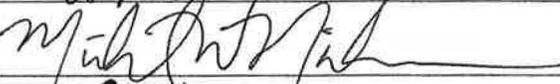
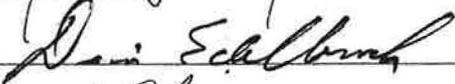
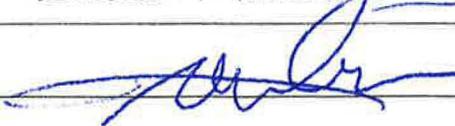


FLOYD E. WERLE'S FIRST TWO TRUMPET CONCERTI FOR DOC SEVERINSEN: A
TRUMPETER'S PREPARATION AND PERFORMANCE GUIDE

by

Curt C. Christensen
A Dissertation
Submitted to the
Graduate Faculty
of
George Mason University
in Partial Fulfillment of
The Requirements for the Degree
of
Doctor of Musical Arts
Performance

Committee:

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Date: 15 November 2021

Fall Semester 2021
George Mason University
Fairfax, VA

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Preparation and Performance Guide

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Doctor of Musical Arts at George Mason University

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DEDICATION

This is dedicated to my wife, Ani Berberian. Your love, support, brilliance, intelligence, patience, tolerance, and understanding helped me persevere through the trials and tribulations of writing a document of this magnitude. Thank you for enduring my vents, rants, sighs of exasperation, and the dozens of hours listening to Floyd Werle and the hundreds of hours of my trumpeting you have endured throughout this process.

ACKNOWLEDGEMENTS

Heartfelt thanks also go to my children, Alaia, Catja, Viggo, and Mikka for their patience while daddy wrote, practiced, wrote, practiced, performed, etc. You have inspired me as I hope to inspire you.

A special thank you goes to my Dissertation Committee: Dr. Tom Owens, Ph.D.; Dr. Glen Smith, D.M.; Dr. Michael Nickens, D.M.A.; and Dr. Dennis Edelbrock, D.M.A. Their guidance, counsel, and patience are greatly appreciated.

I also want to express my thanks and gratitude to the American taxpayer and the Department of Veterans Affairs, Chapter 33, Post-911 GI Bill. Without their support in part, the education I received at George Mason University would not have been possible.

Additionally, I would like to acknowledge the following individuals for their contributions to this study:

Anna Andrew, MSgt., USAF	Dr. Dennis Layendecker, Col., USAF (Ret.)
Ed Barr	Dr. Cathy Leach
Dr. Ani Berberian, MSgt., USAF	Cheryl Forque-Melton
Dr. Rachel Bergman	Mike Mench, Lt. Col., USAF
Ron Blais, CMSgt., USAF (Ret.)	Dr. Ina Mirtcheva-Blevins
Dale Cheal, MSgt., USAF (Ret.)	Clarence Mitchell, SMSgt. (Ret.)
Dr. Alaia Christensen, MD	Dr. Linda Monson
Jennifer Connors	Dr. Mike Nickens
Dr. Jason Corey	Tony O'Toole
Dr. Al Corley	Dr. Tom Owens
Matt Dannan, TSgt., USAF	Dr. Bob Popiel
Mike Davis, CMSgt., USAF (Ret.)	Robert Poulin
Dave Detwiler, SGM, USA (Ret.)	Gregory J. Robinson, Ph.D.
Gabrielle Donaldson	John Romano, MSgt., USAF (Ret.)
Dr. Dennis Edelbrock, CSM, USA (Ret.)	Rich Sigler, MSgt., USAF (Ret.)
Dr. Tommy Fain	Doc Severinsen
Arnald Gabriel, Col., USAF (Ret.)	Nancy Severinsen
Professor Steve Gerber	Dr. Glenn Smith
Harry Gleeson, CMSgt. USAF (Ret.)	Adrianna Smith
Frank Grzych, Maj., USAF (Ret.)	Joe Tersero, CMSgt., USAF (Ret.)
Bridget Higgins	Bob Thurston, SMSgt., USAF (Ret.)
Dr. Tom Hohstadt	Nick Waldron
Frank Inselbuch	John Whitaker
Greg Jaeger	Jim Wilt
Chris Jaudes	Dr. Michael Wu
Sophia Kim-Cook	Dr. Kim Yi
Larry Lang, Col., USAF (Ret.)	Bob Zizka

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¹ Doc Severinsen, interview with author on February 16, 2021.

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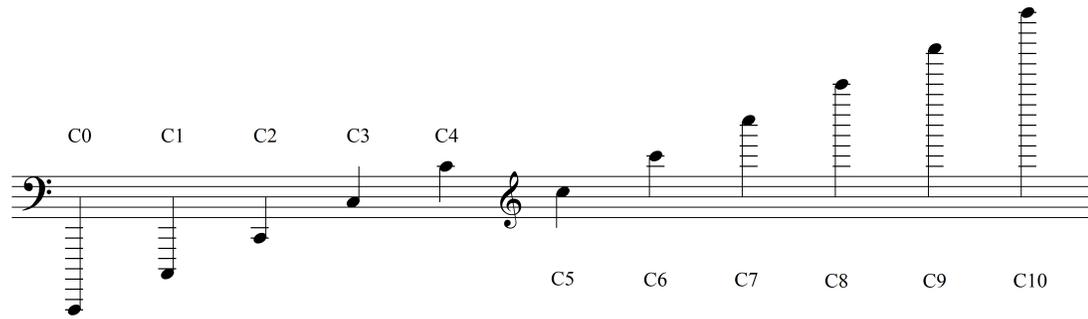
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PITCH DESIGNATIONS BY OCTAVE

All pitches and musical examples in this study are shown in concert pitch unless otherwise specified. Octave designations use a pitch notation system whereas a subscript after a written pitch name denotes octave placement, not a specific pitch frequency.² For reference purposes, the Middle C on the piano keyboard is notated as C₄.



² Robert W. Young, "Terminology for Logarithmic Frequency Units." *The Journal of the Acoustical Society of America* 11, no. 134 (May 1, 1939).

TRUMPET REGISTERS

Throughout this study discussions of the range of the trumpet are divided into four registers.

Low: E₃ to D₄



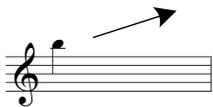
Middle: E_b₄ to F₅



High: F_#₅ to B_b₅



Altissimo: B₅ and higher



INTERVAL LABELING

To allow more efficient readability, intervals and their quality are labeled using an alphanumeric system. The quality of the interval is represented by a letter followed by a numerical designation of the size of the interval (to include compound intervals):

Quality:

- Major – M
- Minor – m
- Perfect – P
- Augmented – A
- Diminished – d

Interval:

- Prime – P
- Second – 2
- Third – 3
- Fourth – 4
- Fifth – 5
- Sixth – 6
- Seventh – 7

- Octave – 8

For example, a Major second is notated, M2; minor third, m3; Perfect fourth, P4;

Augmented fifth, A5; diminished octave, d8; Perfect twelfth, P12; etcetera.

ABSTRACT

FLOYD E. WERLE'S FIRST TWO TRUMPET CONCERTI FOR DOC SEVERINSEN: A TRUMPETER'S PREPARATION AND PERFORMANCE GUIDE

Curt Christensen, DMA

George Mason University, 2021

Dissertation Director: Dr. Tom C. Owens

Chief Master Sgt. Floyd Edwards Werle was the head of the composing and arranging staff of The United States Air Force Band for thirty-two years. His lifetime output included 513 arrangements, 23 transcriptions, and more than 166 church hymns—in addition to his 280 original compositions.^{3,4} Of these original compositions there are four trumpet concerti written for solo trumpet and large wind ensemble: *Concerto for Trumpet, Winds & Percussion*, *Second Concerto for Trumpet*, *Concerto No. 3 for Trumpet and Band*, and *Concerto No. 4 for Trumpet and Band*. The focus of this study is on the *Concerto for Trumpet, Winds & Percussion* composed in 1965 and *Second Concerto for Trumpet* composed in 1968.

³ Airman 1st Class Tabitha N. Haynes, "Paying a Visit to The Floyd Werle Library," The United States Air Force Band, last modified July 20, 2012, <http://www.usafband.af.mil/news/story.asp?id=123310421>.

⁴ Harry Gleeson, *Compositions, Arrangements & Transcriptions by Floyd E. Werle*, (1999). Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

Many trumpeters are not aware of the first two trumpet concerti composed by Werle. This study heightens the trumpeter's awareness of, inspires and promotes performance of these concerti. This is accomplished through the history of conception, analysis of harmonic and melodic languages, form, as well as how the economic creation of initial thematic material develops into the thematic and rhythmic basis of an entire concerto. Additionally, the trumpeter gains knowledge through a comprehensive, experience-based, preparation and performance guide.

In addition to the lack of awareness, trumpeters may attach a stigma of difficulty to these concerti because they were composed for and dedicated to Carl Hilding "Doc" Severinsen. Analysis and subsequent performance of the concerti reveals that in fact, they are accessible to trumpeters possessing the skills required for gainful employment in the twenty-first century.

CHAPTER 1. *CONCERTO FOR TRUMPET, WINDS & PERCUSSION AND SECOND CONCERTO FOR TRUMPET*

Introduction

Few professional trumpeters know the four trumpet concerti composed by Floyd Werle. A perpetual cycle, which allows the concerti to remain in obscurity, begins with unfamiliarity, continues with the lack of performances, and ultimately leads to further unawareness. The purpose of this study is to break this cycle, heighten awareness, facilitate, inspire, and promote performance of the concerti.

When I proposed the idea of a dissertation on the Werle trumpet concerti to other trumpeters, I quickly discovered two things. First, most trumpeters were not aware of the existence of the concerti. Secondly, the dedication, “For Doc Severinsen,” that Werle inscribed on each of the concerti created a sense of angst even before examining the score.

The dedication to Severinsen notwithstanding, these concerti are overdue for performance by trumpeters who have the skill sets needed to meet the broad spectrum of stylistic demands required of twenty-first century trumpeters. Additionally, the trumpeter needs these skills to perform the more familiar trumpet literature composed in the latter half of twentieth century, much of which was commissioned for and premiered by Severinsen.

Each concerto contains an analysis presented by movements, that provides an overview of thematic, harmonic, rhythmic, and formal structure. These analyses provide an insight to the structural features and highlights of each movement. Although the analyses are not comprehensive, they assist the performer in understanding how the solo trumpet and the ensemble work together and at times, contrary to each other.

The purpose of the Preparation and Performance Guide is to facilitate performances of the concerti. The recommendations contained therein have been garnered from my analysis and performances of all four concerti. Once internalized, this information will build confidence and prompt additional performances. The Preparation and Performance Guide is not intended to be a method on trumpeting. The presumption is that the trumpeter desiring to perform these concerti is of high caliber and has a solid musical and trumpeting foundation already established. Additionally, mindful preparation and mental tenacity will build the confidence needed to successfully perform these concerti.

I hope the objective analysis of each concerto, and the recommendations made in Preparation and Performance Guide, will plant the seeds of inspiration and facilitate performance of these concerti. Although they are by no means easy, they can be performed through study and diligence.

I had considered several other potential topics of study, although none seemed to be viable for an in-depth study. A chance encounter with a misplaced score of Werle's *Concerto No. 3 for Trumpet and Band* caused me to realize I had overlooked a topic with

which I was already familiar: Floyd Werle, his works, arrangements, and to a much lesser extent, his four trumpet concerti.

As a member of The United States Air Force Band, I performed and recorded many of the Werle's compositions and arrangements. I knew Werle outside of The USAF Band; he regularly asked my colleagues and me to perform at his church. I also had the opportunity to perform the first movement of his *Second Concerto for Trumpet* with The USAF Band in 2006.

Remembering the challenge and exhilaration it was to perform the *Second Concerto for Trumpet* (henceforth referred to as the Second Concerto) and realizing I was in the cycle of unawareness, I decided to commence a study on all four of Werle's trumpet concerti. This study would be a fantastic way to heighten the awareness of these works, break the cycle, and elevate the concerti into the vernacular of the trumpet repertoire. Unfortunately, Werle died before I began this study, so his direct input could not be garnered.

It was only that after I began the analysis, a substantial amount of writing, preparation, and performance of all four concerti, did Dr. Tom Owens, Committee Chairman for this study sagely suggest I minimize the scope to include only the first two concerti. I greatly appreciated his wisdom.

Although diminished by fifty percent, the study retains its purpose, to elevate the first two concerti to common awareness in the trumpet repertoire, dispel any feelings of angst created by their dedications, and inspire more frequent performance. An ancillary

goal is to inspire further research into the third and fourth concerti and other works by Floyd Werle.

The construct of the sections of this study pertaining to the analysis and performance of the concerti is a timeline format. This allows the reader to locate any section of the concerti without having to read the entire study. To facilitate readability and reference, the analyses and the Preparation and Performance Guide of each concerto are kept separate.

Since I began with a general idea of Werle's music, my expectation was that his harmonic language would be complex. However, his overall harmonic language can be described with one word: polytonality. Furthermore, his use of polytonality can be distilled to a specific polytonal characteristic: the use of the interval of a major or minor third between the tonalities he is contrasting. As my analysis progressed, Werle's extensive use of hemiola and polyrhythms, although not superficially apparent, immediately came to the forefront. These rhythmic devices, along with Werle's polytonal harmonic language, give the performer and listener an aural sense of tension and release. The initial themes Werle composed for the concerti have a great sense of economy. Analysis reveals that the intervallic and rhythmic structure of nearly every theme can be traced to the first theme stated. In reference to form, we can see that Werle loosely followed known classical forms. However, he manipulated them freely, especially by including elements of the Third Stream genre of composition.

Third Stream describes a musical style that synthesizes classical with jazz and popular music. The barrier between jazz and classical music has weakened since the

premieres of George Gershwin's *Rhapsody in Blue* and Darius Milhaud's *Caramel Mou, Op. 68*. Over time, a crosspollination of genres created a new style of music which would later be called "Third Stream" a term coined by composer Gunther Schuller in 1957. The premise of music written in the Third Stream is that the classical and jazz styles have no barrier, the fusing of the popular and the classical.⁵

Jazz educator David Baker outlines in his "Style Sheets" the synthesis of Third Stream:⁶

From Jazz: language, gestures, improvisation, and rhythmic drive
From Classical: instrumentation (orchestra, string quartet, etc.), forms (fugue, suite, concerto, etc.), and compositional techniques

Baker divides Third Stream compositions into four categories:

- 1) Concerto Grosso types. These combine classical groups with jazz groups and often alternate idioms, i.e., a jazz group playing improvised sections alternating with a classical group playing composed sections
- 2) Pieces written for classical groups but which borrow heavily from jazz
- 3) Pieces written for jazz groups which use forms, compositional techniques, and other elements from classical music
- 4) Pieces which are more thoroughly integrated works in which the two idioms (jazz and classical music) merge in medium (instrumentation), performance practice, compositional and improvisational techniques, etc. The jazz and classical elements are in relatively equal balance.

