

James Madison University

JMU Scholarly Commons

Dissertations, 2020-current

The Graduate School

5-7-2020

Recording a solo instrumental album: A methodology and representative album

John Nye

Follow this and additional works at: <https://commons.lib.jmu.edu/diss202029>



Part of the [Music Performance Commons](#), [Music Practice Commons](#), and the [Other Music Commons](#)

Recommended Citation

Nye, John, "Recording a solo instrumental album: A methodology and representative album" (2020).

Dissertations, 2020-current. 17.

<https://commons.lib.jmu.edu/diss202029/17>

This Dissertation is brought to you for free and open access by the The Graduate School at JMU Scholarly Commons. It has been accepted for inclusion in Dissertations, 2020-current by an authorized administrator of JMU Scholarly Commons. For more information, please contact dc_admin@jmu.edu.

Recording a Solo Instrumental Album: A Methodology and Representative Album

John Nye

A Doctor of Musical Arts Document submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

May 2020

FACULTY COMMITTEE:

Committee Chair: Dr. Christopher Carrillo

Committee Members/ Readers:

Dr. Andrew Lankford

Dr. John Peterson

TABLE OF CONTENTS

Table of Contents	ii
Abstract	iii
Literature Review.....	1
Purpose.....	4
Selection of Repertoire	4
Recruiting Collaborative Artists	8
Hiring a Recording Engineer	9
Selecting a Producer	11
Choosing a Venue	13
Allocating Rehearsal and Recording Time	16
Recording Sessions	18
Editing and Post Production.....	23
Royalties and Licensing	26
CD Production	27
Budget.....	30
Appendix.....	32
Bibliography	42

Abstract

Contests and Collaborations is a trumpet album consisting of solo and collaborative works for trumpet. The album is aimed towards demonstrating diverse performance abilities in a variety of musical styles. The methodology for recording a solo instrumental album is discussed in detail and includes topics such as selecting repertoire, recruiting collaborative artists, hiring a recording engineer, selecting a producer, choosing a recording venue, allocating rehearsal and recording time, and royalties and licensing. *Contests and Collaborations*, along with the accompanying methodology, serves as a resource for other musicians by detailing various considerations and procedures involved in recording an album.

Literature Review

There is a scarcity of formal literature available on the topic of recording a classical music CD. One formal source that is useful, however, is Andrew Hallifax's book titled *The Classical Musician's Recording Handbook*.

Hallifax, Andrew. *The Classical Musician's Recording Handbook*. London: Music Sales, 2010.

In the many chapters of this book, Hallifax addresses the following components of recording a CD: the producer, microphones, microphone techniques, the venue, acoustics, the engineer, balancing, the piano, the strings, sampling technology, the woodwinds, the brass, the mixer, mixing, the orchestra, tracking/overdubbing, the voice, opera, monitoring, the pipe organ, artificial reverb, live recordings, technicalities, editing, and recording formats. Of these chapters, my work focuses on details related to the venue, recording-day preparation, and the piano. I have chosen to avoid the technicalities involving recording equipment, as these are factors for which my engineer is responsible.

Informal literature consisting of personal experiences from recording artists and web articles detailing different recording experiences comprises the majority of information about recording a CD. The following review identifies several of these sources and reveals the consistency of criteria involved in recording a CD. This information serves as the basis for my methodology.

Chancey, Tina. "So You Want to Make a Recording?" Tina Chancey RSS.

Dr. Tina Chancey is a performer and teacher, and her specialty is the five-stringed pardessus de viole. She has a diverse list of CD production credits, which includes roles

as a performer, music director, and self-producer. Dr. Chancey has created a document for her website titled “Introduction to Making Your Own CD.” The topics covered in her recording overview include: choosing your repertoire, why you need a producer, choosing an engineer, how a good classical recording differs from a good non-classical recording, how to record, what to look for in a recording venue, planning your recording schedule, expecting things to go wrong, and how much it will cost - a sample budget. Dr. Chancey’s recording criteria closely resembles my own for *Contests and Collaborations*. Her detailed explanation of each topic validates its importance in her overall project framework, and consists of helpful anecdotes from her recording experiences.

Galindo, Jett. “Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album.” iZotope, July 22, 2019.

Galindo’s article discusses recording processes as they relate to recording the album *Sing About It*, by the Los Angeles-based choral group, Tonality. While the main aspects of this article are specific to recording *Sing About It*, several recording topics are addressed. These include: the pre-production stage, doing research, musical programming, choosing the recording location, performance preparation, the role of the session producer, and the editing stage.

Mazurek, Mary. “All of the Silent Work That Goes into Making Classical Recordings Sound Great Might Surprise You.” WFMT, October 21, 2019.

The goal of Mary Mazurek’s article is to reveal to her readers the “silent” work that is involved in making a classical music recording. She addresses the financial responsibilities that the recording artist or ensemble must undertake. Mazurek adds that

the reward for this commitment is the physical CD that is produced, and discusses the importance of the CD to the musician. Additionally, she discusses logistical concerns such as evaluating musical scores and choosing a recording venue. After consulting with freelance producer Susan DelGiorno, Mazurek notes how important it can be for the producer to build a relationship with the recording artist. Lastly, she addresses the importance and responsibilities of the engineer and producer.

Mitchell, Barry. "A Guide to Recording Classical Music." *Theory of Music*, March 10, 2012.

Barry Mitchell's article is intended to be a guide for recording classical music, and is based on his experience recording his album *Labyrinth* at Olympic Studios, London, with the Locrian Ensemble. His criteria for recording classical music includes: before the session, the budget, choosing musicians and a studio, the setup, preparing for the session, making a session plan, and the day of recording.

The limited amount of formal resources available for recording an album requires one to rely on informal sources such as web articles and personal testimonies from recording artists. Therefore, my methodology fulfills a need for formal literature about recording an album, with the accompanying step-by-step breakdown of recording *Contests and Collaborations* as support for the topics addressed in the methodology.

Purpose

The purpose of this project is to create a professionally recorded and produced solo trumpet album, comprised of both solo and collaborative trumpet repertoire. The culminating album is representative of a variety of musical styles and performance abilities. In addition to the completed album, the written component of this project focuses on the methodology required to record a solo instrumental album, with the intent of creating a model that future musicians can reference when pursuing similar projects. I will present the following information in two ways: first, as a methodology for those who wish to record a solo album, and second, a description of events for the recording of *Contests and Collaborations*. Finally, extensive performance notes accompany each musical selection included on the album.

Methodology for Selection of Repertoire

Selecting repertoire is the starting point for creating an album. This process is the opportunity to decide what music will best represent the artist and contribute to the existing field of available recordings. According to Dr. Tina Chancey, the two reasons to record something are, “You’re very good at a certain repertoire and/or really love it. Either of those can be THE reason to record something. Whatever other reasons you have, one of those two should also be operative.”¹ *Contests and Collaborations* meets both criteria outlined by Dr. Chancey. Each work on the album highlights skills that I have developed, and each is a joy to perform. Because of the time that will be spent diligently preparing this repertoire, it must resonate with and inspire the artist. In his

¹Tina Chancey, “So You Want to Make a Recording?” Tina Chancey RSS, Accessed April 6, 2020. <http://tinachancey.com/>.

discussion of the album *Sing About It* by the Los Angeles-based choral ensemble, Tonality, Jett Galindo explains that the album leaves room for “experimentation and creativity.”² Experimentation and creativity were two goals for my album, and I found that each work presented unique opportunities to explore these objectives.

