' (Ewazen)

Sonata for Violoncello and Piano, (for Julie Charland at Eastman), 1973, 18' (Ewazen)

Sonata for Double Bass and Harpsichord, (For William Stebel and Maria Rojas, faculty at Juilliard), 1992, 16' (Ewazen)

Music for Solo Wind Instruments and Piano:

Concerto for Flute, (Piano version of original version for flute, percussion, harp and string orchestra. Written for Julius Baker.), 1989, 18' (Southern)

Ali'i Suite, (for flute and piano), (Commissioned by Barli Nugent.), 1994, 17' (Ewazen)

Down a River of Time, (for oboe and piano), (Piano version of original version for oboe and string orchestra. Commissioned by Linda Strommen.), 1999, 23' (Southern)

Ballade for Clarinet, (Piano version of original version for clarinet, harp and string orchestra. Written for Jean Kopperud), 1987, 12' (Southern)

Music for Solo Percussion/Percussion and Piano:

Northern Lights, (for solo Marimba), (for Gordon Stout, recorded on Resonator Records), 1989, 14' (Keyboard Publications)

Concerto for Marimba, (for marimba and piano), (for She-e Wu, this is an arrangement of the original version for Marimba and String Orchestra), 1999, 30' (Keyboard Publications)

Chamber Music for Strings/Strings and Piano:

String Quartet, (Premiered by the St. Luke's Chamber Ensemble. This is an arrangement of the String Quintet.), 1997, 17' (Ewazen)

String Quintet, (For Marvin Topolsky. Premiered by the Cassatt Quartet with Marvin Topolsky), 1994, 17' (Ewazen)

Piano Trio, (for the Ahn Trio), 1991, 21' (Ewazen)

The Diamond World, (Commissioned by the Ahn Trio. Recorded by them on EMI Classics.); 1996, 9' (Ewazen)

Piano Quartet, (Commissioned by L'Amore di Musica), 1985, 20' (Ewazen)

Chamber Music for Winds/Winds and Piano:

Roaring Fork Quintet for Wind Instruments, (for woodwind quintet), (Commissioned by Borealis Wind Quintet, and recorded by them on Helicon Records), (Southern)

Cascadian Concerto, (for woodwind quintet and piano), (Piano version of the orchestral accompaniment, premiered by the Cascadian Wind Quintet and the Lake Union Civic Orchestra, June 2003.), 25' (Ewazen)

Ballade, Pastorale and Dance, (for flute, horn and piano), (Commissioned by David Wakefield and Barli Nugent, recorded by them on Well-Tempered Productions, and by Margaret Swinchoski and Scott Brubaker on Albany Records.), 20' (Southern)

Trio for Bassoon, Horn and Piano, (For Toni Lipton and Scott Temple), 1983, 18' (Ewazen)

Chamber Music for Brass/Brass and Piano/Brass Orchestra Music:

Sonatina for Two Trumpets, (Commissioned by Stephen Jones, premiered in Italy by Stephen Jones and Ivano Ascari.), Feb., 2004, 4' (Ewazen)

Pastorale, (for trumpet, trombone and piano), (An arrangement of the middle movement of *Ballade, Pastorale and Dance*, originally for flute, horn and piano. This arrangement was written for the Areopagetica Trio at Mannes College. A 2nd arrangement was made for tenor and bass trombones with piano by Doug Yeo of the Boston Symphony.), 1996, 11' (both available from Southern)

An Elizabethan Songbook, (for trumpet, trombone and piano), (Commissioned by Chris Gekker. This is an arrangement of the original for mezzo-soprano, tenor and piano.), 1998, 18' (Southern)

A Philharmonic Fanfare, (for trumpet, horn and trombone), (Commissioned by the NY Philharmonic, premiered by Phil Smith and David Finlayson.), 1997, 4' (Ewazen)

Myths and Legends, (for trombone quartet), (For the Rittenhouse Quartet of the Curtis Institute), 2000, 16' (ITA)

Colchester Fantasy, (for brass quintet), (For the American Brass quintet, recorded by them on Summit Records), 1987, 18' (Brass Ring- Hickeys)

Frost Fire, (for brass quintet), (Commissioned by the American Brass Quintet for their 30th anniversary, and recorded by them on Well-Tempered Productions), 1990, 16' (Brass Ring- Hickeys)

