

Cascades (1981) - Allen Vizzutti (b. 1952)

The founder of The Brass Press (publishing company acquired in 1999 by Editions Bim), Steven Glover, originally approached me about writing a new unaccompanied piece for trumpet.

“Cascades was the result. The piece was a gift to all International Trumpet Guild members as a supplement to the ITG Journal in 1981. The opening 2 bars of the piece present a motif I used to play for fun in high school. Compositionally there are 3 basic ideas presented, the angular and intervalllic opening, the valve pattern / cross accent 16th note phrases and the cantabile section. The 3 ideas are developed and recapitulated throughout. As a trumpet player I was able to explore and present musical lines in the piece that appear nearly impossible on paper but prove to be quite playable and exciting.

This current edition contains new markings that more clearly indicate my musical intentions as well as suggesting resting points. It was never my objective to present a piece that is difficult for the sake of being difficult. Originally I thought fewer markings would encourage individual interpretation of the music, which I highly encourage. Over time it became obvious that more information on the page would be of help to most performers, hence the new editorial information.

The name, “Cascades” comes from both the visual picture of water sliding down a rock escarpment and from the magnificent mountains of the same name visible out my window here in the great American Pacific Northwest. I composed 20 other etudes in the same time period that are also very interesting and very difficult. They are published in a collection called “Advanced Etudes (Editions Bim/ The Brass Press, ref. TP.182)

Program notes by Allen Vizzutti,

<https://www.sheetmusicplus.com/title/cascades-sheet-music/18488931>

Kinetic Exploration (2023) - Mike Romero (b. 2001)

I originally wrote this piece in the Spring of 2021 as a first attempt at composing. It was intended to just be an exercise to see if I could compose a piece, not necessarily something to be played, so I’m very excited to be able to perform it today. While writing this piece, I wanted to experiment with moving lines and how these lines could be passed around the ensemble, which is why I eventually landed on calling this piece “Kinetic Exploration”. The opening theme comes back many times throughout the piece in different forms, particularly in the opening material, the fast section immediately following the slow section, and the closing material. I’d like to offer a special thanks to the trumpet players performing this piece today. They’re all phenomenal players, and it’s been so much fun putting this piece together with them.

Trumpet Concerto (1950) - Alexander Arutunian (b. 1920)

Alexander Arutiunian was a Soviet and Armenian composer and pianist. At the age of seven Arutiunian joined the Yerevan State Conservatory's children's group, and at 14 graduated from (the) same music conservatory on the eve of World War II. As a composer and pianist, Arutiunian also served as full Professor at the music conservatory. Spanning a life of 92 years, he was awarded a huge array of Soviet Union prizes that included the Stalin Prize, State Prize of Armenia, and People's Artist of the USSR. Several of his works for wind instruments have secured their place in the international repertory.

The Trumpet Concerto is the composer's sixth major composition. It was promptly considered a virtuoso showpiece to be assimilated into the standard trumpet repertoire worldwide.

The concerto consists of five major sections that are performed without pause. Its melodic and rhythmic elements represent the compositional style of fellow Armenian composer Aram Khatchaturian. Known as a "flashy piece," it has characteristics of Gypsy, Russian, and Armenian music through beautiful, soulful melodies and several challenging rapid-tonguing passages.

Program notes by Dr. Steven Errante,

<https://www.wilmingtonsymphony.org/program-notes/category/trumpet-concerto-in-a-flat-major>

Green Hornet Theme (1966) - Al Hirt (b. 1922)/arr. Mike Romero (b. 2001)

The original Green Hornet, on the radio and in movie serials, used Rimsky-Korsakov's "Flight Of The Bumblebee" as its theme; Al rearranged it and made it swing.

A phenomenally proficient trumpet player, Al Hirt was one of the most successful instrumental recording artists of the 1960s. Perhaps modeling his genial stage personality after Louis Armstrong, Hirt was a tremendously popular performer, easily capturing the center of attention with his massive 300-pound, 6-foot-2 frame (among his nicknames were "Jumbo" and "The Round Mound of Sound") but holding it with his joyful spirit and jaw-dropping virtuosity.

Although Hirt came out of New Orleans leading a Dixieland band, he never let himself get stereotyped in that narrow genre. He was honest about his choice of style, never calling what he played "jazz": "I'm a pop commercial musician," he once said. "and I've got a successful format. I'm not a jazz trumpet and never was a jazz trumpet."