Selection of Repertoire for *Contests and Collaborations*

For my album, the contrast in character from contest pieces and showpieces to brass quintets demonstrates performance abilities across a variety of styles. The character of each piece was the inspiration for the resulting title of the album, *Contests and Collaborations*. Below, I address the merits on which each work was chosen, and I discuss the works in the order that they appear on the album.

Solo de Concours, Theo Charlier

The first entrance for the trumpet is a bold fanfare that soars into the upper register. This fanfare is an assertive statement, worthy of being the initial trumpet sounds to be heard on the album. The intensity of this opening statement captures the listener’s attention and does not let go as the music progresses. Throughout the work, the soloist has the chance to demonstrate a variety of technical abilities including, but not limited to, crisp articulation in the upper register, beauty of tone, and fast multiple tonguing. These technical challenges are a hallmark of a contest piece, which is the origin of this work’s composition.

²Jett Galindo, “Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album,” iZotope, July 22, 2019, <https://www.izotope.com/en/learn/classical-music-a-walkthrough-of-recording-mixing-and-mastering-an-album.html>.

Concertpiece No. 2 Op. 12, Willy Brandt

This work represents the quintessential Romantic style, and like *Solo de Concours*, showcases a variety of technical skills. Willy Brandt's *Concertpiece No. 2, Op. 12* serves as the focal point of the album and was the work that inspired the creation of the project. This work is a true testament to Romantic virtuosity. In fact, *Romantic Virtuosity* is the name of an album by trumpeter Giuliano Sommerhalder, on which one can hear a recording of both of Brandt's concertpieces. This work features contrasting styles including flowing allegros, expressive melodies and arias, and a march.

Cousins, Herbert Lincoln Clarke

Herbert Lincoln Clarke, best known as the cornet virtuoso with the John Philip Sousa Band, wrote this work as a duet for trumpet/cornet and trombone. I chose this work to allow for more collaboration on the album, and for the delicate style often required in a work by Clarke. *Cousins* requires delicate articulations, both single and multiple tongue, as well as the coordination of cadenzas between soloists. Virtuosity is shared evenly between the trumpet and trombone, as many passages adhere to a call-and-response pattern, or alternate in quick succession. Overall, Clarke's *Cousins* is an entertaining showpiece that expresses the light-hearted relationship between the two soloists.

Dimitri, Rodney Newton

Rodney Newton's *Dimitri* is a musical theme from a short film by George Siougas that evokes feelings of passion and romance. As such, it provides a moment of respite from the technicality and virtuosity of the previous works. The flugelhorn adds to

the intimacy of the music with its variety of timbres. This is particularly useful considering the alternation between F major and D minor, where the upper tessitura of the flugelhorn is used in F major, and the lower register captures the romantic strife of D minor.

Quintet No. 1, Thom Ritter George

Quintet No. 1 by Thom Ritter George falls into the category of a traditional work for brass quintet. Written as five shorter episodic movements, each movement features a different soloist or combination of soloists. This piece was selected for its traditional character, and because it is under-recorded in comparison to other traditional/classic works for brass quintet, such as those by Malcolm Arnold, Victor Ewald, or Eric Ewazen.

Escape, Kevin McKee

Kevin McKee's *Escape* is a joy to perform. It has many cinematic themes, which are shared among all members of the brass quintet. From the first measure of the work, where the trumpets exchange alternating sixteenth note passages, the energy is uncontainable. For similar reasons as starting the album with *Solo de Concours*, concluding the album with *Escape* is a high-energy way of leaving listeners with a memorable musical experience. Additionally, this work allows the performer to showcase a more commercial style of playing with melodies that soar into the upper register, as well as passages of repeated double tonguing. For these reasons, it seemed only fitting to conclude the album with Kevin McKee's *Escape*.

Methodology for Recruiting Collaborative Artists

Deciding who will perform on the album is a critical decision, as their performance will ultimately reflect on the recording artist. Barry Mitchell discusses this process in regard to recording his album *Labyrinth* with the Locrian Ensemble, a London-based string ensemble specializing in baroque and classical music. He states, “The choice of musicians is crucial. If the musicians are not up to scratch you will have wasted a lot of money, time and effort and will have a very demoralizing experience. It is best to engage musicians who have a track record of successful recordings and are also used to playing together.”³ With Mitchell’s advice in mind, it may be necessary to go the extra mile when choosing musicians. This may include offering to pay for travel expenses for musicians who are not close by and offering to house them as well. The quality of the recording should not be sacrificed for the sake of convenience. It will be imperative to look elsewhere if the highest quality musicians are not located in the immediate area.

Recruiting Collaborative Artists for *Contests and Collaborations*

Familiarity and trust were the two most important factors when choosing collaborative artists for this album. First, I selected Amy Robertson as my collaborative pianist. She and I have performed together frequently since 2011, when I began my undergraduate studies. Amy accompanied every one of my performance juries, as well as my senior recital. Upon returning to James Madison University (JMU), we resumed working together and have established a terrific rapport. Amy also was familiar with the works to be recorded, having performed them many times throughout her career as a

³Barry Mitchell, “A Guide to Recording Classical Music,” *Theory of Music*, March 10, 2012, <https://theoryofmusic.wordpress.com/2009/02/15/recording-classical-music/>.

collaborative pianist. On the two works for brass quintet, I was joined by trumpeter Tim Guidry of the United States Air Force Band “Band of the West,” horn player Allison Lyttle, a DMA student in horn performance at JMU, trombonist Kyle Remnant, a DMA student in trombone performance at JMU, and tubist Eric Goode, a DMA student in tuba performance at Boston University. Tim Guidry, Eric Goode, Kyle Remnant, and I had performed in a brass quintet together from 2012-2013 at JMU, while Allison was the newest member of the graduate brass quintet at JMU. In addition to their friendship, these colleagues were trusted for their musicianship and professionalism, and were great collaborators on this project.

Methodology for Hiring a Recording Engineer

This is not the project to attempt alone as performer, engineer, and producer. Despite any experience the artist may have as a recording engineer or in music production, it is best to concentrate on the art of performing beautiful music. The additional tasks of recording and producing should be left to someone else, whose sole focus can be on their specific task. Dr. Chancey describes the process of choosing an engineer as follows:

Generally, the producer will know a few good engineers (he’s) worked with on music of this type before. It can be a good idea to go with one of them because your producer trusts him to deliver good results. Ask to hear recordings that engineer has made, talk to him on the phone and find out how much recording of this type he’s done before. Engineers specialize just like the rest of us; an

engineer who does sound enhancement or records live concerts is not necessarily the right person to make you a CD. One who records orchestras may not be best for your chamber ensemble. But don't skimp--when you hire a cheap engineer you get what you pay for—more expense down the pike.⁴

An experienced sound engineer will know the best equipment to use for each recording and will be able to accommodate any requests made by the artist during the recording sessions. Just as the case with recruiting collaborative artists, the credibility of the recording engineer also will be reflected in the final product. In Mary Mazurek's article about the silent work that goes into making classical recordings, she discusses sound engineering with freelance engineer Susan DelGiorno. DelGiorno states that she wants to build relationships with the artist, and that doing so produces the best performances.⁵ Sharing ideas and making professional recommendations will be a smooth process as a result.