Of Baker's four categories describing the Third Stream, the second and the fourth category best describe *Concerto for Trumpet, Winds & Percussion* (henceforth referred to

⁵ Mark Tucker, Barry Kernfeld, and Gary W. Kennedy, "Schuller family (jazz)," in *Grove Music Online*. 2003, <https://www-oxfordmusiconline-com.mutex.gmu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-2000688300>.

⁶ "Style Sheets: Third Stream," *Jazz in America: The Herbie Hancock Institute of Jazz*, accessed September 4, 2018, <https://www.jazzinamerica.org/JazzResources/StyleSheets/17>.

as the First Concerto) and the Second Concerto. Werle satisfies Baker's second category in that the concerti are composed for classical ensembles, (wind band and orchestra) and borrow from the jazz idiom in its rhythm and harmony. The fourth category describes both concerti as well. In addition to rhythm and harmony, Werle uses individual percussion instruments in the First Concerto namely the bass drum, snare drum, and cymbals to create a jazz rhythm section sound whereas in the Second Concerto he specifies a trap set. Werle also incorporates the blues scale and sections of improvisation (albeit for the solo trumpet only) in the concerti.

When gathering research materials, it came to light that the only known depository of all four of Werle's trumpet concerti is the Floyd E. Werle Library of the USAF Band on Joint Base Anacostia-Bolling in Washington, D.C. The Floyd E. Werle Library has scores and parts for the first two concerti, but the third and fourth concerti are in score only with no related parts. Since The USAF Band library is not a public lending library, the scores and parts to the concerti are not readily available. The only commercial source for these concerti is Werle's publisher, Bourne Company in New York, New York. However, Bourne only lists the first three concerti in their rental catalogue. I hope this study inspires trumpeters to prepare and perform these concerti and create a new cycle, one of exponentially growing awareness.

A further hinderance to the preparation and performance of the concerti is the lack of available piano reductions. Since the concerti are orchestrated for a large wind band or orchestra, there are logistical concerns that are significant roadblocks for the performer to overcome. To facilitate preparation, performance, analysis, and study of the four trumpet

concerti, piano reductions from the full wind band and orchestral scores with parts had to be created. However, these reductions, generated for the analysis and academic performances of the concerti, are not considered part of this study.

The biggest hurdle to overcome was that Werle's death in 2010 preceded the conception and undertaking of this study by seven years. There is no evidence that he left compositional notes, and the number of people who knew him personally or professionally is diminishing. Had Werle been available to consult, the analysis and research presented here would have been far easier, more detailed, and without a doubt, truer to his intent.

When Werle composed and arranged, he would use his ideas and mentally create the work before writing out a score. Once he began to write, the resulting composition or arrangement would be performance ready in little time. Additionally, if Werle were composing a work where he would be accompanying at the keyboard, oftentimes he would write the instrumental parts only and improvise the accompaniment at rehearsals and performances. Werle's ability to improvise allowed him to compose quickly and was an economical time-saver. In the words of Mozart: "I must now write with all speed; the composing is finished, but not the writing out."⁷

Werle honed his improvisational skill in his youth while performing as a cocktail pianist at local establishments in Billings, Montana. Later in life, he performed regularly as a theater organist accompanying silent films where improvisational skills were

⁷Wolfgang Amadeus Mozart, "Letter to Leopold," December 30, 1780, *The Letters of Wolfgang Amadeus Mozart, Vol. 1*, pg 137. https://www.gutenberg.org/files/5307/5307-h/5307-h.htm#link2H_4_0005.

paramount. His expeditious composing was due to his comprehensive mental planning as well as being a master improviser. If a problem arose, he went with his gut instinct; which according to Werle's successor at The USAF Band, Mike Davis, was "always spot on." Davis referenced a quote by Mozart that describes Werle's outlook, "I pay no attention whatever to anybody's praise or blame. I simply follow my own feelings."⁸

At times Werle may have struggled with what he composed but his struggle was never apparent; Werle had supreme confidence in what he wrote. Additionally, due to the nature of his job as Chief Arranger and Composer of The USAF Band, there were always other projects with quick deadlines pending. Efficient planning and implementation were survival skills which Werle mastered.

However, there are points in the concerti where revisions in his scores may have been a good idea. Considering Werle can no longer be consulted, it is not known what the contributing factors may have been. For example, a perceived sparseness of orchestration or the simplistic harmonic or rhythmic structure of a particular passage may have been intentional to contrast the musical complexity that preceded or followed, or, possibly left sparse due to directing his focus on an immediate deadline for The USAF Band.

In the mid-to-late 1960s, the period of composition for the first two trumpet concerti, The USAF Band was amidst tremendous growth in numbers and in scope of mission.⁹ Although Werle was a tireless and prolific composer, he was under constant

⁸ Emily Anderson. *The Letters of Mozart and His Family, Vol. III*. Macmillan and Co. Limited 1938 pg 1126. <https://archive.org/details/lettersofmozarth000640mbp/page/n107/mode/2up?q=blame>.

⁹ Michael A. Gabriel, *The Force of Destiny: The Life and Times of Colonel Arnauld D. Gabriel* (Bloomington, IN: iUniverse, 2016), 168.

time constraints to produce arrangements for Concert Band tours, as well as original compositions such as these trumpet concerti.¹⁰

Literature Review

Once the premise of this study had been approved, the formal research process began with Internet searches and searches of scholarly journals for information pertaining to Werle and his trumpet concerti. Many of the top Internet search results returned information regarding his death, tributes to him and his career, or advertisements for his more familiar band and choral arrangements and compositions. However, there were no specific references to his trumpet concerti. Searches through academic resources provided little more information compared to the Internet. There were several references to Werle's trumpet concerti, but no comprehensive studies. With the names garnered from these searches combined with my personal knowledge, I compiled a list of individuals who could provide biographical information about Werle and information about his trumpet concerti. Two formal live interviews took place, however, most of the communications with individuals was through messenger applications, texts, emails, and telephone calls.

Conducting research on Werle's life was most challenging as he was a private man, and very little has been written about his adult life, musical style, and compositions. However, there are many entries in *The Billings Gazette* regarding his musical life as a youth. These newspaper articles were a tremendous help in piecing together the essence

¹⁰ Mike Davis, interview with the author, May 27, 2021.

of Werle's early life and career, as he was a hometown hero. The number of newspaper articles regarding Werle proved that the populous of Billings, Montana took great pride in his accomplishments not only in his formative years, but throughout his life. Biographies of Doc Severinsen and Arnauld Gabriel were less challenging to compile as there was a wealth of documentation in print, on video, and on the Internet.

There is little scholarly research available on the life of Floyd Werle or his compositions. Searches of Werle through academic resources produce references to, as well as, recordings of his compositions. Internet search results produce recordings of his compositions, publishers of his works, videos of his works performed by various soloists and ensembles, as well as his brief biography. However, neither academic nor Internet searches produce any in-depth research on his compositions or his life.

There is one academic work that appears consistently through searches which is, a background paper on Floyd Werle by Timothy D. Tyler. It is a part of the Enlisted Historical Research Project at The United States Air Force Senior NCO Academy at Maxwell AFB-Gunter Annex, Alabama.¹¹ Written in 1995, this brief paper includes primary source interviews of Floyd Werle and interviews of other individuals who worked closely with him. This paper also provides an overview of his life, career as a USAF Band composer and arranger, some of his noted compositions, and highlights the musical impact Werle had on the USAF and The United States of America.

¹¹ Timothy Tyler, "Background Paper on Chief Master Sergeant (Ret.) Floyd E. Werle." (Thesis, USAF Senior NCO Academy, 1995), 1.

In a personal note at end of his paper, Tyler suggests the life and works of Werle present solid subject matter for an in-depth biography.¹² In his humbleness, Werle may not have been comfortable with a focus on his life and compositions. However, his contributions to music, especially to wind band literature, are long overdue for scholarly attention. It is my hope that this study may inspire such attention.

The goal of this study is to inspire the trumpeter to perform these concerti resulting in a greater awareness. Therefore, the research found in this study focuses on aspects that facilitate preparation and promote performance. It should not be considered as a definitive theoretical analysis of these concerti, nor a comprehensive biography of Floyd Werle.

¹² Tyler, 11.

CHAPTER 2. FLOYD WERLE AND DOC SEVERINSEN

Floyd Werle

Floyd Edwards Werle was born in Billings, Montana, on 8 May 1929 to Floyd W. and Muriel Werle. Werle's father was the founder of Empire Motors in Billings.¹³ Although technically a "junior," there is no indication that Floyd Edwards Werle ever referred to himself as such.

Werle began taking piano lessons at age five with Ralph Rauh¹⁴ and was performing in recitals by the third grade.¹⁵ Werle referred to Rauh as his major influence in piano and continued his piano studies with him until leaving for college.¹⁶ He added the clarinet at age eight¹⁷ and additional instruments thereafter including bassoon,¹⁸ soprano and baritone saxophone (misabeled in newspaper articles as a bass

¹³ "Advertisement for Empire Motors," *The Billings Gazette*, March 25, 1979, 61st edition, 5, <https://www.newspapers.com/image/410437805/>.

¹⁴ Tyler, 1.

¹⁵ "Pupils Give Recitals for Music Week," *The Billings Gazette*, May 8, 1938, 16th edition, 4, <https://www.newspapers.com/image/409727622>.

¹⁶ Tyler, 1.

¹⁷ Tyler, 1.

¹⁸ "Orchestra Will Present Program," *The Billings Gazette*, December 11, 1944, 223rd edition, 3, <https://billingsgazette.newspapers.com/image/415253474>.

saxophone)¹⁹, and eventually organ.²⁰ While in high school, Werle began to bloom as a musician. In addition to being a clarinetist in the Billings High School Band, he was the leader and bass saxophonist of the Sad Sax Sextet,²¹ the pianist of a swing band named The Four Inmates of Rhythm, and a member of the Billings High School woodwind sextet.²² Werle performed as a piano soloist and accompanist at recital series sponsored by local community organizations and churches.²³ In addition to being the organist at the First Presbyterian Church in Billings, he performed regularly at local dance halls (always accompanied by a relative due to his age) and provided musical accompaniment to local weddings.²⁴ He composed his first work, *Buck Rake Boogie* early in high school followed in 1944 with his first copyrighted work, *Red Lodge Creek Ramble, Opus 6 7/8*.²⁵ Although self-taught, he arranged compositions for his high school band and for “whatever little dance band I happened to be playing in at the time.”²⁶ Not surprisingly,

¹⁹ “Spring Concert Given by Band,” *The Billings Gazette*, April 13, 1946, 346th edition, 3, <https://www.newspapers.com/image/411204153>.

²⁰ “Recital Planned at Local Church,” *The Billings Gazette*, June 18, 1946, 47th edition, 3, <https://www.newspapers.com/image/411204153/>.

²¹ “The Kyote: An Accurate Chronicle of Student Activity,” no. 15, May 23, 1947, 2, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

²² “Kyote Class of 1947” Yearbook, Billings, MT, n.d., 149, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

²³ “Concertizing at the Console” Concert Program, Billings, MT, June 19, 1946, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

²⁴ “Community Band presents concert of ‘Images,’” *The Billings Gazette*, April 8, 2011, 40.

²⁵ The Library of Congress, *Catalog of Copyright Entries. Vol. 39. Part 3 - Musical Compositions*, Washington, DC: The Library of Congress, n.d., 1215, accessed July 12, 2019. <https://ia802800.us.archive.org/10/items/catalogofcopyrig3939libr/catalogofcopyrig3939libr.pdf>.

²⁶ Tyler, 1.

Werle was voted by his high school classmates as the outstanding musician of the Class of 1947 in part because of his “ability to play almost any musical instrument.”²⁷

Werle’s high school band director, Stan Richards encouraged him to apply to the University of Michigan²⁸ and following his graduation from Billings High School in 1947, he attended the University of Michigan, majoring in Music Theory with a focus on arranging for wind band. He added tuba²⁹ while attending the University of Michigan and quite possibly trombone as there exists an untitled and undated newspaper photo of Werle holding a trombone in the U of M marching band. It was there that Werle’s talents as an arranger and performer were recognized, nurtured, and subsequently flourished. He studied orchestration with Dr. William D. Revelli, Director of Bands and piano and organ with Dr. Marilyn Mason, University Organist and Department Chair. As a freshman, Werle was featured as piano soloist with the University of Michigan Concert Band on their tour in April 1948. At the first performance in Traverse City Michigan on 3 April, he performed the world premiere of the piano and band arrangement of, *Concerto in Jazz* by Donald Phillips.³⁰ The arrangement for piano and band was by Philip F. Lang.³¹ In

²⁷ “Kyote Class of 1947,” 149.

²⁸ Tyler, 1.

²⁹ “University of Michigan Concert Band” Concert Program, Ann Arbor, MI, March 4, 1948, University of Michigan Libraries, <https://books.google.com/books?id=jpDIAAAAMAAJ&printsec=frontcover#v=onepage&q=werle&f=false>.

³⁰ “School of Music Freshman Is Feature on Concert Band’s Spring Trip,” *The Michigan Alumnus*, 1947, 53, <https://books.google.com/books?id=vf7hAAAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

³¹ “University of Michigan News Service Letter,” April 20, 1948, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

addition to performing in the Concert Band, Werle was a member of the Symphonic Swing Orchestra.³²

As a sophomore in January 1949 at the request of Revelli, Werle arranged a compilation of twelve traditional songs pertinent to the University of Michigan.³³ This arrangement titled, *Michigan Rhapsody* was his first large scale arrangement. It premiered on April 20, 1949 at Kellogg Auditorium, Battle Creek, Michigan, during the U of M Concert Band's spring tour.³⁴

Werle created many arrangements for the Michigan Bands during his student tenure including all the music for the marching band in the 1948–1949 school year.³⁵ A notable arrangement from that era includes a transcription for wind band of Gershwin's *Concerto in F*. He also performed in the University of Michigan bands with tuba, sousaphone, clarinet, saxophone, organ, piano, celeste, and trombone. At Werle's incoming freshman interview, Revelli asked Werle what instrument he played, and Werle replied, "Which one would you like for me to play?"³⁶

³² "All-Student Agenda Features Symphonic Swing Premiere," *The Michigan Daily*, May 9, 1948, Vol. 58, 154, <https://digital.bentley.umich.edu/midaily/mdp.39015071756238/461>.

