THE TRUMPET AS A VOICE OF AMERICANA IN THE AMERICANIST MUSIC
OF GERSHWIN, COPLAND, AND BERNSTEIN

DOCUMENT

Presented in Partial Fulfillment of the Requirements for
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of The Ohio State University

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* * * * *

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ABSTRACT

The turn of the century in American music was marked by a surge of composers writing music depicting an “American” character, via illustration of American scenes and reflections on Americans’ activities. In an effort to set American music apart from the mature and established European styles, American composers of the twentieth century wrote distinctive music reflecting the unique culture of their country. In particular, the trumpet is a prominent voice in this music.

The purpose of this study is to identify the significance of the trumpet in the music of three renowned twentieth-century American composers. This document examines the “compositional” and “conceptual” Americanisms present in the music of George Gershwin, Aaron Copland, and Leonard Bernstein, focusing on the use of the trumpet as a voice depicting the compositional Americanisms of each composer. The versatility of its timbre allows the trumpet to stand out in a variety of contexts: it is heroic during lyrical, expressive passages; brilliant during festive, celebratory sections; and rhythmic during percussive statements. In addition, it is a lead jazz voice in much of this music. As a dominant voice in a variety of instances, the trumpet expresses the American character of each composer’s music.
A performance practice survey of professional trumpet players is included in this study in order to discuss performance preparation techniques. Personal interviews with orchestral performers provide further suggestions for approaching this music. This study is intended to encourage trumpet players to become more aware of the trumpet’s versatility in expressing a variety of scenes and emotions. It also offers suggestions for preparation and performance of American music. It is essential for trumpet players to identify their role in any music and recognize their importance, as either a supportive role or a primary role, thus achieving an effective performance.
Dedicated to my Grandmother, Dr. Virginia A. Fulcomer
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CHAPTER 1
INTRODUCTION

Introduction

The first appearance of the trumpet as an orchestral instrument was in the Baroque music of Monteverdi. It was an instrument quite unlike the modern trumpet. The natural trumpet, which Monteverdi used in his opera *L’Orfeo* (1607), was wooden and sounded more like an oboe than the strong brass voice we know it to be today. Over the course of its development, the trumpet has experienced numerous incarnations. As it has changed, it has also grown in versatility as a voice in orchestral music.

With the advent of the modern trumpet in the nineteenth century, orchestral composers such as Tchaikovsky, Mahler, and Strauss used it in bringing new dimensions to their resounding melodies. More recently, American composers have made strong use of the trumpet in defining their works. Moreover, this document hypothesizes that twentieth-century American composers use the sonority of the trumpet as a prominent voice for depicting a unique American character.

Description of Study

To support this hypothesis, this document relies upon a survey of use of the trumpet by three American composers whose musical lives were
devoted to expressing an American idiom that developed and expanded the American musical experience. George Gershwin, Aaron Copland, and Leonard Bernstein sought to cultivate music in the United States as a separate and distinct experience from the music of their European counterparts. Whereas all three composers are considered icons in twentieth-century American music, the “American” quality of their music is expressed in remarkably different ways. Despite these differences, each of these composers relies on the sonority of the trumpet as a prominent voice to represent and depict an American character in his music.

This document will first present an historical analysis of the development of American music, Nationalism, and Americanism. It then reviews the compositional techniques, influences, and objectives of Gershwin, Copland, and Bernstein and provides a detailed description of three musical examples illustrating the use of the trumpet as a versatile American voice. Finally, this document includes a discussion of interviews and responses to a written survey by current professional performers, identifying their approach to performing the works of these icons in American music. Ultimately, this document provides comments on the importance of the trumpet in expressing an American character in American music, as well as recommendations for performing the works of these three American composers.

The Identity of American Music

Noted music critic and American composer Virgil Thomson once stated, “To compose American music, you simply need to be an American; then create any sort of music you want to [sic].” American music deserves more recognition than to be identified simply by the origin of its composer. The music included in this study is
American not simply because the composers were American, but more importantly, because they wrote their music to reflect American culture.

By its very nature, American music is eclectic, but it is not “American” music simply because it is eclectic. America has an identity as a cultural melting pot; cultures and communities from around the globe have established themselves in American society, and each has brought with it its own musical heritage. The most prominent initial influences came from European immigrants who brought a rich musical heritage and tradition. Even so, American music is not simply a collage of other cultures’ traditions. As twentieth-century American musicologist Kyle Gann notes:

> For the sake of our national musical self-esteem, it is urgent to show that America is not an empty vessel into which the musics of other societies may be poured, but a culture with its own genius, innovations, and traditions, now long since capable of influencing other cultures as they have influenced us.¹

While the initial influences of other societies and cultures have shaped our musical intellectuality, American music in the twentieth century has been marked by a surge of American composers dedicated to creating a uniquely American identity in music.

After World War I, American composers experienced a renaissance. Until that time, the American public knew only of the European classics, which were the common repertoire of early American symphony orchestras. American composers, however, wanted their music to be played as well. In an attempt to attract their own American audience, these composers expressed the struggles and achievements of American culture in their music, and in doing so created sounds uniquely expressing America. This approach marked the beginning of an era in which American composers established a

genre of music with a distinctively American personality, and thus attained recognition analogous to that of the European classics.

Nationalism

The advent of a national idiom in American music came with a developing sense of nationalism. Nationalism in music had been prominent in European countries in the nineteenth century, particularly in the music of Borodin, Mussorgsky, Balakirev, Cui, and Rimsky-Korsakov in Russia; Dvořák and Smetana in Czechoslovakia; Grieg in Norway; and Sibelius in Finland. Nationalism in nineteenth-century music was marked by an emphasis on literary and linguistic traditions, an interest in folklore, patriotism, and a craving for independence and identity. In her dissertation on the nationalist styles of William Grant Still and Aaron Copland, Gayle Minetta Murchison further identifies nationalism in America as “an expression of intent of one group of people to break away from the political hegemony of another to establish an independent political state or nation.” Following World War I, American composers wanted to establish a uniquely American sound. Henry Cowell addressed the need for this national independence in music in his 1933 introduction to American Composers on American Music:

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3 Grout and Palisca, 665.
4 Gayle Minetta Murchison, “Nationalism in William Grant Still and Aaron Copland: Style and Ideology Between the Wars” (Ph.D. diss., Yale University, 1998), 4.
American composition up to now has been tied to the apron-strings of European tradition. To attain musical independence, more national consciousness is a present necessity for American composers. The result of such an awakening should be the creation of works capable of being accorded international standing.5

The nationalist movement flourished in the United States in the 1920s and 1930s. Following a few years of frustration for the arts during the Depression, the Works Progress Administration (WPA) and Federal Music Project stepped in to provide financial support for the arts. The WPA enabled composers to write their own music, and support from American audiences encouraged these composers to contribute to a national style. Part of the output of music that resulted from the WPA was Gebrauchmusick, or “programmatic music.” Plays, films, radio, and theatre required simple, recognizable music which often evoked American scenes. These outlets provided American composers with opportunities to express their devotion to America, while simultaneously exposing American audiences to serious music.6 What was happening in America, however, was more than just nationalism – it was Americanism.

**Americanism**

In *A History of Musical Americanisms*, Barbara Zuck asserts that “Americanism” in music is a derivative of “nationalism.” Instead of competing with and challenging other nations, however, Americanist composers show allegiance to their country by depicting identifiably American icons.

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6 For example, George Gershwin played piano as accompaniment to silent films. In addition, recordings and live concerts were being heard on the radio, exposing more people to serious American music.
American composers broke away from the apron-strings of European tradition as part of the nationalist movement following World War I. Since then, Americanism has served as a means to express loyalty to this country. Zuck’s definition of *Musical Americanism* includes two types: “compositional” Americanism and “conceptual” Americanism. The former is expressed through native elements in music, such as folksongs or jazz; and the latter is expressed via lectures and writings in support of American music. Incidentally, both “compositional” and “conceptual” Americanisms are readily identifiable in the goals and music of Gershwin, Copland, and Bernstein. All three composers use folksong or jazz in their music, and the careers of Copland and Bernstein included an intense focus on lectures and writings supporting American music.

Zuck’s definition of *Americanism* agrees with the focus of this document: Americanism in music encompasses devotion to one’s country in an effort to create national independence and establish a distinctive musical identity. Americanism implies allegiance to the country by creating ideas that are uniquely American, without competing with or challenging other nations. For this reason, this document demonstrates that Americanism is the driving force behind the development of American music.

**Depicting Americanisms**

Americanisms in music are expressed in a variety of ways. In the article, “Americanism in Music,” American composer William Schuman states that “the qualities that make music identifiably American are, to a large degree if not basically, in the ear of

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the beholder.” Schuman suggests that orchestration in American music is brilliant; timbres, balances, and colors used by American composers make their music sound American. American music can be optimistic, sentimental, heroic, playful, nostalgic, and jazzy, but this view is subjective and elusive.

Music listeners may agree with Schuman’s assertion that American music “just sounds American,” and they may also agree that this is because of its optimistic, sentimental, heroic, playful, nostalgic, and jazzy sounds, as well as its brilliant orchestration. While these adjectives could be applied to music of other nations, there is undeniably a feeling of “America” that American composers are able to exploit to produce “American sounding” music. Further, the jazz sounds which are prominent in American music are natural only in American music.

The impetus for writing music with an American flare has to do with the economics of American music. In The American Musical Landscape: The Business of Musicianship from Billings to Gershwin, American musicologist, Richard Crawford, identifies American music as a business. Unlike European music history, in which the aristocracy and private funds supported music as an art form, American composers and performers must rely on funds from the public to support their craft. As a result, Americanist composers of the twentieth-century fused classical and popular elements in order to reach a broader audience, thus achieving success in the business.

Gershwin, Copland, and Bernstein achieved success in the music business because the American people were so accepting of their new techniques, especially the

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jazz. While all of their music “sounds” American, no single composition method is identifiable. Rather, what is consistent in the music of these American composers is their desire to reach the American audience as well as express the American culture through their music.

**The Americanist Styles of Gershwin, Copland, and Bernstein**

From the perspective of the American public, Gershwin, Copland, and Bernstein are icons in American music. In agreement is Jonathan Sheffer, Artistic Director of RED {an orchestra} in Cleveland, “Appalachian Spring, Rhapsody in Blue, and West Side Story identify American music. These three works are the works that set our music apart from European music.”

10 Similarly, George Vosburgh, Principal Trumpet of the Pittsburgh Symphony, declares “These three composers [Gershwin, Copland, and Bernstein] are the embodiment of the American style, or Americana.”

Gershwin, Copland, and Bernstein were selected for the focus of this study because of their stature as Americanist composers and the undeniably prominent voice of the trumpet in their music. Notwithstanding the similarity in their careers, their Americanist styles are expressed in a variety of ways.

Gershwin’s music reflects urban America – he was born in New York City and spent most of his life there. Ragtime, a jazz style marked by its syncopated rhythms; as well as the blues, consisting of a slow tempo and a melancholy character, permeate his music. These sounds represent the urban American culture of the 1920s. Copland also grew up in New York City, but studied in Paris and traveled extensively within the United States. As a result, many of his works reflect urban New York City via

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10 Jonathan Sheffer to Amanda Bekeny, 4 December 2004.
11 George Vosburgh to Amanda Bekeny, 19 February 2005.
syncopated jazz rhythms and the blues, yet he also expresses the open, rural west in his later works such as *Appalachian Spring* and *Billy the Kid*. Leonard Bernstein, another New Yorker, infused the swinging big band style of jazz in his music. This style of jazz became popular in the 1930s. Bernstein also focused on spreading music to the world through conducting and teaching. His Americanist goals are described by Bernstein scholar, Joan Peyser:

> He played a central role in the burgeoning of performing arts and the building of cultural centers in the United States of America, and he transformed the image of the American musician from a somewhat forlorn figure to a remarkable and exciting one.12

Bernstein was an ambassador of American music, increasing respect for American musicians and American music. His music reflects the American culture because of the scenes depicted through his innate use of big band jazz and popular sounds.13

**Jazz as an American Idiom**

As mentioned, Americanist goals are reflected in varying ways by each of these composers, but Leonard Bernstein expresses how jazz has been universally accepted as an American idiom. In his 1939 Harvard thesis, “The Absorption of Race Elements into American Music,” Bernstein discussed the use of jazz and African American music as the universal basis of American composition: “Jazz in the twentieth-century has entered the mind and spirit of America; and if an American is a sensitive creator, jazz will have become an integral part of its palette, whether or not he is aware of it.”14 The distinctive

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13 “Big band” jazz is characterized by swung rhythms with a dance band focus. This was a dominant jazz style beginning in the 1930s.
jazz quality of American music was so intriguing that it inspired European composers like Stravinsky, Milhaud, Honegger, Ravel, Tansman, and Hindemith to use the American jazz style freely.\textsuperscript{15,16} Bernstein identified in his thesis that the jazz vernacular is clearly an integral part of America’s musical palette. This is especially true in the music of Gershwin, Copland, and Bernstein himself.

A decade later, Bernstein wrote about a conversation he had while aboard the H.M.S. Queen Mary on a trip to Palestine, regarding the absorption of jazz into the lives of Americans:

> It is only in the last 25 years that American music has begun to acquire a flavor of its own largely through the influence of jazz. That’s one folk element that is really common to all American lives….The jazz influence has crept into serious music by kind of an osmotic process, whereby you can’t even recognize the jazz anymore. Yet there’s a quality of “Americanism” in the music which is intangible but undeniable; and close examination reveals that jazz lurks somewhere behind it, though transformed by the composers’ personality.\textsuperscript{17}

Jazz is the embodiment of American music, and the voice of the trumpet is essential to conveying the jazz style. Jazz is a key component of the music of Gershwin, Copland, and Bernstein. It is not, however, the only element that makes their music, or any American music, sound “American.” I maintain that one cannot pinpoint a specific technique of creating Americanist music. Each American composer captures an American spirit in his own unique way; jazz is but one prominent technique used to express the American character. In fact, each composer uses a slightly varied jazz

\textsuperscript{16} For example, Ravel’s Piano Concerto in G utilizes some jazz elements.
\textsuperscript{17} Ibid., 114.
technique: Gershwin utilizes ragtime and the blues, Copland employs the blues and syncopated rhythms, and Bernstein infuses big band swing in his music.

Summary

Americanism in music is a means for American composers to establish a distinctive identity in their music, separate from European traditions. Inspired by the nationalist movement of the 1920s and 1930s, Americanist composers express devotion to this country by depicting American scenes and employing native elements in their music.

The music explored in this document has an American identity because it reflects the American culture as well as the experiences of its composers at the time it was written. Each composer had a purpose of reaching the American audience and reflecting on American culture in his music while fusing classical and popular elements. Each accomplished this through different techniques, yet the music they wrote has an undeniably American flavor. Further, the trumpet is a prominent voice in expressing these Americanisms.
George Gershwin (1898 – 1937)

George Gershwin established his musical career as a teenager by recording piano rolls and playing for Vaudeville shows and Broadway tours. Further success came when he was called upon to compose tunes for such shows and later received commissions for composing concert music. Though he suffered harsh criticism from “serious” musicians and reviewers, by the end of his short career he won greater respect from these critics and obtained abounding appreciation from the American public. Gershwin’s music remains an icon in American music today.

Gershwin’s concert music encapsulates both conceptual and compositional Americanisms. These were accomplished through his goal of capturing American audiences with his concert music, as well as the Roaring Twenties jazz embedded in his music.

Compositional Influences

With some exceptions, George Gershwin was self-taught. His only formal studies included piano studies as a teenager with Charles Hambitzer; a few years of harmony, theory, composition, and orchestration with Edward Kilenyi; and composition studies
with Joseph Schillinger. Later on in life, he had brief encounters in composition study with Rubin Goldmark, Wallingford Riegger, and Henry Cowell.

In spite of receiving limited training, Gershwin made attempts to study with some of the great masters, but such encounters failed to provide results. He met Nadia Boulanger while in Paris in 1928 and requested to study with her, but she declined. Maurice Ravel was enamored by Gershwin’s brilliant piano skills, but thought that his instruction would harm Gershwin’s style. Ironically, while Gershwin was too advanced in his own unique style to be taught by one of the great masters, critics claimed that the absence of formal training caused his harmonic structures and orchestration to lack scholarship. As a young genius, his music captured the American public, but his lack of formal training bothered music scholars.

**Orchestration**

Gershwin received some assistance with orchestrating his show tunes, but he orchestrated all of his concert works with only one exception; *Rhapsody in Blue* was orchestrated by Ferde Grofé. Due to his lack of formal training, Gershwin’s scores often contain flaws in the orchestration, although he obtained suggestions from experienced orchestrators. The orchestrations make it clear, however, that the ultimate decisions were made by Gershwin. The orchestration flaws would have been much fewer had these experienced musicians actually orchestrated the pieces. Despite the flaws in orchestration, Gershwin’s music remains pivotal in the repertoire of American orchestral

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20 These “flaws” mostly refer to frequent doublings and thick textures.
21 Background and orchestration information by Jeff Sultanof appears in the facsimile of the manuscript edition of *Concerto in F*. 

Praise and Criticism

Audiences enthusiastically praised premieres of Gershwin’s concert works; it was not uncommon for audiences to applaud for fifteen minutes after performances of his music. The approval of critics and contemporary composers, however, was not as zealous. Olin Downes, critic for the *New York Times*, was disapproving of Gershwin’s works because of a perceived lack of technical proficiency. In particular, Olin Downes was dissatisfied with the premier of *Concerto in F*.

Throughout, Mr. Gershwin has tried earnestly and sincerely to compose a work of symphonic dimensions. But it cannot be said that he has succeeded. He has not succeeded first of all because the form he employs is not native to a composer of his experience, and he has neither the instinct nor the technical equipment to be at ease in it; and also because of the rather obvious limitations of his orchestral scheme.23

Further questionable assessment came from other contemporary composers at the time. Paul Rosenfeld claimed, “Gershwin’s *Rhapsody in Blue*, *Piano Concerto*, and *An American in Paris* have found a good deal of popular flavor, and Gershwin himself is assuredly a gifted composer of the lower, unpretentious order (emphasis mine); yet there is some question whether his vision permits him an association with the artists.”24 Aaron

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22 Shirley, 283.
Copland also criticized Gershwin’s music because of its “low brow” status. Copland was envious of Gershwin’s success, but thought Gershwin’s compositions lacked credibility.\textsuperscript{25}

The disapproving critiques by his colleagues and his lack of education caused Gershwin to feel insecure as a serious composer and orchestrator.\textsuperscript{26} Fortunately, later reviews were favorable. Olin Downes was slightly less critical (than of Concerto in F) of An American in Paris, which premiered three years after Concerto in F: “Mr. Gershwin has written a succession of tunes, some of them ingeniously couched in present-day musical terms, in his native patois, and has set them with telling orchestration.”\textsuperscript{27} A review of Concerto in F in New York World by Samuel Chotzinoff remarked on Gershwin’s brilliance in composing music that reflects on American life:

> The truth is that George Gershwin is a genius – perhaps the only one of all the younger men who are trying with might and main to express the modern spirit. You may cite his deficiencies as evidenced by his latest work – they are obvious. He is not a master of form; he is audaciously irresponsible…he lacks depth…he will never be able to rid himself of jazz…\textit{but} all his shortcomings are nothing in the face of the one thing he alone of all those writing the music of to-day possesses. \textit{He alone actually expresses us.} (emphasis mine) He is the present, with all its audacity, impertinence, its feverish delight in its motion, its lapses into rhythmically exotic melancholy…He writes about…the excitement of life as it is lived right here and now.\textsuperscript{28}

Reviewers were quick to point out Gershwin’s deficiencies in orchestration, but his Americanist goals were evident, as expressed by Samuel Chotzinoff’s review.