Hiring a Recording Engineer for *Contests and Collaborations*

For my album, I chose to hire a recording engineer for the project rather than investing in my own recording equipment, as suggested by Dr. Chancey. After completing a cost analysis of several recording companies in the local and surrounding area, however, it was not financially feasible to further pursue one of these companies. A

⁴Tina Chancey, "So You Want to Make a Recording?"

⁵Mary Mazurek, "All of the Silent Work That Goes into Making Classical Recordings Sound Great Might Surprise You," WFMT, October 21, 2019, <https://www.wfmt.com/2018/04/30/all-of-the-silent-work-that-goes-into-making-classical-recordings-sound-great-might-surprise-you/>.

discussion with several professors at JMU led to the decision to inquire about hiring Jon Siepp, a JMU alumnus and recording engineer with the United States Army Band “Pershing’s Own,” to record the album. I had worked with him on several occasions while recording with the Marching Royal Dukes at JMU and was fond of his personality and professionalism. Jon, who was eager to assist, matched my enthusiasm for the project. Jon mentioned that he had experience recording for solo trumpet and piano with his father, who is a professional trumpeter, formerly of the United States Army Band. He would be able to provide his own recording equipment and agreed to serve as the final editor as well.

Methodology for Selecting a Producer

According to Dr. Chancey, the role of the producer is:

to help the artistic director or solo artist get the musical results (he) wants. That means working together throughout the entire process, from consulting about repertoire and schedule, acting as liaison with the venue and support personnel, planning the sessions, giving feedback during the sessions, supervising editing/mixing, acting as liaison with the record label or CD mastering house (depending if you license the CD to a label or put it out on your own).⁶

Depending on the artist’s needs, the role of the producer may be split between several individuals. Just as the case with the recording engineer, the producer is able to

⁶ Tina Chancey, “So You Want to Make a Recording?”

focus on logistical and musical tasks that allow the artist to concentrate solely on performing. For my album, the producing role was shared between several individuals, each of whom assisted with various aspects of the recording logistics and recording sessions. Dr. Chancey advises that one should not necessarily rely on the engineer to assume the role of producer.⁷ Although Jon was not the main producer for *Contests and Collaborations*, his musical input was a valuable part of the recording process.

Selecting a Producer for *Contests and Collaborations*

Dr. Chris Carrillo, Professor of Trumpet at James Madison University, served as the primary producer for this project. Dr. Carrillo provided musical guidance for the specific works on the album in private lessons and rehearsals with pianist Amy Robertson. In addition to duties as musical producer, he also assisted with making technical decisions for the project, such as input on selecting a venue, choosing a recording engineer, and how to best prepare for recording days. While Dr. Carrillo served as the main producer for the entirety of the project, two colleagues, Daniel Warren and Kyle Remnant, assisted me in recording sessions by providing musical and technical feedback.

In addition to the guidance provided by those listed above, Dr. Anne McNamara, Instructional Assistant Professor of Trumpet at Illinois State University, assisted with the organization of this project. Dr. McNamara recently released a solo album of her own titled, *A Winter's Night*, through the Arts Laureate label in April 2019. In a phone interview with Dr. McNamara, we discussed her recording experience, and she helped

⁷ Ibid.

with organizing the various components of this methodology. She also discussed the royalties and licensing necessities for recording an album, and the financial commitment required. While I did not hire a record label and therefore incurred lesser costs, her discussion about the final expenses for her album allowed me to create a budget for my project, which is discussed at the end of this methodology.

Methodology for Choosing a Recording Venue

The artist has several options to consider when choosing a recording venue, including, but not limited to, studios, churches, or concert halls. In addition to the acoustic advantages of a particular recording space, one also must consider the negative aspects of a space, such as external or ambient sounds that may interfere with recording. To this point, Jett Galindo states, “Besides making sure that external noises aren’t an issue with a particular location, I also make it a point to suggest that the music director choose a location where they would want to perform a concert. That’s typically a reliable way to gauge the suitability of a recording location.”⁸ The last thing an artist wants during a recording session is for a take to be ruined by the sound of a train or a car horn outside. Choosing a venue must be a careful process where all pros and cons of recording are considered. Dr. Chancey also discusses the process of choosing a venue, and suggests that one should consider three main aspects, including placement, history, and cost. According to Dr. Chancey, placement refers to not only the distance that the artist will have to travel to and from the location, but also its placement in regard to busy streets, highways, or other undesirable factors. A venue’s recording history also should be

⁸ Jett Galindo, “Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album.”

considered, which includes whether or not recordings have been made there in the past, and the reasons for or against recording at that location. Lastly, Dr. Chancey explains that cost also must be considered when choosing a venue.⁹ Andrew Hallifax, in *The Classical Musician's Recording Handbook*, further remarks that:

Many churches, town halls and concert halls are well-known, tried-and-tested recording venues. Of course, there's nothing to stop you seeking out new, previously unused recording venues, but there are certain advantages in using those that are already established. For a start, most of the people managing or taking care of the venues are already familiar with the general requirements of recording personnel [. . .] Their assistance and cooperation should not be understated.¹⁰

Hallifax acknowledges that whatever choice the artist makes about a venue, rely on those who know and work in the space for guidance. For this reason, it is recommended to choose a recording venue that has previously been used for recording, as it will be best equipped for the artist's needs.

Choosing a Recording Venue for *Contests and Collaborations*

Having assembled the various personnel needed to complete the album, the next logistical item to address was the recording venue. I considered several options, including

⁹ Tina Chancey, "So You Want to Make a Recording?"

¹⁰Andrew Hallifax, *The Classical Musicians Recording Handbook*, London: Music Sales, 2010, 50.

the large ensemble rehearsal room at JMU, the Carter Center for Worship and Music at Bridgewater College, and the sanctuaries of Otterbein United Methodist Church, Muhlenberg Lutheran Church, and Bridgewater Church of the Brethren. I will discuss each of these locations in turn. In addition to a quality piano, the large ensemble rehearsal room at JMU is acoustically flexible because the room contains curtains that can adjust its sound properties. Drawbacks such as room size and scheduling conflicts, however, made it necessary to go in another direction for recording. The Carter Center for Worship and Music at Bridgewater College is a sizeable venue, ideal for recording, but was subject to construction occurring at a nearby building and was therefore deemed to be not ideal for this project. The sanctuary at Otterbein United Methodist Church is a tremendous performing space and features a large sanctuary, wonderful acoustics, and flexible scheduling. The main setback with this space is its physical location. Located in downtown Harrisonburg, and positioned on the corner of a busy intersection, the traffic noise from outside is audible inside the sanctuary. With the unpredictability of this noise variable, Otterbein, too, was deemed unsuitable for this project. Muhlenberg Lutheran Church has many similarities to Otterbein but is an incredibly saturated acoustic space. I was concerned that balance would be affected when recording the two brass quintets, and therefore opted against the use of Muhlenberg's sanctuary. Fortunately, many of the optimal qualities of the sanctuaries and university spaces were present at Bridgewater Church of the Brethren. The deciding factor in favor of this space was its location on top of a hill and away from the traffic noise below. The church also hosts many musical performances throughout the year, and the sanctuary was designed for such purposes. For

these reasons, Bridgewater Church of the Brethren was where the recording was to take place.

