

# Old News • New Music for Trumpet and Percussion

Stephen Dunn, Trumpets and John Pennington, Percussion

- |     |   |   |       |
|-----|---|---|-------|
| 1.  | <b>Awakening</b> (2000)   | David Crumb (b. 1962) [ASCAP]                       | 11:14 |
|     | <b>Interludes for Percussion and Trumpet</b> (1985)                   |   | 10:03 |
| 2.  | <b>I. March</b>   | Marilyn Harris (b. 1952) and Mark Wolfram (b. 1955) | 2:05  |
| 3.  | <b>II. Elegy</b>  |   | 2:13  |
| 4.  | <b>III. Prayer</b>  |   | 2:33  |
| 5.  | <b>IV. Finale</b>   |   | 3:12  |
|     | <b>Five Popular Spanish Songs*</b> (1915) Manuel de Falla (1876-1947) |   | 10:47 |
| 6.  | <b>I. El Paño Moruno</b>  |   | 1:17  |
| 7.  | <b>II. Asturiana</b>  |   | 2:27  |
| 8.  | <b>III. Jota</b>  |   | 3:28  |
| 9.  | <b>IV. Nana</b>   |   | 2:06  |
| 10. | <b>V. Polo</b>  |   | 1:29  |
| 11. | <b>Incantation</b> (1994)   | Howard J. Buss (b. 1951)[ASCAP]                     | 9:03  |
| 12. | <b>Old News</b> (1977)  | Michael W. Udow (b. 1949)[BMI]                      | 2:57  |
|     | <b>Three Fanfares</b> (1685)**  | André Danican Philidor (1647-1730)                  | 2:32  |
| 13. | <b>I. Les Tuilleries</b>  | <i>from Pièces de Trompettes et Timbales</i>        | :50   |
| 14. | <b>II. Menuet des Poitevins</b>                                       |   | :53   |
| 15. | <b>III. Le Papillon</b>   |   | :49   |

\*adaptation by John Pennington and Stephen Dunn from the original  
Seven Popular Songs by Manuel de Falla for voice and piano

\*\* Timothy Farrell, Piccolo Trumpet

# PROGRAM NOTES

## Awakening

commissioned by the Dunn-Pennington Duo, was premiered at the University of Oregon in November 2000. The work begins abruptly with a violent unison statement of the principal motive by trumpet and vibraphone. Out of the resonance, a muted trumpet emerges as a distant, solitary voice, as if from a dream. Eventually, an oscillating, organ-like music enters in the marimba. As this hauntingly beautiful music unfolds, the trumpet's character transforms, becoming increasingly biting and sarcastic. [There are hints of Stravinsky's *Petrushka* in this section.] Once the marimba music fades away, the opening unison gesture reappears, signaling the beginning of the movement proper. A primal, pulsating ostinato is introduced in maracas and tambourine over which the trumpet explodes into wildly ecstatic flourishes of running notes and syncopated gestures. Throughout this section, an intense development of motivic material leads to a point of ultimate climax marked by the trumpet's arrival on a high "B" over an intense splash of color provided by the vibraphone. As this energy dissipates, the solitary muted trumpet of the opening reemerges. The piece ends with a reprise of the organ-like music over which a soulful melody unfolds.

## David Crumb

was born in Boulder, Colorado on May 21, 1962. His music has been performed by the Baltimore Symphony, Los Angeles Philharmonic New Music Group, Orchestra 2001, Cleveland Chamber Symphony, and numerous smaller ensembles including Parnassus, The Chicago Ensemble, Voices of Change, and Quattro Mani. He has received commissions from the Los Angeles Philharmonic, the Fromm Foundation, and the National Association of College Wind and Percussion Instructors. Crumb has received numerous honors including a Guggenheim Fellowship, an "L.A. Composers Project 2" Prize, and a "Discover America V Competition for New American Chamber Works" Award. He has held residencies at the Yaddo and MacDowell artist colonies and participated in numerous festivals including the Tanglewood Music Festival (Fellowship in composition), the Gamper Festival at Bowdoin College, the Colorado College Annual New Music Festival, and the Bowling Green State University 21<sup>st</sup> Annual New Music & Art Festival. Crumb joined the faculty of the University of Oregon in 1997, where he continues to serve as Assistant Professor of composition.



## **Interludes for Percussion & Trumpet**

was written for Percussionist Michael Englander and Trumpeter Burnette Dillon and premiered at the 1985 Percussive Arts Society national convention in Los Angeles. It features four contrasting movements, "March", "Elegy", "Prayer", and "Finale".