³³ William Revelli, "University of Michigan Symphony Band Program Notes," Concert Program, March 21, 1952. <https://books.google.com/books?id=JVQJAQAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

³⁴ G.B.D, "U. of M. Concert Band," *Battle Creek Enquirer*, April 21, 1949, 11. <https://www.newspapers.com/image/204209824>.

³⁵ "University of Michigan Symphonic Band," Concert Program, Ann Arbor, MI, March 10, 1950, <https://books.google.com/books?id=UVVlAAAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

³⁶ Tyler, 2.

While Werle was in Billings in the summer of 1950 earning money to return to college (which he did every summer between college years) that fall, the Korean War began. The head of the local draft board, Denis H. O'Brien,³⁷ who happened to be the director of the Billings Municipal Band,³⁸ told Werle his drafter number was about to be called and informed Werle about the possibility of a "direct enlistment" into an Air Force band.³⁹

On 21 September 1950 Werle reported for duty at the 695th Air Force Band at Great Falls Air Force Base (now Malmstrom Air Force Base) in Great Falls, Montana.⁴⁰ In early 1951, Col. George S. Howard, the Commander of The United States Air Force Band in Washington, D.C. heard the University of Michigan Band perform "Scenario from *South Pacific*," an arrangement Werle created in the spring of 1950. Howard may have heard the University of Michigan Symphony Band perform this arrangement at the 14 January 1951 concert in Ann Arbor, Michigan, as there is no prior documentation of any other performances of the arrangement.⁴¹ Howard was so impressed with the arranging and orchestration, he asked Revelli for the arranger's name. When informed

³⁷ "Yellowstone County Draft Board," *The Billings Gazette*, July 13, 1950, 72nd edition, sec. Tales of the Town, 2, <https://www.newspapers.com/image/412663101/>.

³⁸ "Billings Band Leader Announces Start of Summer Concerts," *The Billings Gazette*, June 29, 1950, 58th edition, 12, <https://www.newspapers.com/image/412685742>.

³⁹ Tyler, 2.

⁴⁰ Werle, Floyd E. Report of Separation from the Armed Forces of the United States, Department of Defense Form 214, September 20, 1954. Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

⁴¹ "University of Michigan Symphony Band," Concert Program, Ann Arbor, MI, January 14, 1951, University of Michigan Libraries, <https://books.google.com/books?id=41MJAQAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

that Werle was already in the Air Force, Howard began the process of having Werle transferred from Great Falls, Montana to Washington, D.C. Howard had previously conducted the University of Michigan Symphonic Band with Werle as tubist on 10 March 1950. Incidentally, on that program, Werle is listed as “Band Arranger.”⁴²

Werle arrived at Bolling Air Force Base, Washington, D.C. on 21 July 1951. There, he was introduced to the USAF Band’s large numbers of musicians and varied resources, quite different from the diminutive 695th Air Force Band. The resources he had at available to him at Bolling AFB included a wind band, symphony orchestra, jazz ensemble, chorus, protocol ensembles (small jazz/popular music combos), a bagpipe band, as well as marching units, and a school of music. Arranging for the wind band and chorus were especially important because of their participation in the weekly nationally broadcast Air Force radio programs, “Serenade in Blue” and “Time for Defense,” for which they were the primary units participating. Werle’s first arrangement for the USAF Band was, “Surrey With the Fringe On Top” from the musical *Oklahoma*.⁴³

The Chief Arranger of the USAF Band at the time of Werle’s arrival was Henry A. Gass, who was contemplating with great trepidation separating from the USAF Band to continue music as a civilian. Once Gass realized Werle’s arranging talents, he said, “I

⁴² “University of Michigan Symphonic Band,” Concert Program, Ann Arbor, MI, March 10, 1950, <https://books.google.com/books?id=UVv1AAAAMAAJ&printsec=frontcover#v=onepage&q&f=false>.

⁴³ Harry Gleeson, “Spotlight! On Floyd Werle,” *Coda: The Official Newsletter of the United States Air Force Musicians’ Alumni Association*, 2002, 5, <http://www.afmusic.org/codas/CODA-2002-1.pdf>.

can leave now, the band is in good hands.”⁴⁴ After Gass’s departure, Werle was appointed Chief Arranger of the USAF Band in 1952.⁴⁵

Werle began composing more regularly for the USAF Band in the early 1960s when he composed, “Wonder of Flight” for symphony orchestra. This work appeared on the 1961 LP, “Aerospace Reunion,” an album commemorating the fifteenth anniversary of the Air Force Association.⁴⁶ The arrival in 1964 of Arnald D. Gabriel as Commander and Conductor of The USAF Band, began a new era of composing for Werle. From that point to his retirement from the Band in 1982, Werle composed his most profound works including “Sinfonia Sacra (Symphony No. 1 for Winds),” “Symphony No. 2 (Symphony de Chiesa),” “Venite, Exultemus,” “Concert Etude for Band,” and the four trumpet concerti written for Doc Severinsen. In addition to creating hundreds of arrangements, Werle composed more than fifty works during this era.

While not as well known, his work in the field of sacred music is equally impressive. From 1967 to 2002 he was the Minister of Music at Faith United Methodist Church in Rockville, Maryland. During that time, he composed over 200 hymns. He felt that the liturgical music and worship concepts he composed should center on the joy that

⁴⁴ Harry Gleeson, interview with the author, October 16, 2016.

⁴⁵ Gleeson, interview.

⁴⁶ The United States Air Force Band, *Aerospace Reunion*, 1961, RCA Custom Records, vinyl.

should accompany the act of worship. Additionally, he composed several masses and a collection of anthems which are published as “The Now Faith” choral series.⁴⁷

In addition to being a liturgical organist, Werle was an accomplished organ soloist often performing recitals consisting of the major works in the organ literature. He was also an avid theater organist. For many years he accompanied twelve to fifteen silent films annually at the Weinberg Center in Frederick, MD and was vice president of the Potomac Valley Theater Organ Society.⁴⁸ It should be noted that accompanying silent films relies heavily upon improvisation, a skill in which Floyd was a master.

In 1981, Werle was awarded the University of Michigan School of Music Alumni Citation of Merit for “outstanding contributions to society, to their profession, to the University of Michigan School of Music, one of its units, or to the School of Music Alumni Society.”⁴⁹ On 21 January 1982, Werle finally received his Bachelor of Arts Degree from the University of Michigan during a concert by The USAF Band and the Singing Sergeants in the Hill Auditorium in Ann Arbor, Michigan. At the concert, Dr. William Revelli, Director Emeritus of University Bands referred to Werle as “...the most talented student musician I ever had - he was the best.”⁵⁰

⁴⁷ Floyd E. Werle, "The Now Faith: Expressions of Reverence in Contemporary Sound," in *The Bourne Music Print Catalogue* (Bourne Co. Music Publishers, accessed Oct. 14, 2021), 23, <https://bournemusic.com/resources/bourneprint/pdf/catalog.pdf>.

⁴⁸ Kimbert Larsen, “Organist ‘dances’ While Playing,” *The Billings Gazette*, July 9, 1988, 68th edition, 11, <https://www.newspapers.com/image/415654035/>.

⁴⁹ “Faculty News - William Revelli,” *Music at Michigan* 15, no. 3 (Spring 1982), 11, <https://babel.hathitrust.org/cgi/pt?id=mdp.39015009459036&view=1up&seq=189>.

⁵⁰ Gleeson, “Spotlight,” 5.

Additionally, on 7 October 2001, Werle received an Honorary Doctorate of Fine Arts Degree from Rocky Mountain College, Billings, Montana. Furthermore, on 9 January 2008, at a special ceremony in Washington, D.C., the extensive music collection which is The United States Air Force Band Library, (which houses over 900 of Werle's compositions and arrangements), was officially named the "Floyd E. Werle Music Library."

In 1999, his wife Violet Rose Lowser Werle, died following a long battle with Alzheimer's disease, and subsequently, in 2003, Werle moved from his home in Springfield, Virginia, to Oakland, California. There, he continued his service to the liturgy as the volunteer organist for two Methodist congregations: Lake Merritt United Methodist Church in Oakland and Montclair-Trinity United Methodist Church in Berkeley, California. While there, he continued composing liturgical music.

Werle was diagnosed with pancreatic cancer in July of 2009, and died at his home on 19 July 2010. Werle asked to be cremated and his ashes are with his wife Violet's, both are interred at Faith United Methodist Church in Rockville, MD.

On a personal note, I worked with Floyd Werle while I was a trumpeter in The USAF Band. He would often visit the Squadron when the Band was rehearsing one of his compositions or arrangements. Also, Floyd would regularly hire Air Force Band musicians to perform at Faith United Methodist Church. The genius Floyd displayed at those rehearsals and performances left a profound impression on me. The instrumental and vocal parts were the only parts written; I noticed as Floyd conducted from the organ, he had no written organ part and his accompaniment was different in each performance.

The accompaniment Floyd performed was not through memorization, but of improvisation.

The first time I met Floyd was on 30 May 1989 when I was a member of the 564th Air Force Band, (Tactical Air Command). We were on tour performing at the Weinberg Center for the Arts in Frederick, Maryland (where Floyd accompanied silent films as a theater organist) and the entrance he made was quite impressive. Prior to the dress rehearsal, the band was asked to leave the stage and sit in the audience. Our annoyance at this departure from normal pre-dress rehearsal protocol was quickly changed to amazement when Floyd arose from the trap room to stage level on a stage lift while performing (no doubt improvised) a Vaudeville-like melody at the organ. Floyd was featured as guest soloist with the TAC Band that evening performing his transcription for wind of the *Concerto Op. 4, No. 5 in F* by George Frideric Handel and the “Finale “from *Symphony No. 3 (Organ)* by Camille Saint-Saëns arranged by Earl Slocum.⁵¹

Showmanship (despite his demeanor of gentleness and humility) was another trait Floyd possessed. It was recognized in his sophomore year at the University of Michigan where in the October 8, 1948 issue of “The Leaky Bugle,” a newsletter of the U of M Marching Band, where Floyd was awarded “Bandsman of the Week” for “...his outstanding contribution to the bass section and his general showmanship.”⁵²

⁵¹ “564th Air Force Band Concert Program,” Frederick, MD, May 30, 1989, currently held by Curt Christensen.

⁵² “Tales of the Town,” *The Billings Gazette*, October 21, 1948, 5, <https://www.newspapers.com/image/413370735/>.

From my own interactions with Floyd, he was a deeply humble and gracious man. He was very serious about his compositions and was never boastful or arrogant and, was always confident and self-assured in that his way was the right or best way insisting that the music be performed exactly as he had written it. However, as it will be seen as part of this study of his first two trumpet concerti, he would eventually acquiesce when his exactness would affect the practical aspects of performance.

Floyd had a quirky sense of humor as well. There were many occasions in rehearsals when he would laugh at what was apparently an inside joke to himself leaving the musicians sitting befuddled wondering what just transpired. Conversely, there were occasions where the musicians would realize his humor. An example of this was in rehearsal situations where Floyd would be asked about a particular notation in the music and in contrast to his exactness to detail, his reply would surprisingly be, “Don’t worry about it, it’ll all come out in the wash.”

His humor can be traced back to his youth as demonstrated in the title of his boyhood composition, *Red Lodge Creek Ramble, Opus 6 7/8*. Other titles that demonstrated the irony of his humor can be found in his liturgical music. Traditionally, liturgical music has serious and reverent titles, but for Floyd his quirkiness prevailed with such titles as: *A Load of Linting Lint for Lent and Later Lazy Liturgies; Another Set of Sleepbusters; Werle’s Non-Lethargic Liturgy; Another Award-Winning Group of Masterworks for the Disturbance of Complacency (of Choirs, too)*. Even in his tempo and

style markings Floyd interjects his humor: Fast Rock, “Poppin’ Fresh;” Almost, Dean Martinish Country Tempo, slow; Fast Driving, Psycho Rock Church-o-teque.⁵³

I discovered these hymn titles and markings while surveying Floyd’s music at Faith United Methodist Church. I also discovered that many of Floyd’s liturgical compositions in the church’s library were no longer included in the weekly services. When asked why Floyd’s liturgical music was no longer performed at the church, Director of Music, Dr. Michael Wu, told me, “...all the accompaniments were in Floyd Werle’s head so we have no written accompaniments.”⁵⁴ That fact demonstrates the improvisational abilities and genius of Floyd.

Mike Davis, Werle’s successor as Chief Arranger of the USAF Band once attended an organ recital performed by Werle. As an encore, Werle asked the audience to choose a three-digit number. He then chose someone at random to tell him the number they chose. With that number, Werle opened the hymnal to the number given and would begin a lengthy improvisation (to include a fugue) based on that specific hymn tune.⁵⁵

Despite his keyboard prowess at the organ and piano, Werle composed at a desk with pen and manuscript paper.⁵⁶ The only keyboard he used was a typewriter. Score study of the trumpet concerti demonstrates that Werle used the typewriter regularly to

⁵³ Addison Bragg, “‘A Great Gig,’ Says Band Arranger” *The Billings Gazette*, October 23, 1968, 83rd edition, 5, <https://www.newspapers.com/image/411079495/>.

⁵⁴ Michael Wu, interview with the author, March 24, 2019.

⁵⁵ Mike Davis, interview with the author, July 10, 2019.

⁵⁶ Mike Davis, interview.

add notes to the performers. Some of these notes were brief, some extensive. As Mike Davis explained, Werle was famous for his creating “typewriter medleys.”

This term describes how Werle composed and arranged medleys usually based on a specific subject, or, genre. Two examples of these medleys are his *Cohan’s Big Three* and *Sounds of ‘68*. The process Werle used to assemble medleys (usually with a very tight deadline) included the USAF Band’s copy staff and a typewriter. In this process, Werle would create the arrangement in his head and use the typewriter to type out directions which he would send to members of the copy staff with specific instructions as to what part of a song to use and where. In the meantime, Werle would compose the medley’s introduction, transitions, finale and orchestrations.⁵⁷

Werle has been described as nothing short of a genius by virtually all who worked with him throughout his lifetime. Aural and visual study of his arrangements and compositions confirms his capabilities and creative prowess. This is why Doc Severinsen once said of Werle, “There is no doubt in my mind that he is one of the greatest composers and arrangers in the world.”⁵⁸

Doc Severinsen

Doc Severinsen is known for his commanding and assertive commercial style of playing. He is equally comfortable performing in many genres of music including jazz, classical, rock, and pop and has the ability to improvise with ease in all. Severinsen also possesses a wide register, being equally comfortable in the low register as well as the

⁵⁷ Mike Davis, interview with the author, March 23, 2019.