A Western Fanfare, (Commissioned by Music Academy of the West for their 25th anniversary. Recorded by the American Brass Quintet on Well-Tempered Productions. This also exists in a version for brass orchestra), 1997, 5' (Southern)

Grand Valley Fanfare, (for brass quintet), (For the Avatar brass quintet. Commissioned for the Inauguration of the President of Grand Valley State University.), 2001, 4' (Southern)

Prelude and Fugue for Trumpet Choir, (for 6 trumpets), (Commissioned by the International Trumpet Guild for their 25th Anniversary.), 2000, 4' (Triplo)

A Concert Fanfare, (for 6 trumpets), (Commissioned by the ITG.), 2000, 5' (Triplo)

Sonoran Desert Harmonies, (for 6-part trumpet choir), (Commissioned by the University of Arizona Trumpet Choir, Ed Reid, director. Premiered at the ITG festival), 2003, 5' (Triplo)

Fantasia for Seven Trumpets, (Commissioned by the Metropolitan Trumpet Ensemble, recorded on Well-Tempered Productions.), 1991, 10' (Triplo)

Sonoran Desert Harmonies, for 8 trumpets, (Commissioned by Ed Reid and the U. of AZ tpt. Ens.), 4' (Triplo)

Woodland Quartet, (for 4 horns), (Commissioned by the Liege Horn Quartet, and premiered by them at the U. of Cincinnati College Conservatory of Music), 2003. 16' (Ewazen)

Grand Canyon Octet, (for 8 horns), (Commissioned by the Arizona State University Horn Ensemble. A Version also exists for 8 trombones, for Texas Tech University), 1996, 17' (Horn Version-Southern, Trombone Version-ITA)

Legend of the Sleeping Bear, (for 8 horns), (Commissioned by the International Horn Symposium), 2001, 15' (Ewazen- soon to be Southern)

High Desert Octet, (for 8 horns), (Commissioned by the UNLV/High Desert Horn Choir, and premiered at the Western Horn Symposium, 2002.), 20' (Ewazen)

Fantasia and Double Fugue for Trombone Choir, (for 8 trombones,) (Commissioned by the Juilliard Trombone Choir.), 1997, 8' (ITA).

Dagon 11, (for 9 tracks of bass trombone), (Can be performed with bass and tenor trombones. Recorded by David Taylor on New World Records), 1980, 10' (Ewazen)

Concertino for Bass Trombone and Trombone Choir, (Commissioned by David Taylor and the University of Illinois Trombone Choir. Recorded on Albany Records), 1996, 9' (ITA)

Capriccio for Bass Trombone and Trombone Choir, (Commissioned by David Taylor. Recorded on Albany Records.), 1999, 5' (ITA)

Posaunenstadt, (for 12 trombones), (Commissioned by Ithaca College Trombone troop for the 2000 Posaunenfest.), 2000, 8' (ITA)

Great Lakes Fanfare, (for trombone octet), (Commissioned by Michigan State University), premiered April, 2002, 18' (ITA)

Grand Canyon Sinfonia, for brass orchestra (10 instruments), (an arrangement of the Grand Canyon Octet for horns or trombones made by Michael Allen for the Boulder Brass), 2000, (Ewazen)

Symphony in Brass, (for brass and percussion orchestra), (Commissioned by the Detroit Chamber Winds and Recorded by Summit Brass for Summit records.), 1991, 17' (An arrangement of this work also exists for traditional brass band.) (Encore)

A Western Fanfare, (for brass and percussion orchestra), (Commissioned by the Music Academy of the West for their 25th anniversary.), 1997, 5' (Southern)

Front Range Fanfare, (for brass and percussion orchestra, 10 brass instruments, and 2 percussionists), (Commissioned by Boulder Brass, and premiered at the Summit Brass Festival), June, 2003, 7' (Ewazen)

Chamber Music for Percussion:

The Palace of Nine Perfections, (for 10 percussionists), (Commissioned by the University of Oklahoma Percussion orchestra, and recorded by them for Resonator Records.), 2000, 20' (OU Press)

Chamber Music for Mixed Ensembles:

Mosaics, (for flute, bassoon and marimba), (For Pat and Greg Zuber and Toni Lipton of the MET Opera Orchestra.), 1993, 20' (Keyboard Publications)

Trio for Trumpet, Violin and Piano, (For Chris Gekker, Mayuki Fukuhara and Collette Valentine. Recorded by Phil Smith, Sharon Yamada, and Joseph Turrin on Cala Records.), 1992, 20' (Ewazen)