Methodology for Allocating Rehearsal and Recording Time

Planning rehearsal and recording time requires advanced preparation to ensure that all music has been thoroughly prepared. Additionally, advanced preparation is needed so that all collaborative artists, the engineer, and the producer(s) are available, as well as securing recording dates at the venue. The artist should consider how long each recording session will last, and plan for breaks throughout the day. The length of sessions also might depend on the availability of the collaborative musicians and the venue, so it is important that these factors adhere to the artist's optimal plan. In this stage of the recording process, developing a recording plan is critical to ensure that the sessions run smoothly. This plan will include what pieces to record and when, as well as a breakdown of the procedures for each piece. Identifying sections of the music that may require additional takes will be a part of this process. Additionally, rehearsal time might need to be factored into the recording schedule depending on the availability of all parties involved, as was the case for *Contests and Collaborations*. The length, details, and process of the recording schedule are the three main criteria for this stage of the recording project according to Dr. Chancey. She further expresses that one should expect to achieve two minutes of music for each hour of recording.¹¹ I address this breakdown as it relates to *Contests and Collaborations* later in this methodology.

¹¹ Tina Chancey, "So You Want to Make a Recording?"

Allocating Rehearsal and Recording Time for *Contests and Collaborations*

The timeframe for recording was set between January and February 2020, with repertoire being finalized by the end of the summer and rehearsals beginning in September 2019. The focus of these rehearsals was first reserved for solo repertoire to allow the brass quintet members an opportunity to individually rehearse their music. For several works included on the album, additional performance opportunities, such as solo recitals, were set up prior to the recording sessions to allow for more familiarity and cohesiveness with the collaborative pianist or artists.

Rehearsals for four of the six works could be easily scheduled because they involved colleagues at JMU. The two brass quintets, however, involved musicians from other states with complicated professional schedules of their own. Asking these individuals to travel to a rehearsal on multiple occasions would not be feasible. Therefore, rehearsals with all members of the brass quintet had to occur in the same weekend as the first recording session. In the overall rehearsal timeline, the small scheduling window meant that the guest musicians needed to receive their music with time to prepare, so that the rehearsal process would not delay the start of the recording session. These individuals received music by the beginning of November 2019, allowing two months of preparation before the rehearsal and recording session.

The objective of the first recording session, which lasted two days, was to record four of the six works: *Cousins*, *Solo de Concours*, *Escape*, and *Quintet No. 1*. Recording began on Friday, January 3rd, 2020, and was reserved for recording *Cousins* and *Solo de Concours*. The two brass quintets were rehearsed on Friday evening, before devoting Saturday's entire schedule to recording these works. The second and final recording

session took place on February 16, 2020, and was focused on recording the final two works for the album, *Dimitri* and *Concertpiece No. 2*.

Methodology for Recording Sessions

Barry Mitchell discusses the importance of arriving early, stating that it is vital for the recording session. He elaborates, saying, “The sound engineer may be there early and if so, you can discuss the set up with him or her. The piano tuner may be there working and he might have some useful points to make.”¹² The key factor that Mitchell is addressing is communication. Arriving early to the recording session allows the artist an opportunity to communicate various session needs with the engineer, piano tuner, and producer(s). It is the artist’s responsibility to establish a positive environment for the session, and greeting those involved early in the day will allow for this to happen.

Andrew Hallifax elaborates on this preparation as well, and states:

If the engineer sets up and thoroughly checks his equipment before the start of the recording session (preferably the day before), he’ll be able to devote his full attention to the musicians when they arrive. The calm, creative atmosphere that’s most conducive to recording sessions is unlikely to emerge if, when the performers turn up, he’s still running around in a lather, sweating, cursing and erecting mic stands right up to the moment the session begins.¹³

¹² Barry Mitchell, “A Guide to Recording Classical Music.”

¹³ Andrew Hallifax, *The Classical Musicians Recording Handbook*, 67.

It may be the artist's responsibility to arrive early to the session to allow the recording team to enter the venue. In this case, an early arrival allows the engineer to calmly set up all necessary equipment for the session. A sound check should follow the set up process, and rushing through this stage could set a negative tone for the recording.

Aside from the set up of recording equipment, hiring someone to tune the piano also must be included in the daily recording plan. Regarding piano tuning, Hallifax suggests, "If the repertoire is light in texture and doesn't make great demands on the piano, one can reasonably expect the instrument to hold its tuning for longer than if an intensive programme of Liszt or Rachmaninov is scheduled."¹⁴The artist therefore must have an understanding of the demands of the piano part and plan to retain the piano tuner for the entirety of the recording session if necessary.

Recording sessions can be grueling in their length and intensity, and it is important to conserve stamina as best as possible. Jett Galindo discusses this concern and suggests, "Rather than performing every piece from beginning to end multiple times, it's much more efficient to do a full performance once. Then, you record by section afterwards, keeping it to three takes per section, at the maximum."¹⁵ Preserving endurance is the key to a healthy recording session and maximizing each take as the session progresses. Mitchell advocates that the artist should listen to each take twice and further suggests that, "There is a tendency to want to get on with recording, but a recording session is as much about listening as playing so do not be afraid to listen to a

¹⁴ Ibid., 95.

¹⁵ Jett Galindo, "Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album."

take twice or even more.”¹⁶ This method of listening as much as playing is one way to maintain stamina throughout the recording session.

Recording Sessions for *Contests and Collaborations*

The first recording session on Friday, January 3rd, 2020, was scheduled to begin at two o'clock in the afternoon. Several logistics needed to be handled prior to this start time, such as the scheduled piano tuning at eleven and audio set-up at one o'clock. I arrived at the church sanctuary at eleven o'clock to greet the piano tuner. Following the piano tuning, I purposefully decided to warm-up in the sanctuary to acclimate myself to the space, as well as tune my instrument with the piano. Secondly, Jon had requested at least one hour of audio set-up prior to our two o'clock start time. Upon completion of the audio set-up and sound checks, we were ready to begin the recording session.

When the recording session started, I began with a complete performance of *Cousins* to establish a coherent sound throughout the recording. Following the complete performance, I recorded individual takes of previously designated sections of the music, including any additional passages that may have been troublesome in the original recording. This process allowed for more continuity between sections of the music and made it easier for Jon to splice together takes when editing the audio files.

I quickly realized the amount of focus that would be required to ensure a successful day of recording. Initially I performed cautiously, while trying to monitor my endurance and eliminate simple mistakes. This formula proved to be unsuccessful, as the first complete take of Herbert L. Clarke's *Cousins* was less than desirable. It was

¹⁶Barry Mitchell, "A Guide to Recording Classical Music."

apparent that worrying about fatigue and mistakes was actually creating the issues that I was trying to avoid. After that first take, I devoted myself to playing carefree and with great musical intent, which led to a successful recording of *Cousins*.

The second work recorded on January 3rd was Charlier's *Solo de Concours*. Jon suggested I begin with a complete performance of the work to establish as much coherence as possible before recording individual takes of specific musical sections. *Solo de Concours*, which has three distinct sections that are similar to movements, allowed for several logical breaks to record these individual musical sections. Due to various technical demands such as high register playing and complex rhythms, I thought that it made most sense to work backwards from the end of the piece to record individual sections. I continued working in this reverse manner throughout the recording session, pausing only briefly at times to rest.