⁵⁸ Gabriel, 221.

extreme upper register and has the flexibility to change between registers with ease. Severinsen also has extreme technical dexterity in both fingers and tongue; his articulations and finger/tongue coordination are clear whether they fast or slow. Additionally, he has a distinctive sound that trumpeters and non-trumpeters can easily recognize. These attributes coupled with his deep musicality are the perfect combination of assets to perform late-Twentieth Century trumpet works such as the concerti Floyd Werle composed for him.

Recognizing the unique trumpeting abilities Severinsen possess allows trumpeters to understand why Werle composed the concerti in the manner that he did. The collaboration between Werle and Severinsen creates truly distinct solo works for the trumpet that showcase Severinsen's techniques and prowess seldomly-if ever-used in trumpet concerti of the past.

Carl Hilding Severinsen was born in Arlington, Oregon on 7 July 1927 to Dr. Carl Severinsen and Minnie Mae Severinsen.⁵⁹ Rather than being called "Carl Jr." he was called, "Little Doc" (a nickname he kept through high school⁶⁰) in honor his father's profession, a Doctor of Dentistry. His father was also an amateur violinist and wanted Little Doc to play violin as well, but at age seven, Severinsen wanted to play trombone.

⁵⁹ Karen Jackovich, "It's a Long Day's Journey from 'tonight' When Doc Severinsen Comes Home to Oregon," People.com, July 13, 1981, <https://people.com/archive/its-a-long-days-journey-from-tonight-when-doc-severinsen-comes-home-to-oregon-vol-16-no-2/>.

⁶⁰ Norman Leyden, "Doc Severinsen (1927-)," Oregon Encyclopedia, December 31, 2019, https://www.oregonencyclopedia.org/articles/doc_severinsen_1927/.

However, he settled for the cornet since it was the only brass instrument available in town.⁶¹

Severinsen immediately showed promise with the cornet, his first public performance being at the local Methodist church.⁶² Soon after he was performing in the high school band. At the age of twelve, Little Doc won the Music Educator's National Contest and when he was fourteen, he auditioned for Tommy Dorsey but wasn't hired on account of his young age. He started a quartet called the Blue Notes that performed at local dances.⁶³ Before graduating from high school, he was hired to go on the road with the Ted Fio Rito Orchestra.⁶⁴

He was drafted into the Army during World War II and was assigned as a clerk-typist at Ft. Lewis, Washington.⁶⁵ Following his Army service, in 1946, his performing career began in earnest when he performed live on radio station KODL⁶⁶ and began touring with the Charlie Barnet, Tommy Dorsey, and Benny Goodman bands.⁶⁷

⁶¹ Doc Severinsen, "Bio - Doc Severinsen," accessed July 20, 2019, <https://www.docseverinsen.com/about/>.

⁶² Cain Allen, "Carl 'Doc' Severinsen," The Oregon History Project, 2005, <https://www.oregonhistoryproject.org/articles/historical-records/carl-39doc39-severinsen/#.YWSykkbMJWM>.

⁶³ Severinsen, "Bio."

⁶⁴ New York Philharmonic, "Doc Severinsen," accessed October 5, 2019, <http://nyphil.org/about-us/artists/doc-severinsen>.

⁶⁵ Beverly Beyette, "The Sweetest Music This Side of the Big-Band Era," Los Angeles Times, July 8, 1993, <https://www.latimes.com/archives/la-xpm-1993-07-08-vw-11243-story.html>.

⁶⁶ "About KODL," KODL FM, Accessed Jan. 27, 2017, <https://kodl.com/about-kodl/>.

⁶⁷ Severinsen, "Bio."

In 1949, Severinsen was hired as a studio musician for the National Broadcast Company in New York City, where he performed with the company's studio bands. Severinsen's big break came in 1954 when Skitch Henderson, the original bandleader of the *Tonight Show* (with Steve Allen as host) hired Doc to join the show.⁶⁸ When Johnny Carson took over as host of the *Tonight Show* in 1962, Henderson asked Severinsen to be the first chair trumpeter, and in 1967, a year after Henderson left, Severinsen was named the leader of the band.⁶⁹

During the twenty-five-year tenure of Severinsen's leadership, the *Tonight Show* band became one of the most well-known big bands in America. Severinsen, with his strong trumpeting, wit, charismatic personality, and flashy attire, became one of the most popular bandleaders. Appearing almost every weeknight on television, Severinsen led the *Tonight Show* band during commercials breaks and provided intro and outro music for the show's guests as well as providing additional comedy by joking with the show's host, Johnny Carson. On several occasions, Severinsen filled in for Ed McMahon, the show's announcer and sidekick to Johnny Carson. Severinsen continued as bandleader until Carson's retirement in 1992 when the big band format of the band was deactivated by NBC.

⁶⁸ Howard Reich, "Playing It Cool," *Chicago Tribune*, July 24, 1988, 12.
<https://www.newspapers.com/image/388692786/?terms=howard%2Breich%2Bseverinsen>.

⁶⁹ Elizabeth Maker, "MEMO FROM NEW MILFORD; Skitch Henderson, A Neighbor at Home in Denim," *The New York Times*, November 13, 2005, <https://www.nytimes.com/2005/11/13/nyregion/memo-from-new-milford-skitch-henderson-a-neighbor-at-home-in-denim.html>.

Beginning in the early 1960s and in addition to the *Tonight Show*, Severinsen began recording albums for the *Command Records* label (Incidentally, these albums will become important reference material in the creation of the first trumpet concerto by Floyd Werle). By the end of the 1960s, Severinsen gravitated toward recording instrumental pop music. In the 1970s he recorded jazz, funk, and disco albums, and had hits with the 1976 *Epic Records* album, *Night Journey*.⁷⁰ His recording career continued in the 1980s with his jazz rock fusion group Xebron in 1985.⁷¹ In 1986, he recorded *The Tonight Show Band with Doc Severinsen* which won the Grammy Award for Best Large Jazz Ensemble Performance.⁷²

A champion of music education and throughout his career, Severinsen developed relationships with many high school band directors and performed as soloist and clinician with many high school and college bands throughout the United States. One band director in particular was Charles Forque, the conductor of the Robert E. Lee High School and Plano High School bands of Baytown, and Plano, Texas. Forque commissioned for Doc no less than twenty arrangements, fifteen original compositions, and five concerti (including the third and fourth concerti of Floyd Werle).⁷³ Live performances of these

⁷⁰ Doc Severinsen, *Night Journey*, Epic PE-34078, 1976, Vinyl.

⁷¹ Doc Severinsen, *Doc Severinsen and Xebron*. Vinyl. Passport Jazz, 1985.
<https://www.discogs.com/release/4360030-Doc-Severinsen-Doc-Severinsen-And-Xebron>.

⁷² AllMusic, “*The Tonight Show Band, Vol. 1* - Doc Severinsen, Doc Severinsen & The Tonight Show Band | Awards,” Accessed July 22, 2019, <https://www.allmusic.com/album/the-tonight-show-band-vol-1-mw0000649756/awards>.

⁷³ Alan J. Wenger, “The Solo Compositions for Trumpet of Fisher Aubrey Tull: An Analysis of Structural, Technical, and Stylistic Elements for Performance Preparation, with Three Recitals of Selected Works by Bozza, Fasch, Haydn, Tomasi, and Others” (PhD diss., University of North Texas, 2002), 135.

two concerti were released in July of 2019 on the Compact Disc, “Doc Severinsen: The Lost Tapes, Vol. I & II (Live)” by Doc Severinsen.⁷⁴

Severinsen also has been the dedicatee and commissioner of many for new works for trumpet by American composers. Quite possibly the first concerto written for him was the *Concerto for Trumpet, Winds & Percussion* by Floyd Werle. This concerto was commissioned by Arnauld Gabriel and The United States Air Force Band in 1965. In the years since Werle’s first concerto, composers as Ralph Hermann (1966),⁷⁵ John Barnes Chance (1972),⁷⁶ Alan Vizzutti with Jeff Tyzik (1977),⁷⁷ Jerry Bilik (1980),⁷⁸ Frank Bencriscutto (1984),⁷⁹ Stephen Paulus (1991, 2003),⁸⁰ and Ellen Taaffe Zwilich (1994),⁸¹

⁷⁴ *Doc Severinsen The Lost Tapes Vol. 1 & 2*, performed by the Robert E. Lee High School Band, Baytown, TX and Plano, TX, CD Baby, 2019, CD.

⁷⁵ Copyright Office - Library of Congress, *Catalog of Copyright Entries: Music*. 5th ed. Vol. 23. 3, Washington, DC: The Library of Congress, 1971, 2134, <https://books.google.com/books?id=dzohAQAAIAAJ&printsec=frontcover#v=onepage&q&f=false>.

⁷⁶ “Concerto for Doc \$100-A-Minute,” *The Baytown Sun*, May 5, 1972, <https://www.newspapers.com/image/23811917/>.

⁷⁷ Larry Kemp and Bobby Shew, *Current Jazz Trumpet Legends, Vol. 3* (Pittsburgh, PA: Rose Dog Books, 2018), 115, <https://books.google.com/books?id=VH9yDwAAQBAJ&printsec=frontcover#v=onepage&q&f=false>.

⁷⁸ Jerry Bilik, “Jerry Bilik Music - Concerto for Trumpet,” accessed July 23, 2019, <https://jerrybilikmusic.com/products/instrumental-solo-or-ensemble-music-with-concert-band-accompaniment/>.

⁷⁹ Wind Repertory Project, “Concerto for Trumpet and Wind Ensemble (Bencriscutto),” accessed July 23, 2019, [https://www.windrep.org/Concerto_for_Trumpet_and_Wind_Ensemble_\(Bencriscutto\)](https://www.windrep.org/Concerto_for_Trumpet_and_Wind_Ensemble_(Bencriscutto)).

⁸⁰ David Nicholson, “Severinsen Brings Wild Suit, Flair to VA. Performance,” *Daily Press*, January 17, 1993, <https://www.dailypress.com/news/dp-xpm-19930117-1993-01-17-9301170001-story.html>.

⁸¹ Ellen Zwilich, “American Concerto for Trumpet and Orchestra,” The Music of Ellen Zwilich, Accessed July 23, 2019, <https://arregladores.tripod.com/zwilich%20ellen%20more.htm#RevAmericanConcerto>.

have all written trumpet concerti for Severinsen. The only composers who wrote more than one concerto for Severinsen were Stephen Paulus (whose 2003 concerto was a double concerto) and Floyd Werle who wrote four trumpet concerti, (1965, 1968, 1974, 1976).

In addition to his solo trumpeting appearances, Severinsen has held the position of principal pops conductor for several American orchestras during and after his time on the *Tonight Show*. Beginning with the Phoenix Symphony, and continuing with similar positions with the Milwaukee Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic Orchestra, Colorado Symphony and the Pacific Symphony.⁸²

Severinsen is 94, and has retired as an active performer. He still practices and works out daily and keeps his schedule full giving interviews.⁸³ His virtuosity sets the trumpeting standard and continues to inspire composers, like Floyd Werle, to create new works for trumpet.

⁸² Doc Severinsen, "Bio."

⁸³ Severinsen, interview.

CHAPTER 3. GENESIS AND ANALYSIS OF *CONCERTO FOR TRUMPET,
WINDS & PERCUSSION*

Genesis of the First Concerto



Figure 3.1. Foreground: *Left*, Arnald Gabriel; *center*, Doc Severinsen; *right*, Floyd Werle studying pages 87–90 of the *Concerto for Trumpet, Winds & Percussion*, summer, 1965. USAF Band photo.

Soon after assuming command of The USAF Band in Washington, D.C. Arnald Gabriel brought the talents of Werle and Severinsen together. Arnald Dominico Gabriel, was born 31 May 1925 in Cortland, New York.⁸⁴ His musical interests were piqued at a young age by listening to the Texaco radio broadcasts of the Metropolitan Opera. At age eight, Arnald taught himself the fife, and by junior high school, was performing in the school band as flutist.⁸⁵

On 22 June 1943, just six days after graduation from Cortland High School, Gabriel reported to the armed forces recruiting station in Binghamton, New York. Having already been accepted to the United States Navy Band in December of 1942, his intent was to begin a musical career in the military upon high school graduation.⁸⁶ However, in June of 1943, job reservation letters allowing bypass of the draft into specific military jobs were cancelled and Gabriel was assigned to the Army.⁸⁷

During World War II, Gabriel served in the Twenty-Ninth Infantry Division as a combat infantry machine gunner and saw more than 200 days of combat in France and Germany, resulting in two Bronze Stars and the Combat Infantryman Badge.⁸⁸ After being discharged from the Army in May of 1946, Gabriel returned to Cortland, NY. In

⁸⁴ Gabriel, 7.

⁸⁵ Gabriel, 9.

⁸⁶ Gabriel, 5.

⁸⁷ Gabriel, 12.

⁸⁸ Spencer Bruttig and Andie Judson, "Conducting at 94: Colonel Credits Music for Saving His Life," WUSA 9, June 6, 2019, <https://www.wusa9.com/article/syndication/heartthreads/conducting-at-94-colonel-credits-music-for-saving-his-life/507-265231d1-2da3-46db-8087-e3be542e6cf9>.

the autumn of 1946, Gabriel used the GI Bill, and began studies at Ithaca College⁸⁹ where he graduated in June of 1950 with a Bachelor of Science in Music degree.⁹⁰ In the fall of 1950, Gabriel began graduate studies at Ithaca College under the tutelage of Walter Beeler.⁹¹ With the escalation of the United States' involvement in Korea, Gabriel, not wanting to be called back into the infantry, decided that a position with the expanding Air Force band programs would be a safer alternative than returning to combat.⁹² He subsequently enlisted in the United States Air Force on 23 May 1951 and began his 34-year career as a military bandleader with his first assignment at Sampson AFB, New York.⁹³ Subsequent bandleader assignments were at Langley AFB, Virginia,⁹⁴ Wiesbaden AFB, Germany,⁹⁵ The United States Air Force Academy in Colorado,⁹⁶ and finally, The USAF Band at Bolling AFB Washington, D.C.⁹⁷

Gabriel had first worked with Severinsen in 1963 at the United States Air Force Academy in Colorado Springs, Colorado, where he was the commander of the United States Air Force Academy Band. The collaboration between Gabriel and Severinsen

⁸⁹ Gabriel, 89.

⁹⁰ Gabriel, 93.

⁹¹ Gabriel, 93.

⁹² Gabriel, 97.

⁹³ Gabriel, 101.

⁹⁴ Gabriel, 109.

⁹⁵ Gabriel, 117.

⁹⁶ Gabriel, 159.