The opening phrases of "March" have a fanfare-like quality while retaining an angular structure to the melody. The crisp snare drum passages and dramatic interval leaps in the trumpet set a tone of tension while retaining a sense of order. After a slower contrasting section featuring vibraphone and trumpet in mute, the movement reprises its dramatic opening and finishes with one last fanfare and a snare drum flourish.

"Elegy" has a wistful quality and uses chordal and orchestrational elements from the jazz lexicon. The vibraphone accompanies a plaintive flugelhorn on a melody, which is both reflective and hopeful. The mixture of the elements paints an homage to a bygone era, and the movement ends with a wistful phrase, the sound of rushing air and a delicate wind chime blowing in the breeze of history.

"Prayer" combines the muted trumpet's lyricism with the vibraphone's consistent pulse and constantly evolving tonalities. It is both a hopeful statement of thanks for the present and a plea for a better future. The use of fourth and fifth structures colors both melody and chordal accompaniment. The broad tessitura of the trumpet adds an emotional sweep to the movement, which ends quietly in supplication.


Many tempo and timbre changes highlight "Finale" which is the most technically challenging portion of the work and draws motivic inspiration from the preceding three movements. The opening trumpet statement is the motivic germ that evolves throughout the movement. The trumpet goes quickly in and out of mute as the varied percussion instruments seamlessly change between one another. A rapid tempo increase lifts the work towards a stirring conclusion which features a slap-mallet ostinato, frantic tom-tom interjections and motivic recapitulation of both the movement and the entire work. Like the first movement, "Finale" ends with a fanfare and a flourish.

## **Marilyn Harris**

was born in Syracuse, New York in 1952. She studied composition at The University of Connecticut with Hale Smith and Charles Whittenberg, and film scoring at the Eastman School of Music with Ray Wright and Manny Albam. Marilyn worked extensively with arranger Gil Evans, studied piano with Richard Tee and Rodgers Grant in New York, and has written many instrumental and vocal chamber works. More information about Marilyn Harris can be found at [marilyn.harris.com](http://marilyn.harris.com).

## **Mark Wolfram**

was born in Hibbing, Minnesota in 1955. He studied conducting with Vaclav Nehlybel and Dr. Alfred Reed as well as composition and arranging with Dr. Frank Bencriscutto at the University of Minnesota before attending Northwestern University where he received a Bachelor of Music and studied with John P. Paynter and Frank Crisafulli. Mark continued his studies at UCLA and USC with courses in composition, orchestration, electronic synthesis, and film scoring. He was a participant in the prestigious Fred Karlin/ASCAP Film Scoring Workshop. In addition to several chamber works, Mr. Wolfram has also written and recorded many compositions for orchestra. For more information go to [markwolfram.com](http://markwolfram.com).




## **Five Popular Spanish Songs**

In 1915 de Falla completed his original arrangement of seven popular Spanish songs, *Siete Canciones Populares Españolas*, familiar not only in the original vocal version but in arrangements, particularly an effective arrangement for violin and piano. We adapted five of the seven songs for marimba, vibraphone, trumpet, and flugelhorn.

## **Manuel de Falla**

was born in Cadiz, Spain and was taught piano as a child by his mother and other local teachers. He studied composition with Felipe Pedrell and taught piano in Madrid. In his studies, he learned about the importance of folk and traditional music and incorporated them into his compositions. Having visited France, he was greatly influenced by Claude Debussy and Maurice Ravel. Strongly influenced by the traditional Andalusian *cante jondo*, he settled in Granada, where his friends included the poet Federico Garcia Lorca. The Civil War of 1936 found de Falla neutral in the struggle, but in 1939 he moved to Buenos Aires, where he continued work on his ambitious stage-work *Atlántida*, which remained unfinished at the time of his death in 1946.



## **Incantation**

for trumpet and percussion evokes the mystery and enchantment of the sorcerer's ritual. Tightly structured sections contrast with free-form passages in a manner analogous to the interaction of order and mysticism in an incantation. The instrumentation includes vibraphone, suspended cymbals, bell tree, tam-tam, wind chimes, cowbell, hi-hat, and tambourine. This duo is accessible to general audiences and is frequently performed on recitals in colleges and universities.