The quintet recording session began at ten o'clock Saturday morning, January 4th, 2020. The church was reserved until four o'clock that afternoon, giving us ample amount of time to record the two quintets. Although we had rehearsed as a quintet the previous evening, we began our day briefly with more rehearsing on *Escape*. Jon was able to adjust our microphone placement and balance the previous night, which limited the amount of sound checking that needed to occur in the morning. Similar to the solo works, we began with a complete performance of *Escape* to establish a control recording upon which to base takes of individual sections. Recording specific sections of the piece followed the same format as the solo works, meaning that we started from the end and worked backward. Sections with louder, higher, and more sustained passages were prioritized early in the session in order to maintain endurance. Throughout the morning I

was monitoring my fatigue from the previous day's recording session, so that I could maintain my endurance for the quintet recordings. Altogether, recording *Escape* took two hours, and was followed by a brief pause before beginning to record *Quintet No. 1*. Fortunately, there is a break between movements in *Quintet No. 1*, which allowed us to record each movement individually, as opposed to recording a complete performance. We began with the fifth movement due to the amount of high playing I was required to do. I was nearing the end of an intense two-day recording session and needed to give what strength I had left to the impactful moments at the end of *Quintet No. 1*. The remainder of the movements for *Quintet No. 1* were rehearsed in reverse order, with the exception of the fourth movement. The fourth movement features a refrain that is restated between cadenzas by the tuba, horn, and trombone, before moving *attaca* into the fifth movement. Upon concluding the recording of the fourth movement, the entirety of the first round of recording was complete for *Contests and Collaborations*.

The second and final recording session occurred on Sunday afternoon, February 16th, 2020, with the goal of recording the remaining two solo works by Brandt and Newton. This recording session operated similarly to the first, and began at two o'clock in the afternoon with piano tuning and audio setup. The tuning and setup process took an hour and a half in total, which allowed for a four o'clock start time for recording. First on the recording agenda was Rodney Newton's *Dimitri*. Given that the duration of the work is only five minutes, I was optimistic that it would not take more than an hour to record. *Dimitri* follows an ABA format, so after a complete recording, each of the three sections was recorded separately. An hour proved to be all of the time needed for recording *Dimitri*, which included several pauses in recording to listen to specific takes. Following

a ten-minute pause, my team and I transitioned to record Willy Brandt's *Concertpiece No. 2*, the final work to be recorded for the album. I intentionally planned to record this composition alongside *Dimitri*, a lighter piece, so that I would not be over-worked by the time I began recording the Brandt. The Brandt is a much more challenging work, both technically, and in terms of endurance compared to *Dimitri*. Brandt's *Concertpiece No. 2* is similar to *Dimitri* in its formal construction, in that it has clearly defined formal sections. *Concertpiece No. 2* follows a theme and variations structure, where each variation is followed by a brief piano interlude. In order to preserve my endurance, I opted to record more individual sections of this work, breaking from the previous format of beginning with a complete performance.

Methodology for Editing and Post-Production

The editing process of recording an album may seem as tedious as the recording itself, if not more so. It is critical for the artist to listen to all of the raw audio from the recording sessions to refresh their memory and to sample the takes from which they have to work. Jett Galindo mentions that he and his partners used a collaborative Google Doc file to compile all comments about the individual takes.¹⁷ Whatever method is chosen, it is advised to have a system for taking notes during the editing session. Galindo also notes that the editing session does not end after the best takes have been spliced together to construct a complete performance. He states, "After the initial round of edits, the producers begin to take on a more heightened sense of hearing. We begin to pay more

¹⁷ Jett Galindo, "Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album."

attention to nuanced details in the performance.”¹⁸ For solo works, this means critical listening to the balance between soloist and the accompaniment, or individual levels between ensemble members in works with larger personnel.

Editing and Post-Production for *Contests and Collaborations*

Before discussing the logistics involved in the editing and post-production process, several key statistics are worth mentioning, as they relate to time investment in the project. In total, twelve hours were spent recording the six individual works, which equates to an average of two hours of recording per work. This number is slightly skewed, however, as two recording outliers were evident. *Dimitri*, which took approximately forty-five minutes to record, was the work recorded in the least amount of time, while *Quintet No. 1* took longer than the two-hour average. To further break down the twelve hours of recording, the forty minutes of music on the album equates to eighteen minutes of recording time per one minute of music. Additionally, ten and a half hours were spent in post-production to edit, mix, and master the individual works. The ten and a half hours of editing can be further simplified to approximately one hour and forty-five minutes of editing per track on the album.

The task of editing and producing the album was conducted by recording engineer Jon Seipp and myself. The ten and a half hours of editing occurred on Saturday, February 29th, 2020 in Jon’s home studio. To prepare for the editing session, I created a rubric for documenting and evaluating each audio segment from the recording sessions (Example

¹⁸ Ibid.

1). I used the rubric to note the title and measure numbers of the specific take, general comments about the take, and to assess its viability for the final product.

	Measures	Comments	Usable - Yes/No
# 1	Cousins Complete		no
# 2	Cousins G - End	Chip 1st note.	no
# 3	Cousins G - End	Best pitch + accuracy	Yes. Fix pitch on last chord
# 4	Cousins G - End	Pitch, Somewhat Chippy	no
# 5	Cousins E - G		

Example 1. Album editing rubric.

This rubric proved most helpful when editing *Solo de Concours*, *Concertpiece No. 2*, and *Escape* due to the number of recorded takes for each work.

The process for editing each track involved listening to all material available from the recording session with scores of each work in hand. In addition to the recording rubric, I notated each score with a check mark for each section of the music when I was satisfied that a viable recording was available. Even if I had heard something from the recording that I wanted to include in the final track, it was important to listen to the entire recording session in order to refresh my memory and to hear all available material. While listening, I made various comments using the rubric I referenced above, and I used the rubric to determine which take I would ultimately use for the final product.

During the editing process, Jon was able to assess the feasibility of splicing two separate takes together. In situations which required choosing between two usable takes, Jon provided his perspective on which take would allow for the easiest connection to the preceding material. This process focused specifically on the release of notes and the decay of sound. While the majority of takes were easily spliced together to build a seamless master file, Jon mentioned that he was capable of experimenting with adjusting individual notes from various takes. This work would have proved much more tedious and was ultimately not necessary. In this manner, the master files that were assembled featured prolonged sections of the music and therefore maintained as much authenticity as possible.

Methodology for Royalties and Licensing

The last thing that an artist wants is for their CD to be pulled from circulation due to copyright violations. For this reason, it is imperative for the artist to do their research about the best way to legally record the CD. Dr. Chancey acknowledges the issue of securing copyright permission, saying, “Some repertoires require permission—from the publisher, composer, arranger etc. Make sure you’ve gotten that permission BEFORE you start recording. Costs vary, some are standard, some are minimal. Bad idea to go ahead without permission - people have had their CDs pulled from the stores for violating copyright.”¹⁹ Perhaps the recording engineer, producer, or other member of the project team has knowledge about this aspect of the project, and it is best to consult with them about how to proceed in this regard.

¹⁹ Tina Chancey, “So You Want to Make a Recording?”