⁹⁷ Gabriel, 167.

began after Gabriel heard the *Tonight Show* band perform on the local NBC television station and was impressed with the sound and style of the band's lead trumpeter. Gabriel knew that the bandleader of the *Tonight Show*, Skitch Henderson, was a member of the Air Force Reserves and had been a pilot in the Army Air Force from 1940–1945.⁹⁸ The Army Air Force connection provided Gabriel an excuse to call Henderson inquiring who the lead trumpeter was.⁹⁹ Henderson informed Gabriel the lead trumpeter's name was Doc Severinsen. After a telephone conversation with Severinsen, Gabriel invited Severinsen to perform with the USAF Academy Band and the Gabriel/Severinsen collaborations began.

Upon his assignment to The USAF Band in Washington, D.C. in June, 1964, Gabriel realized a depth of musical talent and substantial resources he had not before experienced in his previous assignments.¹⁰⁰ This realization allowed Gabriel to expand the wind band repertoire and the idea of a trumpet concerto written especially for Severinsen was born. Up to that point, there is no record of any composition as large a scale as a concerto to have been composed for Severinsen.

In late 1964, Gabriel tasked Floyd Werle to compose for wind band, a trumpet concerto written in the Third Stream with Severinsen as the intended trumpet soloist. Severinsen gave Gabriel several of his latest recordings he had recorded on the *Command*

⁹⁸ Air Force: Together We Served, "Henderson, Lyle Russell Cedric," August 12, 2019, accessed August 12, 2019, <https://airforce.togetherweserved.com/usaf/servlet/tws.webapp.WebApp?cmd=ShadowBoxProfile&type=Person&ID=119519>.

⁹⁹ Arnald Gabriel, interview with the author, September 15, 2016.

¹⁰⁰ Gabriel, 167.

Records label.¹⁰¹ In turn, Gabriel lent these recordings to Werle to give him an understanding of Severinsen's stylings, virtuosity, and capabilities. These recordings include the album titles, *Tempestuous Trumpet* (1961), *The Big Band's Back in Town* (1962), and *Torch Songs for Trumpet* (1963). Additionally, Severinsen gave Werle the *Verve Records* album, *Focus* (1964).¹⁰² This album features the distinct stylings of saxophonist Stan Getz and arranging by Eddie Sauter. The intent of providing these albums to Werle was to give him an idea of what the capabilities of Severinsen were and what musical styles interested him.

Careful study of these recordings does not reveal any direct influence on Werle. There are no paraphrased melodic or harmonic ideas found in the First Concerto (nor subsequent trumpet concerti) that can be directly linked to these recordings. When Werle composed original music, he was not one to copy the particular stylings of a composer, arranger, nor performer. He always wrote in his unique style.¹⁰³ The liner notes of the 1997 CD reissue of the *Focus* album point out that the sparse orchestrations of Sauter found at times are designed to highlight improvisational skills of Getz.¹⁰⁴ This minimal orchestration technique, parallels the occasional sparse orchestrations found in the First Concerto, mainly during improvisations and points where the virtuosity of Severinsen is highlighted.

¹⁰¹Gabriel, interview.

¹⁰² Severinsen, interview.

¹⁰³ Mike Davis, interview with the author, May 27, 2021.

¹⁰⁴ Dom Cerulli, Liner Notes for *Focus*, album by Stan Getz, Eddie Sauter, Verve Records, V6-8412, 1997, CD.

The forward-thinking of Gabriel and inspired composing of Werle, combined with the virtuosity of Severinsen resulted in the First Concerto. The following flowchart provides an overview of how the key players came together to create the First Concerto (figure 3.2).

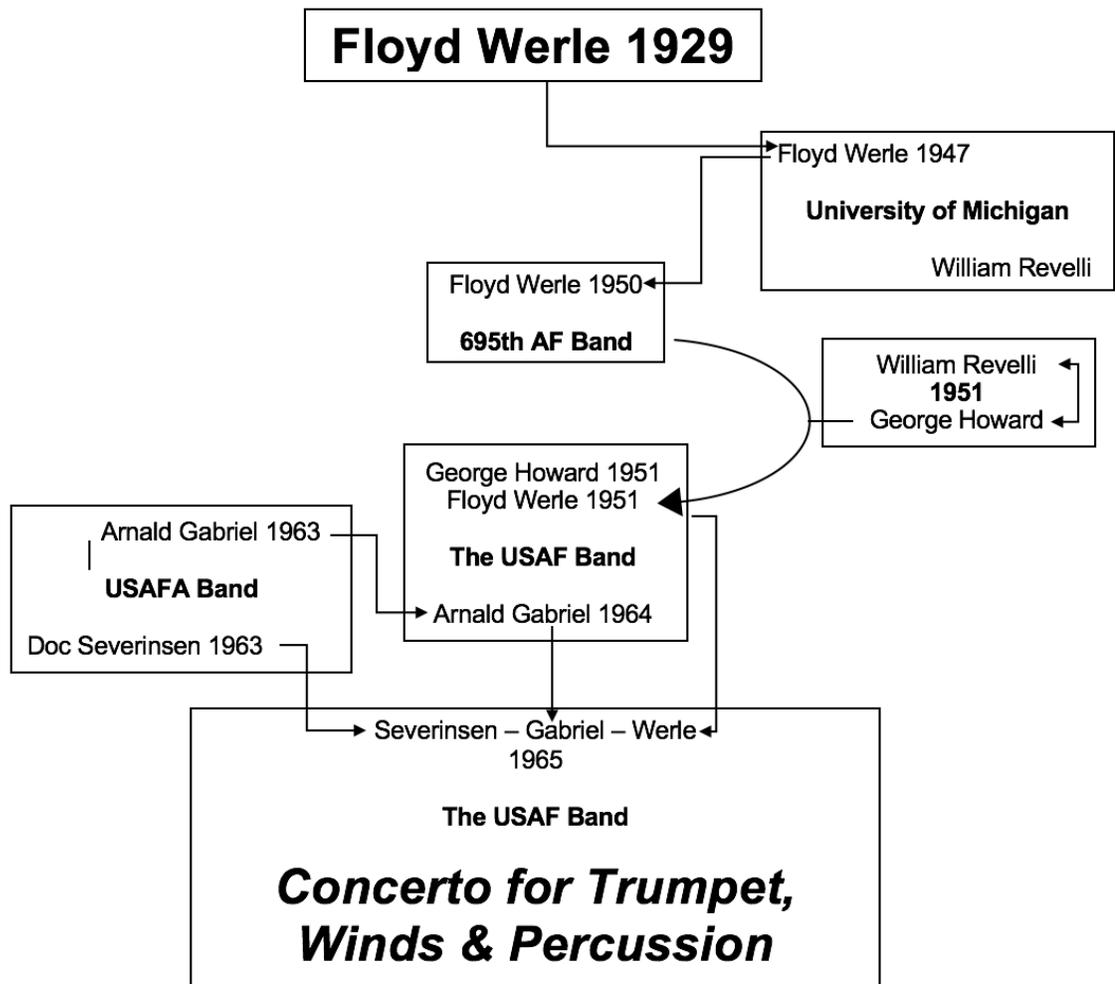


Figure 3.2. Lineage leading to the First Concerto.

In a United States Air Force Band Press Release dated January 1974, the First Concerto is described as, "...an exceedingly colorful and difficult virtuoso composition which could only be properly performed by an artist of Mr. Severinsen's stature and ability."¹⁰⁵ When reflecting on the First Concerto in a 1988 interview with Howard Reich for the Chicago Tribune, Severinsen stated, "...when I finally got the completed work, it turned out it was a lot harder than I expected. Actually, I remember being in a state of shock, because it takes the trumpet in a different direction than the traditional literature. It's sort of a coloratura approach. The first movement is a hell-bent for leather thing, and it establishes the motifs of the piece. The second movement has an original melody, but it takes the attitudes and the essence of a spiritual. And the third movement is something of a samba."¹⁰⁶

The First Concerto was premiered by the United States Air Force Band on 27 August 1965 at the Watergate Theater in Washington, D.C. with Arnald Gabriel conducting The United States Air Force Band and Severinsen as trumpet soloist. The program from that performance lists the First Concerto as *Concerto for Trumpet* (figure 3.3). The change in the concerto's title may have occurred because the original title, *Concerto for Trumpet, Winds & Percussion*, may have been too long to fit on one line of the program, or, the title could imply the First Concerto could be mistaken as a triple

¹⁰⁵ The United States Air Force Band, "Press Release," January 1974, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

¹⁰⁶ Reich, "Playing It Cool," 12.

concerto. Practical considerations of typesetting point toward the former, however, Werle was also preparing an orchestral version at the time too.

Furthermore, in the First Concerto, the winds and percussion perform only in accompanying capacities and have no prominent solo features that are indicative of a triple concerto. Although in Movement II, mallet percussion instruments serve at times as the sole accompaniment to the solo trumpet. Additionally, at the discretion of the trumpet soloist, there are two unwritten opportunities in Movement III for the percussion to improvise. These percussion improvisations, can be used to add rest for the trumpet soloist. The percussion involvement is discussed in the Movement II and Movement III sections of the Analysis of the First Concerto section of this study.

In a 1983 article Werle reflects on what he feels was his most gratifying composition. He states, “I believe my First Concerto for Trumpet written in 1965 for—and played by—Doc Severinsen, was very significant. It was a milestone for the Band under Colonel Gabriel’s leadership, and it was a milestone for me.”¹⁰⁷

¹⁰⁷ “Werle Retires,” *Airman: Official Magazine of the U.S. Air Force*, January 1983, 12, <https://books.google.com/books?id=3jdQIvqBNSoC&pg=PA12&lpg=PA12&dq=%22werle%22+%22severinsen%22&source=bl&ots=xVF0JMMC1S&sig=ACfU3U2-opQOXl87nX2EbJfetmTxNKTw7Q&hl=en&sa=X&ved=2ahUKEwjI9t2G2YXnAhV-GDQIHRWuAGU4ChDoATAGegQICRAB#v=onepage&q=%22werle%22%20%22severinsen%22&f=false>.



The United States Air Force Band
BOLLING AIR FORCE BASE, D.C. 20332

Major Arnold D. Gabriel, Conductor

PROGRAM
Watergate Theater, Friday, August 27, 1965
8:30 P.M.
Carl "Doc" Severinsen, NBC-TV, New York
Guest Trumpet Soloist

<p>Hostrauser's March</p> <p>La Gazza Ladra</p> <p>Pepita Greus - Pasodoble</p> <p>Chimes of Liberty - March</p> <p>Concerto for Trumpet (Premiere Performance)</p> <p style="padding-left: 20px;">I Solo de Concours</p> <p style="padding-left: 20px;">II Spiritual</p> <p style="padding-left: 20px;">III Samba</p> <p style="padding-left: 40px;">Carl "Doc" Severinsen, Soloist</p>	<p>W. Paris Chambers</p> <p>G. Rossini</p> <p>Pascual Pérez Choví</p> <p>Edwin F. Goldman</p> <p>Floyd Werle*</p>
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INTERMISSION

<p>Fanfare and Allegro</p> <p>Danza Alegre</p> <p>La Virgen de la Macarena</p> <p style="padding-left: 20px;">Mr. Severinsen, Soloist</p> <p>THE SINGING SERGEANTS</p> <p>The Most Happy Fella - Medley</p> <p style="padding-left: 20px;">Sgts Chuck Kuliga, Joe Ilardo,</p> <p style="padding-left: 20px;">& Al Wilber, Soloists</p> <p>Salute to the Armed Services</p>	<p>Clifton Williams</p> <p>James F. Burke</p> <p>Rafael Mendez</p> <p>Frank Loesser</p> <p>arr: Floyd Werle*</p> <p>arr: Robert Cray**</p>
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Sgt Harry H. Gleeson, Announcer
* Member, The USAF Band & ASCAP
** Former member, The USAF Band

A Symphony in the Sky

Figure 3.3. Concert Program. Premiere performance of the First Concerto.

At the time as preparations for the premiere wind band performance were taking place, Werle began to prepare an orchestral score for the First Concerto. Detailed

information as to the changes made to create the orchestral score are outlined in the Analysis of the First Concerto section of this study.

The premiere of the orchestral version (albeit only the first movement) took place October 26, 1965, with Thomas Hohstadt conducting the Amarillo Symphony orchestra with Severinsen as the trumpet soloist¹⁰⁸. The program from this concert provided from the archives of the Amarillo Symphony Orchestra by the orchestra's Director of Operations, John Whitaker, lists the title of the orchestral version of the concerto as *Concerto for Trumpet and Orchestra* (figure 3.4).¹⁰⁹ This performance, having taken place only two months after the wind band premiere, may have been the impetus for the addition of strings to the First Concerto.

¹⁰⁸ Amarillo Symphony Orchestra, "Amarillo Symphony Orchestra Program," October 26, 1965, Amarillo Symphony Orchestra Archives.

¹⁰⁹ Amarillo Symphony, "Orchestra Program," October 26, 1965.

FORTY-FIRST SEASON

Amarillo Symphony Orchestra

1965-1966

THOMAS HOHSTADT, Conductor

Second Subscription Concert—October 26, 1965

"Doc" Severinsen, Trumpeter



"POPS CONCERT"

PROGRAM

	The Star-Spangled Banner
GOULD	American Saluet
WERLE	*Concerto for Trumpet and Orchestra, (first movement) "Doc" Severinsen, Trumpeter
RIMSKY-KORSAKOV	Capriccio Espagnol, Op. 44
	INTERMISSION
RODGERS	The Sound of Music
ANDERSON	Bugler's Holiday "Doc" Severinsen, Bill Owens, and Dave Ritter, Trumpeters
LOEWE	My Fair Lady
GERSHWIN-LIEB	*Gershwin Medley for Trumpet and Orchestra "Doc" Severinsen, Trumpeter

*World premieres.

To further maximum concert enjoyment, all latecomers are requested to remain in the lobby until the next appropriate time of entrance when the ushers will open the doors.

9

Figure 3.4. Concert Program: Premiere performance of the orchestral version of the First Concerto.

For the next four years until the premiere of the Second Concerto in 1969, the First Concerto was performed numerous times by Severinsen in its wind band and orchestral formats. Wind band performances were mainly with high school and college bands and the orchestral performances were with professional symphony orchestras. Even after the premieres of the *Second Concerto for Trumpet*, the *Concerto No. 3 for*

Trumpet and Band (composed in 1974, premiered in 1976),¹¹⁰ and *Concerto No. 4 for Trumpet and Band* (composed in 1976, premiered in 1983),¹¹¹ the First Concerto remained the most-often performed concerto. Of the four concerti, it appears that the First Concerto was Severinsen's favorite based on the number of performances. Internet searches combined with the research of Ed Barr in his book, *The First Ninety-Four Years, A Timeline and Discography*.¹¹² show the number of documented performances by Severinsen of the First Concerto far outnumber the other three of Werle's trumpet concerti. Performances of the First Concerto was forty compared to seven of the Second Concerto, three of the *Third Concerto*, and one of the *Fourth Concerto*. However, these numbers may not represent all the times Severinsen may have performed the concerti.