Quintet for Heckelphone and String Quartet, (Commissioned by l'Amore di Musica and Mark Perchanok. Versions of this piece also exist for English horn, recorded by Julie Giacobassi of the San Francisco Symphony, and Tenor Saxophone), 18' (Ewazen)

Quintet for Trumpet and Strings, (Commissioned by the St. Luke Chamber Ensemble and Chris Gekker, and recorded by them on Well-Tempered Productions. Version also exists for string orchestra and for piano accompaniments), 1990, 19' (Southern)

Mandala, (for flute, clarinet, trumpet, violin and cello), (Commissioned by St. Luke's Chamber Ensemble.), 1999, 20' Ewazen)

Art of the City, (for clarinet, horn and string quartet), (Commissioned by the Chicago Chamber Musicians.), 2000, 25' (Ewazen)

Orchestral Music/Wind Ensembles:

Chamber Symphony, (for chamber orchestra), (Commissioned by the Fairfield Chamber Orchestra, and recorded by the Czech Philharmonic Chamber Orchestra for Albany Records.), 1986, 22' (Ewazen)

Legacy, (for symphonic wind ensemble), (Commissioned by West Point for their Bi-Centennial, and recorded by the USMA Band at West Point.), 2000, 28' (Southern)

Flight, (for symphonic wind ensemble), (Commissioned by the Heritage of America Band at Langley Air Force Base, Virginia, and recorded by them.), 2001, 20' (Southern)

A Hymn for the Lost and the Living, (Commissioned by the Heritage of America Band at Langley Air Force Base, Virginia, and recorded by them.), 2001, 8' (Southern)

Celtic Hymns and Dances, (for symphonic wind ensemble), (for Berea School Bands), 1990, 8' (Southern)

Celebration of a Cherished Life, (for symphonic wind ensemble), (for Trumansburg BIO Band), 2002, 20' (Ewazen)

Sinfonia for String Orchestra, (for the International Sejong Soloists, also based on the Quintet for Strings), 2001, 17' (Ewazen)

Overture to the School for Strings, (for string orchestra), (for the School for Strings 25th anniversary), 2000, 9' (Ewazen)

Concertos with Orchestra, String Orchestra or Wind Ensemble accompaniment:

Shadowcatcher, (a concerto for brass quintet and orchestra), (Versions also exist for wind ensemble accompaniment and piano accompaniment. Commissioned by the American Brass Quintet, the orchestral version was written for the Orquesta Sinfonica Carlos Chavez of Mexico City, the Wind Ensemble Version for Butler University, and recorded by the American Brass Quintet with the Julliard Wind Ensemble for New World Records.), 1996, 30' (Ewazen)

Cascadian Concerto for Wind Quintet and Orchestra, (Commissioned and premiered by the Cascadian Woodwind Quintet and the Lake Union Civic Orchestra, June 2003), 25' (Ewazen)

Concerto for Flute and Chamber Orchestra, (Also arranged for piano. Written for Julius Baker. Recorded by Marya Martin and Czech Philharmonic Chamber Orchestra for Albany Records.), 1989, 18' (Southern)

Down a River of Time, (a concerto for oboe and strings), (Also arranged for piano. Written for Linda Strommen and the American Sinfonietta. Recorded by the International Sejong Soloists and Linda Strommen.), 1999, 23' (Southern)

Ballade for Clarinet, Harp and String Orchestra, (also arranged for piano), (Written for Jean Kopperud. Recorded by Charles Neidich and the Czech Philharmonic Chamber Orchestra for Albany Records.), 1987, 12' (Southern)

Concerto for Tenor Saxophone and Orchestra, (Written for James Houlik and recorded by him with the Czech Philharmonic Chamber Orchestra for Albany Records.), 1992, 23' (Ewazen)

Concerto for Trumpet and String Orchestra, (This is an arrangement of the Quintet for Trumpet and Strings, also is available with piano accompaniment. Orchestra arrangement for Jeffrey Work and the Cantabile Chamber Orchestra.), 1990, 19' (Southern)

Danzante, (a concerto for trumpet and wind ensemble), (Commissioned by Western/Northwestern CBDNA, premiered by Allen Vizzutti, and recorded by James Thompson and the Eastman Wind Ensemble.), Mar. 29th, 2005, 22' (Ewazen, soon to be published by Southern)

Concerto for Horn and String Orchestra, (Commissioned by Greg Hustis of the Dallas Symphony.), 2002, 20' (Ewazen)