\textsuperscript{26} Peyser, 215.
By and large, Gershwin was overwhelmingly accepted by audiences, although critics and contemporary musicians had mixed opinions. Nevertheless, he achieved his Americanist goals by writing music reflecting the American culture and integrating jazz.

**Conceptual Americanisms**

Gershwin’s concert works result from his attempts to expose the general public to serious music through the use of jazz. Joan Peyser, Gershwin biographer, describes this desire: “As much as Gershwin was intimidated by European composers and the American critics who held them in awe, he wanted American audiences to know that their own music – jazz – could serve as the basis for legitimate concert works.”

William G. Hyland, in agreement with Peyser, asserted that Gershwin made classical music accessible to people who did not normally listen to classical music. Not only was the accessibility of Gershwin’s jazz his way of reaching the American public, growing use of the radio and phonograph helped make his serious music accessible to the American public at the time of its composition.

**Compositional Americanisms**

Gershwin’s compositional Americanisms are achieved through significant use of ragtime, which depicts the vivacious lifestyle of Americans in the Roaring Twenties, and the Blues, another popular jazz style of the era. Gershwin explained the important relation of jazz to American music in an article in *American Composers on American Music*.

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20 Peyser, 215.
30 Hyland, 247.
Jazz I regard as an American folk-music; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk-music. I believe that it can be made the basis of serious symphonic works of lasting value, in the hands of a composer with talent for both jazz and symphonic music.\textsuperscript{31}

Similarly, Charles Schwartz, Gershwin biographer noted that Gershwin’s innate jazz abilities allowed him to make use of “conscious Americanisms” derived from jazz and popular music: blues-inflected melodies, jazzy syncopations, and Charleston-like rhythms.\textsuperscript{32} These “conscious Americanisms,” which are synonymous with Zuck’s definition of “compositional” Americanisms, are readily apparent in three of his famous concert pieces: \textit{Piano Concerto in F}, \textit{An American in Paris}, and \textit{Cuban Overture}.\textsuperscript{33} These three pieces, along with the role of the trumpet in portraying the compositional Americanisms, provide the focus for the remainder of this chapter.

\textbf{Piano Concerto in F}

In the spring of 1925, the New York Symphony Society and Walter Damrosch commissioned Gershwin to compose, score, and orchestrate a piano concerto to be performed in New York, Washington, D.C., and Philadelphia in December of the same year. Gershwin finished the piece in time for the December 3, 1925 premiere in Carnegie Hall with himself as the soloist.


\textsuperscript{33} Charles Schwartz described Gershwin’s compositional style as using “conscious Americanisms” to ensure his music would be appreciated by the American public, similar to what Zuck identifies as “compositional” Americanisms.
Gershwin’s first concert piece incorporated his compositional Americanisms: the Charleston rhythm, representing “the young, enthusiastic spirit of American life;”[34] the American blues to illustrate the “dreamy atmosphere of a summer night in a garden of our [America’s] South”[35] in the second movement; and a variety of rhythmic gestures in the third movement. Gershwin’s *Piano Concerto in F*, originally called the *New York Concerto*, was intended to depict American life in the “Roaring Twenties,” particularly the booming metropolis of New York City. Gershwin’s comments in *Theatre Magazine* suggest this intent:

If I were an Asian or European, suddenly set down by an aeroplane [sic] on this soil and listening with fresh ears to the American chorus of sounds, I should say that American life is nervous, hurried, syncopated, ever accelerando, and slightly vulgar…To be true to music it must repeat the thoughts and aspirations of the people and the time. My people are Americans. My time is today.[36]

Although the piece is a *solo piano* concerto, the trumpet plays a prominent role in its second movement. In fact, recordings often list a trumpet soloist on the jacket of the recording.[37] The Concerto is in three movements, in a fast-slow-fast scheme. The orchestra includes 3 flutes, 3rd doubling on piccolo; 2 oboes; English horn; 2 clarinets; bass clarinet; 2 bassoons; contrabassoon; 4 horns; 3 trumpets; 3 trombones; tuba; percussion; harp; strings; and piano solo.

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[34] Joan Peyser tells how Gershwin captures the character of American life in his *Piano Concerto in F* in her Gershwin biography.


The first movement of *Concerto in F* confirms Gershwin’s undeveloped skills in orchestration, yet his innate ability to write in a jazz idiom in the context of a concert piece is evident. Gershwin’s initial compositional plan for this movement was to establish the jazz quality of the piece through rhythmic energy. The trumpets contribute to that jazz character in the first movement of this American concerto through big band gestures along with prominence during rhythmic motives.

First, trumpets lead clarinet and violins in a brief, ascending triplet gesture five measures before rehearsal number 1 and again in the fifth measure of rehearsal number 1.

Example 2.1 George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), four measures after rehearsal number 1 to 7 measures after rehearsal number 1. Audio example depicts beginning to 7 measures after rehearsal number 1. Click to play.
Next, muted trumpet supplies rhythmic energy beginning in the fifth measure after rehearsal number 7. It doubles flute to harmonize and accentuate a syncopated melody in the oboes, clarinets, and strings.

Example 2.2 George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), 5 measures after rehearsal number 7 – rehearsal number 8. Click to play.\(^{41}\)

Another big band section occurs in the ten measures prior to rehearsal number 34. Here, the brass instruments are the only accompaniment voices, and they articulate chords emphasized with “ffz-p” followed by a crescendo. These dramatic articulations contribute to the jazz nature of the piece.

Example 2.3 George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), ten measures before rehearsal number 34 to 6 measures before rehearsal number 34. Click to play.42

The trumpets generate rhythmic vigor throughout the movement, as in the fifth measure of rehearsal number 3, when swung rhythms with accented offbeats set up the first entrance by solo piano.

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**Example 2.4** George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), five measures after rehearsal number 3 to 10 measures after rehearsal number 3. Click to play.43

Next, the trumpets are assisted by the horns and percussion in heavily accented syncopations at rehearsal number 10. These rhythmic accents boost the energy of a steady eighth note passage in woodwinds, trombone 3, tuba, and strings.

**Example 2.5** George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), rehearsal number 10 – rehearsal number 11. Click to play.44

The trumpets continue to lead the brass as well as strings and woodwinds in uttering percussive statements in several places through the rest of the movement.45

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44 Ibid.
45 Brief percussive statements by the trumpets occur beginning in the eighth measure of rehearsal number 28, at rehearsal number 29, and at rehearsal number 31.
Andante con moto

The trumpet is a highlighted voice throughout the second movement. The blues character is established immediately by solo trumpet, opening the movement with a long, lyrical solo and identifying the laid-back blues character with the use of a felt crown mute, half valve technique, and flat thirds and sevenths, called “blue notes.”


The solo trumpet further identifies this blues character in similar lyrical solos from rehearsal number 2 to rehearsal number 3 and rehearsal number 8 to four measures after rehearsal number 9. In each solo section, the prominence of the trumpet is enhanced by the simplicity of the texture in the accompaniment: two clarinets, bass clarinet, viola, and cello. Moreover, the blues melody played by the trumpet at the beginning and again at rehearsal number 2 occurs only in the solo trumpet voice – never in any other voice.

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46 A recording which effectively executes such muted, jazzy passages is The Saint Louis Symphony Orchestra with Susan Slaughter on trumpet (CDX 5007.)
48 The return of the blues melody at rehearsal number 8 also includes a countermelody in the flute voice and accented notes in the horn to amplify accented notes in the solo trumpet.
Gershwin’s heavy orchestration returns during tutti passages in the second movement of *Concerto in F*, particularly rehearsal number 10, rehearsal number 14, rehearsal number 15, and the seven measures leading to rehearsal number 17. At each of these tutti sections, Gershwin employs the full orchestra, yet only two parts are playing at each given time: unison melody and chordal harmony. The superfluous texture at these tutti sections allows the delicately orchestrated solo trumpet sections (rehearsal number 2 to rehearsal number 3 and rehearsal number 8 to rehearsal number 9) to be more exposed. At a climactic section in the seven measures before rehearsal number 17, the trumpet sonority is a leading voice in the tutti texture.

*Example 2.7* Rehearsal number 1 to 9 measures after rehearsal number 1. (Audio only) Click to play.49

*Allegro agitato*

Similar to the first movement, the final movement of *Concerto in F* embraces the use of rhythm to replicate the vigorous, enthusiastic spirit of New York in the 1920s. The trumpets assist the orchestra and solo piano in illustrating this spirited atmosphere of urban America by emphasizing the rhythmic energy as well as contributing to bluesy, melodic statements.

The trumpets contribute to the percussive, rhythmic focus of the movement by adding zest to melodic gestures in accompaniment voices and solo piano with double tonguing passages at rehearsal numbers 1, 6, 20, and 21.

Example 2.8 George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), rehearsal number 1 to 7 measures after rehearsal number 1. Click to play.  

It should be noted that some of these “zesty” articulated passages are potentially problematic in the lower trumpet voices. For example, in the fifth measure of rehearsal number 1 (as in Example 2.8), second trumpet is required to play “molto marcato” in a double-tongued passage on low As, B-flats, and Bs. Achieving crisp articulations in this low register is challenging. Despite the amateur scoring of such low double-tongued passages in the trumpets, their rhythmic importance is exhibited again when they supply rhythmic punctuations to various melodic gestures in both the piano solo and later in the rest of the orchestra.  

The trumpet is employed to introduce the most prominent theme of the movement at rehearsal number 7. Muted first trumpet leads first violins in stating a simple melody that is mimicked later at rehearsal number 9 by English horn and trumpet, at rehearsal number 10 by flutes and oboes, and finally at rehearsal number 14 in the solo piano.

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50 Ibid.
51 Trumpets are used for rhythmic punctuation at rehearsal number 3 in response to solo piano, and again at rehearsal numbers 11 and 12, assisting strings and low brass in punctuating melodies stated in flutes, oboes, and clarinets.
Example 2.9 George Gershwin, *Concerto in F: Miniature Orchestral Score*, edited by F. Campbell-Watson (New York: Harms, 1942), rehearsal number 7 to rehearsal number 8. Click to play.52

Further development of this theme occurs at rehearsal number 16, when it is heard in several voices as a round.53 This example points to the role of the trumpet as a leader in stating a melody and guiding its development.

Example 2.10 Rehearsal number 16 to rehearsal number 17. (Audio only) Click to play.54

Lastly, the trumpet is the source of a soaring, grandiose gesture towards the end of the piece at rehearsal number 22. The texture during this climactic section is chaotic in that there are four simultaneous melodic and rhythmic gestures at one time. The trumpet, marked “solo” in the score, leads flutes, oboes, violins, and violas in an emotional countermelody to the concurrent statements in the other voices.55

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53 Four horns and second violins begin in unison, followed one beat later by trombones and cellos, and another beat later by tubas and basses. The last entrance is one beat later in trumpets and violins.
55 A yearning melody in horns and clarinets, downward moving chords in triplets in the piano, and descending quarter note chords in bass clarinet, bassoons, trombones, and tuba occur at the same time as this soaring melody in the trumpet, flutes, oboes, violins, and violas.

Here, lyricism and syncopation combine to achieve both the rhythmic and blues focus of the piece. The trumpet is a leading voice in attaining this goal.

**Summary for *Concerto in F***

The trumpet is a prominent voice in depicting the compositional Americanisms in *Concerto in F* by establishing the jazz character of the piece. The trumpet announces the blues section, provides rhythmic pulsations, and the trumpet section serves as the leader of a big band during tutti sections of the concerto. Timbre variety is achieved with straight mute, felt crown, and half valve technique. The natural characteristics of the trumpet allow it to execute the variety of passages and produce varied timbres that identify the trumpets as prominent voices in *Concerto in F*.

**An American in Paris**

In the spring of 1928, George Gershwin spent three months touring Europe with his brother Ira, sister Frances, and Ira’s wife Leonore. While they spent some time in Paris during this tour, Gershwin did not compose *An American in Paris* during this time. In fact, he had already blocked a piano score for *An American in Paris* prior to the...
European trip, and he used his time in Paris to gather ideas for its orchestration. He even acquired four Paris taxi horns for an authentic sound effect in the piece. Gershwin described the purpose of the piece as “a portrayal of the impressions of an American visitor in Paris as he strolls about the city, listens to various street noises, and absorbs the French atmosphere.”

The piece is divided into three sections, in ABA form. *Allegretto* is the first section, from the beginning until rehearsal number 45. *Andante* marks the middle section, from rehearsal number 45 through five measures before rehearsal number 69. The final section is a brief recapitulation of the *Allegretto* portion of the piece, from rehearsal number 69 to the end. His compositional style is more advanced than his previous “hits,” *Rhapsody in Blue* and *Concerto in F*. “Clearly, by the time he wrote *An American in Paris*, Gershwin was thinking in terms of self-generating, ongoing forms, not ‘tunes,’ in his concert works and was constructing his melodic materials accordingly.” Both the advanced structure and refined orchestration demonstrate a more sophisticated compositional style. Similar to the *Concerto in F*, compositional Americanisms are expressed through blues-inflected melodies, syncopations, and Charleston-like rhythms. The trumpet is an easily identifiable voice in *An American in Paris*, which includes an orchestra of 3 flutes, third doubling piccolo; 2 oboes; English horn; 2 clarinets; Bass clarinet; 2 bassoons; 4 horns; 3 trumpets; 3 trombones; tuba; alto saxophone; tenor saxophone; baritone saxophone; percussion; and strings.

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An American in Paris relies on the versatility of the trumpet to assist in portraying Gershwin’s compositional Americanisms. The trumpet is employed as a percussive voice, featured solo voice, supportive voice during tutti passages, and soli voice when combined with other instruments.\(^5\) In addition, jazz techniques are inherent in the trumpet parts of the piece.\(^5\)

**Percussive Voice**

As a percussive voice, the trumpet introduces two rhythmic ideas in the beginning of An American in Paris. These rhythms encompass repeated sixteenth-note articulations, evoking the jazz quality of the piece and the hurried lifestyle of Americans in the twenties. The first rhythmic idea begins in the second measure of rehearsal number 2, where the muted second trumpet plays a percussive response to the theme in the flute, oboe, and violin voices. This rhythmic idea is immediately imitated in each of the following voices: first trumpet, third trumpet, and first trombone. Further references to this rhythmic idea occur throughout the piece, indicating its function as a rhythmic motive of An American in Paris.\(^6\)

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\(^5\) "Tutti" refers to orchestral passages played when a solo or melody is not being played by another voice and "soli" refers to orchestral passages in which a melodic line is played by multiple voices in unison.

\(^6\) For example, Gershwin calls for a felt crown mute during a blues solo; and half-valve slide technique is effective in executing some trumpet passages. The trumpet continues to perform a large role as the leader of a big band.

\(^6\) At rehearsal number 3, the sixteenth-note rhythmic motive appears in a theme in the bass clarinet, horns, woodblock, and strings. The rhythmic motive is heard again in the six measures preceding rehearsal number 9, and the repeated sixteenth note pattern is employed in various imitations throughout the first section of An American in Paris.
The second rhythmic idea occurs at rehearsal number 10, where muted first trumpet articulates another sixteenth-note idea, repeated immediately by muted second and third trumpets, and again by open first trumpet and then open second and third trumpets.

The same rhythmic idea occurs in the first and second trumpets at rehearsal number 18; doubled in violin, viola, and cello voices. Gershwin relies on the trumpets to initiate and reiterate these percussive sixteenth-note statements that are reminiscent of the hurried

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Example 2.12 George Gershwin, *An American in Paris*, revised by F. Campbell-Watson (Miami: Warner Brothers Music Corporation, 1930), rehearsal number 2 to rehearsal number 3. Click to play.\(^{61}\)

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Example 2.13 George Gershwin, *An American in Paris*, revised by F. Campbell-Watson (Miami: Warner Brothers Music Corporation, 1930), rehearsal number 10 to rehearsal number 11. Click to play.\(^{62}\)

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\(^{62}\) Ibid.
lifestyle of the Roaring Twenties. These percussive and rhythmic statements help to portray the compositional Americanisms prevalent in *An American in Paris*.

**Solo Voice**

As a lyrical solo instrument, the trumpet is most prominent in the slow, bluesy middle section of *An American in Paris*. Similar to the second movement of *Concerto in F*, the blues theme is introduced by solo trumpet, beginning with a long, sustained note. In this section, Gershwin envisioned an American feeling homesick while walking the streets of Paris, reminiscing about his homeland.⁶³

Arguably, the lyrical trumpet solo during the middle section of *An American in Paris* is the most identifiable theme of the piece. The bluesy trumpet solo begins in the ninth measure of rehearsal number 45, where a felt crown is used to color the trumpet sound, along with wide vibrato and half-valve slides to enhance the blues sonority.

![Example 2.14](attachment:image.png)

**Example 2.14** George Gershwin, *An American in Paris*, revised by F. Campbell-Watson (Miami: Warner Brothers Music Corporation, 1930), nine measures after rehearsal number 45 to 2 measures before rehearsal number 47. Click to play.⁶⁴

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Incidentally, other voices play this same theme later on in the section, but the trumpet is striking because it is the voice that introduces the theme, and it is the only voice that plays the theme as a solo. Moreover, the texture of the orchestration when the trumpet identifies this recognizable theme is thinner than when other voices play the theme, implying its significance as a solo voice.\(^{65}\) The next voices to imitate this theme are the oboes, English horn, 1\(^{st}\) violins, and violas at rehearsal number 48. The accompaniment is a thicker texture than when the solo trumpet initially announced the theme.\(^{66}\) An elaborate return of this theme occurs at rehearsal number 65. Trumpet (without mute) and strings (8va) play the melody in C major (up from B-flat major) at this climax. Grandiose flourishes in the upper woodwinds and syncopated rhythms in the rest of the orchestra provide a striking accompaniment. Again, the trumpet is a defining voice at a prominent section of the piece. Its vibrant timbre in the upper register allows the trumpet melody to soar above the orchestra.

A separate trumpet solo occurs at rehearsal number 57. The trumpets are featured playing an upbeat, syncopated, skipping melodic passage. Two trumpets play in unison (one open and the second muted) while they are accompanied by bassoons, horns, timpani, saxophones, and strings.\(^{67}\)

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\(^{65}\) When the trumpet introduces this theme in the ninth measure of rehearsal number 45, the accompaniment includes subtle harmony in bassoons and saxophones (Alto, tenor, and baritone), with offbeats in horns, trombone, tuba, percussion, and strings. It is a light texture that allows the expressive trumpet solo to soar above the texture.

\(^{66}\) Thick accompaniment includes clarinets, horns, tuba, percussion, saxophones, 2\(^{nd}\) violins, celli, and basses. A countermelody in Baritone saxophone and cello voices creates a more involved texture.

\(^{67}\) During this first statement of the theme, the accompaniment to the trumpets is simple: quarter note harmonization in bassoons, 2\(^{nd}\) violins, cellos, and basses; and eighth note harmonization in saxophones and violas.
Example 2.15 George Gershwin, *An American in Paris*, revised by F. Campbell-Watson (Miami: Warner Brothers Music Corporation, 1930), rehearsal number 57 to 5 measures before rehearsal number 61. Click to play.  

First trumpet continues the solo at rehearsal number 58, doubled by flute and violins along with a more detailed accompaniment. After further development of the theme, it returns one last time at rehearsal number 63. Here, the trumpet is doubled by saxophones and violins and accompanied by the full orchestra. Other utterances of the theme are heard in upper woodwind and string voices during this section, but the theme is heard in its entirety only when the trumpet is playing it. This specific attention to the

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trumpet makes it a striking voice in the statement and development of this theme depicting the fast-paced American lifestyle of the twenties.