In addition to Severinsen's performances of the First Concerto, performances by other performers are few. The documented performers of the First Concerto are trumpeter David Detwiler, August 1977 (first movement only) with The United States Army Band conducted by Eugene Allen,¹¹³ trumpeter Chris Jaudes, June 1994 (entire concerto) with United States Air Force Band of Mid-America conducted by Lloyd Walton,¹¹⁴ trumpeter Ronald Blais, February 1999 (third movement only) with the Coastal Communities

¹¹⁰ Wenger, 137.

¹¹¹ Wenger, 137.

¹¹² Ed Barr, "The First Ninety-Four Years, A Timeline and Discography," Unpublished Manuscript, 2021.

¹¹³ David Detweiler, interview with the author, February 24, 2017.

¹¹⁴ Chris Jaudes, interview with the author, June 11, 2016.

Concert Band conducted by Don Caneva,¹¹⁵ and trumpeter Curt Christensen, October 2016, (entire concerto) at George Mason University with the piano reduction performed by Ina Mirtcheva-Blevins. This performance was part of this study.

The First Concerto of Floyd Werle represents a new direction for wind band trumpet concerti with. Werle set new standards by composing the concerto in the Third Stream and this concerto quite possibly was the inspiration for other composers of wind band trumpet concerti. Not long after the premiere of the First Concerto, Ralph Hermann wrote *Concerto for Trumpet* (1967). This was followed by *Concerto for Trumpet and Band* (1972) by John Barnes Chance, and *Concerto No. 2 for Trumpet and Band* (1974) by Fisher Tull. All of these concerti were commissioned by Severinsen.

Analysis of the First Concerto

The following analysis is designed as a guide to allow the performer easy access for study of the overall formal, harmonic, and rhythmic elements of the First Concerto. It is presented as a timeline from beginning to end facilitating quick reference to any section of the concerto.

The title page of the concerto, autographed by Floyd E. Werle, has a dedication to Doc Severinsen and lists the instrumentation for orchestra and wind band orchestrated by Werle (musical example 3.1). This page also includes a detailed note regarding specifically which instruments should be used in the orchestra and which should be used in the wind band configurations and lists the instrumentation as:

¹¹⁵ “Coastal Communities Community Band Concert Program,” Carlsbad, CA, February 21, 1999, Coastal Communities Community Band Archives.

Piccolo (Flute 3) 2 Flutes, 2 Oboes, Clarinets in four parts, Bass Clarinet, Contrabass Clarinet (E \flat), 2 Bassoons, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone, Cornets (Tpts) in four parts, 4 Horns in F, Trombones in three parts, Euphonium bass clef, Violoncelli (opt.), Tubas, String Bass, Percussion (Four players, must include Timpani, Tubular Chimes, Vibraphone, Bells, Xylophone plus standard rhythm instruments), Solo Trumpet

Approximate time for performance: twenty minutes. The three movements are to be played without pause.

Musical Example 3.1. First Concerto. Manuscript score, title page.

FOR DOC SEVERINSEN

**CONCERTO FOR
TRUMPET, WINDS
& PERCUSSION**

Lloyd E. Werle

INSTRUMENTATION: Piccolo (Flute 3), 2 Flutes, 2 Oboes, Clarinets in four parts, Bass Clarinet, Contrabass Clarinet (Cb), 2 Bassoons, 2 Alto Saxophones, 1 Tenor Saxophone, 1 Baritone Saxophone, Cornets (Tpts) in four parts, 4 Horns in F, Trombones in three parts, Euphoniums bass clef, Violoncelli (opt.), Tubas, String Bass, Percussion (Four players, must include Timpani, Tubular Chimes, Vitraphone, Bells, Xylophone plus standard rhythm instruments), Solo Trumpet.

Approximate time for performance: twenty minutes. The three movements are to be played without pause.

The number in the top left corner of the original manuscript wind band score, CB 2021, is The United States Air Force Band library catalogue number (musical example 3.2). The “CB” denotes Concert Band. This original score has rehearsal numbers only. In the era of composition of the *First Concerto*, the instrumentation United States Air Force

Concert Band included three cellos and two string basses hence the inclusion of those specific string parts in the original wind band score.

Musical Example 3.2. First Concerto, Movement I, page 1, manuscript wind band score.

CB 2021

TITLE CONCERTO POUR TR. I - SOLO DE CONCOURS 1 PAGE NO. 1
ALLEGRO VIVO (♩. = 108)

Piccolos
Flutes
Oboes
Solo Tr.
Clarinet 1-2
Clarinet 3-4
Bass Clarinet
Bassoons
Alto Sax. 1-2
Tenor Sax.
Baritone Sax. E♭ C & Clar.
Cornet 1-2
Cornet 3-4
Horn 1-2
Horn 3-4
Trombone 1-2
Trombone 3
Euphonium/Cellos
Tuba
String Bass
Timpani
Drum
Small Triangle
Bass Drum
Snare Drum
Bells
Harp
Solo
Misc.

13.98

Shortly after the creation of the wind band score, Werle created an orchestral version of First Concerto (musical example 3.3). He did this by simply adding string instrument names to specific lines of the existing wind band score. No separate orchestral manuscript score exists of the First Concerto. The United States Air Force Band library catalogue number of the orchestral score is SO 1348. The “SO” denotes String Orchestra. The few changes made to the wind band score in creating the orchestral score are nominal. These changes include:

- hand-written additions indicating to which staves of the score the string instruments
- the addition of measure numbers at the bottom of the page that continue in sequence through all three movements
- the addition of an interlude between Movement I and Movement II
- added percussion to the final cadenza in Movement III

Musical Example 3.3. First Concerto. Movement I. page 1, manuscript orchestral score.

SO 1348

TITLE CONCERTO FOR TRP. I - SOLO DE CONCOURS 1 PAGE NO. 1

ALLEGRO VIVO (♩. = 108)

1 2 3 4 5

music reproduction
2100 WILSON STREET - FALLS CHURCH, VA

The First Concerto follows the traditional, three-movement fast-slow-fast concerto form. However, Werle was liberal with the structure of form within each of the concerto's movements as the concerto, indicative of the period in which it was composed, follows the Third Stream genre detailed earlier. The First Concerto has 481 measures with 7 themes spanning over 3 movements and includes 5 opportunities for the solo trumpet to develop or embellish the thematic material through improvisation. The seven themes, A through G, can trace their roots to components of Theme A stated in the first 5 measures. Theme C is an *idée fixe* (fixed idea), and after its first statement in Movement I, is recalled throughout the entire concerto.

Although a tonality is implied in each theme, the accompanying harmonic material often creates polytonality. The concerto does not adhere to any specific key centers nor to traditional chordal progressions, however, some of themes have their roots in specific keys. Additionally, Werle uses accidentals rather than key signatures allowing him the freedom to layer tonalities.

The First Concerto is rhythmically complex as well. Since the main theme is the thematic source for most of the subsequent thematic material, the rhythms and metric pulse found in the main theme are also the source for the rhythmic material found throughout the concerto. The use of polyrhythms, mixed meter, and polymeter permeate the concerto in subtle, unobtrusive ways and can be tied directly to components the main theme.

Each movement is preceded by a Form and Thematic Timeline Table and Thematic Timeline. These tools allow the performer to see thematic material and how it

fits in the bigger picture of the composition. The Tables present a measure-by-measure formal and thematic structure of each movement allowing the performer to match form and thematic material to the score, piano reduction, and solo trumpet part. Following each Form and Thematic Timeline Table is a Thematic Timeline. Each Thematic Timeline offers a pictorial representation of the overall form, thematic material, climaxes, transitions, developments and improvisations, changes in tempi, and corresponding measure numbers. Every best attempt has been taken to represent the scale (comparative duration in measures) and to keep the proportional relationships of the themes true to each other.

Movement I “Solo de Concours”

The opening movement of the First Concerto titled, *Solo de Concours* (Contest Solo), is as challenging as one would expect from a composition traditionally written as a musical final exam for performance students. This movement requires masterful technique, range, and endurance from the soloist as well as the ensemble. It also presents the soloist opportunities not usually equated with contest solos: improvisation.

There are four themes in Movement I, A through D, all presented before the movement reaches the halfway point. The only improvisation in the movement occurs through the exact halfway point of the movement, Werle may have placed it there intentionally to create symmetry in form. However, there is no evidence that this placement is anything but coincidental. The movement ends quietly and reflectively leading without pause to the second movement.

Polytonality is a regular occurrence in the harmonies Werle uses throughout Movement I. At times he implies tonality with chordal functions that resemble tonic and dominant relationships but uses complex chords that avoid a relationship to a specific key. Additionally, the thematic material stated throughout the movement is not limited to the confines of a specific key.

The rhythms Werle uses in the themes and harmonic support are relatively simple when considered individually. However, at times he presents the rhythms simultaneously and the results create a complex polyrhythmic underpinning that is not aurally obvious. While there are no places where opposing time signatures occur simultaneously, Werle creates hypermetric events through rhythmic patterns that defy the confines of existing meter.

Like harmony and rhythm, applying a traditional formal structure to Movement I is not a matter of routine. Since concerto is in the traditional three-movement concerto form, the first movement loosely follows the format of concerto sonata form as it has an Exposition, Development, and Recapitulation. However, the movement's concerto sonata form should be considered only in structure, not in harmonic relationships. Therefore, references to form are shown with parenthesis.

Table 3.1. First Concerto, Movement I, Form and Thematic Timeline, mm. 1–304a

Implied Form (Concerto sonata)	Thematic Material	Measures
Section 1 (Exposition)		
First Statement	Theme A(tutti)	mm. 01 – 12
First Statement	Theme A (solo trumpet)	mm. 13 – 29
First Statement	Theme B/Motive B1/Motive B2	mm. 30 – 52
First Statement	Theme C (idée fixe)	mm. 53 – 76
Development	Theme A/Motive A2	mm. 77 – 91
Restatement (Interlude)	Theme A	mm. 92–102
Transition	Motive B2	mm. 103–111
Development	Motive B2/A2/Theme A (ext.)	mm. 112–127
First Statement	Theme D (swing)	mm. 128–150
Section 2 (Development)		
Improvisation	Theme D	mm. 151–153
Transition	Theme D	mm. 154–155
Recall	Theme C (augmentation)	mm. 156–168
Recall	Motive A2	mm. 169–173
Recall (Climax)	Theme C (augmentation)	mm. 174–194
Transition	Theme C (augmentation)	mm. 195–200
Restatement	Theme D	mm. 201–204
Transition	Theme A (extension)	mm. 205–209
Section 3 (Recapitulation)		
Restatement	Theme A	mm. 210–219
Development	Theme A	mm. 220–233
Restatement	Motive B1/B2	mm. 234–250
Transition	Motive B1/A3	mm. 251–255
Restatement	Theme C	mm. 256–276
Transition	Motive A1	mm. 277–280
Development	Motive A2	mm. 281–292
Section 4 (Codetta)		
Restatement	Theme A	mm. 293–296
Restatement	Theme C (augmentation)	mm. 297–300
Transition	Motive B2	mm. 300–301
Cadenza (written)	Theme A (fragment)	mm. 302–304
Recall (interlude)	Theme C	mm. 304a

Musical Example 3.4. First Concerto. Movement I, Theme A, polyrhythms, mm. 1–4.

Written in 9/8 meter, Theme A includes a built-in polymetric idea. Although the beat is inherently divided into groups of three eighths, the subdivision of two eighths in measure 1 implies a hemiola and 3/4 meter. This metric grouping (3+2+2+2) adds a rhythmic aspect making the music more interesting than a standard 9/8 meter consisting of three groups of three eighths. Despite the 9/8, Werle reverses the grouping in measure 4 into 2+2+2+3. Incidentally, the reversing of these groupings creates a palindrome of measures 1 and 4. The rhythm of measure 1, beats 2 and 3 permeates the entire concerto and is a rhythmic *idée fixe*.

Harmonically, Theme A implies an augmented tonality as the first four pitches outline a $D\flat$ augmented triad. However, the upper D leads up to the $E\flat$ three notes later, implying a polytonality of $E\flat$ over $D\flat$. The second portion of the melodic idea contains a foreshadowing of later material found in the contrasting lyrical sections. The intervals found in measures 1–2 are important musical building blocks for the entire work.

Derived from Theme A, most of the thematic material for the entire concerto appears in the first three measures (musical example 3.5). Theme B first appears as Motive A3 and Motive A2 eventually becomes Theme C. Used as an *idée fixe*, Theme C

makes a statement in every movement of the First Concerto. The thematic material beginning in measure 17 is an extension of Theme A.

Musical Example 3.5. First Concerto. Movement I, Theme A, Motive A1 and Theme A, Motive A2 (future Theme C), Motive A3, rhythmic idée fixe, mm. 1–4.

The image shows a musical staff in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The music begins with a first-measure repeat sign and a forte (f) dynamic marking. The notation is divided into several sections by brackets and labels: 'Theme A' spans the entire four-measure phrase; 'Motive A1' covers the first two measures; 'Motive A2' covers the second and third measures; 'Motive A3' covers the third and fourth measures; and 'Rhythmic Idée Fixe' is indicated by a bracket under the first two measures, highlighting a specific rhythmic pattern of eighth and sixteenth notes.

From the introduction and throughout the remainder of Movement I, Werle uses exotic and colorful harmonies, pitch collections, rhythms, and scales in the ensemble. An example of these harmonies is in the bass line of measures 10 and 11 (musical example 3.6). The minor triads progress in whole steps and the minor chords descend in a tritone. (F# minor to C minor found in bar ten in the bass clef bottom staff). Measure 12 features the important interval of the P4/P5 with a motif consisting of augmented chords moving in parallel motion upward chromatically, along with a descending bass line moving in contrary motion to the upper instruments. This motif ultimately arrives on the downbeat of measure 13 with an F-augmented chord in first inversion.

Musical Example 3.6. First Concerto. Movement I, harmonies, pitch collections, scales, mm. 10–13.

The musical score shows measures 10 through 13. The right hand (treble clef) plays a series of chords with accents, while the left hand (bass clef) plays a rhythmic pattern of eighth notes. A first ending bracket labeled '1' spans the final two measures of the excerpt.