Concerto for Tenor Trombone and Orchestra, (based on the *Sonata for Trombone and Piano*. Orchestral arrangement made for William Zehfuss and the Charleston Symphony.), 21' (Southern)

Concerto for Tenor Trombone and Wind Ensemble, (an arrangement of the above orchestral version, made by Virginia Allen for the Eastern Trombone Workshop), 2001, 21' (Southern)

Visions of Light, (a concerto for tenor trombone and wind ensemble), (Commissioned and premiered by the IU Wind Ensemble and Midwest, premiered by Joseph Alessi.), Dec., 2003, 22' (Southern)

Concerto for Bass Trombone or Tuba and Orchestra, (Based on the original Sonata for Bass Trombone or Tuba and Orchestra. Orchestral version written for The Juilliard School. It is recorded by Stefan Sanders with the Czech Philharmonic Chamber Orchestra for Albany Records.), 1997, 22' (Southern)

Concerto for Euphonium and Wind Ensemble, (Commissioned by Butler University and Robert Grechesky.), March, 2003, 19' (Ewazen)

Concerto for Bass Trombone or Tuba and Wind Ensemble, (An arrangement of the above orchestra version of this piece by Virginia Allen, premiered at ETW.), 2000, 22' (Southern)

Concerto for Marimba and String Orchestra, (For She-e Wu and the Moment Musicale Orchestra of Taipei, Taiwan), 1999, 30' (Keyboard Publications)

Concerto for Marimba and Wind Ensemble, (Based on the above string orchestra version, arrangement made by Virginia Allen, which was premiered by the U. of AR Wind Ensemble in March, 2003.), 30' (Keyboard Publications)

Concerto for Violin and String Orchestra, (For the St. Luke's Chamber Ensemble, recorded by the International Sejong Soloists.), 1997, 22' (Ewazen)

Concerto for Bassoon and Wind Ensemble, (Commissioned by Florida State University for Jeffrey Keesecker), premiered April, 2002, 20' (Ewazen)

Concerto for Euphonium and Wind Ensemble, (Commissioned by Robert Grechesky and Butler U.) 2003, 20' (Ewazen)

Music for Solo Voice and Piano/Guitar Accompaniment:

Three Lyrics of Edna St. Vincent Millay, (for high voice and piano), (for Jodi D'all Armi), 1990, 14' (Ewazen)

Four Lyrics of Edna St. Vincent Millay, (for high voice and piano), (for Rebecca Scott), 1983, 17' (Ewazen)

Songs of Love and Loss, (for low voice and piano), (for Bryan Matthews), 1987, 15' (Ewazen)

Three Songs of Peter Rocjewicz, (for high voice and piano), (for Rebecca Scott), 1991, 12' (Ewazen)

Three Songs for Voice and Guitar, (also arranged for piano), (for Rebecca Scott), (Piano version of 2nd song, The Tiger, recorded by Robert White on Hyperion Records.), 1992, 14' (Ewazen)

SeaSkye Songs, (for high voice and piano), (Also available for voice plus chamber ensemble), 1995, 22' (Ewazen).

Music for Solo Voice plus chamber ensemble accompaniment:

Two Look at Two, (for high voice, viola and piano), (for Diane and Andrew Dabczynski), 1988, 8' (Ewazen)

... to cast a shadow again (for voice, trumpet and piano), (Commissioned by the St. Luke's Chamber Ensemble and Chris Gekker, and recorded by them for Well-Tempered Productions), 1991, 17' (Ewazen)

Scenarios from a Mixed Landscape, (for high voice, viola and harp), (for Rebecca Scott), 1993, 15' (Ewazen)

SeaSkye Songs, (for high voice, oboe, percussion and piano trio), (for Robert White. Version also exists for piano accompaniment), 1995, 22' (Ewazen)

Ballads of a Bohemian, (for high voice, flute, oboe, and piano), (Commissioned by Rebecca Scott and Philip Morris Companies, Inc.), 1987, 20' (Ewazen)

Fogs and Fires, (for high voice, percussion and two pianos), (Commissioned by Rebecca Scott and Philip Morris Companies, Inc.), 1984, 23' (Ewazen).

A Dream of Long ago, (for high voice, percussion, harp and string quintet), (Commissioned by Rebecca Scott and Philip Morris Companies, Inc.), 1988, 24' (Ewazen).