Royalties and Licensing for *Contests and Collaborations*

The process of securing the necessary licensing to record *Contests and Collaborations* was initially a source of stress, due to my unfamiliarity with the process. This step of the process was made much simpler with the help of recording engineer, Jon Seipp, who suggested that I use the company Affordable Song Licensing (ASL). By creating an account online and entering my project information, Affordable Song Licensing was responsible for securing the necessary mechanical royalties, which are royalties paid to a songwriter whenever a copy of a song is made. After submitting my song information, an ASL agent found the publishing information. Once that information was collected, I went through the payment process, after which the ASL agent sent notice of payment to the publisher. Upon completion of this process I received proof of the mechanical licenses, thus completing the royalties and licensing phase of the project.

Methodology for CD Production

With the recording, editing, and mastering complete, the final step for concluding the album is the production of the CD. Dr. Chancey summarizes the recording and CD making process as follows:

Making a professional recording is collaboration between experts; performers, engineer, producer, and CD production company. If you skimp on any link in the process, the recording may not sound or look as good as it could. It's easy to make a good, inexpensive recording at home, editing it yourself on computer, designing your CD booklet and label, printing it on a laser printer and releasing it

on CDBaby. However, if you decide to make a professional recording, then why don't you commit to spending the funds to make sure it's a great one?²⁰

The hard work put into a project of this magnitude needs to be professionally produced and preserved. Creating a professional appearance for the album lends visual credibility to the artist's work. If the album is available for purchase, the visual aspects of the album also might increase the likelihood of sales. The album design can be something done by the artist, or it may present another opportunity to include others in the project by hiring a graphic artist.

CD Production of *Contests and Collaborations*

It was important for me to have a physical copy of the album as tangible evidence for the project. While online streaming or downloads are practical methods of disseminating a product, having a pressed copy of the album would be a souvenir of sorts. A physical copy is also best for individuals without streaming access, as well as for preservation in my portfolio.

In pursuit of printing options for the CD, I contacted Dr. Joel Collier, a former graduate of JMU, regarding the printing of his album titled, *Shadowed*. I had the pleasure of accompanying him on this album, which consisted of euphonium solos with brass band. He recommended, as he had done, that I use the company Disc Makers for the production of my album. Following his advice, I began selecting the desired formatting for the album on the Disc Makers website. On their website, a quote for the project is

²⁰ Tina Chancey, "So You Want to Make a Recording?"

calculated at each step of the creation process, which was helpful in making the decision to commit to this company. From the website I was able to select the desired specifications for the album, including the total number printed, number of jacket cover panels, print type, CD finish, and album design. With the album design completed, the last step was to upload the music files for the CD.

Designing the album artwork and appearance of the CD was somewhat challenging. Due to a variety of deadlines for the project, it did not seem practical to hire a professional artist for the album and expect a quick turnaround. Additionally, budget concerns were taken into consideration, since the completion of the project was near. For these reasons I decided to test my artistic creativity and design my own album artwork. To do this, I searched the internet for album design websites and discovered templates available through Adobe Spark. Fortunately I had prior experience working with Adobe Spark, and found their programs easy to navigate and filled with a variety of creative possibilities. Their album template was highly compatible with the Disc Makers online designing interface. Ultimately, I decided to use a self-image on the cover of the album as opposed to abstract art, simply because it would be easiest given my lack of design experience. Inserting an image directly onto the Disc Makers CD template did not yield a high-resolution image, however, which resulted in a minor roadblock in the creative process. This issue was resolved when inserting the image into the Adobe Spark album template, as the Disc Makers template better recognized the size of the image. In addition to the front cover of the CD wallet, the inside panels and back cover were designed after consulting examples from other trumpet albums.

Budget for *Contests and Collaborations*

The budget is likely to be different for all projects, but I have included an itemized budget for *Contests and Collaborations* for reference purposes. Beginning with Jon, the recording engineer, the final expense was \$1,000. This was the agreed upon sum for the project and does not reflect his normal hourly rate, as he discounted my fee. His non-discounted fee would have been \$2,275. This non-discounted price reflects twenty hours of audio recording at a \$50 rate, sixteen hours of audio editing at a \$50 rate, \$900 in travel costs, and one mastering session for \$250. In total, I was discounted \$1,275 for hiring Jon as my recording engineer.

For Amy Robertson, my collaborative pianist, the final fee was \$600 at a \$50 rate per hour. This fee included rehearsal and recording time. There was no discount included in this fee. Fortunately, the members of the brass quintet waived their fee for this project as an expression of good will. I did, however, house two of the quintet members for the duration of the first recording weekend. I am grateful for their willingness to assist with this project and for the enthusiasm with which they approached recording.

I scheduled a piano tuning appointment prior to the beginning of each solo recording session, and used a different piano tuner for the second session due to availability issues with the first. The fee for the first piano tuning session was \$135, and the tuning process lasted approximately two hours. The second tuning appointment required fewer alterations to the instrument, and therefore lasted just over an hour, for a fee of \$90. The total fee for both piano tuning appointments was \$225.

Securing the mechanical licensing for the project through Affordable Song Licensing incurred a \$68 fee. The services provided by ASL are listed above under

“Royalties and Licensing for *Contests and Collaborations*.” Lastly, the fee for production of the CDs by Disc Makers was \$242. This fee included the purchase of 100 CD copies with my desired specifications. My specifications included a four-panel wallet cover for the CD and shrink-wrap covering on each CD. I supplied my own artwork for the album rather than paying for design services through Disc Makers. I received a \$75 extended turn discount, which is a discounted program that extends production time and does not guarantee the listed completion date. I did not, however, experience any delays with the arrival of the CDs. In total, the final non-discounted fee for *Contests and Collaborations* totaled \$3,485. Because of discounts from Jon and a promotion from Disc Makers, the actual fee for *Contests and Collaborations* was \$2,135. Example 2 shows an itemized budget for *Contests and Collaborations*.

Engineer	(\$2,275) \$1,000
Pianist	\$600
Piano Tuner	\$225
Licensing	\$68
CD Production	(\$317) \$242
Total Cost	(\$3,485) \$2,135

Example 2. Budget for *Contests and Collaborations*.

APPENDIX

Contests and Collaborations
 Program Notes
John Nye, trumpet

Theo Charlier

Born July 17, 1868; Seraing, Belgium

Died October 9, 1944; Bruxelles, Belgium

Solo de Concours

Theophile Noel Charlier was the ultimate champion of the trumpet, dedicating his life to its practice, performance, teaching, and composition. At the age of 12 he was admitted to the Liege Royal Conservatory to study the cornet under the tutelage of Dieudonne Gerardy. Charlier quickly become a prize-winning cornetist and ultimately assumed a teacher's assistant role at the conservatory. His orchestral career blossomed at the age of 18 as principal trumpet with the Concerts of the Palace, Arts and Commerce Anvers Society, and performances with the Royal French Opera. Around the beginning of the 20th century, military music was a primary style, yet Charlier was not drawn towards this style. Instead, he was drawn to the sound of the trumpet as opposed to the cornet, which was used in military music. Now, fully matured in his playing (age 30), Charlier "enjoyed an international reputation, and was in frequent demand as a soloist or to take on the most difficult and delicate parts of the cantatas and oratorios of Bach [. . .] and Haendel."²¹ As an endorser of the Bb trumpet over the C trumpet, used primarily in France, Charlier worked with the manufacturer, Mahillion, to create his own Bb model trumpet, to be used by him and his students. According to Rosario Macaluso, "The

²¹Rosario Macaluso, "A Grand Master: Théo Charlier," Translated by Jeffrey Agrell, *ITG Journal* 25, no. 4 (June 2001): 32.

