

UNIVERSITY OF MIAMI

EXPANDING THE TRUMPET REPERTOIRE: A PEDAGOGICAL EXPLORATION  
OF FOUR DIVERSE WORKS FOR TRUMPET BY  
BERTOLD HUMMEL, JAMES MILEY,  
KARL PILSS, AND JOSEPH TURRIN

By

John Adler

A LECTURE RECITAL ESSAY

Submitted to the Faculty  
of the University of Miami  
in partial fulfillment of the requirements for  
the degree of Doctor of Musical Arts

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Expanding the Trumpet Repertoire:  
A Pedagogical Exploration of Four Diverse  
Works for Trumpet by Bertold Hummel,  
James Miley, Karl Pilss, and Joseph Turrin

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The objective of my lecture is to expand the trumpet repertoire through the addition of four diverse works. This lecture recital will include live performance examples, pedagogical reasoning, background information about the composers and pieces, and some ways to make the works more accessible. Karl Pilss' *Sonata for Trumpet and Piano* is an authentic German Romantic work for trumpet, which is extremely unique. Pilss' sonata is also very useful as a study piece for intermediate to advanced students. Joseph Turrin is a prolific composer for trumpet, and his *Concerto for Trumpet and Orchestra*, his first major work for trumpet, deserves to be better known and performed more often. Interesting chamber music for trumpet is difficult to come by, but Bertold Hummel's *Trio op. 82a for Trumpet in C, Percussion, and Piano* is an excellent piece in a rare medium and has a unique sound. *{this is} for trumpet and piano* by James Miley is an example of the future of trumpet repertoire. It was commissioned by myself in 2008, and is a classical piece written by a composer with a significant jazz background. It utilizes many different stylistic influences of the composer including jazz, classical, pop, and rock music, however, *{this is}* is still very accessible to players that don't have a jazz background.

## TABLE OF CONTENTS

	Page
LIST OF EXAMPLES .....	iv
LIST OF FIGURES .....	v
Chapter	
INTRODUCTION .....	1
1 KARL PILSS: SONATA FOR TRUMPET AND PIANO .....	2
2 JOSEPH TURRIN: CONCERTO FOR TRUMPET AND ORCHESTRA ....	9
3 BERTOLD HUMMEL: TRIO, OP. 82A .....	23
4 JAMES MILEY: {this is} FOR TRUMPET AND PIANO .....	32
CONCLUSION .....	45
Bibliography.....	46

### CHAPTER 3

#### BERTOLD HUMMEL: *TRIO, OP. 82a FOR TRUMPET, PERCUSSION AND PIANO*



Figure 3.1. Bertold Hummel, available at <http://www.bertoldhummel.de>

Interesting chamber music for trumpet is difficult to come by, but Bertold Hummel's *Trio op. 82a for Trumpet in C, Percussion, and Piano* is an excellent piece in a rare medium with a unique sound.

Bertold Hummel was born in 1925 in Hüfingen, Germany. From 1941 to 1954, he attended the Music Academy in Freiburg where he studied composition and cello.

From 1979 to 1987 he was President of the Music Academy in Würzburg. He guest lectured and travelled to performances of his works in Europe, in the USA, South America, Canada, CIS, Japan, Australia, Egypt and South Africa. Bertold Hummel died in Würzburg on August 9, 2002. He has well over one hundred compositions for various combinations of instruments ranging from traditional string trios and wind quintets to works for dulcimer and basset horn. He has written numerous works for both piano and percussion in solo settings and various chamber ensembles. Additionally, he uses trumpet in several other works, including *Sonatina for Trumpet in C and Piano op. 1a* (1950), *Invocationes for Trumpet in C and Organ, op. 68a* (1978), *Säckingen, Music for 6 Trumpets and Timpani op. 103f* (2000).<sup>21</sup>

Hummel's trio was composed for the opening ceremony of an international symposium in Rothenberg, Germany and premiered on May 16, 1984.<sup>22</sup> It is presented in two unnamed movements. This work requires a massive list of percussion equipment as you can see from the tablature in figure 3.2.<sup>23</sup> Unfortunately this setup will prohibit me from demonstrating a live performance of the trio this evening. As with the other pieces included in this presentation, a complete recording of the piece is included.