## **Howard J. Buss**

(b. 1951) is recognized internationally as an outstanding composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 40 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. They have been performed by faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, the New York Philharmonic, the Chicago Symphony, etc. A copy of his patriotic composition Fanfares is included in the Presidential Collection of Ronald Reagan. Buss' more than 80 published works include instrumental solos, chamber music, symphonic, choral, and band works. They are fast becoming part of the standard repertoire in concert halls. The legendary Leon Russianoff described Dr. Buss' style as "imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today." Upon hearing his music critics have written: "By far the night's most memorable piece" - The Los Angeles Times, "This is truly one of the finest works in our idiom" - Robert McCormick in the Florida Percussive News, and "The evening's highlight" - The Maine Sunday Telegram.



## Old News

Originally composed for piccolo trumpet, this work has its historical roots in the military traditions of the "Ruffles & Flourishes" from the American Revolutionary War 201 years earlier. The work juxtaposes traditional march-like rhythms with twelve tone lyrical melodies; the optional percussion part calls for: low med. & high pitched snare drums and chimes; ideal for a percussionist or trumpeter who, in recital, wishes to put together repertory showing the "demilitarization of the trumpet and drum". Commissioned by Chandler Goetting, the work was premiered by Ken Anderson and Michael Udow in Santa Fe, New Mexico.

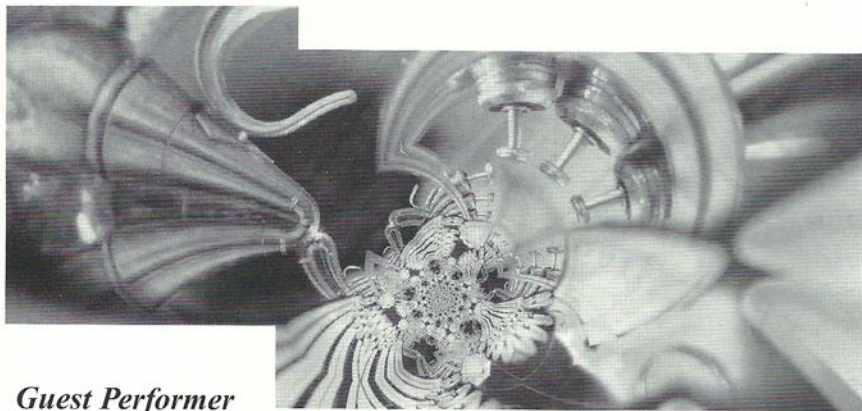
## Michael W. Udow

is the principal percussionist with the Santa Fe Opera (1968-present) and University of Michigan faculty member (1982-present). He is a member of the Summit Brass, and the dance/percussion duo, Equilibrium. Michael performs with marimba virtuoso, Keiko Abe, in diverse chamber music settings in both Japan and the U.S. As a solo percussionist, he performed the roles of the Drummer/Madman in the American premiere of Hans Werner Henze's *We Come to the River* with the Santa Fe Opera as well as the gypsy soloist in Santa Fe's production of *Countess Maritza*. Michael Udow was soloist with the Buffalo Philharmonic in the world premiere of David Felder's *Between* for solo percussion and orchestra. In 2002 Michael was a featured composer/performer at the Beijing Percussion Festival in China; as well as the Vilnius Percussion Festival in Lithuania. Other performances as a guest artist composer/performer include Paris's Dragon Center, Amsterdam's Stedliejk Museum, Tokyo's Interlink Festival, Düsseldorf's Rhine Music Festival, Salzburg's Aspekte Festival, England's Dartington Dance Festival, and Tübingen's International Percussion Days. Dr. Udow has received grants from the Michigan Arts Alliance, the Michigan Council for the Arts and Washtenaw Council for the Arts. As performer and composer Michael can be heard on the Columbia, Columbia/Denon, Forte Music, Advance, Opus One, CRI, Orion, New World, Xebec, EQ and Einstein labels.



## **Andre Danican Philidor (1647-1730) - Three Fanfares**

was a music librarian, instrumentalist and composer and son of Jean Danican. He is best known as organizer and principal copyist of the Philidor Collection, which he undertook as the king's music librarian from 1684 until his death. This collection contains sacred music, ballets, a few operas, and military music, which is presented in this recording.