Belgian Master (Charlier) sought for himself and his students a sound that was full, round, and clear.”²² Additionally, “Charlier also sought to spare his students the brutal transition from cornet to C trumpet.”²³

Today, perhaps the greatest recognition of Theo Charlier comes from his *36 Transcendental Etudes*, which is series of etudes for the chromatic Bb trumpet. These etudes are lauded for their “lyric and romantic expression of high standard,” and are best seen as a representation of Charlier’s experience as an orchestral and opera musician.²⁴

Charlier’s *Solo de Concours* is a testament to his admiration for the Bb trumpet and the idioms of trumpet playing in the orchestra and opera. The first trumpet entrance in this solo work is a bold fanfare with a crisp, dotted rhythm that ascends to C6, which is established as the highest pitch to be played in the work. Throughout the entire first movement, Charlier is particular about the articulation to be used, and he marks almost every note with either a tenuto or a staccato. Again, composing up to C6, Charlier aims to showcase the agile and nimble capabilities of the trumpeter, reminiscent of the manner in which the Bach cantatas were to be played. Charlier transitions from contrasting fanfare motives and passages of agility to moments of technical precision with crisp articulations. These sections feature scales and arpeggios in a variety of forms, most notably a series of diminished 7th arpeggios. A transitional passage descending to G3, the lowest pitch written in the work, leads to an extended lyrical section. This section is prayerful and songlike, most likely representative of the many arias heard by Charlier from the opera pit. A second allegro section follows the aria and is best characterized by its decisive

²² Ibid., 33.

²³ Ibid., 34.

²⁴ Ibid.

rhythmic style in 5/4 meter. This rhythmic material is utilized several times in the work's finale, once played while muted, and a final time in an abbreviated form before yielding to a flourishing conclusion. A chromatic grouping of eighth-note triplets ascends once more to C6 before settling, rather dramatically, on C4.

Vassily Brandt

Born 1869; Coburg, Germany

Died February 2, 1923; Saratov, Russia

Concertpiece No. 2, Op. 12

Vassily (Willy) Brandt is perhaps best known today for his *34 Etudes for Orchestral Trumpeters* and *23 Etudes* ("The Last"), but his career was the true embodiment of a virtuoso musician. By the time Brandt had completed his studies at the Coburg Music School in Germany around the age of 18, he had become a virtuoso, and performed as a member of the spa orchestra of Bad Oeynhausen. Despite his professional start in Germany, Brandt's career was predominantly made in Russia. Regarding Russia's musical prestige at the time, Edward Tarr states that, "Tsarist Russia was immensely wealthy, and beginning at the end of the 18th century (and increasingly from the middle of the 19th century) many foreign musicians were attracted to the court of St. Petersburg or to Moscow, simply because of the money to be earned."²⁵

Brandt developed a reputation as a gifted teacher of the trumpet, and according to Edward Tarr, "can be rightly called the founder of the Russian trumpet school."²⁶ This is

²⁵ Edward H. Tarr, "Willy (Vassily Georgyevich) Brandt - The Early Years," *ITG Journal* 20, no. 4 (May 1996): 55.

²⁶ *Ibid.*, 56.

due to the quality of students that studied with Brandt, including Mikhail I. Tabakov. Tabakov was the prized pupil of Brandt who maintained a highly successful career as a performer and teacher, with the Dokshidzers being among his students. Another noteworthy student of Brandt was Piotr Y. Liamin, for whom the cornet solos in Igor Stravinsky's *Petrushka* (1911) and *Le Sacre du printemps* (1913) were written. Lastly, Valdimir Drucker performed as principal trumpet of the Los Angeles Philharmonic on multiple occasions. What these students would have expected to hear from Brandt during lessons was his brilliant tone, technique, and phrasing.

Brandt's *Concertpiece No. 2* is a showcase of technical and musical sophistication throughout. From the opening *Allegro con fuoco*, the trumpet plays a flowing melody that increases in virtuosity as it persists, with the addition of sixteenth note and sextuplet scale patterns. This first *allegro* serves as the theme of the work and returns in several other occasions. In general, the piece follows a fast-slow-fast-slow-fast pattern and provides many moments of virtuosic playing. Brandt's abundant use of lush, chromatic harmonies, and lyrical sections that contrast passages of technical virtuosity, are a hallmark of Romantic era music. These lyrical phrases expand throughout the trumpet's range and create moments of tension and release through the heavy use of chromaticism. The last fast passage of the piece is a march that provides the concluding flourish, as the music accelerates toward the final cadence.

Herbert Lincoln Clarke

Born September 12, 1867; Woburn, MA

Died January 30, 1945; Long Beach, CA

Cousins – Duet for Trumpet and Trombone

Herbert Lincoln Clarke, the famous cornet soloist with the John Philip Sousa Band, was a humble musician of immense talent and dedication. His musical training took place with his father, William Horatio Clarke, who was an organist, pianist, composer, and writer. Although he started on the violin and drums, Herbert Clarke became transfixed with the cornet and devoted his time towards its study after hearing his brother play the instrument. Clarke became accomplished on the cornet at the early age of 14, when he won his first competition while living in Toronto with his family.²⁷

Cousins follows an ABCA form after a lively piano introduction that leads to a series of cadenzas from the trombone and trumpet. The trombone begins its cadenza and is joined by the trumpet, as the virtuosity of the cadenzas builds with each successive phrase. The A section music settles in a comfortable moderato, allowing for *rubato*. The B section, which is a calmer *meno mosso* strain, showcases the lightness of articulation in the upper register for both trumpet and trombone. The C strain is more agitated, moving into the key of D minor as opposed to the opening F major. Competing passages of sixteenth notes are in play for this section, before the cadence peacefully brings the music back to the home key of F major. The music continues with a repeat of the A strain, ultimately leading to a cadential passage that accelerates with a flourish toward the final, resounding chord.

²⁷Matthew Kitzen-Abelson, “Fanfaring His Way to the Top: The Legendary Brilliance of Herbert L. Clarke,” *ITG Journal* 38, no. 2 (January 2014): 32–33.

Rodney Newton

Born 1945; Birmingham, England

Dimitri

Rodney Newton has enjoyed a varied musical career, having worked as a composer, music educator, conductor, percussionist, and publisher. Newton studied at the Birmingham School of Music before his career as an orchestral percussionist. He began a prolonged career in film composition in 1988 as a music consultant at the London Film School, a position he held until 2010. Additionally, he was a teacher of film music composition at the London College of Music from 1997-2000. Newton became involved with brass bands in the early 1990s and served as an arranger for the Williams Fairey Engineering Brass Band, and later as an advisor to the Cory Brass Band.

Dimitri is the theme from a short film by George Siougas, who studied filmmaking at the London School of Music. Rodney Newton's arrangement of *Dimitri* was dedicated to the Williams Fairey Band, under the direction of Simon Stonehouse. This theme is full of romantic chromaticism and harmonies, pitting the keys of F major and D minor against one another. There are many lush, climactic moments in F major before the piece ultimately cadences in D minor. The musical form follows an ABA format, with the second A section theme being divided between the solo flugelhorn and piano.²⁸

²⁸ "Rodney Newton." Chandos Records.
https://www.chandos.net/composers/Rodney_Newton/954.