**The Trumpet During Tutti Passages**

As a supportive role during tutti passages, trumpets accompany other orchestral voices in order to thicken the orchestration and punctuate other musical ideas. Such supportive material often involves sixteenth note utterances. These percussive interjections provide a driving force in the energetic music, and are indicative of the active and vivacious American lifestyle Gershwin depicts in his music.

**Soli Voice**

The frequent use of the trumpet as a soli voice is intriguing. While it could be due to Gershwin’s lack of skill in orchestration (the trumpet doubles several other voices in stating melodic material in unison), it is likely because Gershwin found the inherent sound of the trumpet to be a suitable voice for assisting other voices in conveying melodic material. Gershwin was able to maximize the capabilities of the trumpets by employing them as soli voices in addition to their responsibilities as solo and tutti voices. Incidentally, the trumpets are almost schizophrenic in their roles because they accentuate both soli sections of delicate woodwinds and strings as well as heavy brass. These soli instances in *An American in Paris* indicate Gershwin recognized the versatility of the trumpets and exploited them to their fullest capabilities.

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69 Sixteenth note patterns occur at rehearsal numbers 18, 20, five measures before 23, 27, and 54-57.

70 For example, at rehearsal number 11, the muted trumpet plays a soli passage with flutes and English horn, and from rehearsal numbers 32-34, the muted trumpet is in unison with the violins. In contrast, when highlighting a melody in a thicker texture of trombones, violins, and celli, the trumpet is not muted.
Treatment of Other Solo Voices

It would be misleading to classify the trumpet as one of the most important voices in *An American in Paris* without addressing the treatment of other solo voices. Other featured voices include the taxi horns, flute, oboe, English horn, violin, viola, and tuba. When these voices are highlighted, however, their time in the spotlight is brief. For example, as the first section of *An American in Paris* nears its end, a transition into the middle section features solo voices. Beginning seven measures before rehearsal number 43, short incantations are played by solo violin, followed by English horn, solo violin again, solo viola, horn, two flutes, one stand of violins, and finally, tuba. While each voice expresses a solo, the duration of solos is minute compared to the prolonged trumpet features. Moreover, it is difficult to identify another voice that is exploited for its versatility as much as the trumpet.

Summary for *An American in Paris*

This discussion has demonstrated the variety of uses of the trumpet in *An American in Paris*. Most notably, its prominence as a solo instrument in the blues section identifies the trumpet as an integral voice in presenting the compositional Americanisms in *An American in Paris*. Furthermore, its ability to add clarity, strength, and delicate nuances in a variety of soli and tutti textures sets it apart from other featured instruments in the music.

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71 Again, this document concentrates on the use of the trumpet as a voice of Americana, not the only voice.
72 The trumpets are versatile because of the variety of timbres possible with mutes and the various roles as solo, percussion, tutti, and solo voices.
**Cuban Overture**

Gershwin completed his concert overture, *Rumba*, in August 1932, following a vacation in Havana earlier that year. He returned to the United States with Cuban percussion instruments and musical ideas which were incorporated into his new concert piece. The premier was on August 16, 1932 in an all-Gershwin concert at Lewisohn Stadium in Manhattan with Albert Coates conducting. On November 1st, at a benefit concert at the Metropolitan Opera, *Rumba* was renamed *Cuban Overture*. As one of Gershwin’s latest concert pieces, *Cuban Overture* reveals his advanced skills in counterpoint, harmony, and orchestration. *Cuban Overture* uses fewer instances of excessive doublings than his earlier concert works, such as *Rhapsody in Blue*, *Concerto in F*, and *An American in Paris*. The transitions within the piece are smoother and less awkward than his previous pieces.

*Cuban Overture* shows a great leap forward in Gershwin’s musical maturity, as well as his interest in how different musical cultures affected his own creativity. In *Cuban Overture*, the influence of Latin-American rhythms and percussion instruments is ubiquitous, as is the American jazz sound common in Gershwin’s music. Not only does he experiment with the new found timbres of Cuba, Gershwin successfully continues to gain acclaim from his American audiences in *Cuban Overture* by writing music that exhibits the upbeat lifestyle of Americans.

The score calls for 3 flutes, third doubling on piccolo; 2 oboes; English horn; 2 clarinets; Bass clarinet; 2 bassoons; contrabassoon; 4 horns; 3 trumpets; 3 trombones;

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73 Jeff Sultanof identifies the growth in Gershwin’s compositional style in the background information on *Cuban Overture* in the Commemorative Facsimile Edition Manuscript Full Score.
tuba; timpani; a battery of Latin percussion instruments, including Cuban sticks, Bongos, Gourd, and Maracas; and strings.\textsuperscript{74}

The overture is divided into three sections: \textit{Moderato e Molto Ritmato}, in which Latin thematic material is introduced; \textit{Plaintive}, where a clarinet cadenza leads to the gradual development of a polytonal canon; and \textit{Allegretto Ritmato}, in which the material from the first section is developed in stretto (in a faster tempo) form. Unlike \textit{Concerto in F} and \textit{An American in Paris}, the trumpet is absent from the slow, plaintive section. Instead, the trumpets are prominent in the high, fast, intricate rhythmic sections. As in Gershwin’s previous works, the diverse capability of the trumpet timbre is evident in \textit{Cuban Overture}. The trumpets work as tutti voices, soli voices, and solo voices, and their versatile timbre is identified by muted and unmuted passages as well as the extreme high and low registers of the instrument.

\textbf{Tutti Voice}

As a tutti voice, the trumpets demonstrate their versatile timbre by matching both playful woodwind voices and strident brass voices. First, the trumpets double oboes and English horn in several tutti sections.\textsuperscript{75} Incidentally, the trumpets are the only brass instruments doubling woodwinds in these instances. Next, trumpets provide rhythmic intensity when doubling brass voices in the measure before rehearsal number 5. As indicated in the score, brass voices provide “biting” transition into the D-flat major section at rehearsal number 5.

\textsuperscript{74} In studying \textit{Cuban Overture}, the score used was the Commemorative Facsimile Edition Manuscript Full Score, Miami: Warner Brothers Publications, 1987. Jeff Sultanof, editor of the Commemorative project, suggests conductors and historians should use the manuscript over the published score. The published score contains many errors, and Gershwin’s manuscript is true to his intentions.

\textsuperscript{75} Tutti sections where the trumpets double oboe and English horn occur at: the opening of the piece, four measures before rehearsal number 2, three measures before rehearsal number 3, rehearsal number 11, and rehearsal number 15.
**Soli Voice**

As a soli voice, the trumpet assists in stating melodic themes by doubling other voices in *Cuban Overture*. First trumpet doubles oboe, English horn, and violins in stating the first theme of the piece at rehearsal number 1.

Example 2.16 George Gershwin, *Cuban Overture: Commemorative Facsimile Edition of the Manuscript Full Score* (Miami: Warner Brothers Publications, 1987), rehearsal number 1 to 4 measures after rehearsal number 2. Click to play.76

Likewise, the trumpet assists flute, clarinet, and violins in articulating a second, soaring theme at rehearsal number 4.

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76 George Gershwin, *Cuban Overture*, St. Louis Symphony, Leonard Slatkin, CDX 5007.
Example 2.17 George Gershwin, *Cuban Overture: Commemorative Facsimile Edition of the Manuscript Full Score* (Miami: Warner Brothers Publications, 1987), rehearsal number 4 to 7 measures before rehearsal number 5. Click to play.77

In both instances, the trumpet is the most prominent voice because of the vitality of its timbre and it reinforces the delicate, agile nature of the woodwind and string voices. The same themes return throughout this movement, and each time, the trumpet is a distinctive voice in presenting the material.78

*The Trumpet as a Solo Voice*

The first trumpet independently provides a syncopated countermelody to the melody in woodwinds and strings for a brief six measures between the fourth and ninth measures of rehearsal number 5. While it is a subtle countermelody, it is striking that the trumpet is the only voice responsible for it.

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78 The theme from rehearsal number 1 occurs again at ten measures before rehearsal number 13 and at rehearsal number 15, and the theme from rehearsal number 4 occurs again at rehearsal number 6 and 21 measures after rehearsal number 15.
Example 2.18 George Gershwin, *Cuban Overture: Commemorative Facsimile Edition of the Manuscript Full Score* (Miami: Warner Brothers Publications, 1987), four measures after rehearsal number 5 to 9 measures after rehearsal number 5. Click to play.79

Next, the trumpets are featured as solo voices during Latin-influenced passages. Sixteen measures before rehearsal number 11, the 1st trumpet is the first to state a Latin theme, and five measures later, the 2nd trumpet responds an octave higher. Accompanied only by a syncopated bass line, the Latin rhythm section, and whole note harmonies in clarinets and horns, the solo trumpet voices project on top of their accompaniment.

Example 2.19 George Gershwin, *Cuban Overture: Commemorative Facsimile Edition of the Manuscript Full Score* (Miami: Warner Brothers Publications, 1987), 16 measures before rehearsal number 11 to 11 measures before rehearsal number 11. Click to play.80

In the final section of the piece the trumpet voices are responsible for recalling thematic material from the first section. Unlike the initial statements of these themes, the

80 Ibid.
trumpets are solo voices when they recall them. Six measures before rehearsal number 28, 1ˢᵗ and 2ⁿᵈ trumpets are muted in the restatement of the theme from rehearsal number 1. This same theme occurs in the trumpet voices again in the eleventh measure of rehearsal number 29. The second theme of the piece, first introduced at rehearsal number 4, is recalled in the fourth measure of rehearsal number 28. After an octave leap up to a high concert A, the 1ˢᵗ trumpet soars on this note for four measures, while the third trumpet follows the same thematic idea a measure later and an octave down. After the trumpets have recalled both themes, the woodwind voices respond by juxtaposing the first theme with the soaring high A in the trumpets. Similarly, the woodwinds end the statement of the first theme by sustaining a high concert A, and the trumpets respond with the first theme. Such interplay between the trumpet and woodwind voices suggests the versatile nature of the trumpet. It is a voice that can seamlessly interact with woodwind voices equally as well as with brass voices.

Example 2.20 Six measures before rehearsal number 28 to 8 measures before rehearsal number 31 (Audio only). Click to play.

Timbre Effects and High Range of Trumpets

As in his previous concert works, Gershwin creates varying timbres in his orchestration with the use of muted trumpets. One specific instance is in the restatement of the opening theme from rehearsal number 1 at six measures before rehearsal number 28. In the initial statement of the theme, the trumpets were open and doubled by oboes, English horn, and violins. In the return of the theme, the trumpets are muted and are the

only voices playing the theme at that time. The mutes assist in creating variety in texture and sonority in *Cuban Overture.* (As in Audio example 20)

The high range demanded of trumpets in *Cuban Overture* is evocative of the lead jazz role of the trumpet in Gershwin’s music. Specific instances of high register trumpet parts occur in the tenth measure of rehearsal number 5, when high Bs and C-sharps are demanded of the trumpets as they play the soaring melody with flutes, clarinets, and violins.

![Example of Trumpet Melodies](image)

**Example 2.21** George Gershwin, *Cuban Overture: Commemorative Facsimile Edition of the Manuscript Full Score* (Miami: Warner Brothers Publications, 1987), ten measures after rehearsal number 5 to 15 measures after rehearsal number 5. Click to play.82

Similarly, the same melody is transposed up a half step beginning in the 21st measure of rehearsal number 15, requiring high Ds from the first trumpet. Both the timbre changes created by mutes and high note punctuations indicate the versatile ability required of trumpets in *Cuban Overture.*

82 George Gershwin, *Cuban Overture,* St. Louis Symphony, Leonard Slatkin, CDX 5007.
Summary for *Cuban Overture*

*Cuban Overture* demonstrates Gershwin’s advanced musical technique; he uses advanced orchestration techniques to effectively convey melodic material. The trumpet contributes energy and brilliance in this jazz- and Latin-inspired piece by leading the orchestra during tutti passages, cutting through the accompaniment during soli passages, and creating the appropriate Latin and jazz feel as a solo voice.
Aaron Copland (1900-1990)

Aaron Copland blazed his own trail as a young American musician. He began serious music lessons at the late age of eleven by taking formal piano lessons with Leopold Wolfsohn, Victor Wittgenstein and Clarence Adler. Additional studies with Rubin Goldmark focused on the compositional skills of harmony and counterpoint. After several years of studying “classical” music, he began attending concerts of the “new” music. Attempting to hear as many “first” performances as he could, Copland was eager to know first-hand the new trends from Europe as soon as they arrived in America. Instead of going to college, Copland traveled to Europe to learn techniques different from what he considered to be the old-fashioned Germanic style.

I had been thinking about France from the time I was eighteen or nineteen. In those days, it was clear that you had to be “finished” in Europe. You couldn’t be “finished” in America. Remember that I was an adolescent during the First World War, when Germany and German music were very unpopular. The new thing in music was Debussy and Ravel – also Scriabin. (I was very Scriabin-conscious in those days.) It seemed obvious that if you went to Europe you would want to study in France…Germany seemed like that old-fashioned place where composers used to study.

music in Leipzig. All the new things seemed to be coming from Paris – even before I knew the name of Stravinsky.84 Copland arrived in Paris, the art capital of the world, in 1921 to study at the Fountainebleau School. For three months, he studied with another conservative teacher, Paul Vidal. “He was the [Rubin] Goldmark of the Paris Conservatory – the man to study with, it was said – but he [Vidal] turned out in fact to be another version of Goldmark. He was very conventional in his tastes.”85 Seeking someone less conservative, Copland was introduced to Nadia Boulanger after the first semester, and spent three years studying with her.

The time in Paris allowed Copland to uncover his instinctive American technique. He returned to New York determined to establish a trend in American music: a national character that would reach all audiences in America.

**Compositional Style**

Copland’s compositional life encompassed four distinct periods. “Different interests came along at different times, which resulted in music of different character.”86 The first years (1921-1924) were his formative years. This period encompassed his time of study with Nadia Boulanger, and the works that resulted were a product of his immersion in French idioms through study with her.87 Upon his return to the United States, Copland focused on the jazz idiom. These jazz works were the first to exhibit Americanisms, written during the second period (1924-1929). “The jazz came by way of

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84 Copland to Edward T. Cone, “Conversation with Aaron Copland,” in *Perspectives of New Music* 6, no. 2 (Spring/Summer, 1968): 59.
85 Ibid.
86 Ibid.
87 His *Organ Symphony* was composed during this time, and featured Boulanger as soloist on an American tour. While it is not his most well-known composition, it represents his French-influenced style.
wanting to write this more immediately recognizable American music." One of the prominent pieces from the jazz period is *Music for the Theatre*. The jazz period was followed by a brief stint of experimenting with abstract music (1929-1935). Finally, his last works included the use of local melodies and themes to depict Americanisms (1934-1955). It is from this final period that his most recognizable pieces come: *Appalachian Spring, Billy the Kid, El Salon Mexico,* and *Rodeo*. The works from this period were written as “gebrauchmusik” because of the need for background music to plays, ballets, movies, as well as the radio. “The movie companies, especially those making documentary films about the American scene, began to feel the need for a music that would reflect what they were showing on the screen.” This allowed his music to express Americanisms and to be more accessible to the general public.

It is in the second and fourth periods that Copland devoted to his American style, but consistent in all of his compositions is the use of melodic material and accompaniment construction. Lawrence Starr describes this in “Copland’s Style:”

First, the melodic material is built from an extremely restricted pitch content, which extends itself through repetition and the gradual accretion or interpolation of new elements. Second, the accompaniment is constructed directly from the intervals and the actual pitches of the melodic material. This tightly controlled, organic pitch structure contrasts with the extensive variety and freedom embraced by Copland in the realms of register and rhythm. 

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88 Copland to Edward T. Cone.
89 The *Piano Variations* is a noted piece from this period.
90 Copland to Edward T. Cone.
Copland uses basic thematic material which he varies through alteration of rhythms, transposition, and repetition. He provides excitement by adding “spicy, sporadic, dissonant outbursts.”

**Conceptual Americanisms**

Copland’s conceptual Americanisms were expressed through his participation in and organization of festivals, committees, and projects. Together with Roger Sessions, the Copland-Session Concerts were established in 1928. For four years, 47 works were performed at these concerts, including premieres of 16 American and 11 European works. The Yaddo Festival, devoted to new music, was established in New York in 1932. Another affiliation was his involvement with the American Composers Alliance (ACA). This alliance was established in 1937 to ensure copyright protection for composers of art music not covered by the ASCAP (American Society of Composers, Authors, and Publishers) and to stimulate interest in the performance of American music, providing economic returns for the composers. Copland helped establish the Arrow Music Press (to publish American music) through the ACA. He served on boards that commissioned American music, such as the MacDowell Association and the Koussevitsky Foundation, and he was also associated with the Berkshire Music Center at Tanglewood.

**Compositional Americanisms**

During his second period of composition, Copland turned to jazz to write in his distinctively “American” voice. Having grown up in Brooklyn and being exposed to an urban setting all his life, jazz seemed an appropriate means of expressing compositional

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92 Ibid.
Americanisms, and was “used as a tool for articulating national identity.”93 In his own words, Copland asserts “The period of the twenties had been definitely colored by the notion that America needed a kind of music they could recognize as their own. The jazz came by way of wanting to write this more immediately recognizable American music.”94 Techniques associated with the Blues, including falling thirds, call and response patterns, flattened thirds and sevenths, major-minor clashes, bent pitches, syncopation, and polyrhythms can be heard in his music, too.95 The jazz rhythms mimic the vernacular of American speech patterns, making his music undeniably American. Principal Trumpet of the Cleveland Orchestra, Michael Sachs, agrees:

Overall, I think Copland uses rhythm to evoke jazz influence in his music – even in the pieces that were not specifically meant to be jazz influenced. It is what makes his music immediately recognizable as American. His music hints at it without officially using jazz.96

Following experimentation with abstract music during the third period of composition, Copland’s fourth and final period expresses his Americanist perspective with folk tunes. For example, “Simple Gifts” is quoted in Appalachian Spring, and “Camptown Races” is apparent in Lincoln Portrait. These World War II-era pieces are “virtual signifiers” of American culture.97

Copland’s compositional Americanisms are discussed in the rest of this chapter, including details on how the trumpet is a prominent and versatile voice in expressing these compositional Americanisms with regard to melody, rhythm, texture, and harmony

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94 Copland to Edward Cone.
96 Michael Sachs to Amanda Bekeny, March 16, 2005.
in *Music for the Theatre* (from his second period of composition), *Quiet City*, and *Appalachian Spring* (from his fourth period of composition). This music has been selected because it undoubtedly characterizes his Americanist point of view of his second and fourth periods of composition.

**Music for the Theatre**

*Music for the Theatre* is one of Copland’s first pieces composed after his return to America from Paris. It was premiered by the Boston Symphony Orchestra on November 20, 1925 under the conduction of Serge Koussevitsky. *Music for the Theatre* is an unparalleled example of Copland’s attempt to incorporate American themes and ideas in his early music. Scholars agree that the music is a prime example of his portrayal of America.\(^98\) Most importantly, the trumpets are prominent in this chamber orchestra piece, both as a section and soloists.