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<sup>21</sup> Inken Hummel, *Bertold Hummel*, 2008 [on-line] available from <http://www.bertoldhummel.de>; Internet, accessed 11 October 2008.

<sup>22</sup> Preface of Bertold Hummel, *Trio for Trumpet in C, Percussion and Piano, op. 82a* (Frankfurt: Musikverlag Zimmerman, 1992).

<sup>23</sup> Ibid.

**Tabulatur/tableture  
(Schlagzeug/percussion)**

Vibraphon mit und ohne Motor (m.M./o.M.)  
Vibraphon with and without motor (+ m./w.m.)

Kleine Trommel/snare drum (sn.dr.)  
1. ohne Schnarssaiten/without snare  
2. mit Schnarssaiten/with snare

Bongo (2)  
Bongo drum (2)

Tomtom (2)

Tempelblock (5)  
temple block (5)

Vibraslap

Becken (4)  
cymbal (4)

Kleines Becken od.  
Cup-chime (1)  
small cymbal or  
cup-chime (1)

Nietenbecken (1)  
rivet cymbal (1)

Beckenkopf  
cymbal at the center

Gong (1)

Tamtam (1)

RGL. = Röhrglocken (4)  
T.B. = tubular bells (4)

Schläger/sticks:  
Kl. Trommel  
snare drum

Vibraphon

Gong-Tamtam

Röhrglocken  
tubular bells

Figure 3.2. Percussion tablature from the preface to Bertold Hummel's *Trio for Trumpet in C, Percussion and Piano, Op. 82a*

One of the nice qualities about this piece is that the distribution of musical material is shared well among the three instruments. There are, however, significant cadenzas, including free notation and improvisation, for the trumpeter and percussionist. The teacher may approach this work as a remarkable tool for developing and showcasing the advanced student's individual technique and ensemble skills. Let's listen to some of that recording. This was recorded in May of 2006, right here in Gusman Concert Hall. While listening, please feel free to read some remarks by the composer about his trio, in Figure 3.3.<sup>24</sup>

<sup>24</sup>Ibid.



## Hummel on his Trio:

"The work consists of two movements. In the 1<sup>st</sup> movement, note sequences stand out against the sound texture produced by the piano, and are progressively compressed to reach their climax in 3 arioso passages. A short abgesang leads back to the mood prevailing at the beginning of the movement. The 2nd movement is of a sharply contrasting nature in that it uses rhythmically pronounced figures forming interesting combinations of the different instruments but also sharp contrasts. The golden section of the movement is a cadenza played jointly in free notation, which combines all elements similar to a development section and demands a high degree of flexibility of the players. A solo improvisation by the percussion forms a transition to a concise reprise, which concludes the movement vigorously."

Figure 3.3. Hummel comments on the Trio

As you can tell, the piece is very challenging for many reasons. I would like to focus on two major pedagogical aspects of the piece: advanced contemporary trumpet techniques and ensemble skills. This trio requires a multitude of advanced contemporary trumpet techniques. There are some quick mute changes, non-metered rhythmic ideas, extremely fast execution of chromatics in various patterns and registers, frequent use of tri-tones, many awkward leaps, constant use of the upper register, heavy use of multiple tonguing, and use of extreme dynamics. Many of these techniques were utilized in the first movement excerpt that you just heard, and you will hear more as we look closer at the ensemble skills.

When examining the requisite ensemble skills, one of the important skills is the ability to read and understand multiple staves. This is crucial for the interaction with the other performers and for simply being able to keep one's place in the rhythmic frenzy that this piece offers. Reading multiple staves is not unprecedented in contemporary trumpet music. Robert Henderson's *Variation Movements* is an unaccompanied trumpet

work in five movements. The fifth movement requires the performer to read as many as three staves used to illustrate the different melodic lines.<sup>25</sup>

Example 3.1. Robert Henderson, *Variation Movements*, 1967, for solo trumpet, mvt. 5, mm. 1-20.