Hirt's father bought him his first trumpet from a pawnshop, and by the time he was in high school, he was sounding post time at the local race track. Hirt was always very serious about perfecting his mastery of his instrument, and he studied at the Cincinnati Conservatory for three

years in the early 1940s. After playing with Army bands during World War Two, he worked with Tommy Dorsey, Ray McKinley, and Benny Goodman's big bands--usually as first chair, but not a soloist--until he returned to New Orleans and formed his own band in 1950.

Program notes by John Holton,

<https://thesoundofonehandtyping.com/2022/11/07/song-of-the-day-al-hirt-green-hornet-theme/>
and Space Age Pop, <https://www.spaceagepop.com/hirt.htm>

Wild Man Blues (1927) - Nicholas Payton (b. 1973)

New Orleans-born trumpeter, keyboardist, and singer Nicholas Payton is a maverick performer with a sound steeped in acoustic post-bop, whose music often finds him exploring genres beyond the confines of the jazz tradition. A star from a young age, Payton garnered early attention in the '90s, touring with Elvin Jones and Marcus Roberts before releasing albums like 1995's *From This Moment* and 1996's *Gumbo Nouveau*. He gained wider acclaim appearing and playing on the soundtrack to Robert Altman's film *Kansas City*, winning a Grammy for his 1997 collaboration with veteran trumpeter Doc Cheatham, and paying homage to Louis Armstrong with 2001's *Dear Louis*. Beginning with 2003's electronica and fusion-influenced *Sonic Trance*, Payton has broadened his musical palette. Coining the term Black American Music or BAM, albums like 2011's *Bitches*, 2014's *Numbers*, and 2017's *Afro-Caribbean Mixtape* have found him pushing beyond the strictures of modern jazz and weaving together elements of hip-hop, funk, and R&B. While his trumpet prowess remains his calling card, Payton often showcases his piano skills as on 2019's *Relaxin' with Nick* and 2021's *Smoke Sessions*.

“Wild Man Blues” is the third track off of Nicholas Payton’s album *Gumbo Nouveau* (1996).

Program notes by Matt Collar,

<https://www.allmusic.com/artist/nicholas-payton-mn0000335431/biography>

Blue Bossa (1963) - Kenny Dorham (b. 1924)

“Blue Bossa” by Kenny Dorham blends hard bop with bossa nova and was probably influenced by his trip to the Rio de Janeiro Jazz Festival in 1961. After the 1959 Cuban Revolution, the US State Department was concerned lest economically stressed South American countries align with Cuba, rather than the United States. In an effort to improve relations, the State Department set up a tour in 1961 which included guitarist Charlie Byrd (substituting for Dave Brubeck, who wasn’t available), accompanied by bassist Keter Betts and percussionist Buddy Deppenschmidt. Also on the performance tour were Kenny Dorham, Curtis Fuller, Zoot Sims, Al Cohn, Herbie Mann, Ahmed Abdul-Malik, Ronnie Ball, Ben Tucker, Dave Bailey, Ray Mantilla and others. In 1962, a second tour, this one lasting six months, toured 23 countries in South America. Paul Winter and

Herbie Mann were on this tour and recorded bossa nova albums in Rio de Janeiro that year. "Blue Bossa" was first recorded in 1963 by Joe Henderson and released on the "Page One" album that year.

McKinley Howard "Kenny" Dorham (30 August 1924-5 Dec 1972) was one of the most highly regarded trumpet players of his lifetime, as can be seen by this listing from Matt Leskovic of jazz.com: Dorham replaced Fats Navarro in Billy Eckstine's band in 1946, Miles Davis in Charlie Parker's quintet in 1949, and Clifford Brown in Art Blakey and Horace Silver's Jazz Messengers in 1954 and again in the Max Roach group in 1956. Dorham was outstanding on the 1954 album "Horace Silver and the Jazz Messengers" and replaced Clifford Brown in the Max Roach Quintet from 1956 to 1958. Dorham's musical education began with piano at age seven and went to trumpet in high school. From 1963 to 1964 he recorded six albums on Blue Note with Joe Henderson. In 1971 he told Art Taylor of "Down Beat" that he intended a greater concentration of his energy on education rather than performance. He died of kidney disease in late 1972. Art Blakey had described him as the uncrowned king of modern jazz.

Program notes by Linda Hillshafer, <https://www.kuvo.org/stories-of-standards-blue-bossa-2/>