Copland’s orchestration in *Music for the Theatre* is thin (except for the trumpet section); the score calls for one performer on each of flute, oboe, clarinet, bassoon, trombone, percussion, and piano.\(^99\) The string section calls for two of each first violins, second violins, violas, cellos; and one bass. The only wind instrument with more than one player is the trumpet section, in which there are two.\(^100\)

“*Music for the Theatre* is an important work in the development of Copland’s style because it marks a separation from the French, or European, manner of composing

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99 The flute doubles on piccolo, oboe doubles on English horn, clarinet doubles on E flat clarinet, and percussion plays xylophone, glockenspiel, tambour militaire, wood block, cymbal and bass drum.
100 The score mentions the two trumpets each use two different kinds of Sourdine: the ordinary orchestral Sourdine (straight mute) and the harsh Sourdine (Harmon mute) used in Jazz bands.
into a consciously American style, with its new jazz idiom." The use of jazz in serious music, “un-European rhythms,” odd meters, frequent meter changes, and off-beat accents were almost unprecedented at the time, yet Copland freely incorporated them into this piece to establish his Americanist style. *Music for the Theatre* is in five movements: *Prologue, Dance, Interlude, Burlesque, and Epilogue.* The trumpet(s) (1) establish motivic material; (2) contribute to the jazz quality, especially with rhythms; and (3) provide timbre variety with mutes and voicing. Specific instances of the versatility of the trumpets are discussed in the following pages.

**Prologue**

The opening of the Prologue is presented by a trumpet fanfare, a melodic and rhythmic motive which serves as the foundation for the rest of the piece. This stately fanfare is Copland’s way of proclaiming his arrival as an American composer. A succession of perfect fifth, perfect fourth, major sixth, and major third intervals outlines this fanfare.

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101 Smith, 86.
102 Oja, 248.
Example 3.1 Aaron Copland, *Music for the Theatre: Suite in Five Parts for Small Orchestra* (New York: Cos Cob Press, 1932), beginning to 2 measures before rehearsal number 2. Click to play.  

The fanfare returns throughout the piece, sometimes softer and slower, often in other wind voices, many times transposed; yet this melodic and rhythmic cell initially identified by the trumpet outlines the most prominent motive of the piece.  

A second motive is introduced initially by the trumpet one measure before rehearsal 2. A step-wise descent of three notes, identified as the “Three Blind Mice”

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103 Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
104 For example, the opening motive returns in the third measure of rehearsal number 4 until rehearsal number 5 (slower and transposed in the trumpet), two measures before rehearsal number 12 (muted, nervous, and agitated); in English horn two measures before 36 (in the *Interlude*), and in the trumpet in the seventh measure of rehearsal number 47 (in augmentation) during the *Burlesque.*
melody, is introduced by the unaccompanied trumpet and is immediately passed on to and developed by the strings, highlighted by an oboe solo of the same material.\textsuperscript{105}

\textbf{Example 3.2} Aaron Copland, \textit{Music for the Theatre: Suite in Five Parts for Small Orchestra} (New York: Cos Cob Press, 1932), two measures before rehearsal number 2 to 5 measures after rehearsal number 2. Click to play.\textsuperscript{106}

Lastly, the trumpets demonstrate their versatility at rehearsal number 6 by partaking in a dialogue between one another; the first trumpet is muted and the response from the second trumpet is without mute.

\textbf{Example 3.3} Aaron Copland, \textit{Music for the Theatre: Suite in Five Parts for Small Orchestra} (New York: Cos Cob Press, 1932), rehearsal number 6 to 3 measures after rehearsal number 7. Click to play.\textsuperscript{107}

\textsuperscript{105} The “Three Blind Mice” motive returns at the end of the \textit{Prolgue}, four measures before rehearsal number 38, and during the \textit{Epilogue}.
\textsuperscript{106} Aaron Copland, \textit{Music for the Theatre}, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
\textsuperscript{107} Ibid.
**Dance**

The most identifiably American aspect in the *Dance* is the use of the jazz idiom, exhibited through rhythm, blues harmonies, and mutes. Trumpets and clarinets, both typical leaders of a big band style, punctuate the movement with jazzy solos.

Trumpets provide rhythmic accents in a 5/8 section at rehearsal number 16. Here, the solo trumpets are in octaves, playing accented half notes occurring on the second eighth note of each measure. Eighth note underpinnings in the woodwinds and strings support the rhythmic solo line in the trumpets.

![Example 3.4](image)

**Example 3.4** Aaron Copland, *Music for the Theatre: Suite in Five Parts for Small Orchestra* (New York: Cos Cob Press, 1932), rehearsal number 16 to rehearsal number 17. Click to play.\(^{108}\)

Timbre and jazz style is highlighted by a Harmon muted solo passed between the two trumpets beginning in the third measure of rehearsal number 19. The texture supporting the trumpets is blues chords in the strings,\(^{109}\) which allows the raspy, high

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\(^{108}\) Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.

\(^{109}\) Ninth chord with a flat third (D-F-F#-A-C-E.)
trumpets to be the focus. Copland maintains simplicity in texture, allowing solo lines to be prominent.

Example 3.5 Aaron Copland, *Music for the Theatre: Suite in Five Parts for Small Orchestra* (New York: Cos Cob Press, 1932), rehearsal number 19 to rehearsal number 20. Click to play.\(^\text{110}\)

**Interlude**

While the overall effect of the *Interlude* is a “dream sequence,” featuring woodwind voices and the glockenspiel, the trumpet transforms from playing jazz licks in the previous movements to emulating a delicate woodwind voice in the *Interlude*. First, the two trumpets converse with one another, the second trumpet responding to statements

\(^{110}\) Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
made by the first trumpet. The lilting trumpets at rehearsal number 31 soar at the top of the texture, imitating a clarinet statement from rehearsal number 30.\footnote{During the trumpet duet from rehearsal number 31 – rehearsal number 32, Copland’s compositional style is evident. The two trumpets often land on the open intervals of perfect fifth, perfect fourth and major sixth.}

\textbf{Example 3.6} Aaron Copland, \textit{Music for the Theatre: Suite in Five Parts for Small Orchestra} (New York: Cos Cob Press, 1932), rehearsal number 31 – rehearsal number 32. Click to play.\footnote{Aaron Copland, \textit{Music for the Theatre}, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.}

The trumpets return to end the movement in the third measure of rehearsal number 35. Here, muted first trumpet plays a simple incantation similar to the melody from the opening of the movement. Six measures later, second trumpet joins the texture, and the juxtaposition of the two trumpet voices could easily be mistaken for two woodwind voices. Such ability of the trumpet to evenly balance with woodwinds and strings is evidence of its versatility and makes it a prominent voice in this Americanist music.
Example 3.7 Aaron Copland, *Music for the Theatre: Suite in Five Parts for Small Orchestra* (New York: Cos Cob Press, 1932), three measures after rehearsal number 35 to 3 measures before rehearsal number 38. Click to play.\textsuperscript{113}

\textsuperscript{113} Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
**Burlesque**

Jazz character of thematic statements and prominent solos make the Burlesque another movement allowing the trumpet to be a significant voice depicting Americanisms in *Music for the Theatre*. The prominence of the trumpet is heard in both tutti and solo sections, muted and unmuted sonorities. Brief thematic statements by first trumpet at rehearsal number 40 and again at rehearsal number 41 stand out because of the distinctive timbre of the muted trumpet. In contrast, the trumpets play thematic statements in the open sonority a few measures later at two measures before rehearsal number 42.

**Example 3.8** Six measures after rehearsal number 38 to 5 measures after rehearsal number 42 (Audio only). Click to play.\textsuperscript{114}

The principal solo of the movement begins in the seventh measure of rehearsal number 46. Accompanied by a light texture of only subtle downbeats in bassoon, trombone, cello, and bass, the second trumpet plays a bluesy solo. The first trumpet joins the second trumpet in the seventh measure of rehearsal number 47 as they alternate statements outlining the intervals of perfect fourth and major sixth, reminiscent of the prominent intervals in the *Prologue* fanfare. The prominence of this blues theme is apparent from rehearsal numbers 53 through 55 when all voices play a recapitulation of it in unison.

\textsuperscript{114} Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
Example 3.9 Aaron Copland, *Music for the Theatre: Suite in Five Parts for Small Orchestra* (New York: Cos Cob Press, 1932), five measures after rehearsal number 46 to 8 measures after rehearsal number 48. Click to play.\textsuperscript{115}

**Epilogue**

The voice of the trumpet is not as audibly prominent in the “Epilogue” as in previous movements, but its significance is evident. The clarinet opens the movement with a relaxed, quiet statement in diminution of the nervous, agitated trumpet fanfare from the “Prologue.” The “Three Blind Mice” motive is heard in the clarinet and immediately passed to the trumpet followed by other voices in transposition.

\textsuperscript{115} Aaron Copland, *Music for the Theatre*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
Example 3.10 Six measures before rehearsal number 56 to rehearsal number 57 (Audio only). Click to play.\textsuperscript{116}

In this short movement, the trumpet colors the woodwind and string sonorities by doubling the bassoon five measures after rehearsal number 58 and augmenting the “Three Blind Mice” melody leading into rehearsal number 59.\textsuperscript{117} Even when the voice of the trumpet is not heard, statements of motives by other voices are reminders of its significant role in initially identifying the melodic motive prevalent throughout the piece.

Example 3.11 Aaron Copland, \textit{Music for the Theatre: Suite in Five Parts for Small Orchestra} (New York: Cos Cob Press, 1932), five measures after rehearsal number 58 to rehearsal number 59. Click to play.\textsuperscript{118}

Summary for \textit{Music for the Theatre}

Not only do the trumpets serve an important role as soloists in \textit{Music for the Theatre}, their prominence is evident because of their versatile ability. By introducing the two main motives, being lead voices in establishing the jazz character, and creating distinct timbres with mutes, the trumpets display their unique versatility. Such

\textsuperscript{116} Aaron Copland, \textit{Music for the Theatre}, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.

\textsuperscript{117} In the audio excerpt, the trumpet matches the bassoon so nicely that it is almost inaudible.

\textsuperscript{118} Aaron Copland, \textit{Music for the Theatre}, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
prominence in a variety of instances indicates the unique quality of the trumpet in this Americanist piece of music.

**Quiet City**

*Quiet City* was originally written as music for a play by Irwin Shaw in 1939. The script was about a young trumpet player who imagined the night thoughts of many different people in a great city. He played trumpet to express his emotions and to arouse the consciences of the other characters and of the audience.\(^{119}\) The play was dropped after only two performances, but Copland chose to arrange the music as an orchestral suite. Orchestration of *Quiet City* was completed in 1940 and it received its first performance on January 28, 1941 at Town Hall by the Saidenberg Symphony.

The original version for the play was written for trumpet, saxophone, clarinet, and piano. In order to arrange the suite for a string orchestra, Copland omitted the saxophone, clarinet, and piano and added strings and English horn “for contrast and to give the trumpeter breathing spaces.”\(^ {120}\) He altered the instrumentation of the ensemble, but chose to hold onto the voice of the trumpet to maintain the reflective quality of the piece. “It [*Quiet City*] is a blanket of strings combined with the unique timbres of English horn and trumpet, making an ‘ethereal glow of sonorities.’ It is an accurate depiction of a lonely man strolling the streets of a quiet city.”\(^ {121}\)

*Quiet City* represents Copland’s Americanist ideals because of the American scene it depicts, the “great city” of New York. Nostalgic, reflective, optimistic and heroic sonorities make the piece “just sound American.” Simplicity in the texture of the


\(^{120}\) Ibid.

\(^{121}\) Michael Sachs to Amanda Bekeny, March 16, 2005.
accompaniment allows the nostalgic, reflective sonorities to be conspicuous; noble trumpet statements call attention to the heroic nature of the instrument, and optimism is present through the prominence of ascending trumpet melodies. In addition, rhythmic pulsations, similar to the enunciation in speech, allow the solo voices to articulate emotion. The versatile ability of the trumpet to create each of these sonorities makes it a prominent voice.

**Treatment of the Trumpet in Quiet City**

In the first entrance of the trumpet at rehearsal number 1, the trumpet conveys nervous emotion via sixteenth-note pulsations. For the seven measures of rhythmic pulsations on concert C (written D), the accompanying strings maintain a constant C; changing notes only to adjust tessitura, not harmony. The minimal texture accompanying the trumpet is contrasted by a thick, harmonic accompaniment to the English horn statement immediately following. At this instance, the trumpet is a more prevalent and descriptive voice than the English horn.

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122 Simplicity of the accompaniment is produced by open harmonies: low strings are at the bottom of their range while the upper strings are at the top of theirs.

123 When the English horn imitates these pulsations at rehearsal number 2, the tessitura is an octave lower and the accompaniment is much thicker than when the trumpet plays the pulsations. The accompaniment for English horn is “stacked” fourths and sixths in the strings.
Example 3.12 Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), rehearsal number 1 – 5 after rehearsal number 2; Audio excerpt exhibits the minimal accompaniment of the trumpet. Click to play.  

Similarly, in the next entrance of the trumpet, the subtle accompaniment to rhythmic pulsations of the trumpet makes it a prevalent voice. Following a heavily accompanied English horn playing rhythmic pulsations, the trumpet enters on a concert C (written D) six measures before rehearsal number 3, and is accompanied only by an F in the string voices. 

After an expressive statement by the English horn, the trumpet responds with an emotional solo beginning in the third measure of rehearsal number 4. The trumpet is prominent in this statement because of the sustaining of a written high A for two measures before rehearsal number 5 and its subtle accompaniment.  

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124 Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.  
125 Audio excerpt 3.13 exhibits the simple string accompaniment to the trumpet.
Example 3.13 Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), three measures after rehearsal number 4 to rehearsal number 5; Audio example shows subtle accompaniment to trumpet solo. Click to play.\(^{126}\)

The conversation between English horn and trumpet continues at *Poco più mosso* (See Example 3.14.) The trumpet makes the final statement of the section in a nine-measure solo. Again, the trumpet solo has a thinner accompaniment than the English horn, and the final note at this climactic section is a sustained, written high A in the measure before rehearsal number 7. In this example, the high tessitura of the trumpet enables it to be more prominent voice than the English horn.\(^{127}\)

\(^{126}\) Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.

\(^{127}\) Note the English horn excerpts sound a fifth lower than written and trumpet excerpts sound a major second lower than written.
Example 3.14 Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), five measures after rehearsal number 5 to rehearsal number 7. Click to play. 

The reflective qualities of both English horn and trumpet are present between rehearsal numbers 7 and 9. The prominence of the trumpet is created through heightened contour of the trumpet melody and the sparse accompaniment during its solo line. The trumpet first enters as a countermelody to a soaring melody in the English horn. As the juxtaposed melodies of the two instruments continue, intensity heightens and the dialogue becomes anxious. Beginning in the fourth measure of rehearsal number 8, the contour of the English horn melody moves down, while the contour of the trumpet countermelody

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128 Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
ascends in the opposite direction. The heightened shape of the trumpet line depicts optimism in this American music. The final statement of the section is in the trumpet, which is again a cadenza-like statement and the accompaniment is sparse.

Example 3.15 Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), three measures after rehearsal number 8 to rehearsal number 9. Click to play.

Further dialogue between the English horn and the trumpet between rehearsal numbers 10 and 12 marks a climactic section. The English horn introduces a hopeful, wide-interval statement. The trumpet adds energy and vigor in its response by including percussive punctuations of repeated sixteenth notes, reminiscent of the rhythmic pulsations from the beginning; and suggesting an even more open sonority by including even larger intervals than the English horn had stated. Again, the trumpet is higher in tessitura and more exposed than the English horn. The section ends on a written high C

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129 Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
130 At rehearsal number 11, the trumpet begins its statement with the leap of an octave, and three measures later, follows with a major ninth to heighten the energy. This is followed by a series of rhythmic pulsations and octave leaps, indicating the highest climax of the piece.
in the trumpet at rehearsal number 12. Optimism is depicted via large, ascending intervals in the trumpet.

Example 3.16 Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), rehearsal number 10 to rehearsal number 12. Click to play.131

Tessitura and duration of the solo allow the trumpet to prevail at the final climax of the piece. Dialogue between English horn and trumpet between rehearsal numbers 12 and 14 begins with upward motion in trumpet statements and downward motion in English horn statements. Unlike all previous conversations between English horn and trumpet, the trumpet makes the first statement. In the final trumpet statement, ending at rehearsal number 14, the trumpet sustains a written high C for five and a half beats. The

131 Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
dramatic crescendo on this note, the high tessitura, and the duration of the note make this the most intense moment of the piece.

Example 3.17  Aaron Copland, *Quiet City* (London: Boosey and Hawkes, 1941), five measures after rehearsal number 12 to 1 measure after rehearsal number 14. Click to play.\textsuperscript{132}

Summary for *Quiet City*

To summarize, the prevalence of the trumpet as a solo voice when accompanied by few strings, simple texture, or no accompaniment at all; its prominence in climactic parts of the piece both in range and duration of solo; and its soloistic and expressive dominance over English horn and strings allows the trumpet to exhibit its versatile abilities. Thus, the trumpet is a symbolic voice in this Americanist piece.

\textsuperscript{132} Aaron Copland, *Quiet City*, Orchestra of St. Luke’s, Dennis Russell Davies, Musicmasters MMD 60162L.
Appalachian Spring

During the first twenty years of his compositional career, Aaron Copland had seen much success with his music among musicians and critics. He had successfully completed scores for several works, but the American public was still not entirely familiar with his music. In order to make his music more recognizable to Americans, he added popular elements through the application of folk songs and scored music for ballet, thus reaching a wider audience. The resultant works were Billy the Kid (1938), Rodeo (1942), and Appalachian Spring (1944), all of which epitomize his fourth period of composition.

Appalachian Spring was selected for study in this document because scholars agree that it is the essence of Copland’s compositions and it epitomizes American music. Containing such diverse elements as jazz, New England hymnody, and American and Latin American musical folklore, these works [the aforementioned ballets] were notable for their brilliant and evocative orchestration, open textures, natural melodiousness, and a certain elegance.133 Jonathan Sheffer avows that Appalachian Spring is one of the most truly American pieces of this century,134 and Norman Kay asserts:

With its reflective homeliness, and the quiet glow in which Copland bathes his chosen folk-songs, this is the finest of his musico-visual achievements. The whole work has a unity of atmosphere and sonority that give it a very special place not only in the history of the ballet, but also in that of the concert world.135

133 Phillip Ramey, liner notes to CD recording, Copland Conducts Copland, London Symphony Orchestra, Aaron Copland, CBS Records, MK 42431.
135 Kay, 27.
The original score for *Appalachian Spring* was written as a ballet for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The premiere occurred on October 30, 1944 at the Coolidge Festival in the Library of Congress in Washington, D.C. For the first performance, the ballet was written for a small chamber orchestra of thirteen instruments due to the space constraints of the venue. Following its success, Copland completed a symphonic score in 1945 as a version that could be performed on its own, without dancing.

The texture of the original score includes flute, clarinet, bassoon, piano, and strings. No trumpet or other brass is included in this light orchestration since the intimacy of the Library of Congress necessitated a thin orchestration. The symphonic score, however, employs 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, percussion, harp, piano, and strings.

**Compositional Americanisms in *Appalachian Spring***

*Appalachian Spring* is a quintessentially American piece of music. Not only did Copland intend for this piece to capture the American people through an accessible style, he outwardly uses American folksong to convey the American idiom. Jonathan Sheffer, conductor of RED {an orchestra} in Cleveland, agrees with this assessment. “Rhapsody in Blue, West Side Story, and *Appalachian Spring* identify American music in this century.”

136 In an interview with Phillip Ramey, Copland commented on the American qualities of *Appalachian Spring* as a reflection of the demeanor of Martha Graham.

Martha is rather prim and restrained, simple yet strong, and her dance style is correspondingly direct. One thinks of these qualities as being especially American, and thus, the character of my score, which quotes only one actual folk

tune, “Simple Gifts,” but which uses rhythms, harmonies
and melodies that suggest an American ambience.\textsuperscript{137}

In contrast to \textit{Music for the Theatre} and \textit{Quiet City}, Copland created the music to \textit{Appalachian Spring} with a rural, not urban, American landscape in mind. Compositional Americanisms are achieved via the folk tune usage and the “rhythms, harmonies and melodies that suggest an American ambience.”