Music for Chorus:

The Bells, (for chorus, two pianos and 4 percussionists), (For the Juilliard Pre-College Chorus. Version also exists with single piano accompaniment.), 1982, 13' (Ewazen)

No Use Sighin', (for a cappella chorus), 1989, 6' (Ewazen)

What Hanukkah Means to Me, (for chorus and piano), 1995, 5' (Ewazen)

Pray for Peace, (for chorus and piano, for chorus and piano), 1994, 6' (Ewazen)

Gather Gladness, (for chorus, baritone, organ and optional brass ensemble), 2002, 8' (Ewazen)

Commissions for 2004-2005:

Southern Landscapes, for a consortium of CBDNA Southeast U.S. Bands.

Concerto for Percussion and Wind Ensemble, for Nexus and SMU.

A Trio for Viola, Clarinet and Piano, commissioned by Texas Christian University, to be premiered in NYC on March 1, 2005.

A work for Chorus and Piano, to be premiered by Cantabile of New Jersey, Rebecca Scott, dir.

A work for chorus and wind ensemble (based on Lumbee- Native American text), commissioned by UNC-Pembroke, Timothy M. Altman, Director of Bands; Gary Wright, Director of Choral Activities, to be premiered at the NCMEA conference on November 13, 2005.

A fanfare for wind ensemble, commissioned by Robert Grechesky and Butler U., to be premiered April, 2005.

A tone poem for wind quintet, premiered by the Faculty Wind Quintet at Tennessee Tech. U.

A duet for trumpet, trombone and piano for Jonathan Whitaker.

APPENDIX B
DISCOGRAPHY

This discography of Eric Ewazen's works lists the title of the recording, performers, record label and identification number, release date, and the Ewazen compositions on the recording. They are in order of CD release date.

New American Brass

American Brass Quintet
Summit, DCD133
February 8, 1995
Colchester Fantasy

Summit Brass: Paving the Way

Summit Brass
Summit, DCD171
March 17, 1995
Symphony in Brass

Chamber Music of Eric Ewazen

American Brass Quintet, Chris Gekker (trumpet), William Sharp (baritone), Colette Valentine (piano), St. Luke Chamber Ensemble, E. Scott Brubaker (horn), Eric Ewazen (piano)
Well-Tempered Productions, WTPS172
May 25, 1995
Frost Fire for brass quintet, ... to cast a shadow again (a song cycle for voice, trumpet, and piano), *Quintet for trumpet and strings*, *Sonata for Horn*

The Clarinet and Flute Soloist

CRS Recording
August 22, 1995
Ballade for Clarinet, Harp, and Strings John Russo (clarinet), Elizabeth Eppers-Asmus (harp), Billings Symphony Orchestra

David Taylor: Bass Trombone

New World Records, 80494
March 19, 1996
Dagon II

Legends of the New York Philharmonic: Joseph Alessi, Principal Trombone

Joseph Alessi (trombone), Jonathan Feldman (Piano)
Cala Records, CACD0508
October 1, 1996
Sonata for Trombone and Piano

Sure On This Shining Night: 21st Century Romantic Songs of America

Samuel Sanders, Robert White

Hyperion, CDA66920

April 10, 1997

The Tiger (for voice and piano)*Legends of the New York Philharmonic: Philip Smith, Principal Trumpet*

Philip Smith (trumpet), Joseph Turrin (piano), Sharon Yamada (piano)

Cala Records, CACDOS16

September 16, 1997

*Trio for Trumpet, Violin, and Piano**Street Song*

Center City Brass Quintet

D'Note Classics, DND1030

May 19, 1998

*Colchester Fantasy**Discoveries: 20th Century Music for Wind Quintet*

Borealis Wind Quintet

Helicon Records, HE1030

September 1, 1998

*Roaring Fork Quintet for Wind Instruments**Introducing New York Legends (compilation of Legends of the New York Phil. series)*

Joseph Alessi

Cala Records, 111

June 29, 1999

*Sonata for trombone and piano**Ena Freeman Sings Shakespeariana*

Ena Freeman

June 15, 1999

*Matin Song**Music for the Soloists of the American Brass Quintet and Friends*

Well-Tempered Productions, WTP5189

February 15, 2000

*Fantasia for Seven Trumpets, Sonata for Trumpet, A Western Fanfare, Ballade, Pastorale, and Dance, Sonata for Trombone and Piano**Ahn- Plugged*