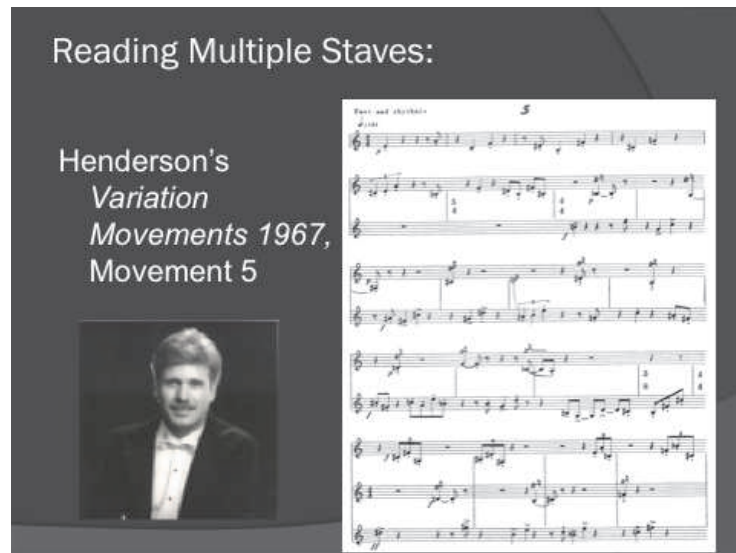
The image is a presentation slide with a dark grey background. At the top left, the text 'Reading Multiple Staves:' is written in white. Below this, on the left side, is a small black and white portrait of a young man, Robert Henderson, wearing a suit and tie. To the right of the portrait, the text 'Henderson's Variation Movements 1967, Movement 5' is displayed in white. On the right side of the slide, there is a snippet of musical notation for a trumpet part, consisting of three staves of music. The notation is in treble clef and shows various melodic lines across the three staves.

Figure 3.4. Robert Henderson, available at <http://www.masterprize.com>

A different usage for multiple staves is demonstrated in Peter Maxwell Davies' *Sonata for Trumpet and Piano*. Maxwell Davies uses the multiple staves to facilitate playing with the piano in lieu of regular meter.<sup>26</sup>

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<sup>25</sup> Robert Henderson, *Variation Movements, 1967, for solo trumpet* (San Bernardino, CA: Rochemont Publications, 1970), 5.

<sup>26</sup> Peter Maxwell Davies, *Sonata for Trumpet and Piano* (New York: Schott, 1969), 10.

Example 3.2. Peter Maxwell Davies, Sonata for trumpet and piano, mvt. 3, mm. 40-49.

The image is a presentation slide with a dark grey background. At the top, the text 'Reading Multiple Staves (cont.)' is written in white. Below this, on the left, is a portrait of Peter Maxwell Davies wearing a dark cap. To the right of the portrait, the text 'Peter Maxwell Davies, Sonata for trumpet and piano' is displayed in white. On the far right, there is a musical score for four staves, showing complex notation with various dynamics and articulations.

Figure 3.5. Peter Maxwell Davies, available at <http://www.guardian.co.uk>

Hummel uses aspects of both of these in his trio, often showing the performer which instrument, or instruments, you are playing with, or what musical line you need to be aware of during your performance to interact effectively, as demonstrated in Example 3.3. This is particularly important when looking at the areas of the piece that implement free notation, non-rhythmic ideas, and rubato playing. Adjusting phrasing depending on your function within the trio is a skill that is unique to this piece, simply because of the accompanying instruments. The trumpet functions as a melodic accompanying instrument, a percussive accompanying instrument, a solo instrument, or in tutti figures with both piano and percussion. All of these ideas are present in the second movement and it is important to alter the phrasing depending on the role in the trio.

The “quasi cadenza” contains material from earlier in the movement and essentially summarizes the main melodic ideas. In accordance with the definition of a

cadenza, the material is presented in a different context and often uses free notation and non-metered rhythmic ideas.