\textbf{The Trumpet in \textit{Appalachian Spring}}

The symphonic score for \textit{Appalachian Spring} expounds on the versatility of the trumpet. It serves a variety of roles: a lyrical, almost woodwind-like voice; a commanding, brass voice; and a percussive voice that emphasizes rhythmic punctuations. \textit{Appalachian Spring} is proof that the trumpet can serve both a lively, loud, and percussive role as well as a gentle, lyrical role similar to the role of the woodwinds and strings.

The piece is in one continuous movement, but it is divided into eight sections: \textit{Very slowly, Allegro, Moderato, Fast, Subito Allegro, As at first (slowly), Doppio movimento,} and \textit{Moderato – Coda.}

\textit{Very Slowly (Beginning – rehearsal number 6)}

The trumpet assists in establishing the wide open landscape depicted in the opening of \textit{Appalachian Spring}. Solo muted trumpet colors solo flute, oboe, clarinet, bassoon, horn, and strings with a simple motive to provide a serene, exposed opening. It sneaks into the texture five measures before rehearsal number 2 and again six measures

\textsuperscript{137} Aaron Copland to Phillip Ramey in liner notes to \textit{Copland Conducts Copland}, London Symphony Orchestra, Aaron Copland, CBS Records MK 42431.
before rehearsal number 4, eloquently stating a melodic motive of alternating written E-flat and G-flat above a tertian accompaniment.\textsuperscript{138}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example_music.png}
\caption{Example 3.18 Aaron Copland, \textit{Appalachian Spring} (London: Boosey and Hawkes, 1945), two measures after rehearsal number 1 to 2 measures before rehearsal number 2. Click to play.\textsuperscript{139}}
\end{figure}

\textit{Allegro (rehearsal number 6 – 16)}

The festive \textit{Allegro} allows the trumpets to be prominent through high tessitura, unisons within the section, as well as the open melodic intervals typical in Copland’s music: thirds, sixths, fourths, fifths, and octaves. The first entrance of the trumpets, beginning three measures after rehearsal number 8, immediately demands high range, wide leaps, and open intervals within the trumpet section.\textsuperscript{140} At rehearsal number 9, the two trumpets, in unison, lead a countermelody with flutes while piano, violins, and violas execute the fast, jumping melody. Harmonic assistance is provided by horns, trombones, celli, and basses. The sonority of the two trumpets in unison soars in this texture because of the pointed quality of their timbre.

\textsuperscript{138} Strings, harp, and flute play a chord comprised of: A, C#, E, G#, B.
\textsuperscript{139} Aaron Copland, \textit{Appalachian Spring}. New York Philharmonic, Leonard Bernstein, SMK 63082.
\textsuperscript{140} First trumpet part leaps up to a high concert B, and there is the large interval of a twelfth between the two trumpets two measures before rehearsal number 9.
Example 3.19  Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 9 to 5 measures after rehearsal number 10. Click to play.\(^{141}\)

**Moderato (rehearsal number 16-23)**

The *Moderato* section focuses on gentle and lyrical solos in the woodwinds supported by strings. Absence of the trumpet for the majority of the *Moderato* section makes its one solo entrance to be dramatic. Following a tense “cuivré” (brassy) statement by the horns along with *sforzando-piano* dynamics in muted strings, solo trumpet joins the texture for a brief statement two measures before rehearsal number 20. The heroic trumpet eases this tension in a two-measure solo, doubled by oboe, which ascends above the tessitura of the strings, bassoon, and horns.

Example 3.20  Rehearsal number 19 to rehearsal number 20 (Audio only). Click to play.\(^{142}\)

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\(^{142}\) Ibid.
**Fast (rehearsal number 23 – 35)**

The *Fast* section utilizes tunes reminiscent of American folk songs. Again, the versatility of the trumpet is apparent. It functions as a percussive voice; a high, commanding brass voice; and a lyrical soloist.

As a percussive voice, the trumpet provides solo punctuations to a playful violin melody between rehearsal numbers 24 and 25 (Example 3.21).\(^{143}\) Solo trumpet plays a rhythmic solo at rehearsal number 26 (Example 3.22).

![Example 3.21 Sheet Music](image)

**Example 3.21** Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 24 to rehearsal number 25. Click to play.\(^{144}\)

![Example 3.22 Sheet Music](image)

**Example 3.22** rehearsal number 26 to 3 measures after rehearsal number 26


\(^{143}\) Similar use as a percussive voice occurs between rehearsal number 27 and rehearsal number 28 when muted trumpets join horns and pizzicato strings in playing offbeats to the melody in oboes and clarinets.

Additional percussive articulations commence at rehearsal number 30 in the first trumpet, doubled by violins and violas. Meanwhile, the second trumpet plays offbeat punctuations, doubling horn, trombone, and piano. Copland’s emphasis on rhythm in this section undoubtedly stems from his desire to depict the American speech patterns in his music, and the trumpets are prominent in depicting this compositional Americanism.

Example 3.23  Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 30 to 5 measures after rehearsal number 30. Click to play.¹⁴⁵

High articulations (written high C#s) beginning four measures before rehearsal number 31, and again five measures before rehearsal number 33, necessitate the strong, high timbre of the trumpet. These demands for the trumpet reiterate its diversity and versatility.

Example 3.24 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), five measures before rehearsal number 33 to rehearsal number 33. Click to play.\textsuperscript{146}

The lyrical quality of the trumpet is heard at rehearsal number 33. In response to a broad melody in bassoon, timpani, and strings, the trumpet (joined by horn and trombone) plays a fortissimo, majestic line. The high tessitura of the trumpet allows the soaring melodic line to be most apparent in the voice of the trumpet.

Example 3.25 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 33 to five measures after rehearsal number 33. Click to play.\textsuperscript{147}

*Subito Allegro (rehearsal number 35 – 53)*

Copland’s compositional style is embraced in the *subito allegro* section of *Appalachian Spring*. The frequent change of meters is evident\textsuperscript{148} and the return of the

\textsuperscript{146} Aaron Copland, *Appalachian Spring*. New York Philharmonic, Leonard Bernstein, SMK 63082.
\textsuperscript{147} Ibid.
\textsuperscript{148} The meter in the beginning of the section shifts among 3/8, ¾, common time, 5/8, and cut time.
motive from the opening section is prevalent.\footnote{The intervals of minor third and perfect fourth, motivic ideas from the beginning, occur harmonically (and in inversion) in the first string chord of the section (D-F-Bb) and melodically at rehearsal number 40 during bell tones (Bb-Db-Gb in trumpet, clarinet, flute, and piccolo). The second trumpet recalls the motive five measures before rehearsal number 48 when it plays the motive in a solo (A-C-F).} Imitation, bell tones, and hemiola are also present, which are techniques that add to the festive, celebratory nature of the piece. The role of the trumpet is to support the rhythmic drive of the section, to play bell tones in hemiola, and to reintroduce the lyrical melody from the opening of the piece.

Rhythmic Drive

The trumpets play an important role in conveying the rhythmic energy of the section. First, from one measure before rehearsal number 36 until rehearsal number 37, the trumpet and trombone voices imitate the dancing rhythm of the strings with brief interjections, using accents to designate the uneven meter.

\begin{example}
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\end{musicexample}
\end{example}

\textbf{Example 3.26} Aaron Copland, \textit{Appalachian Spring} (London: Boosey and Hawkes, 1945), one measure before rehearsal number 36 to 6 measures after rehearsal number 36. Click to play.\footnote{Aaron Copland, \textit{Appalachian Spring}. New York Philharmonic, Leonard Bernstein, SMK 63082.}

Next, similar interjections occur in muted trumpet at rehearsal number 38 and open at rehearsal number 43.
Example 3.27 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 38 to 3 measures after rehearsal number 38. Click to play.151

Finally, from rehearsal numbers 41 through 42, all brass, percussion, and strings play syncopated punctuation to driving eighth notes in the woodwinds. These examples contribute to the vigorous energy prevalent in the section.

Example 3.28 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 41 to rehearsal number 42. Click to play.152

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152 Ibid.
Bell Tones

The bell tones, occurring first at rehearsal number 40 and later at rehearsal number 47, are played by oboes, clarinets, trumpets, and violins. Accents on every third quarter note in this common time section and emphasis on articulations with sforzando-piano dynamics creates a hemiola effect. The pointed tessitura of the trumpets allows them to be leaders in creating this effect.

Example 3.29 Aaron Copland, Appalachian Spring (London: Boosey and Hawkes, 1945), rehearsal number 40 to rehearsal number 41. Click to play.153

Lyricism

While the prevailing spirit of this section is energetic and rhythmically driving, the lyricism of the trumpet is nonetheless a discernible voice. The voice of the trumpet manages to sneak into the energetic texture to reintroduce a melodic motive from the beginning at five measures before rehearsal number 48. The subito allegro section closes with calming solos in the oboe and clarinet voices, expanding on the material stated by

the trumpet just before 48. The lyrical role of the trumpet is small but necessary in the structure of this piece depicting rural America.

Example 3.30 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), five measures before rehearsal number 48 to 3 measures before rehearsal number 48. Click to play.¹⁵⁴

*As at First (slowly) (rehearsal number 53 - rehearsal number 55)*

This short (only twenty measures) section is a transition into the familiar “Shaker Hymn” that is introduced in the section that follows. Reminiscent of the opening of the piece, melodic motives of thirds, fourths, and fifths are the prominent intervals in this section. The light texture consists of flute, clarinet, bassoon, harp, strings, and trumpet. Harmonizations in the above mentioned intervals by the string voices provides a pure, open backdrop to solo entrances by 1st clarinet, flute, bassoon, 2nd clarinet, and, finally, trumpet.¹⁵⁵

Simplicity in the accompaniment to the solo trumpet entrance allows its timbre to be highlighted. The trumpet is muted and mimics the woodwind voices which have entered before it; its accompaniment, however, is more subtle than that of the woodwind solos. Similar to Copland’s subtle accompaniment texture to the solo trumpet in *Quiet*

¹⁵⁵ Each string voice enters the texture one at a time, building from the bottom – up in intervals of a third, fourth, and fifth. This docile backdrop creates an open sonority.
City, the accompaniment to the trumpet during this brief solo statement is merely a sustained F and A-flat while the preceding solo entrances by flute, clarinet, and bassoon involve overlapping of voices.

Example 3.31 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), seven measures after rehearsal number 53 to rehearsal number 54; Audio example illustrates rehearsal number 53 to rehearsal number 54 to depict subtle accompaniment. Click to play.  

**Doppio movimento (rehearsal number 55 – rehearsal number 67)**

The Shaker tune for which *Appalachian Spring* is known, “Simple Gifts,” is finally introduced in the *doppio movimento* section. Copland achieves an increased intensity in the sound and emotion of the piece through employment of various textures, augmentation of the melody, and the use of a countermelody. The primary role of the trumpets during this section is to perform two climactic statements of the Shaker Melody.  

The first statement of the Shaker Melody in the trumpets is between rehearsal numbers 62 and 64. The dramatic statement by unison trumpets is more intense than previous statements of the folk tune since *vigoroso e marcato* is indicated in the score,

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157 The trumpets also provide harmonic and rhythmic punctuations to initial statements of the Shaker Tune from rehearsal number 57 – rehearsal number 58.
and the only accompaniment is a countermelody in trombone. The Shaker Melody in the trumpets and countermelody in the trombone continues for an additional 24 measures, with the only additional accompaniment being sixteenth note flourishes in the violins and violas for eighth measures; doubling of the trumpets and trombones by oboes, clarinets, and horns for the eight measures (first eight measures of rehearsal number 63); and additional flourishes in the violins and violas for the final eight measures (until rehearsal number 64). The brilliant tessitura of the two trumpets and a faster tempo allow this particular statement of the Shaker Melody to prevail in intensity over the previous statements of the Shaker Melody.
Example 3.32 Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 62 to rehearsal number 64; Audio example illustrates the simple flourishes of the accompaniment. Click to play.158

The most climactic statement of the Shaker Melody occurs from rehearsal number 65 until rehearsal number 67. This broad proclamation of the Shaker Melody includes the entire orchestra, creating the thickest texture employed in this piece. Copland maintains simplicity despite this thick texture by dividing the orchestra into three groups. The first group supplies the bass line moving in whole notes: bassoons, trombones, timpani, harp, piano, and basses. The second group plays the countermelody: oboes, horns, 2nd violins, and cellos. Finally, the Shaker Melody is played by the flutes,

clarinets, trumpets, 1st violins, and violas. Each voice in the orchestra contributes to the grand statement of the theme, yet the brilliance of the trumpets continues to pave the way for this famous melody. The trumpets are unmistakably the leaders in this climax of *Appalachian Spring*.

**Example 3.33** Aaron Copland, *Appalachian Spring* (London: Boosey and Hawkes, 1945), rehearsal number 65 to rehearsal number 67; Audio excerpt exhibits entire orchestra following the grand statement of the theme lead by the trumpets. Click to play.\(^{159}\)

**Moderato – Coda (rehearsal number 67 – END)**

In the final section of *Appalachian Spring*, listeners of the Ballet Suite are reminded of the subject of the ballet. In the preface to the score, it states, “At the end, the couple are [sic] left quiet and strong in their new house.”\(^{160}\) The serene, calm sounds reflected in muted strings and woodwinds is indicative of Copland’s simple style. In the score, it states that it should sound “like a prayer,” which is effectively created by the thin texture of strings and woodwinds. The omission of trumpets, trombones, and percussion


\(^{160}\) Aaron Copland, Preface to the score, *Appalachian Spring*. 
(with the exception of one note on glockenspiel in the last chord) effectively sets the tone for a prayer-like sound.

**Summary for *Appalachian Spring***

*Appalachian Spring* is an accurate model of Aaron Copland’s compositional style. Simplicity in texture, melody, harmony, and orchestration are obvious, and open sonorities abound. The simple melodies and themes are developed through transposition, rhythmic variation, and repetition. Compositional Americanisms are present in the quotation of folk material as well as the rhythmic energy depicting American life. With the goal of reaching the general American public through the music for this ballet, Copland succeeded in grasping a broader audience through his distinctively American music, thus addressing conceptual Americanisms.

The trumpet’s ability to meld with string, woodwind, brass, and percussion voices alike shows its versatility. Such versatility of the trumpet allows it to be an essential voice in depicting the Americanisms in *Appalachian Spring*. 
Leonard Bernstein (1918-1990)

Leonard Bernstein was a prominent conductor, composer, and music educator. His talents as conductor of the New York Philharmonic for many years and as composer of concert works, chamber music, film and theatre music, ballet music, and piano music are equally impressive. His work as a conductor, composer, and educator allowed him to passionately embrace both conceptual and compositional Americanisms.

Bernstein was an innovator in American music and changed the way the American public perceived concert music. In addition, he increased the difficulty of the skills and techniques required of the American performers playing his music. “In West Side Story and On the Town, Bernstein’s ‘American expression’ was a new school of writing [music]. His contribution was [that] he opened a window for American musicians.”

Musical Training and Influences

Bernstein’s compositional style is the result of his own intuitiveness. Formal music training did not begin until age ten, but the late start of his training did

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161 David Zauder to Amanda Bekeny, phone conversation March 30, 2005.
not adversely affect Bernstein’s career. The affluence of his family enabled him to attend the prestigious Boston Latin School from age eleven through high school, and he studied piano at the New England Conservatory. This led him to Harvard and later to the Curtis Institute in Philadelphia. Attending these prominent institutions fostered an intellectual and intuitive disposition that enabled him to succeed despite his delayed musical training.

Bernstein was assigned the role of Conducting Assistant to Serge Koussevitsky in 1949 at the Tanglewood Festival in Boston. Koussevitsky would continue to be one of his highest regarded mentors, along with Aaron Copland and Walter Piston, conductor of the New York Philharmonic prior to Bernstein’s appointment to that post.

**Orchestration and Compositional Style**

The choice of instrumentation and voicing in Bernstein’s music was judiciously chosen, and unlike many of Bernstein’s predecessors, he did not compose at the piano. Jonathan Sheffer explains his genius ability:

> I have never seen a piano score of his that was an outline of a piece to come – I have always seen his music in full score form. He had a brilliant sense of the sound quality he wanted to create through his music.162

Thus, Bernstein’s music captures the exact sonorities he envisioned; it was not carelessly orchestrated.

While he experimented with European trends – he took a one-year sabbatical in 1964 to experiment with serialism – Bernstein’s American voice remained his trademark. Paul Myers, Bernstein scholar, explains why this sabbatical year was unproductive:

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Bernstein had rejected serialism and certain other experimental forms in his 1964-1965 sabbatical year because such music (when composed by him) was not honest...he always remained faithful to his personal credo, maintaining his own unique and distinctively American voice.\(^{163}\)

Despite the many prevailing new compositional styles embraced by European composers, Bernstein chose to uphold an American character in his music.

**Conceptual Americanisms**

Identified as an ambassador to American music by Joan Peyser, Bernstein conducted across the globe, often conducting entire programs devoted to American music, allowing him to demonstrate conceptual Americanisms.\(^{164}\) Additionally, Bernstein exposed the American public to music through programs on public television, radio, and in lectures. As mentioned in Chapter One, Peyser further explained Bernstein’s important role in adding culture to American lives: “He played a central role in the burgeoning of performing arts and the building of cultural centers in the United States of America, and he transformed the image of the American musician from a somewhat forlorn figure to a remarkable and exciting one.”\(^{165}\)

**Compositional Americanisms**

Bernstein captured American audiences with his film scores and music for live theatre and expanded the audiences of his music by arranging many of these scores as concert pieces. Most often, these scores illustrated American scenes and stories, and the

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\(^{164}\) For example, in 1946, Bernstein led the Czech Philharmonic Orchestra in two programs devoted to American music, including pieces by Copland, Barber, Roy Harris, Schuman, Gershwin, and himself. While not all of his conducting overseas was strictly American programs, he was eager to expose the rest of the world to American music.

popular style of the music characterizing American life of the time. Thus, the popular
Broadway style and jazz are inherent in his music. The infusion of popular elements and
jazz in concert music allowed Bernstein to achieve his goal of expanding American
audiences at “serious” concerts and effectively revealed his compositional Americanisms.

Peter Gradenwitz commented on the infusion of jazz in Bernstein’s music:

The time is over when ‘jazz influence’ was a factor that
seemed super-imposed upon a musical work in America;
Bernstein’s homogeneous style proves that American music
has reached a new, higher stage of development. Just as in
the earth-bound music of other nations a synthesis of
folklore elements and the foundations of art music
ploughed [sic] the soil on which a truly great musical art
could grow and flourish, there may be in America a
promising solution for its young musical art in the blending
of jazz elements – reflecting the tempo and vitality of the
country’s life – and of general contemporary tendencies.166

This synthesis of jazz (and popular music) into concert music by Bernstein (as well as
Gershwin and Copland) is a uniquely American technique. These distinctively American
sounds allowed Bernstein’s music to express the upbeat life of Americans during the
Forties and Fifties.

**How Does Bernstein Write for the Trumpet?**

Bernstein’s music is challenging for the trumpet. The trumpet is employed to
illustrate the commotion on the stage in Bernstein’s music, such as violence and
celebration, through high range, percussive rhythms, and jazzy passages. “Since jazz is
such a huge influence in his compositions, he made much use of the trumpet. The

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trumpet is the best imitator of the human voice and stands well as the leader of the band. Therefore, the trumpet is a prominent voice in his music with jazz influence.”  

With the extensive use of jazz and popular style in his music, Bernstein took advantage of the many dramatic timbre changes available with the trumpet. Color effects are created through a variety of mutes as well as the various sound capabilities of using one, two, and three trumpets, both in unison and in harmony. While Bernstein chose to employ woodwinds and horns for many lyrical passages in his music, he reserved some climactic lyrical sections for the trumpet.  