After the introduction of Theme A in the ensemble, the solo trumpet enters with Theme A at measure 13. However, in this statement by the solo trumpet, the ensemble is sparsely orchestrated with minor chords and uses a rhythmic pattern originally used in measure 10. This pattern in whole and in subsequent fragments reoccur throughout the movement creating a rhythmic “theme.” Underpinning the sustained pitches of the solo trumpet in measures 21–29, fragments of Theme A appear in the ensemble and create a transition to the first statement of Theme B.

Theme B has two motivic ideas, Motive B1 and Motive B2 (musical example 3.7). Characterized by the repetition of its rapid succession of minor seconds, Motive B1 (derived from Motive A3) is a virtuosic gesture that leads with the glissando up to the $D\flat_6$ and the first statement of Motive B2. In a descending sequence in measures 34–35. Motive B2 is used later as transition material in measure 104.

Musical Example 3.7. First Concerto. Movement I, Theme B, Motive B1, Motive B2 solo trumpet, mm. 30–36.

The musical score shows a solo trumpet line from measure 30 to 36. It begins with a 3-measure rest, then enters in 3/4 time with a tempo of 140. The music is marked 'Poco Piu Mosso'. The score includes Theme B, Motive B1 (Motive A3), and Motive B2. Dynamics include *ff* and *dolce*.

These themes and motives continue to measure 48 where the triadic motifs and rhythmic patterns of measure 10 are stated again in the ensemble. The repeated m2 intervals of Motive A3 are stated unaccompanied in the solo trumpet line in measure 49. Beginning in measure 51, a *rallentando subito* prepares the tempo for the slower *Andante calmo* at measure 53.

The first statement of Theme C begins in measure 55 (musical example 3.8). Labeled *lirico*, Theme C is slower and more lyrical contrasting the lively and highly articulated themes and motives stated up to this point. The melodic material of Theme C construction includes Motive A2 and Motive B2. Throughout the concerto, Werle alters the initial interval of Theme C yet retains the melodic profile of the theme by following the initial interval with an m2. This technique allows for great musical versatility by allowing the theme to fit into most any harmonic context. In measure 57, Werle makes one intervallic variance from the original Motive B2; the final interval is a m3 rather than the P4 in the original statement of Motive B2.

Musical Example 3.8. First Concerto. Movement I, Theme C, Motive A2, Motive B2, mm. 53–61.

The musical score consists of two systems. The first system (measures 53-61) includes a Trumpet part and a Piano accompaniment. The Trumpet part begins at measure 55 with the instruction "Con sord." and "p". It features a melodic line with triplets and is bracketed as "Theme C". The Piano accompaniment starts at measure 53 and features a rhythmic pattern of triplets, marked "p" and "lirico". The second system (measures 61-65) continues the Piano accompaniment and includes a continuation of the Trumpet part, marked "Motive B2 (cont'd)".

The first statement of Theme C is by the solo trumpet at measure 55 and is marked *piano* as well as *lirico* (lyric) in addition to *con sordino* (with mute). The use of the mute adds to the effect of calming and quieting. Refer to the Mutes section of the Preparation and Performance Guide for additional discussion regarding the use of mutes.

At measure 65, Theme C is repeated, this time with different harmonies, style, and dynamics. The solo trumpet is marked *aperto* (open) and implies that the new dynamic marking in the solo trumpet *piu forte* should be performed without mute in a

clear and more insistent style. Additionally, the solo trumpet has a style marking of *cantabile*. The flow and ebb of the tempo with an *accelerando poco*, beginning at measure 71 followed by a *rallentando*, beginning in measure 74 emphasizes the dramatic effect of the faster *subito come primo* tempo at measure 77.

A development passage begins at measure 77 with a rhythmic ostinato as a hypermetric pulse of 6/8 meter in the solo trumpet line over the 9/8 meter pulse in the ensemble (musical example 3.9). The implied 6/8 over the written 9/8 also creates a hemiola. In performance, however, the ensemble can also assume the 6/8 implication and parallel the trumpet line in the compound duple metric feel of 6/8.

The rhythm of the solo trumpet line beginning at measure 78 includes the hemiola derived from Motive A3. Additionally, Motive A2 material is stated in the same impetuous manner as previously, contrasting its lyrical use in Theme C. This impetuous style pushes the development forward to new rhythmic material in the ensemble in measure 82 where the eighth notes of the 6/8 stated in three groups of two, form a hemiola (musical example 3.9). The Theme A fragment in measure 83 sets up the rhythmic idea in the ensemble in measures 84–85 (and again in measures 87–88) presenting a harmonic rhythm of two eighth notes per chord.

In measure 77, there is harmonic pattern of two chords per measure, that repeats and transposes ending in measure 81 (musical example 3.9). The basic chord progression serves as a contrast to the complex rhythmic structure and implies an F blues sonority. Additionally, in measures 82, 84–85, and 87–88 Werle writes parallel chords using a

technique known as “planing.” Although planing is not new nor innovative, Werle makes it interesting by incorporating it with hypermetric complexity.

Musical Example 3.9. First Concerto. Movement I, development, hypermetric meter: 6/8 or 3/4 in solo trumpet, 9/8 or 6/8 in ensemble, mm. 78–89.

The musical score is divided into four systems, each with a trumpet part and piano accompaniment. The tempo is marked *Subito come primo* with a quarter note equal to 108 (♩. = 108). The key signature has one flat (B-flat).

- System 1 (Measures 78-80):** The trumpet part begins with a half note rest, followed by a melodic line. The piano accompaniment features a complex texture with chords and moving lines in both hands, marked *p*.
- System 2 (Measures 80-83):** The trumpet part continues with a melodic line. The piano accompaniment includes a section marked *mf* and *Planing* in the right hand, while the left hand continues with a rhythmic pattern.
- System 3 (Measures 83-87):** The trumpet part features trills (*tr.*) and a melodic line. The piano accompaniment includes a section marked *Motive A1* and *ff* in the right hand, with *Planing* in the left hand.
- System 4 (Measures 87-89):** The trumpet part continues with a melodic line. The piano accompaniment includes a section marked *mf* and *ff* in the right hand, with *Planing* in the left hand.

Ultimately, the combination of these harmonic and rhythmic devices in the development sets up the first climax of the movement at measure 92. The climax at measure 92 highlights the restatement of Theme A. The *tutti* section from measures 92–102 acts as an interlude connecting the development to a mood change in measure 103. Additionally, this interlude uses the same planing motif detailed previously, this time in measure 98–99. At measure 103, the calming effect created earlier by Theme C is now accomplished with a restatement of the descending Motive B2 and the rhythmically augmented restatement of Motive A1 by the solo trumpet (musical example 3.10). The static m2 trill (representing Motive A3) adds tension and a premonition of change.

Musical Example 3.10. First Concerto. Movement I, Transition, Motive B2, Motive A1, mm. 103–107.

11 **Meno Mosso** ♩ = 95

Trumpet

Motive A1

mp calmo

103

Motive B2

mp

p

The calming created by Motive B2 and A1 material of measures 103–111 is contrasts with the virtuosic restatement of Motive B1 at the *Tempo primo* at measure

112. At this point, Werle takes two metrically distinct ideas and combines them. The hypermetric rhythm creates the pulse of a 6/8 march superimposed over 9/8 meter which combines with the virtuosic 2/4 pulse of Motive B1 being superimposed over the 9/8 (musical example 3.11).

Two chords are implied in the harmony, creating a polytonality at measure 112 in the ensemble. D minor sounds in the tied chords and C minor in first inversion occurs in the underlying motor rhythm. Additionally, the solo trumpet line creates a polytonality with the G natural minor scale and reinforces the bass line that outlines a loose sense of G minor in its natural form. The relative harmonic simplicity and rhythmic complexity shown previously (musical example 3.9) are now reversed (musical example 3.11) where now the harmonies are complex, the rhythms are static yet the underlying pulse of the passage defies the printed 9/8 meter.

Musical Example 3.11. First Concerto. Movement I, development, Theme B, polytonality, hypermeter, mm. 112–117.

12 *Tempo primo, ma piu animato* ♩ = 120

Trumpet

p cresc.

112

mp

115

f

The hypermetric pulse stops in measures 117 and 118 and as the solo trumpet interjects a restatement of Motive A2 (intervallically the same as Theme C) the ensemble is silent. This pause of the rhythm and the silence of the ensemble places aural emphasis on the importance of Theme C (musical example 3.12). In addition to the fanfare-like style change, a new harmonic flavor is introduced at measure 119. Werle now uses a progression of extended tertian chords, a D^{\flat} Major 7th chord, D^{\flat} minor 9th chord (the D^{\flat}

is assumed), and E \flat minor 7th chords. The fanfare in the solo trumpet outlines an A \flat Major 7th. The harmony in the solo trumpet against the chords with a D \flat root in the ensemble create a polytonality that have a P5 difference in tonal centers.

Musical Example 3.12. First Concerto. Movement I, Development, Theme C emphasis, Polytonality, mm. 117–123.

The musical score consists of three systems. The first system shows measures 117-119. The trumpet part (top staff) begins with a forte (*f*) dynamic and a 'brillante' marking. A box labeled '13' is placed above the third measure of the trumpet part. The piano accompaniment (middle and bottom staves) features staccato chords in the right hand and sustained quartal chords in the left hand. The second system shows measures 120-122. The piano part continues with similar textures. The third system shows measure 123, where the piano part changes to sustained chords with a mezzo-forte (*mf*) dynamic.

Following the four measures of tertian harmonies in measures 119–122, Werle contrasts the staccato chords with sustained quartal chords creating a sequence that planes each chord and the melodic line down a M2 four times. These descending sequences

serve as a harmonic transition into a *poco piu mosso*, tempo change, where Theme D makes its first statement in the ensemble (musical example 3.13).

Stated in parallel octaves, Theme D is based on the B/C octatonic scale (B–C–D–E \flat –F–G \flat –A \flat –A). The meter continues in 9/8, but the rhythm treats the meter as a swing pulse in three. This type of parallel motion is diatonic, as opposed to the chromatic parallel motion which was used in the concerto up to this point and demonstrates the use of parallel harmony and planing in a diatonic sense.

The ensemble's statement of Theme D initiates a call with the solo trumpet with percussion sounding an inverted Motive B1 in a triplet rhythm as a response in measure 129. However, at measure 132 the response becomes a duple 4:3 polyrhythm and by measure 138, the ensemble has taken over polyrhythmic response as an extension of Theme D.

Musical Example 3.13. First Concerto. Movement I, Theme D, mm. 128–135.

Section 2 (Development). The continuing swing pulse sets up the first improvisation at measure 151 further emphasizing the Third Stream compositional technique. The chord changes Werle writes for the improvisation are: “ $E\flat^{m9} (M7)$ or $B\flat^{(b6)}$ ” and the sonority is tertian and hints at polychords (musical example 3.14). The $E\flat^{m9}(M7)$ chord sounds as an $E\flat$ minor chord and a $B\flat$ Major chord combined. In essence, Werle combines $E\flat$ minor (serving as a tonic) to the related dominant chord of $B\flat$ Major.

Musical Example 3.14. First Concerto. Movement I, Polychords, mm. 151–156.

The musical score consists of four systems. The first system shows the Trumpet part starting at measure 151, labeled 'Cadenza - solo ad lib.', with a chord label 'E♭m9 (M7) or B♭(♭6)'. The second system shows the piano accompaniment for measures 151 and 152, with a boxed section in measure 151 and a chord label 'E♭m9 (M7)'. The third system shows measures 17 and 18, with a boxed section in measure 154 and a chord label 'B♭(♭6)'. The piano part in measure 18 is marked 'pp'. The score includes various musical notations such as slurs, ties, and dynamic markings.

By the time the improvisation at measure 151 begins, all the thematic material of the movement has been presented. The placement of the improvisation at this point allows the soloist to use all the movement's thematic material in the improvisation. Interestingly, beat 2 of measure 152 marks the measured halfway point through the improvisation and the exact halfway point of the movement (not counting the added measure 304a).

Although the improvisation coincides with the measured halfway point, the actual sonic climax of the movement occurs at the *Poco piu mosso* at measure 174. Beginning at measure 169, the solo trumpet leads into the climax with insistent restatements of Motive

A2 leading up to its highest pitch of the movement, an altissimo F₆ at measure 174. To emphasize the climax, the ensemble restates Theme C with a grandiose hemiola shown traced (musical example 3.15). Sounding under the sustained pitches of the augmented Theme C, the opening rhythm of Theme A continues forward motion.

Musical Example 3.15. First Concerto. Movement I, Theme C augmented, mm. 174–185.

The musical score consists of three systems. The first system shows the Trumpet part starting at measure 20 and the Piano part starting at measure 174. The Trumpet part has a dynamic marking of *fff* and a marking of *fff appassionato* at the end. The Piano part has a dynamic marking of *fff appassionato*. The second system shows the Piano part continuing from measure 174 to 180. The third system shows the Piano part continuing from measure 180 to 185, with a marking of *poco rall* at the end.

The use of Theme C as the climatic material emphasizes the great importance of this theme. Although it originates from fragments of Theme A and up to this point used

as a calming theme, its continued restatements throughout and climatic use raise its status to being the main theme of Movement I. Adding its statement and restatements throughout Movement I, Theme C is found in nearly thirty percent of the movement's 304 measures. Following the climax, Theme C returns to its calming effect where in measure 195 the solo trumpet restates a recognizable fragment of it in continuing the transition to the restatement of Theme A in measure 210.

Section 3 (Recapitulation). In terms of sonata form, this restatement is the recapitulation. The thematic material and form in measures 210–276 follows a similar design as the beginning, further strengthening the sonata form assertion. Although in terms of harmonic structure, the tonic/dominant key relationships do not follow sonata form.

Once again, Theme C returns to its calming role at measure 256. This section is not as long as its original statement but it serves as a calming aural break before the *Tempo primo* at measure 277 where instead of leading to Motive A2 as it did previously, the now-fragmented Theme C leads to Motive A1 restated in a m7 sequence by the ensemble leading to the expected restatement of Motive A2 (musical example 3.16). However, this statement of Motive A2 at measure 281 is a d5 lower than its original statement at measure 78 (musical example 3.9) and does not include the 6/8 over 9/8 polymetric feel in the ensemble.

Musical Example 3.16. First Concerto. Movement I, Theme C fragment, Motive A1 m7 sequence, Motive A2, mm. 276–281.