Example 3.3. Bertold Hummel, Trio for Trumpet in C, Percussion and Piano, op. 82a, mvt. 2, mm. 1-135.

The image shows a comparison of musical source material between an earlier section and a cadenza. The title is 'Cadenza Source Material'. It is divided into two columns: 'Earlier Material' and 'Cadenza'. The 'Earlier Material' column contains six staves of music, each with a colored border: red, blue, purple, yellow, green, and orange. The 'Cadenza' column contains six staves of music, also with colored borders: red, blue, purple, yellow, green, and orange. The red-bordered staves in both columns show the same five-note sequence. The blue-bordered staves show a four-note pick-up. The purple-bordered staves show repeated notes. The yellow-bordered staves show a seven-note flourish. The green-bordered staves show a four-note motive. The orange-bordered staves show a combination of two fragments.

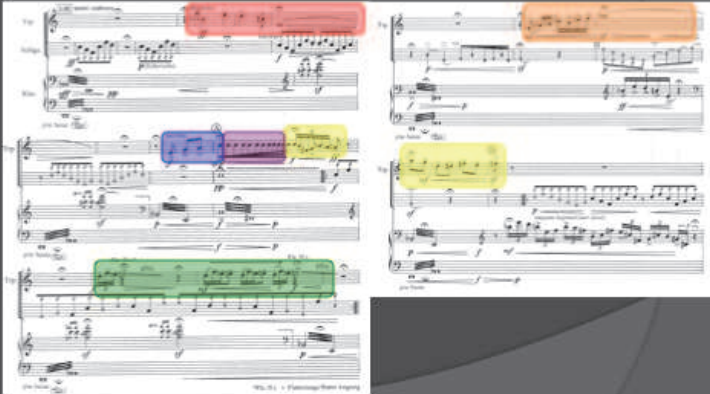
The first phrase of the cadenza, shown in red, is comprised of the exact same five pitches as the opening statement of the movement heard here. The second phrase is comprised of three parts. The beginning is a four-note pick up, also heard as a climax earlier in the movement, shown in blue. Secondly, there is a multitude of repeated notes, heard here earlier in the movement and highlighted with purple. The repeated notes are followed with a seven-note flourish, shown here in yellow. This seven-note motive permeates the second movement and appears in several different keys. The next idea in the cadenza is a simple four-note motive, shown in green, initially presented at the end of a main phrase in the middle section of the second movement. It happens three times, each time at the end of the line with the final occurrence containing the same pitches as its quote in the cadenza. Here are three short fragments containing the motive. The fourth idea in the cadenza is a combination of two more fragments, which are played

shortly before the cadenza starts. The first half of the line, shown in orange, is played twice, once down one half step from the key of the cadenza and, the second time, up one whole step from the cadenza. The second half of the line is the same seven-note motive as phrase number two, which is prevalent in various forms throughout the movement.

Here's a look at the cadenza.

Example 3.4. Bertold Hummel, Trio for Trumpet in C, Percussion and Piano, op. 82a, mvt. 2, m. 135, quasi cadenza.

### Cadenza Source Material



Clearly, as a performer of this trio, it is essential that you are cognizant of your musical surroundings. Being intimately involved in what the other players are doing is essential to make not only this quasi cadenza effective, but also the trio as a whole. Additionally, understanding the origin of the melodic material influences the trumpeter's phrasing throughout the cadenza. Now we will listen to a majority of the second movement. Listen for the use of the trumpet in different contexts, and also listen for the original material that reappears in the cadenza. Please enjoy this excerpt from movement two of Hummel's trio.

The trio is an unusual instrument combination but also a very effective medium for chamber music. Hummel's trio may be compared to *Encounters III for Trumpet and Percussion* by William Kraft or *Diversion for Two* by Donald Erb, but the addition of the piano puts this piece in its own genre. The trio also utilizes contemporary techniques and provides a musically interesting context for advanced technical aspects of trumpet playing. I believe that this piece is an impressive showcase for ensemble skills and is a challenging yet extremely rewarding musical endeavor.