Thom Ritter George

Born 1942; Detroit, Michigan

Quintet No. 1

Thom Ritter George wrote his first composition at the age of 10 and conducted his first orchestra concert at the age of 17. As a high school student, he had the opportunity to study composition with Paul Hindemith. In 1960 he attended the Eastman School of Music where he studied composition. It was during this time that his first works were published, including his *Sonata for Baritone Horn and Piano*, *Concerto for Bass Trombone and Orchestra*, *Hymn and Toccata*, and *Brass Quintet No. 1*, among others. He earned both a BM and MM degree from the Eastman School of Music before earning a job as composer/arranger for the United States Navy Band in Washington D.C. Following his time in Washington, he began a career as an orchestral conductor, holding positions with the Quincy Symphony Orchestra and Idaho State Civic Orchestra.²⁹

Quintet No. 1, composed in 1965, reflects the sounds and styles of brass quintet literature from the 1950s and 1960s. The first of four movements is a stately march in 2/4 time with the melodic figures shared by both trumpets. When not playing the melodic material, the accompanying trumpet joins the horn, trombone, and tuba with eighth notes on the strong beats of each measure, contributing to the stately march style. The second movement, marked *allegro molto*, is a brisk ternary-form scherzo with an obscured sense of hypermeter. The entrance of the horn melody within the measure, and the overall hypermetric beat creates this rhythmic ambiguity. The melody, first played by the horn and then by the second trumpet, is flowing in contrast to the short downbeats in the

²⁹ “Thom Ritter George.” Thom Ritter George - Lawrence University.
<https://www.lawrence.edu/conservatory/faculty/thom-ritter-george>.

accompaniment, and the interval of a minor third is emphasized. With this flowing melodic passage representing the A section of the movement, the B section features an increase in articulation and rhythmic activity, with driving sixteenth notes accelerating the music forward. A return of the A section concludes the piece.

The third movement *adagio* is filled with chromatic tension and dynamic variation. Melodies are shared equally throughout the ensemble, leading to a soaring, fanfare-like arrival marked by the first trumpet. Although only thirty-one measures in length, this movement is incredibly dramatic in its scoring and the use of half-step motion to create melodic and harmonic intensity.

The fourth movement is best characterized by its opening refrain, which is repeated between cadenzas from the horn, trombone, and tuba. The fifth movement begins *attaca* from the fourth and unifies the style between the first and second movements; the stately march feel from the first movement returns with the melodic material of the second movement. The ending of the quintet involves triumphant fanfares, with the first trumpet soaring atop the texture for a celebratory conclusion.

Kevin McKee

Born 1980; Yreka, CA

Escape

Kevin McKee is not a composer by trade. Rather, he is a dedicated trumpeter who did not discover his compositional potential until his graduate studies at the University of Maryland. He acknowledges that he likely avoided composing earlier in life because he felt intimidated by the task. As McKee states, “It was the experience of being around a composer with whom I could relate, even if he was in a totally different league, that

essentially humanized composers for me and provided the nudge to try my own hand at writing something.”³⁰ For McKee, that composer was Anthony DiLorenzo, another trumpet player, with whom he had once worked while attending the Music Masters Course in Kazusa, Japan. He notes how much fun he had while playing DiLorenzo’s compositions as well as the cinematic style found in his music, like that of John Williams. This experience led McKee to begin composing, and the first piece that resulted from this endeavor was *Escape*. Written for his graduate brass quintet at the University of Maryland, *Escape* was greeted with a welcome response, and was even chosen for the university’s honors music recital. Through the efforts of Chris Gekker, trumpet professor at Maryland, the work was published by Balquhider Music. Since *Escape*, McKee has continued to compose and now self-publishes his works through Kevin McKee Music.

Escape begins with both trumpets alternating sixteenth notes to create a composite idea that descends chromatically. The opening section, marked *Allegro with Vesuvian Ferocity*, captures the spirit of a heroic, cinematic theme. An unrelenting rhythmic motive drives the music toward the entrance of the main theme, first played by the second trumpet. The theme is best characterized by its heroic quality, supported musically by the prevalence of ascending perfect fifths and dotted rhythms, both of which are idiomatic of this style of music. When describing his compositional style, McKee notes that he tries to write parts that will be fun to play for all instruments, and attempts to evenly distribute the melodic material throughout his music. This is certainly the case for *Escape*, as melodic passages are passed throughout the quintet. McKee often unites

³⁰ Kevin McKee, “My Journey Into Composition,” *ITG Journal* 41, no. 3 (March 2017): 63.

the horn, trombone, and tuba with each other when the melody does not reside with either of the trumpets. In a break from the intensity of the *allegro*, he incorporates an *adagio* to be played with “an air of nobility.” The new tempo is half the speed of the first, with the half note becoming the new quarter note. The *adagio* is short lived, but filled with compelling harmonies. The opening section returns *a tempo*, but still possesses the noble character and lyricism of the *adagio*, before the return of the insistent rhythmic motive from the opening. The work concludes with a restatement of the opening motive of alternating sixteenth notes by the trumpets. As the trumpet ascends to its final note, a B natural rather than tonic C, McKee leaves the music momentarily unresolved. The final two notes of the trombone and tuba resolve the tension to conclude *Escape*.

BIBLIOGRAPHY

- Chancey, Tina. "So You Want to Make a Recording?" Tina Chancey RSS. Accessed April 6, 2020. <http://tinachancey.com/>.
- Galindo, Jett. "Classical Music: a Walkthrough of Recording, Mixing, and Mastering an Album." iZotope, July 22, 2019. Accessed April 6, 2020. <https://www.izotope.com/en/learn/classical-music-a-walkthrough-of-recording-mixing-and-mastering-an-album.html>.
- Hallifax, Andrew. *The Classical Musicians Recording Handbook*. London: Music Sales, 2010.
- Kitzen-Abelson, Matthew. "Fanfaring His Way to the Top: The Legendary Brilliance of Herbert L. Clarke." *ITG Journal* 38, no. 2 (January 2014): 32–33.
- Macaluso, Rosario. "A Grand Master: Théo Charlier." Translated by Jeffrey Agrell. *ITG Journal* 25, no. 4 (June 2001): 30-36.
- Mazurek, Mary. "All of the Silent Work That Goes into Making Classical Recordings Sound Great Might Surprise You." WFMT, October 21, 2019. Accessed April 6, 2020. <https://www.wfmt.com/2018/04/30/all-of-the-silent-work-that-goes-into-making-classical-recordings-sound-great-might-surprise-you/>.
- Kevin McKee, "My Journey Into Composition," *ITG Journal* 41, no. 3 (March 2017): 62-65.
- Mitchell, Bary. "A Guide to Recording Classical Music." Theory of Music, March 10, 2012. Accessed April 6, 2020. <https://theoryofmusic.wordpress.com/2009/02/15/recording-classical-music/>.
- "Rodney Newton." Chandos Records. Accessed April 6, 2020. https://www.chandos.net/composers/Rodney_Newton/954.
- Tarr, Edward H. "Willy (Vassily Georgyevich) Brandt - The Early Years." *ITG Journal* 20, no. 4 (May 1996): 55-60.
- "Thom Ritter George." Thom Ritter George - Lawrence University. Accessed April 6, 2020. <https://www.lawrence.edu/conservatory/faculty/thom-ritter-george>.