### ***Guest Performer***

#### **Timothy Farrell**

is the Director of Brass and Jazz Studies at Fort Lewis College. Dr. Farrell directs the Jazz Ensemble and Brass Ensemble as well as teaching the trumpet studio. He spends his summers teaching trumpet at the International Music Camp and performing with the International Brass Quintet. Mr. Farrell performs regularly with the San Juan Symphony Orchestra and the Music in the Mountains Festival Orchestra. He has worked in Chicago, Seattle and Cincinnati as a freelance musician. Mr. Farrell completed a Doctor of Musical Arts Degree in trumpet performance and wind conducting at the University of Oregon, a Master of Music Degree in trumpet performance from Northwestern University, and his Bachelor of Musical Arts Degree from Pacific Lutheran University.

## Credits

Executive producer: Michael W. Udow

Produced by Stephen Dunn and John Pennington

Co-production of the recording of Awakening by David Crumb

Recorded by Kelly Rogers of Lightening Sound, Durango, Colorado

Engineered and edited by Lance Miller, of Galahad Productions,  
with Stephen Dunn

Recorded 2000 and 2001 at the Roshong Recital Hall, Department of Music,  
Fort Lewis College, Durango, Colorado

Mastered by Jim Rusby with assistance by Stephen Dunn  
at Sony Disk Manufacturing in Springfield, Oregon

Remastered by Will Spencer at Solid Sound, Inc., Ann Arbor, MI

Photos by Michael Acord at ArtLight Studios, Eugene, Oregon

Graphic production and audio replication by World Class Tapes,  
Ann Arbor, Michigan

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Farrell, Michael Udow, Gary Cook, and especially David Crumb

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Committee and the Fort Lewis College Music Department and the School of  
Music at the University of Oregon.







John Pennington, David Crumb, Stephen Dunn

## Publishers

Buss' *Incantation* – Brixton Publications – Lakeland, Florida  
sales@brixtonpublications.com

Crumb's *Awakening* – Contact the composer at  
drcrumb@darkwing.uoregon.edu

Wolfram and Harris' *Interludes for Percussion*:  
Sound Studio Publications - New York, New York  
or by contacting Mark Wolfram by email at mark@markwolfram.com

Dunn and Pennington's adaptation of Manuel de Falla's  
*Five Popular Spanish Songs* from the original  
*Seven Popular Spanish Songs* originally for voice  
and piano published by Max Eschig – New York, New York

Udow's *Old News*: Equilibrium Press – Dexter, Michigan  
email: equ@equilibri.com

Philidor's *Three Fanfares* - Editions BMI –  
from *Pièces de Trompettes et Timbales*, 1685, CH-1630 Bulle, Switzerland

## Stephen Dunn

Stephen Dunn is a faculty member at the University of Oregon, where he teaches trumpet, brass ensemble, and aural skills. He recently received a doctorate of musical arts from Arizona State University and also holds degrees from Northwestern University and the University of North Texas. Additional musical study took place at Yale Summer School of Music and Freiburg Music Hochschule.

Dunn currently performs as a member the Oregon Brass Quintet, principal trumpet of the Oregon Festival of American Music, and second trumpet with the Music in the Mountains Festival Orchestra. He has performed with numerous professional orchestras, including the Utah Symphony and Phoenix Symphony, and has made solo appearances with several orchestras and bands across the country and in Germany. Previous to his appointment at University of Oregon, Dunn served on the faculties of University of Denver and Fort Lewis College in Durango, CO.

## John Pennington

John Pennington is currently an Associate Professor of Music at Fort Lewis College, where he teaches percussion and music theory and is the Artistic Director of the *Animas Music Festival*. He holds degrees from the University of Michigan, Arizona, and Arizona State. He is an orchestral percussionist who currently performs with the *Music in the Mountains Festival Orchestra*, *Animas Music Festival*, and the *San Juan Symphony*. He has performed with the Arizona Opera, Santa Fe Opera, Arizona Ballet, Phoenix, Ann Arbor, Saginaw, and Tucson Symphonies. He has performed and recorded with Ensemble 21 and Summit Brass. He has recorded for Summit, OCP, and Equilibrium. Recent recording releases include "*Desert Songs*" with the Arizona Repertory Singers and "*Transformations*", a collection of stories with music composed and performed by Mr. Pennington. Other releases include "*Awakenings*", "*In The Heart of the Desert*" (co-composed and produced), "*Behind and Before Me*", and "*As One Unknown*" with Cyprian Consiglio and the Grammy nominated album "*Amancer*" by Peter Rubalcava, on which Mr. Pennington was a marimba soloist. Mr. Pennington has received grants from the National Endowment for the Arts, Meet the Composer Series, and was the 1996 Colorado Council on the Arts Co-Vision Recognition Award recipient.



John Pennington    Stephen Dunn