As part of the case study for this document, three of Bernstein’s concert works were studied. Close attention was paid to the scoring and texture of the trumpet with regards to its use as a percussive and rhythmic voice, a lyrical voice, and a prominent jazz voice. The distinctive timbre possibilities through each of these techniques make it a significant voice in illustrating the compositional Americanisms in the music. Like much of Bernstein’s music, the three pieces originated as theatre and film scores and were arranged by the composer as concert pieces to be performed by “serious” orchestras. Such arranging of the scores for concert settings reveals Bernstein’s intent to demonstrate to the American public that serious music does not have to be in the form of a symphony or concerto.  

**On the Waterfront**

The music from the film *On the Waterfront* accompanied the prize-winning film about a longshoreman, Terry (acted by Marlon Brando), who defied the power of the racketeers controlling the waterfront. The music that accompanied the action was not

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168 For example, in *On the Waterfront*, the trumpet carries the lyrical melody at the climax of the piece.
simply background music to the film; it was a structured symphonic piece of music including thematic ideas constantly expanded and transformed to shape the dramatic story. The Symphonic Suite from the film paints a musical portrait of life and love in New York, just like the drama in the film.\(^{169}\) The music tells of power, violence, love, tragedy, and heroism. The trumpet is used to identify each of these events painted in the portrait of life and love in New York. Such illustrations of each aspect of the drama by the trumpet indicate its importance as an American voice in the music.

As a concert piece, the Symphonic Suite from *On the Waterfront* was premiered by the New York Philharmonic in 1955. The orchestration includes: piccolo, 2 flutes, 2 oboes, clarinet in E-flat, 2 B-flat clarinets, bass clarinet, alto saxophone, 2 bassoons, contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, 2 timpani, percussion, harp, piano, and strings. The piece is divided into five uninterrupted sections: *Andante (with dignity)*; *Presto barbaro*; *More flowing*; *Allegro non troppo, molto marcato*; and *A tempo*. The role of the trumpet within each of these sections is discussed in the following paragraphs.

**Andante (with dignity)** (Beginning – six measures before rehearsal number 3)

The trumpets depict openness in the beginning, setting the scene for *On the Waterfront*. Their first entrance follows a gentle, ascending theme introduced by unaccompanied solo horn\(^{170}\) and repetition of that theme in flutes and then trombone. First and second trumpets respond with a descending melodic line, and their muted sonority and open spacing of the voicing evokes the open waterfront. Subtle

\(^{169}\) Peter Gradenwitz describes the purpose of the Symphonic Suite in the Israel Philharmonic recording with Bernstein conducting, Deutsche Grammophon 431 028-2.

\(^{170}\) In the score, Bernstein calls for the trumpet to play this theme “if too high for horn.”
accompaniment of pedal Fs in clarinets, bass clarinet, and harp accentuate the hollow sound in the muted trumpets.

Example 4.1 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), rehearsal number 2 to 8 measures before rehearsal number 3. Click to play.  

**Presto barbaro** (Six measures before rehearsal number 3 – rehearsal number 19)

The trumpets portray rage and violence in the *Presto barbaro* section of *On the Waterfront* through menacing muted passages, percussive accents, flutter tonguing, and heavily punctuated chords.

*The Menacing Muted Trumpet*

The trumpet is employed for its threatening muted capabilities at rehearsal number 6. Prior to this entrance, timpani, percussion, and piano set up a raging rhythmic ostinato, and alto saxophone identifies a “crude” melody.  

The first trumpet doubles woodwind voices at its entrance at rehearsal number 6, playing the crude melody on top of rhythmic percussion. The muted timbre of the trumpet pierces through the texture, amplifying the raging melody.

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172 William Hamilton explains this “crude” theme introduced by the saxophones is intended to suggest the murders of the film in: “On the Waterfront,” *Film Music* xiv, no. 1 (1955): 3.
Rhythmic Punctuations in the Trumpets

The brass, percussion, piccolo, oboes, and E-flat clarinet work together to provide syncopated punctuations of chords beginning in the seventh measure of rehearsal number 11 and again in the seventh measure of rehearsal number 13. These percussive accents suggest violent strikes of battle amidst the nervous sixteenth note melody in flutes, clarinets, bassoon, and strings. Trumpets are not the only voices contributing to the percussive accents, but their biting timbre leads the other voices in the powerful violence.


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Example 4.3 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), seven measures after rehearsal number 11 to rehearsal number 12. Click to play.¹⁷⁴

*Flutter tonguing*

The trumpets are called on to flutter tongue five measures before rehearsal number 10 and again seven measures before rehearsal number 17. In each instance, woodwinds, brass, percussion, and violins sustain a long, transitional note. The second and first trumpets flutter tongue on a sustained C and D, respectively, and their timbre cuts through the entire orchestra. The dissonance of the trumpets and the sustained flutter tonguing contribute to the raging violence of the section.

Example 4.4 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), eleven measures before rehearsal number 17 to 7 measures before rehearsal number 17. Click to play.  

Accented Chords

The high tessitura of the trumpets penetrates through the full orchestra when the brass voices “stack” chords beginning four measures before rehearsal number 10. For eight measures, each beat is accented when the brass voices, in ascending order (tuba, trombones, horns, trumpets), take turns articulating notes of the dissonant chord. The piercing high C-sharp in the trumpet creates a shrieking, violent sound.

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Example 4.5 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), four measures before rehearsal number 10 to 4 measures after rehearsal number 10. Click to play.\(^{176}\)

At rehearsal number 15, the dissonance and violence is interrupted as trumpets and trombones play noble, consonant half note chords and the strings play an aggressive,

unison melody. The strength in range and timbre of the trumpets and trombones suggests heroism prior to the return of the harried sixteenth note melody in woodwinds and strings.

Example 4.6 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), rehearsal number 15 to 12 measures after rehearsal number 15. Click to play.¹⁷⁷

More flowing (rehearsal number 19 – rehearsal number 34)

The More flowing section encompasses love melody revolving around the interval of a minor seventh. Lyricism, heroism, and nobility are the qualities of the trumpet apparent in this section. The flute introduces the theme, and the passion intensifies as instrumental voices join the texture with each statement of the love theme. An intense musical moment occurs when solo trumpet emerges at rehearsal number 27 playing a “dolce cantabile” variation of the beautiful love melody. This romantic melody is initially stated in the solo trumpet voice and is embellished at rehearsal number 28 in the horn and string voices.


Simplicity in texture when the solo trumpet states the theme allows the trumpet to be the essence of the love theme; a more elaborate texture when the horns and strings repeat the

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178 Individual sections take turns playing the love theme. Following the initial solo statement by the flute at rehearsal number 20, the first violins play it at rehearsal number 21 in the key of G major, violas at rehearsal number 24 in the key of E-flat major, violas and cellos at rehearsal number 25 in F major, and first and second violins at rehearsal number 26 in C major.

theme is merely an amplification of the theme already stated by the trumpet.\textsuperscript{180} In his aim to reach the American public in his American music (Conceptual Americanism), Bernstein allows the lyrical trumpet to be the sole voice expressing the romantic climax (Compositional Americanism).

The heroic and noble quality of the trumpet is prominent towards the close of the more flowing section. Following an off-stage horn solo recalling the opening melody of the piece, two trumpets and trombone respond, unaccompanied, with noble statements.

\textsuperscript{180} The texture accompanying the trumpet when it introduces this melody is simply bassoons, contrabassoon, and basses on a pedal D; horns, harp, and violas playing a countermelody; and violins playing a continuation of the initial melody. The accompaniment grows to include piccolo, flutes, oboes, clarinets, 2\textsuperscript{nd} trumpet, trombones, and tuba when horns and violins embellish this melody at rehearsal number 28.
Example 4.8 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), eight measures before rehearsal number 32 to 1 measure after rehearsal number 33. Click to play.\(^{181}\)

Noteworthy use of the trumpet occurs one last time in the *more flowing* section. Subsequent repetition of the opening melody occurs beginning in the third measure of rehearsal number 33, when third trumpet (muted) assists bass clarinet, bassoons, and contrabassoon in embellishing this theme. The biting muted timbre of the third trumpet cuts through the orchestra, assisting bass clarinet, bassoons, and contrabassoon in a countermelody to the upper woodwinds. In this section, the versatile ability of the

trumpet is apparent – it supports low woodwind voices equally as well as it is a heroic, noble soloist in lyrical melodies.

Example 4.9 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), three measures after rehearsal number 33 to 5 measures before rehearsal number 34. Click to play.  

**Allegro non troppo, molto marcato (rehearsal number 34 – rehearsal number 41)**

The penultimate section of *On the Waterfront* demands strength in tonguing and range in the trumpet voices. From rehearsal numbers 34 to 38, the trumpets are used as percussive voices to illustrate a battle scene. Rapid sixteenth notes require double tonguing in the trumpet voices and provide a sense of urgency and tension. The violence is intensified by the high tessitura of the trumpets. Spiccato in the strings and high tessitura of woodwind voices also contribute to the dramatization of the battle scene. The powerful resonance of the trumpets through rapid articulations and high range, however, are essential in portraying this scene, justifying their importance in this section of the piece.

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*A tempo (rehearsal number 41 – end)*

The prominence of the trumpet as a heroic, love voice in this piece depicting life and love in New York is most evident in the final section. The section begins at rehearsal number 41, when the melody from the opening returns in a quiet statement by the harp and vibraphone. Gradually, many voices in the orchestra unite in playing this theme.  

At rehearsal number 44, the trumpet recalls the love theme (which had been introduced by the flute at rehearsal number 20) while the other brass instruments play the opening

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184 At rehearsal number 42, muted 3rd trumpet, piccolo, flutes, and oboes join the texture by playing the melody *pianissimo*. Three measures later, 2nd trumpet joins (*piano*), and 1st trumpet joins the texture six measures later. By the time 1st trumpet joins the texture, the dynamic level is *fortissimo*, the trumpets are not muted, and the texture includes the entire orchestra. High range is demanded of the 1st trumpet upon its entrance; the tonal center of the music changes from A-flat to F to D and ends in E-flat.
melody. The juxtaposition of these two melodies ties the life and love themes of the story together into a heroic ending to the piece. Incidentally, the first trumpet is the only voice playing the lyrical love theme while the other brass voices carry on with the “life” theme from the opening of the piece.
Example 4.11 Leonard Bernstein, *On the Waterfront: Symphonic Suite from the Film* (New York: G. Schirmer, 1955), rehearsal number 44 to end. Click to play.\(^\text{185}\)

Summary for On the Waterfront

Bernstein employs each individual voice of the orchestra to assist in depicting the themes of On the Waterfront: Power, violence, tragedy, love, and heroism. The trumpet, however, is significant because it contributes to each of these themes of the music. Such versatile ability of the trumpet makes it an obligatory voice in Bernstein’s Americanist piece of music.

Three Dance Episodes from On the Town

The music for the Broadway musical, On the Town, paints a picture of an urban landscape in New York City. The story for the musical involves three sailors spending a 24-hour leave in the urban metropolis of New York. Their adventures, including entertainment, a search for love, and dancing, are depicted in the music for the show. Three Dance Episodes from On the Town was organized as a concert suite by Leonard Bernstein in 1946, two years after the premiere of the Broadway show, as a way to perform the exciting dance music in a symphonic setting. The premier occurred on February, 6, 1946 by the San Francisco Symphony Orchestra under the direction of Bernstein. By presenting this dance music in a concert setting, Bernstein was able to expose all audiences, including serious concert-goers, to the American style of music.

The instrumentation includes flute doubling on piccolo; oboe doubling on English horn; 3 clarinets, doubling on E-flat clarinet, alto sax, and bass clarinet; 2 horns; 3 trumpets; 3 trombones; tuba; timpani; percussion; piano; and strings. The three dances Bernstein extracted from the score include Dance of the Great Lover from the Dream
Ballet, Act 2; *Pad de Deux* from the “Lonely Town” Ballet, Act 1; and *Times Square Ballet* from Finale, Act 1.\(^{186}\)

The trumpets serve as the leaders of the “band” in this jazz influenced piece. Frequent changes in timbre are effectively created through mute changes and use of harmony and unison among the three trumpets. Additionally, the ability of the trumpet to successfully execute both lyrical and technical passages allows the trumpet to act as a versatile voice in this piece.

**Dance of the Great Lover**

> Gabey, the romantic sailor in search of the glamorous Miss Turnstiles, falls asleep on the subway and dreams of his prowess in sweeping Miss Turnstiles off her feet.\(^{187}\)

The orchestra paints a picture of an upbeat, optimistic dream through jazzy, unison melodies in the *Dance of the Great Lover*. The three trumpets illustrate the dream by playing big band gestures and syncopated punctuations to subtle melodies. These big band gestures represent the lively nightlife of New York City in the 40’s.

The first big band gesture occurs at measure 21. In three-part harmony, muted trumpets lead a three measure response to the unison, shuffling melody in clarinets and violins. Similar big band responses occur in the brass voices in measure 38.\(^{188}\)

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\(^{186}\) When referring to the Boosey & Hawkes score, measure numbers are employed rather than rehearsal numbers. Each episode begins with measure one.


\(^{188}\) Both the trumpet response at measure 21 and the brass response in measure 38 return as short themes later in the movement. The trumpets play the three-part response again in measure 67, this time for six measures instead of three. The unison brass response occurs again at measure 103, and again, lasts longer than the first time it was played. This time, the brass response works as a coda to the end of the movement.
The trumpets are distinct from any other instrumental voice in this movement in their role of providing rhythmic punctuations. For example, in measures 16, 18, and 20 as well as in measures 28, 30 and 32, the trumpets are the only voices responsible for “zapping” syncopated articulations during the shuffling, unison melody of the clarinets and violins. With their muted sonority and solid accents, these articulations provide rhythmic flare to the simple melody and allude to the jazz nature of the piece. These articulations can be heard in Audio Example 4.12.

In this dance episode, the trumpet does not stand alone as a solo voice, but it identifies the jazz character of the music. Without the trumpet’s big band gestures and scattered rhythmic punches, the movement would lack the appropriate jazz flare.

Example 4.12 Leonard Bernstein, *On the Town: Three Dance Episodes* (New York: Boosey and Hawkes, 1968), measures 11 to 27. Click to play.\(^{189}\)

Pas de Deux

Gabey watches a scene, both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor. 190

The muted, solo trumpet is responsible for introducing the lyrical love melody in this expressive and reflective episode. (See Example 4.13) Accompanied initially only by clarinets and horns in a low register, the muted trumpet sings the quiet, emotional love melody in the first twelve measures. As the movement progresses, the texture of the orchestra builds and the melodic material becomes more dramatic. When the voice of the muted trumpet, marked cantando, returns to the texture of the orchestra at measure 18, it is matched by the upper woodwinds in the soulful melody. At the same time, second and third trumpets (unmuted) serve as accompanying voices by doubling piano, horns and bass clarinet in pesante articulations of a ninth chord. The cantando marking in the solo trumpet part suggests the ability of the muted trumpet to imitate the human voice in singing a soulful love song. The trumpet leads the orchestra in the climax at measure 22, where the orchestration has grown: strings, upper woodwinds, and trumpet play the unison, climactic melody. Depth is created in the sound with eight separate instrumental timbres all playing the unison love melody.

190 From Program Notes, reprinted in 1968 Boosey & Hawkes score.
Example 4.13 Leonard Bernstein, *On the Town: Three Dance Episodes* (New York: Boosey and Hawkes, 1968), beginning of *Pas de Deux* to measure 12. Click to play.\(^{191}\)

In this lyrical episode, the soothing timbre of the muted trumpet is the principal voice in stating the romantic love melody. Additionally, the versatility of the trumpet voices is apparent when the second and third trumpets act as accompanying voices to the solo trumpet in later statements of the love melody.

**Times Square Ballet**

*A more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun. There is communal dancing, a scene in a souvenir arcade, a scene in the Roseland Dance Palace. Cuts have been made in this music of those sections relating directly to the plot action.*\(^{192}\)

Bernstein’s orchestration of *Times Square Ballet* allows the entire orchestra to illustrate the nightlife of New York in *On the Town* through unison melodies interspersed


\(^{192}\) From Program Notes, reprinted in 1968 Boosey & Hawkes score.
with three solo statements. The trumpets are major contributors to these illustrations, although they are not featured voices. They continue their versatile role as big band leaders through percussive articulations, jubilant melodies, and a blues solo. Various timbres are created through the use of hats, cup mutes, straight mutes, and open sonorities. Rather than identifying each entrance of the trumpets in this episode, the following paragraphs highlight a few specific parts showing the versatility and prominence of the trumpets.

Syncopated articulations in the trumpet voices support solo clarinet in measures 9 through 15 (in hat) and solo alto saxophone in measures 49 through 72 (cup mute).

Example 4.14 Measure 9 to measure 15 (audio only). Click to play.

Example 4.15 Measure 49 to measure 72 (audio only). Click to play.

From measures 15 to 26, almost the entire orchestra is in unison, playing a jubilant melody. For the entire twelve-bar melody, piccolo, oboe, E-flat clarinet, B-flat clarinet, horns, 1st trumpet, violins, and violas play a unison melody. Interestingly, the melody is harmonized by only a few instruments: the second and third trumpets and trombones. This suggests that the timbre of only two trumpets and two trombones is

193 The clarinet opens the episode with a fifteen-measure, jazzy solo, and alto saxophone plays a laid back solo in measures 49 through 70. The third melody is a blues melody introduced by trumpet at measure 192.
195 Ibid.
sufficiently strong to harmonize such a heavily voiced melody line. Thus, the trumpet and trombone are significant voices in the orchestration.


Similarly, from measures 80 to 91, trumpets and 1st trombone (in unison) play a melody in response to a melodic statement by piccolo, oboe, clarinet, violins, and violas. Again, this is an indication of the powerful timbre of both the trumpets and trombones.

Example 4.17 Leonard Bernstein, *On the Town: Three Dance Episodes* (New York: Boosey and Hawkes, 1968), measures 80 to 91. Click to play.\(^{197}\)

Finally, the trumpet is featured as a solo voice when it introduces a blues section in measures 192 through 198. Once again, the lead jazz role of the trumpet is evident.

Example 4.18 Leonard Bernstein, *On the Town: Three Dance Episodes* (New York: Boosey and Hawkes, 1968), measures 192 to 198. Click to play.\(^{198}\)


\(^{198}\) Ibid.
Summary for *On the Town*

As identified, the trumpets in *Three Dance Episodes* from *On the Town* perform various roles. As a jazz voice, the trumpet aptly leads the orchestra in big band gestures. The ability of three trumpets to create varied timbres through unisons, harmonies, and mutes provides an assortment of sonorities. As a solo instrument, the trumpet imitates the human voice in a slow, lyrical love melody; performs a bluesy solo; and leads high, brassy, celebratory passages. As an accompaniment voice, the trumpets are effective in providing rhythmic punctuations during solo and tutti sections. Bernstein’s orchestration exemplifies the New York nightlife in these dance scenes. Each instrumental timbre contributes to this depiction, and the versatility of the trumpets is especially effective in accurately illustrating each event.

**Symphonic Dances from “West Side Story”**

The Broadway hit musical, *West Side Story*, premiered in 1957. Leonard Bernstein’s most famous work takes place in the streets of New York City and depicts battles for cultural identity and love. The music is inarguably American with its extensive use of jazz and popular style.