Ahn Trio

EMI classics, 57022 2
August 15, 2000
The Diamond World (for piano trio and drums)

From the Hudson Valley

E. Scott Brubaker (horn), Ron Levy (piano), Margaret Swinchoski (flute)
Albany Records, TROY371
February 22, 2000
Ballade, Pastorale, and Dance (for flute, horn, and piano)

Among Friends

Steven Witser
Albany records, TROY373
March 28, 2000
Sonata for Trombone and Piano

Romantic Connections

Jeffrey Funderbruk
Mark Records, CD3748
July 30, 2000
Sonata for Tuba and Piano

The Romantic Bass Trombone

John Rojak (bass trombone), Robert Koenig (piano)
MMC Records, MMC2098
June 26, 2001
Concerto for bass trombone and orchestra (or piano)

Shadowcatcher

American Brass Quintet
New World Records, 80587
July 31, 2001
Shadowcatcher (for brass quintet)

Trumpet Masterworks

George Vosburgh
Four Winds, FWE30 1 8
November 6, 2001
selections from ... *to cast a shadow again* (a song cycle for voice, trumpet, piano)

Bass Hits

David Taylor, Charles Vernon, Stefan Sanders, John Rojak
Albany Records, TROY479
December 18, 2001

Concertino for Bass Trombone and Trombone Choir; Ballade for Bass Trombone, Harp, and String Orchestra; Concerto for Bass Trombone and Orchestra; Rhapsody for Bass Trombone and String Orchestra; Capriccio for Bass Trombone and Trombone Choir

Music for Velvet

Velvet Brown (tuba), Robert Arosio (piano)
Crystal Records, CD693
2001
Sonata for Tuba and Piano

Orchestral Music and Concertos by Eric Ewazen

James Houlik, Charles Neidich, Marya Martin,
Czech Philharmonic Chamber Orchestra
Albany Records, TROY477
February 26, 2002
Classical Concerto for Tenor Saxophone and Orchestra; Ballad & for Clarinet, Harp, and Strings; Concerto for Flute and Chamber Orchestra; Chamber Symphony

An American Portrait

James Thompson (trumpet), Rebecca Wilt (piano)
ITG, CD112
2002
Sonata for Trumpet and Piano

Friends In Low Places

Charles Vernon, DePaul University Wind Ensemble
Albany Records, TROY501
July 30, 2002
Concerto for Bass Trombone and Wind Ensemble

Sejong Plays Ewazen

International Sejong Soloists (string ensemble)
Albany Records, TROY577
April 29, 2003
Concerto for Violin and Strings, Down a River of Time, Sinfonia for Strings

Preludes to Passion

Laura Leon, piano
The Orchard
August 19, 2003
The Resplendent Quetzal

Summit Brass Live

Summit Brass

Summit, DCD380
 October 7, 2003
Symphony in Brass

Percussion Music of Eric Ewazen

She-e Wu, University of Oklahoma Percussion Orchestra,
 International Sejong Soloists
 Resonator Records
 November 20, 2003

Palace of Nine Perfections, Northern Lights, Concerto for Marimba and String Orchestra

Take 9

American Horn Quartet and the Horns of the New York Philharmonic
 MSR Classics, MS 1089
 2004
Grand Canyon Octet

... to cast a shadow again

Timothy Altman (trumpet), Christine Weidinger (soprano),
 Elizabeth Maisonpierre (piano)
 UNC Pembroke, 25346 36082
 August 30, 2004

... to cast a shadow again (a song cycle for voice, trumpet, and piano)

A Festive Proclamation

Chris Gekker, William Neil
 MSR Classics, MS1112
 October 26, 2004
A Hymn for the Lost and the Living

Winter

Chris Gekker
 Albany Records, TROY670
 2004
*Three Lyrics for Trumpet and Piano, Elegia, An Elizabethan Songbook;
 Aftershock, A Hymn for the Lost and the Living*

Facets 2: John Holt, Trumpet

Crystal Records, CD764
 December 1, 2004
 Sonata for Trumpet and Piano

Borealis Live

The Borealis Wind Quintet
 MSR Classics, MS03 1899

Roaring Fork Quintet

Born to Be Mild

Richard Stoelzel (trumpet), Tianshu Wang (piano),

Randall Hawes (trombone), Avatar Brass

Albany Records, TROY700

*Pastorale, for Trumpet, Trombone, and Piano, Prayer and Praise, Grand
Valley Fanfare*

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