The *Symphonic Dances* from *West Side Story* was completed in 1961 as a concert piece highlighting the action on stage. Changes in orchestration from the original score exist in order to cover the vocal lines when necessary. The sizeable orchestra, including numerous percussion instruments, indicates Bernstein’s meticulous orchestration to exhibit the dramatic scenes of the show. Instrumentation includes piccolo, 2 flutes, 2 oboes, English horn, E-flat clarinet, 2 B-flat clarinets, bass clarinet, alto saxophone, 2 bassoons, contrabassoon, 4 horns, 3 B-flat trumpets (1st trumpet alternating with D
trumpet), tuba, timpani, a long list of percussion instruments, harp, piano, celesta, and strings. Such a large and detailed list of orchestra personnel suggests the sonority of each instrument is critical in the overall sound of the suite.

The following paragraphs identify how Bernstein manipulates the trumpets as versatile and multifaceted voices in *Symphonic Dances* from *West Side Story*. While it is difficult in some instances to identify the trumpet as more prominent than any other instrument, the versatility of the trumpet makes it an indispensable instrument in this music depicting urban America.

*Prologue (Allegro moderato, measures 1-275)*

The *Prologue* introduces the rivalry between the two gangs in the show, the Jets and the Sharks. Trumpets prominently depict this rivalry through wide leaps, high range, and flutter tonguing, thus making the trumpet parts challenging. At measure 61, the first trumpet plays a solo of a short theme previously introduced by the alto saxophone and vibraphone and imitated by other woodwind and string instruments. Incidentally, a subtle difference exists in how Bernstein handles the trumpet part. The melodic theme, consisting of a leap up of a minor ninth followed by a leap down of a diminished fourth, until this point was played by at least two voices at the same time. When the trumpet plays this theme at measure 61, the trumpet is alone and unaccompanied. The exposed solo lasts for only one measure, but it is significant that the trumpet is not paired with

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199 High Cs leading into measure 133 and following measure 133 are not only difficult to hold for five measures at a time, but to play them in tune as a section and to match the same pitch of the rest of the orchestra is quite a feat! Additionally, high E-flats and Ds in the trumpet voices are expected in measure 186.

200 The alto saxophone and vibraphone introduce the theme in measure 17. This theme begins with the interval of an octave. In measure 26, the alto saxophone and vibraphone expand the initial interval from an octave to a minor ninth. At measure 40, flute, oboe, and violin play the initial theme in unison. The trumpet is the first instrument to play a variation on the theme as a single solo voice.
another voice as the saxophone and vibraphone had been. This treatment of the trumpet as a solo instrument is indicative of Bernstein’s thorough orchestration and emphasis on the voice of the trumpet.

**Example 4.19** Measure 1 to measure 61 (Audio Only). Click to play.\(^{201}\)

Bernstein uses unison voices and similar upward motion in his thick textures to depict energetic, anxious scenes. The three trumpets depict a harried scene with unison arpeggio figures at measure 195. The fleeting sound of the trumpets is enhanced by glissandos in the piano and harp, and similar arpeggio figures in strings and upper woodwinds. Immediately following this unison statement, muted first trumpet doubles piano and xylophone in another melodic statement. The versatile trumpet voice easily matches the styles of both woodwind and percussion voices.

Example 4.20 Leonard Bernstein, *Symphonic Dances from “West Side Story”* (New York: Boosey and Hawkes, 1967), measures 195 to 212 (Audio example shows trumpets matching both woodwind and percussion voices). Click to play.\(^\text{202}\)

*Somewhere (Adagio, measures 276-346)*

The *Adagio* section is a wistful, reflective segment envisioning peace, love, and friendship. The ever popular “Somewhere” theme, beginning with the interval of the minor seventh, is introduced first by viola and harp. Other voices, such as horn, oboe, clarinet, flute, and violin, play the same theme during this section, and all play the theme in the key of E major. In each statement of the theme, the familiar melody opens with a leap from the fifth scale degree, B, to the fourth scale degree, A.

The trumpet is a heroic voice in the climax of “Somewhere.” Incidentally, the trumpet does not play the “Somewhere” theme until almost the end of the section at measure 322. At this time, the trumpet solo is higher than the theme had been before; the theme is transposed up a fifth. Ten measures prior to the trumpet entrance, the horns foreshadow the higher transposition of the theme with an abridged statement of the theme, but the trumpet solo at measure 322 is emphasized for two reasons. First, the orchestra accompaniment consists of pedal F-sharp in nearly all of the voices. With the exception of the flute and violins echoing the trumpet theme, all voices in the orchestra support the higher key of the trumpet with steady repetition of F-sharp. Second, the nobilmente marking for the trumpet in the score suggests an emphasis on the heroic quality of the lyrical trumpet solo.

Example 4.21 Leonard Bernstein, *Symphonic Dances from “West Side Story”* (New York: Boosey and Hawkes, 1967), measures 322 to 329. Click to play.\(^{203}\)

*Scherzo (Vivace leggiero, measures 347-399)*

The scherzo is a light section depicting the “city kids” in the musical escaping the city to experience a brief episode of sunshine and openness. The strings and woodwinds

lead the section with graceful shifts among several time signatures.\textsuperscript{204} The strings alternate between \textit{pizzicato} and \textit{arco} to contrast a lyrical, flowing melody with a fast, rhythmic melody. The role of the trumpets is minimal in this short section, but the diverse capability is evident. The trumpets make short, muted, syncopated statements amidst the dancing melodies of the strings and woodwinds, evidence of the trumpet’s ability to match the style and technique of the delicate-sounding strings and woodwinds. Incidentally, with the exception of a muted sustained note in the horn, the trumpets are the only brass voices present in this delicate section. This implies the diverse demands Bernstein expects of the trumpet.

**Example 4.22** Measures 347 to 382 (Audio only). Click to play.\textsuperscript{205}

*\textit{Mambo (Presto, measures 400-544)}*

The \textit{Mambo} section of \textit{West Side Story} shows the two gangs dancing competitively at a school dance and clearly represents Bernstein’s demanding music for the trumpet. High range, shakes, flutter tonguing, lip slur flexibility, and valve glissandi are trumpet techniques necessary in this section.\textsuperscript{206} Jazz skill is combined with a “dance band” technique to make the trumpet parts in the \textit{Mambo} section especially difficult for orchestral trumpet players. In contrast to the previous section, the trumpet is not used as

\begin{itemize}
  \item \textsuperscript{204} The movement alternates between $\frac{3}{4}$, common time, $9/8$, and $2/4$.
  \item \textsuperscript{205} Leonard Bernstein, \textit{Symphonic Dances from “West Side Story,”} New York Philharmonic, Leonard Bernstein, CBS MK 42263.
  \item \textsuperscript{206} The D trumpet part is from measures 508 to 521, where high concert C-sharps and Ds are played. Shakes occur at the same place, and flutter tonguing is necessary in measures 418 and 422. At measure 524, the trumpets join woodwinds, strings, and percussion in playing an arpeggiated, flourishing figure. Here, lip flexibility and control are of importance. Valve glissandi occur several measures later at measures 537 and 539.
\end{itemize}
a noble, heroic voice. Instead, the commanding sound of the trumpet acts as the leader of the “band” in this upbeat and invigorating section.

Example 4.23 Leonard Bernstein, *Symphonic Dances from “West Side Story”* (New York: Boosey and Hawkes, 1967), measures 506 to 521 (Trumpet in D) Audio example depicts the entire Mambo section to illustrate the sounds required of the trumpet. Click to play.207

*Cha-Cha/Meeting Scene (Andantino con grazia, Meno mosso, measures 545-580)*

The *Cha-Cha/Meeting Scene* is a transitional section describing the meeting of the two lovers in the show, Tony and Maria. Use of high woodwinds, strings, celesta, and vibraphone allow for a “dreamy” sound. The trumpets rest during this short section.

*Cool (Allegretto, measures 581-726)*

The trumpet is reintroduced as an important voice in “Cool” because it launches the development of a fugue. In the staged musical, “Cool” is sung by the Jets as they prepare for battle against the Sharks. The orchestral accompaniment shows the developing intensity on the stage in a fugal passage. In *Symphonic Dances*, the trumpet sets up the cantus firmus, consisting of two progressions of three whole notes, each

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“clipped” by a sforzando quarter note. The first progression begins on a concert C, and consists of the ascending intervals of a minor second, minor seventh, and a descending minor second to the sforzando quarter note. The second series begins a half step lower than the first series on a concert A, descends a minor second, ascends a minor sixth, and descends a minor second on the sforzando quarter note. When the cup muted-trumpet introduces this nine measure line, the only accompaniment is the cymbal stroked with a brush for rhythmic pulse, the 2nd and 3rd trumpets on the sforzando quarter notes, and a brief (less than one beat) interjection by the harp and vibes between the two series of whole notes. As the fugue develops, all later entrances of the cantus firmus are different from the trumpet’s initial statement for three reasons: (1) each successive entrance consists of at least two voices in unison; (2) each cantus firmus statement is a minor third higher than the previous statement; and (3) with each statement, the fugue material of the orchestra develops and the accompaniment texture becomes thicker.\textsuperscript{208}

Not only does the trumpet initiate the cantus firmus for the fugue, the muted trumpet is the only voice to play the nine measure cantus firmus virtually unaccompanied and without another voice doubling it.\textsuperscript{209}

\textsuperscript{208} See Table 4.1 for changes in accompaniment texture.  
\textsuperscript{209} Example 4.24 illustrates the initial statement of the fugue by the trumpet with its subtle accompaniment. The audio example illustrates the entire fugue, showing the increased accompaniment of further fugue statements.

The table below describes each entrance of the cantus firmus with regard to pitches, instrumentation, and accompaniment texture. In each statement of the fugue, additional voices are added and the texture becomes thicker. The trumpet is highlighted because of the subtlety of its accompaniment and its statement of the theme as a solo voice.

<table>
<thead>
<tr>
<th>ENTRANCE</th>
<th>1 (m. 607)</th>
<th>2 (m. 620)</th>
<th>3 (m.632)</th>
<th>4 (m. 644)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONCERT PITCHES</td>
<td>C, Db, Cb, Bb</td>
<td>D#, E, D, C#</td>
<td>F#, G, F, E</td>
<td>A, Bb, Ab, G</td>
</tr>
<tr>
<td>A, G#, E, Eb</td>
<td>B, G, F</td>
<td>Eb, D, Bb, A</td>
<td>Gb, F, Db, C</td>
<td></td>
</tr>
<tr>
<td>INSTRUMENTATION</td>
<td>Trumpet (cup mute)</td>
<td>Horn (tight cup)</td>
<td>Trombone (mute)</td>
<td>Violin 1 and 2, Cello, Bass, Trombone</td>
</tr>
<tr>
<td>And Cellos</td>
<td>And Cellos</td>
<td>Bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TEXTURE</td>
<td>Cymbal with brush, harp and Vibratone for one beat</td>
<td>Flute, vibraphone, cymbal with brush, flutter tongue trumpets for sforzando</td>
<td>Clarinet, piano, Cymbal with brush, Flute, sax, vibes on short entrances</td>
<td>Oboe, Clarinet, bassoon Cymbal with brush Flute, Bass Clarinet, vibraphone, piano</td>
</tr>
</tbody>
</table>

Table 4.1 Illustrates the pitches, voicing, and texture of each fugue statement. The entire fugue can be heard in audio example 4.24.

**Rumble (Molto allegro, measures 727-809)**

The trumpet is employed in the Rumble for its strong, biting, aggressive qualities. The timbre of the muted trumpet and its high range make it an effective voice in creating the ferocious sounds of battle in this violent scene. Similar aggressive sonorities in the horns, trombones, and tuba assist the trumpet in emphasizing the drama of this scene. The range expected of the trumpet is so high that at measure 765, Bernstein marks in the trumpet part: “if impossible, tacet.” High E-flats and Fs in the trumpet are used to accentuate the upper woodwind and string voices with percussive, sforzando accents.
Example 4.25 Leonard Bernstein, *Symphonic Dances from “West Side Story”* (New York: Boosey and Hawkes, 1967), measures 727 to 773. Click to play.\(^{211}\)

The timbre and range of the trumpet are essential in effectively creating the sounds of the rumble, but the trumpet is not the only important voice in this section. The high-pitched, shattering sounds of the upper woodwinds and high strings, along with the muted timbres of the brass and heavily accented percussion instruments, all contribute to depict the battle scene in *West Side Story*. This is an example of a place where the trumpet is clearly an important and versatile voice, but each individual voice is integral in effectively depicting the scene Bernstein intended.

**Finale (Adagio, measures 810-848)**

Bernstein’s meticulous orchestration is apparent in the *Finale* when the strings and the flute imitate the vocal line Maria sings in the show after Tony has been killed. Bernstein writes for each string voice in divisì: Violin I in three parts, Violin II in three parts, Violas in four parts, Celli in four parts, and only half of the Basses are marked to play. The three muted trumpets join the thin texture at measure 834. The oboe plays a soft recollection of the “I Have a Love” melody first introduced by flute and violin, and the only accompaniment to the trumpets and oboe is a sustained E-flat in the violins. The trumpets nestle themselves in the delicate texture with 1st and 3rd trumpets playing half notes moving in parallel fifths, and the 2nd trumpet playing a gradually ascending rhythmic figure leading to measure 841. At measure 841, the sustained note in the strings changes from an E-flat to an F. A return of the “Somewhere” theme occurs in small statements first by 2nd oboe and 1st violin, next by 1st flute, followed by 1st trumpet, and finishing with 2nd oboe playing only the minor seventh ascending interval. The last measure is a peculiar sounding Cb and Gb perfect fifth in flutes, oboes, clarinets, violin I, and violas. The trumpet, violin II, and English horn play a soft resolution of a Db up to an Eb to complete a Cb major triad. At the last instant, celli and basses play a low F to agitate the graceful sounding Cb major chord.

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212 Flute I, Clarinet I, Violin I, and Violin II play the “I Have a Love” theme from the musical.

213 Oboes continue the melody previously played by flutes and strings; timpani, piano, cello, and bass play pedal E flats on beat 2 of every measure (the meter is 2/4), and one stand each of Violin I and Violin II play a high Eb.
Example 4.26 Leonard Bernstein, *Symphonic Dances from “West Side Story”* (New York: Boosey and Hawkes, 1967), measure 834 to the end. Click to play.\(^{214}\)

The *Finale* is an instance where the trumpet is not chosen as a featured voice, since all instruments contribute to the delicate texture. The trumpet’s versatility is apparent, however, as it is the only brass voice amidst soft, delicate woodwinds and strings.

**Summary for *West Side Story***

The American nature of the music from *West Side Story* is unmistakable. Using big band jazz and pop, the music represents Urban America. The trumpet is an essential voice in identifying American themes and leading the big band jazz style. Its high range, diverse timbre possibilities, and percussive qualities provide rhythmic flare to this American music.

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CHAPTER 5
SURVEY RESPONSES

In addition to examination of the music of Gershwin, Copland, and Bernstein, written surveys and interviews with renowned trumpet performers further identified the prominence of the trumpet in American music. Communication with these eminent musicians revealed how illustrious performers approach the music of these American music icons.

A written survey was sent via email to a number of trumpet professors and performers. Responses were received from Dr. Karl Sievers, Professor of Trumpet at the University of and Principal Trumpet of the Oklahoma City Philharmonic; Frank Campos, Professor of Trumpet at Ithaca University; Dr. Jack Gallagher, Olive Williams Kettering Professor of Music at The College of Wooster; Dr. John Schuesslin, Professor of Trumpet at the University of Mississippi; Alan Campbell, Wisconsin Brass Quintet, Madison Symphony Orchestra, and former member of the Columbus Symphony and the Philadelphia Orchestra; and Dr. Charles Gates, Professor of Music at the University of Mississippi. In addition, personal interviews were conducted with Michael Sachs, Principal Trumpet of the Cleveland Orchestra; David Zauder, former Third Trumpet with

215 See Appendix A to view the written survey.
the Cleveland Orchestra; George Vosburghh, Principal Trumpet of the Pittsburgh Symphony; and Jonathan Sheffer, Artistic Director and Conductor of Red {an orchestra} in Cleveland as well as a former student of Bernstein. These responses and interviews were exceptionally helpful in gaining further insight on approaching performance of this music.

**American Character of the Music of Gershwin, Copland, and Bernstein**

Survey responses and interviews demonstrate the performers’ agreement that Gershwin, Copland, and Bernstein wrote their music with a recognizable American character. George Vosburghh comments that “These three composers are the embodiment of the American style, or Americana.” David Zauder agrees: “Copland, Gershwin, and Bernstein were at the forefront of the advancement of the American sound.” Further, Jonathan Sheffer says “*Rhapsody in Blue, Appalachian Spring,* and *West Side Story* identify American music. These three pieces are the pieces that set our music apart from European music.”

One particular comment from the survey reminds the writer that *not all* of Copland’s music is innately American. Jack Gallagher responded to this inquiry: “Aaron Copland’s goal was to write music that was immediately recognized as American in character. Do you think he accomplished this?” with this statement:

> Perhaps it was his goal in some works. His ‘populist’ works from the ‘30’s and ‘40’s seem widely regarded as American in character, and appear to have spawned many imitations in concert and film music. Works such as the *Piano Variations, Vitebsk,* and *Inscape* arguably may seem less conspicuously ‘American’ in character.”

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216 Jack Gallagher, comments in written survey.
Not all of Copland’s music is conspicuously American; Copland experimented with a variety of composition techniques and styles as many composers do. And as mentioned in Chapter four, Bernstein took a year of sabbatical to experiment with serialism with no discernable impact on his work. Copland’s most recognizable compositions however, exhibit an American provenance. As discussed in Chapter Three, his Americanist works come from his second and fourth periods of composition. The three Copland pieces analyzed for this document come from these periods and were chosen because they exhibit an American quality, given that this document considers the use of the trumpet as a significant voice in the Americanist music of Gershwin, Copland, and Bernstein. While the majority of the music of these three composers epitomizes American music, there are recognized exceptions to this rule.

**Approach to Performing Trumpet Music of Gershwin, Copland, and Bernstein**

**Equipment**

The American quality in the music of each of the composers is most recognizable in the jazz references. Survey responses remarked that the music of Gershwin, Copland, and Bernstein requires a different “set-up” than other orchestral playing because of the jazz nature of the music. Most common is the use of a B-flat trumpet instead of the typical C trumpet for orchestral music, and sometimes a smaller mouthpiece to execute the jazz passages. Charles Gates comments: “I usually like to play Copland on the B-flat trumpet. I feel the broader sound (compared to the C trumpet favored in orchestral playing) works better for this music, and the scoring/texture seems, to me, to favor the B-flat trumpet.” Throughout his performing career, David Zauder performed on a B-flat trumpet, regardless of the style or era of the music. “I played everything on the same
mouthpiece and the same trumpet – Bach B-flat…you must also remember that American music is written for B-flat trumpet – it’s the best match for the sound they [the composers] wanted, especially with the jazz quality of their music.”

Michael Sachs uses his customary C trumpet set-up for much of this music, using a 1 ½ mouthpiece with a 23 throat and a 117 backbore, but he claims some of this American music calls for using a B-flat trumpet. “I do play some Copland on B-flat – the mellow, round, warm sound of the B-flat is effective in playing this American music. American music has an affinity for B-flat, probably because of the jazz influences.” Sachs chooses to play Gershwin on C trumpet, but “B-flat is always an option.” The demands of Bernstein’s music, however, necessitate a smaller mouthpiece:

Since there is so much jazz in Bernstein, and since it requires a commercial, big band sound, I use a smaller mouthpiece (but still C trumpet). I usually play a Bach 1 E. The compact, intense, pop sound in Bernstein’s music does not necessitate a warm tone, so using a big mouthpiece would be silly. Playing his music is like playing a big band lead chart.

Jack Gallagher concurs: “For ‘The Dance at the Gym,’ [in West Side Story] I wouldn’t be opposed to using a smaller mouthpiece to convey an edgier sound and to facilitate performance.”

**Preparation**

The best performers are always conditioned to play a variety of styles of music and are well-informed of the performance practice of all music. This allows performers like George Vosburghh to perform any of these works at any time. He uses the same mouthpiece and instrument for all performances, and asserts “all composers [European

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and American composers alike] deserve attention and perfection.” Michael Sachs offers a more detailed description of his preparations:

I prepare [for the music of Gershwin, Copland, and Bernstein] the same way I prepare for any piece of music – score study, listening to recordings, practicing the licks. For any orchestral performance, I must be properly conditioned to do the job. This means that throughout the season, I am always in ideal shape, whether I am playing a Mozart piano concerto or *Fanfare for the Common Man*. While the execution of the parts of these pieces may be entirely different, strength in endurance and lyricism are important for any orchestral playing.219

Similarly, as a seasoned performer, Alan Campbell does not alter his routine to prepare for this music, and Frank Campos maintains “I approach every concert essentially the same way, meaning that I do everything I can to do the best possible job.” Jack Gallagher furthers this statement by noting “it is virtually natural that my performance of such works be informed by my experience with and awareness of the performance practice of these styles (jazz and American popular music) when appropriate.” While these performers do not change their routine when preparing for the Americanist music of Gershwin, Copland, and Bernstein, their “normal” routine entails a great deal of focus, score study, and physical maintenance.

Certain comments in the survey responses include more specific preparations for American music. John Schuesslin states that “staying in shape, wide lip slurs, long tones, and descending exercises” help him prepare for Copland’s music and similar preparations help him prepare for Gershwin. Schuesslin also points out that Gershwin requires practice with various mutes and hats in order to satisfy the requests of conductors. Karl Sievers has similar comments about his preparations:

219 Sachs, interview.
Generally, [my preparations] are the same, except his pieces [Copland’s] often involve wide interval slurs and lots of ‘chops.’…with Gershwin, you have to have a sense for the Charleston style of his era (pre-swing). You have to have chops, the ability to handle large intervals, dynamic extremes, mute intonation…His stuff has more varied requirements in many ways than European music.220

Michael Sachs offers additional, specific comments for performing the Big band music of Bernstein:

Creating these [Big band] sounds [in On the Town and West Side Story] is all about manipulating the air. Adjusting the speed and width changes the resonance of the sound, so by adjusting the speed and width of the air, a trumpet player can achieve the popular sound Bernstein wanted in his music.221

Finally, a natural approach to any music is the philosophy of George Vosburghh: “Music is a basic sense – it is a lot closer to breathing than rocket science. Performers should take the most natural approach to any music.”

Each individual performer has insightful suggestions for approaching the music of Gershwin, Copland, and Bernstein. To generalize, preparation for this music is enhanced by listening to recordings, being in excellent physical shape, being comfortable with the jazz and pop styles, using a smaller mouthpiece and B-flat trumpet, and manipulating air to change the resonance of the sound. Doing what is most comfortable for an individual performer is always the most logical method of preparation for any music.

220 Karl Sievers, comments in survey.
221 Sachs, interview.
Effective Performance of American Music

Arguably, American performers are the best at executing American music. Michael Sachs shares a humorous story of an experience he had early in his career performing in the American jazz style:

*West Side Story* was touring Europe in 1984, and they were using “canned” music with a live rhythm section. When they got to Austria, they hired winds and brass from New York, and strings from Budapest (!) The string players had no idea how to swing! It was the funniest thing trying to teach them how to play in the jazz style. I guess that’s proof that Americans are the ones who have the jazz innately in them – other nationalities have to learn how to play it.\(^\text{222}\)

Performing in the jazz idiom is natural only to American performers. Jonathan Sheffer asserts European performers are not able to play American music as well as American performers.

I think American musicians perform *European* music very well. They have been raised and trained through it. American performers also play *American* music very well because it is in our roots. But I think European performers play American music only adequately.\(^\text{223}\)

These comments from Sachs and Sheffer are reminders of the truly unique sound and style of American music.

**Imagery and Emotion**

Performing or listening to any music spurs the evocation of mental images and emotions. Further, envisioning these images and feeling emotion while performing music allows a performer to captivate the listener. In the music of Gershwin, Copland, and Bernstein, such images and emotions allude to American scenes and feelings.

\(^{222}\) Sachs, interview.
\(^{223}\) Jonathan Sheffer, interview with Amanda Bekeny, 4 December 2004.
Moreover, the trumpet is often the instrumental voice conveying these images and 
emotions, supporting the premise that the trumpet is employed as a prominent voice in 
American music. The survey responses and discussions addressed these images and 

*Gershwin*

Mental images of smoky bars, street scenes, the roaring twenties appear when 
performers play music of Gershwin. Michael Sachs envisions “the New York bustle, the 
‘teens and ‘20’s jazz era, Babe Ruth, and the history from the era.” Similarly, George 
Vosburghh mentions “In *American in Paris*, I envision Paris in the 1920’s, including 
little rickety taxis. Some people forget that in the 1920’s, things moved a lot slower, 
especially the taxis.” Some of the survey responses admit that emotional response from 
Gershwin’s music is not profound, while others say they feel happiness when playing his 
music. Frank Campos tells how Gershwin’s music is “vital [energetic?], fun music with 
jazzy tunes and soaring melodies for the trumpet.”

*Copland*

Nature, nobility, and beauty are envisioned when playing music by Copland, 
along with historical scenes in his programmatic music (such as *Lincoln Portrait*, 
*Appalachian Spring*, or *Billy the Kid*). The images painted in the mind of Michael Sachs 
are American scenes: “I was a history major in college, so being an American history 
buff, I see Gettysburg, I see immigrants arriving at Ellis Island in New York City, and I 
see the bustle of New York City. I get a clear picture in my mind of the time that 
Copland was writing.” This comment informs the reader that knowledge of the era of 
composition can aid in effectively performing Copland’s music.
The emotions from Copland’s music described in the survey responses suggest feelings of pleasure, energy, exuberance, confidence, brilliance, caution (in Quiet City), and bring to mind a “majestic, noble, declamatory mindset.” Michael Sachs feels “nostalgia and Americana.” In the opinion of this author, the trumpet is the voice that depicts the noble, brilliant energy in Copland’s music, as evidenced in Chapter Three.

**Bernstein**

The programmatic music of Bernstein allows the performer to envision scenes from his shows in his music. Survey responses were in agreement that images from films, shows, and his programmatic music are “inextricably linked to the music.” While the emotions felt while playing Bernstein’s music are not as profound as those from Copland’s music, trumpet performers feel various emotions, depending on the scenes depicted in Bernstein’s music. Frank Campos describes his music as “beautiful and alive.”

As articulated by these performers, the evocative images and emotions in the music of Gershwin, Copland, and Bernstein solidify the American quality of their music through images of American history, as well as urban scenes from shows; they also recognize feelings of nostalgia, pleasure, happiness, and energy that depict American life during the time this music was written. Envisioning the scenes depicted in the music as well as knowledge of the era in which it was written greatly increases the effectiveness of a trumpet player’s performance of American music.

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224 Jack Gallagher, comments in survey.  
225 Frank Campos, comments in survey.
Use of the Trumpet By Nationalist Composers from European Nations

In replying to an inquiry about the different use of the trumpet by these Americanist composers in contrast to European nationalists, responders suggest that the jazz qualities of the Americanist composers’ music sets them apart from European composers. This assertion is instantly recognizable in some of the responses: Frank Campos articulates, “…the newer music is generally technically harder, more physical, and calls for the trumpet to assume a large solo role that has jazz and cultural iconic elements attached to it.” John Schuesslin agrees that the jazz qualities set this music apart from European composers: “I think the jazz qualities [makes the use of the trumpet different from European composers]. The trumpet also has lyrical solos in their compositions, as well as being the leader of the brass section in the tutti passages.”

Other responses make the same assertion, but with less certainty. Jack Gallagher cautiously states: “Perhaps their syncopations ‘swing’ more than that of some of the European composers; but this is a very subjective and elusive notion.” Karl Sievers mentions the use of the trumpet by these Americanist composers is “probably not so different other than more soloistic more often, and all of the jazz vehicles that are so suited to the trumpet.” Alan Campbell simply states that the trumpet is “more melodic, more dominant” in the music of these Americanist composers.

Finally, Charles Gates thoroughly describes the advancement of the trumpet in American orchestral and solo styles as a fusion of European influences and jazz style. The relationship of these styles has allowed the trumpet to be a dominant voice in recent orchestral literature. He explains his thoughts eloquently:
To me, modern American orchestral trumpet and “classical” (art music) solo trumpet style is a synthesis of European orchestral traditions, British and American wind band music (military and other), virtuoso solo cornet performance traditions, and jazz phrasing and style. Many American composers seem to, consciously or not, respond to this synthesis in their writing. But, even before the advent of American jazz and other styles, post-Romantic Germanic/Austrian composers (e.g. Mahler and Strauss) and French Impressionist and post-Impressionist composers expanded the role of the trumpet to being more than just part of the orchestral texture, but also writing for the trumpet in a way (employing greater technique, extended range, volume, more solo passages) that added a “new voice” to the orchestra. American composers have continued this extension of the trumpet’s presence and have added the synthesis of styles I mentioned above.\textsuperscript{226}

The expansion of the role of the trumpet in orchestral music was initiated by European masters but has been enhanced in America by the jazz traditions of the American style. The European influence helped to make the trumpet a prominent voice in orchestral textures, but the emergence of the jazz style in American music enabled it to be a dominant and uniquely American voice in the Americanist music of Gershwin, Copland, and Bernstein.

\textbf{The American Voice of the Trumpet}

The aforementioned responses confirm that the American style of Copland, Gershwin, and Bernstein is unmistakable. The prominence of the \textit{trumpet} in conveying that American style is discussed below.

In Michael Sach’s opinion, the voice of the trumpet is effective in presenting the American style: “The trumpet has a uniquely American edge...As the lead voice in the big band, that role is carried over into the music of Copland, Bernstein, and Gershwin

\textsuperscript{226} Charles Gates, comments in survey.
because of the jazz nature of their music.” John Schuesslin has a similar statement, “There are jazzy qualities to each of the composer’s music. This makes me think of American music.” Charles Gates agrees with the jazz influence on the American quality of music, but does not think the trumpet is specifically the American voice:

It is difficult for me to “quantify” or describe this. [The trumpet as the voice of America] Perhaps I associate these composers’ use of American (sounding) tunes (as in some of Copland’s works) or jazz style (Gershwin, Bernstein) in some of their trumpet parts with “Americanism.” But I don’t know that I can say that they use the trumpet, specifically as a distinctly “American” voice much (or any) more than the ensemble scoring, or other instruments in solo roles.  

A comment from Karl Sievers says the trumpet “is one of the voices associated with American flavor.” The overall consensus of these noted trumpet performers and pedagogues parallels Karl Sievers’ comment: the trumpet is a prominent voice in the music of Gershwin, Copland, and Bernstein, and it is associated with American nature, but it does not exclusively represent an American voice. Frank Campos’ statement sums this speculation nicely: “I would say that the trumpet is a primary voice used by composers who write music that is identified as distinctly sounding American.”

In this author’s assessment, it is also striking that the trumpet is such a versatile voice in this music. It is lyrical and soaring, percussive and jazzy, as well as strong and declamatory. As has been shown, all of the pieces included in this study employ the trumpet for its rhythmic flare, lyrical solos, and jazz and popular licks. Even Quiet City, the most lyrical and calm piece studied, involves furtive passages and strong climaxes. Can any other instrument be recognized for producing such diverse sounds within any

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227 Charles Gates, comments in survey.
one piece of music? When Michael Sachs was asked if he would agree that no instrument is as versatile as the trumpet, he responded by saying,

Yes – I am biased since I am a trumpet player, but I really do agree with this assessment. I cannot think of another instrument that can play in all the styles the trumpet can play in. It can play percussively, lyrically, lightly, in a jazz style, commercial style, and in a wide range.  

When Sachs was further questioned whether another instrument could be a close second to the trumpet in terms of versatility, he responded, “The horn is perhaps more poetic than the trumpet, and since it serves as a bridge between the brass and woodwinds, it is important, but it doesn’t have the commanding sound the trumpet can use to overpower the rest of an orchestra.”

Perhaps Gershwin, Copland, and Bernstein did not specifically write for the trumpet as “the voice of Americana” in their music, but the diverse capabilities of the trumpet certainly assisted them in capturing the American quality of their music. Furthermore, effective performance preparation and technique can assist in portraying the American flavor.

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Sachs, interview.
CHAPTER 6
CONCLUSION

The trumpet is a prominent voice in twentieth-century American music. Its ability to create distinctive timbres and its innate use in a variety of textures make it uniquely versatile. The trumpet depicts compositional Americanisms in the music of Gershwin, Copland, and Bernstein via these versatile roles, most frequently as a jazz voice and soaring solo voice; it also reflects this quality as a resonance enhancing melodies in woodwind and string voices and a percussive voice emphasizing rhythmic motives. The trumpet’s versatility is embraced through its noble, heroic, percussive, and jazzy sonorities.

This document has identified how the versatile capabilities of the trumpet are utilized in the music of Gershwin, Copland, and Bernstein as well as how the trumpet is a necessary voice in defining the American quality of each composer’s music. Notwithstanding this conclusion, there are some differences in how these three composers employ the trumpet. First, the kinds of mutes and timbre changes requested by each composer vary: Gershwin calls for half-valve technique and felt crown mutes, Copland asks for some use of straight mutes, and Bernstein requests straight mutes, high range, and wah-wah mute. Next, the jazz styles of each composer vary: Gershwin
employs the Blues and jazz of the Roaring Twenties, Copland uses the Blues and jazz rhythms, and Bernstein’s music involves the big band style. While the identity of the trumpet as a lead of the jazz voice never changes, the jazz style does change. Finally, the scenes depicted in each piece of music are diverse. Gershwin’s music reflects the fast-paced lifestyle of urban America in the 1920s, Copland paints both tranquil and fast-paced scenes as well as rural scenes, and Bernstein illustrates both urban scenes and outdoor scenes.

Ironically, the differences in how the trumpet is employed in this music imitate the diversity of the American culture. The American people embody a variety of heritages, attitudes, and interests, and American geography itself represents a vast array of scenes. Similarly, the versatility of the trumpet allows it to be used in a variety of styles and in producing the unique sounds that identify this music as American.

Further, versatile use of the trumpet in this music necessitates diligent preparation by trumpet performers, as suggested by surveys and interviews with seasoned performers. These suggestions include:

1. To carefully select equipment (mouthpiece, instrument, and mutes).
2. To properly condition oneself for the popular and jazz styles of this music by working on lips slurs and jazz technique.
3. To have a well-informed knowledge of the genre and era of the music via recordings and historical background information.
4. To have strength in endurance.
5. To visualize scenes depicted in the music in order to most effectively convey the images and emotions of the music.
Adopting these suggestions when preparing for performance of Gershwin, Copland, and Bernstein will enhance a trumpet performer’s ability to capture the compositional Americanisms present in their music.

The variety of timbres, including agile lyricism, bright articulations, muted jazz sounds, rich harmonies, and percussive pulsations, make the trumpet a distinctive as well as versatile instrument, like no other orchestral instrument. These timbres allow the trumpet to express the optimistic, sentimental, heroic, playful, nostalgic, and jazzy sentiments that are associated with Americanisms in music.
Thank you for taking the time to read through this brief survey and filling in your responses. Your input is much appreciated for the purpose of my research.

The focus of my research is the use of the trumpet as a “voice of America” in the music of Aaron Copland, George Gershwin, and Leonard Bernstein. I am interested in learning how you, a professional trumpet performer and teacher, approach the music of each of these composers, and how your approach to performing music by these composers differs from how you approach music by European composers.

PLEASE FEEL FREE TO WRITE AS MUCH AS YOU WOULD LIKE! Your participation is greatly appreciated.

As part of my research, a few pieces by each composer are being thoroughly analyzed with regard to use of the trumpet in orchestration, texture, tessitura, timbre, rhythm, and style. Your response will assist me in identifying how professional trumpet players perceive the music of these American composers. If you have not played the pieces listed, feel free to respond based on your experience performing any pieces by these composers, and give specific examples when necessary.

**Aaron Copland** (*Quiet City, Music for the Theatre, Appalachian Spring*)

1. Which of these pieces have you performed?

2. Aaron Copland’s goal was to write music that was immediately recognized as American in character. Do you think he accomplished this?

3. In your opinion, what is his most recognizably *American* piece?

4. When you have performed these pieces, have you felt the trumpet is a voice that is highlighted in the music?

5. Do you think the trumpet is used as a voice to depict America in these three pieces (*Quiet City, Music for the Theatre, Appalachian Spring*)? If so, how?

6. How do you prepare for performing a piece by Aaron Copland? Do your preparations differ from how you might prepare for a piece by a major European composer, such as Strauss, Mahler, or Shostakovich? Please describe how your
preparations for Copland’s music might differ from your preparations for music by European composers.

7. Do you feel as though the trumpet has a soloistic role in Aaron Copland’s music?

8. Does any imagery come to mind when you play or listen to works by Aaron Copland?

9. Does playing works by Aaron Copland evoke an emotional response from you?

George Gershwin (*American in Paris, Porgy and Bess* (the full opera or selections from the opera), *Piano Concerto in F* and *Cuban Overture*)

10. Have you performed any of these pieces? Which ones?

11. When you have performed these pieces, have you felt as though the voice of the trumpet is highlighted?

12. George Gershwin intended to reflect American life in his music. In an interview in 1925, he explained that he used jazz in his compositions as “the spontaneous expression of the nervous energy of modern American life.” Would you agree that the trumpet stands out as one of the instruments used to identify American culture in George Gershwin’s music?

13. How do you prepare for performing a piece by George Gershwin? Do your preparations differ from how you might prepare for a piece by a major European composer, such as Strauss, Mahler, or Shostakovich? Please describe how your preparations for Gershwin’s music might differ from your preparations for the music by European composers.

14. Do you feel as though the trumpet has a soloistic role in music by George Gershwin?

15. Does any imagery come to mind when you play or listen to works by George Gershwin?
16. Does playing works by George Gershwin evoke an emotional response from you?

**Leonard Bernstein** (On the Waterfront, Divertimento for Orchestra, On the Town: Three Dance Episodes, and Symphonic Dances from West Side Story)

17. Which of these pieces have you performed?

18. What other works by Leonard Bernstein have you performed?

19. While Leonard Bernstein did not set out to make his music “sound American,” as Copland and Gershwin did, his goal was to expose America to contemporary music. As a result, much of his music has an American flavor because of the scenes it depicts (i.e., New York in West Side Story) and the techniques he employs (i.e., jazz, popular style). Can you identify with this depiction of America in his music?

20. Do you feel as though the trumpet stands out in Bernstein’s music as a voice depicting America? Identify specific examples.

21. How do you prepare for a piece by Leonard Bernstein? Do your preparations differ from how you might prepare for a piece by a major European composer, such as Strauss, Mahler, or Shostakovich? Please describe how your preparations for Bernstein’s music might differ from your preparations for music by European composers.

22. Does any imagery come to mind when you play or listen to works by Leonard Bernstein?

23. Does playing works by Leonard Bernstein evoke an emotional response from you?

**Final Questions**

24. Would you agree that the trumpet is depicted as a “voice of America” in the music of these American composers?
25. Can you identify any other music/composers where the trumpet is depicted as a “voice of America”? 

26. Why do you think the trumpet is used as a “voice of America”? 

27. Is there anything *unique* about your response to the music of these composers (Copland, Gershwin, and Bernstein)? 

27. How is the use of the trumpet by American composers different from its use by nationalist composers from European countries? (Such as Sibelius, Dvorak, Tchaikovsky…)
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