1 **Tempo Primo** ♩. = 108

The musical score consists of two systems. The first system (measures 276-281) features a Trumpet part and a Piano accompaniment. The Trumpet part begins in measure 276 with a 'Theme C Fragment' (G4, A4, B4). The Piano accompaniment features a polyrhythmic pattern of eighth and sixteenth notes. The 'Motive A - m7 sequence' is played by both instruments from measure 277 to 281. The piano part has a dynamic marking of *ff*. The second system (measures 279-281) features a solo Trumpet part and a Piano accompaniment. The solo Trumpet part begins in measure 279 with 'Motive A2' (D5, E5, F5, G5). The piano accompaniment has a dynamic marking of *mp* in measure 279 and *fff* in measure 280. The score concludes with a double bar line and repeat signs.

Like its previous statement in measure 84 (musical example 3.9), the 4:3 polyrhythm and planing motifs restate in the ensemble in measure 288–289 this time the solo trumpet continues the polyrhythm in measure 290. The polyrhythmic passage ascends by a m3 per repetition to a C_{b6} at measure 293 where Theme A restates in its original key and orchestration as in measure 1.

Section 4 (Codetta). The restatement of Theme A at measure 293 lasts only three measures until the ensemble's high winds sound a sustained trill in measure 296 effectively nullifying the *Piu mosso* by stopping the time in that measure. This stop-time effect emphasizes the augmented restatement of Theme C in the *fortississimo* brass in measures 297–299.

Once again, this restatement of Theme C is used at a climax leading to what could be the end of Movement I at measure 301. However, Werle continues the movement with the first of two written *cadenze* for the solo trumpet at measure 302. Four out of the first five pitches of the first cadenza are the same whole-tone pitches used to begin Theme A. The cadenza begins on a $D\flat_4$ and continues ascending in a sine wave pattern using whole-tone intervals to a $C\sharp_6$. The second cadenza begins on a $C\sharp_4$ but ascends one half-step before continuing in whole-tones in the same ascending sine wave pattern including a *dimunendo* to an $A\sharp_5$ that concludes Movement I. Werle then instructs the trumpet soloist with, “*Attacca subito II.*”

Following the two *cadenze*, an extension of Movement I containing Theme C, is written into the manuscript score in Werle's hand. In this study, the extension (actually an interlude) is numbered as measure 304a. The intent of the interlude, suggested by Doc Severinsen, is to provide rest for the trumpet soloist before proceeding to Movement II. The suggestion of an interlude, however, was met with initial resistance by Werle.¹¹⁶ It may have been because any addition of music alters the symmetry of the movement.

¹¹⁶ Gabriel, interview.

Eventually Werle acquiesced to Doc's suggestion and inserted the interlude as a segue to Movement II. Werle used Theme C intentionally and confirms Theme C is the most important theme of the Movement as well as for the remainder the First Concerto.

Movement II "Spiritual"

In contrast to the substantial length and denseness of orchestration in Movement I, the "Spiritual" movement is significantly shorter, and has minimal wind and brass participation in the ensemble. The movement is improvisatory, rhapsodic and includes call and response in the style of an African-American Spiritual. Keeping with the African flavor, the percussion has a more prominent role throughout this movement and at times shares the thematic material with the solo trumpet. In the wind band and orchestral scores, the woodwinds are used sparsely, the only appearance of a high woodwind is in a two-measure interlude with the oboe solo recalling Theme C. The low brass (with bassoon and baritone saxophone) make two separate but powerful sustained chord statements before the tutti brass and low winds appear in the last third of the movement. The movement ends quietly with only solo trumpet and mallet percussion.

Two new themes, E and F make their first appearances in Movement II along with Theme C. These new themes have no obvious connections to Theme A melodically, harmonically, nor rhythmically. Theme E is in the style of a spiritual, very lyric, and free in the manner of a recitative with blues sonorities. In contrast, Theme F is declamatory.

Rhythm is used in the movement in two manners. In one sense it provides forward motion with the underlying regular rhythmic repetition of a motor rhythm while simultaneously serving as a non-tonal thematic statement. Unlike Movement I, complex

metric devices do not exist, although there are some places where polyrhythms are evident. However, these polyrhythms are not intended as metric statements as they occur naturally when the underlying motor rhythms create a momentary polymeter with the lyrical recitative.

Of the three movements, Movement II is the most tonal with D \flat minor and blues sonorities being the most prevalent. Additionally, Werle also uses harmonies created by the D \flat ^{m9} chord from which thematic material is derived. Werle also uses open-sounding quintal harmonies when supporting Theme E as not to interfere with the lyric nature of the theme. The melody of Theme F outlines B \flat and G \flat minor.

The basic formal structure of Movement II is ABABCA which follows the ritornello form. It is considered ritornello, rather than rondo, because the final A theme restates in fragments. When applying theme's labels to the ritornello form (ABABCA) of Movement II, it looks like: EFEFCE. Coincidentally, the recall of Theme C also is the C of the movement's ritornello form.

Table 3.2. First Concerto, Movement II, Form and Thematic Timeline, mm. 1–41.

Implied Form (Ritornello)	Thematic material	Measures
Section 1 (AB)		
Introduction/a piacere	Theme E (fragment)	mm. 1–6
First Statement	Theme E	mm. 7–14
First Statement	Theme F	mm. 15–17
Section 2 (ABC)		
Restatement	Theme E	mm. 18–26
Restatement	Theme F	mm. 27–31
Recall/transition	Theme C (idée fixe)	mm. 32–33
Section 3 (A)		
Cadenza/Ad libitum	Theme E (fragment)	mm. 34–37
Coda	Theme E (fragment)	mm. 38–41

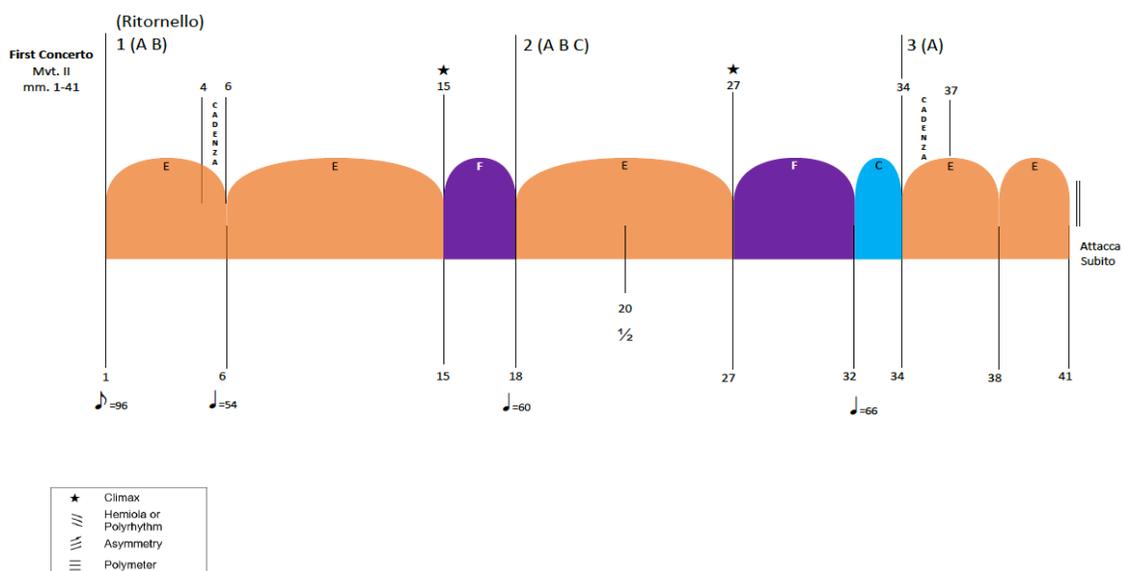


Figure 3.7. First Concerto. Movement II, Thematic Timeline, mm. 1–41.

(Ritornello)

Section 1 (AB). Titled “Spiritual,” Movement II begins with the solo trumpet sounding a series of unaccompanied calls with responses first by the chimes and then

marimba all in a soulful and unconstrained style. The melody, first called by the solo trumpet in measure 1, softly foreshadows what will become Theme E. The response by the chimes in measure 2 is an exact copy of the initial call. However, when the solo trumpet sounds the second call of this melody in measure 3, it is altered, has more ornamentation, and is more insistent. The marimba responds in measure 4 with a slightly varied form of the melody, creating more of a dialogue with the solo trumpet rather than an exact response (musical example 3.17).

The melodic material of Theme E is built out of extended tertian combinations, in this case a $D\flat^{m9}$ chord. The initial fragment uses only the $D\flat^{m9}$ chord pitches but adds a $G\sharp$ (the $\sharp 11$ of the chord) at the end of the phrase and establishes a blues-like sonority.

Keeping with the Third Stream, Werle includes a freely improvised cadenza instruction to the trumpet soloist in measure 5 (musical example 3.17). Before the trumpet begins the improvisation over a $D\flat^{m7}$ chord, the timbales (tuned to low, middle, and high) enter with a repeated rhythmic pattern performed in a steady meter the duration of the cadenza without regard to what the solo trumpet performs. The low, middle, and high tuning of the timbales foreshadows the first statement of Theme E by replicating non-tonally the first three pitches of Theme E. This motor rhythm creates a steady rhythmic underpinning while contrasting the freely improvised cadenza. This motor rhythm and free improvisation create a sense of aleatory between the solo trumpet and timbales. To avoid any performance confusion however, Werle provides specific instruction as to the manner in which the timbales are to be performed, “Timbales repeat

this pattern at a tempo of (quarter = 96) for duration of cadenza, until conductor cues chimes at #37.”

To indicate the conclusion of the improvised cadenza, Werle instructs the trumpet soloist to perform a five-note D^b minor arpeggio passage (beginning with three repeated D^b s) used as a cue indicating the cadenza has concluded. The chimes response in measure 6 is exact as the trumpet previous call although an *A* tempo indicates the movement continues in measured meter as opposed to the free nature of the previous music. The timbales reenter in measure 7 with a repeating rhythmic pattern that more overtly foreshadows the impending first statement of Theme E by the solo trumpet two beats later in that measure. This motor rhythm continues throughout the entire statement of Theme E.

Musical Example 3.17. First Concerto. Movement II, Introduction and improvisation, Theme E fragment, mm. 1–5.

Musical score for Musical Example 3.17, showing Trumpet, Chimes, and Marimba parts. The score includes tempo markings like "Moltissimo adagio" and "a piacere", and dynamic markings like "p" and "f". It also includes performance instructions for the cadenza.

Trumpet *Moltissimo adagio* ♩ = 96
p a piacere *p a piacere*

Chimes
p a piacere

Trumpet *f* *Marimba (hard mallets)* *f*

Trumpet *D^bm7*
 Very free, "Bluesy" and molto espressivo cadenza, length and content to be at soloist's discretion, cue conductor with last five notes of the measure

The solo trumpet makes the first statement of Theme E at measure 7 and the melodic material generally outlines the $D\flat^{m7}$ chord in measure 8 (musical example 3.18). At measure 10, the blues sonority first established with the $G\sharp$ in measure 1 appears again although this time enharmonically spelled as $A\flat\flat$. Additionally, Motive B2 appears at the end of measure 11. Underlying the melodic line between measures 6–14, the percussion battery gradually increases with the addition of timpani, bells and chimes. The timbales, marked *ritmato* (rhythmic), provide a strict rhythmic support to the free statement of Theme E by the solo trumpet. The aleatory occurring between these two lines creates an unpredictable and unmeasured polyrhythm.

Musical Example 3.18. First Concerto. Movement II, Theme E, solo trumpet, ensemble, timbales, mm. 6–15.

37 A Tempo ♩ = 54

Trumpet

mp

f

mp

Timbales

mp ritmato

9

Motive B2

Timb.

12

38

Timb.

The *a piacere* at measure 15, is where the ensemble finally joins the percussion with tonal support while the solo trumpet states Theme F in written, cadenza-like call and response statements.

Theme F has two elements: an octave leap and more importantly, a minor tonality with a sine wave pattern of quickly performed pitches. In this statement, the minor tonalities are B \flat minor, G minor, B \flat minor (musical example 3.19).

Musical Example 3.19. First Concerto. Movement II, Theme F, mm. 15–17.

Section 2 (ABC). At measure 18, the score indicates *A tempo, piu mosso* ending the previous free and unmeasured pulse. Theme E is restated by the solo trumpet in measure 19, this time with a slight variation in the melody and a thickening texture by added percussion with a quintal harmony sounded in triplets by the vibraphone.

The tempo and style marking at measure 27 is *Meno mosso, quasi recitative*. Traditionally, a recitative precedes an aria by an individual singer singing in a natural rhythm of speech in regards to a text. Beginning with the ensemble, Werle uses the octave element of Theme F in a declamatory, *fortissimo* restatement in the ensemble is an E minor call. The solo trumpet responds in measure 29 with the theme's minor element in D \flat minor. The bass instruments call the Theme F octave element again in measure 30 with the same declamatory manner as before. This call leads into a series of descending

perfect fourths in quartal harmony that contrasts the blues sonorities used up to this point. However, the response in measure 32 to this call is not by the solo trumpet restating the minor element of Theme F as before, this time the response is a recall of Theme C, this time with a slightly larger m6 intervallic descent. It is apropos Werle recalls Theme C at this point as it calms the mood and serves as a transition to a restatement of Theme E.

Section 3 (A). Following this reminiscence of Movement I, Theme E is restated in a recitative-styled cadenza by the solo trumpet in the original $D\flat^{m9}$ harmony and can be considered as a development. At measure 34, Werle has specific instructions for the solo trumpet: “Ad lib. $D\flat^{m9}$ of similar makeup may be substituted.” Werle concludes this cadenza in measure 37 by using an $E\flat^7$ resolving to a $B\flat$ minor implying a IV–I Plagal cadence. This “Amen” cadence is a reference to the religious essence of the Movement, that of an African American spiritual.

As the movement closes, the ensemble spells out an ascending inversion of the original $D\flat^{m9}$ chord using the relative major tonal center of $G\flat$. The quality of the chord is Major, with a Major 7 added ($F\sharp$), the 9 ($A\flat$), as well as the #11 ($C\sharp$), and finally the 13 ($E\flat$). The solo trumpet closes with a fragmented restatement of Theme E finally resolving to the $D\flat$ minor nature of the theme with an $A\flat$ in the final measure (musical example 3.20).

Musical Example 3.20. First Concerto. Movement II, final chords, mm. 39–41.

The image shows a musical score for the final chords of Movement II, measures 39-41. The score is in 4/4 time and consists of three staves: a Trumpet staff, a Piano right-hand staff, and a Piano left-hand staff. The key signature is one flat (B-flat). Measure 39 features a solo trumpet line starting with a whole note G4 (marked with a sharp sign) and a piano accompaniment of eighth notes. Measure 40 shows the trumpet line continuing with a half note G4 and a piano accompaniment of eighth notes. Measure 41 is the final measure, marked *pp* (pianissimo) for the trumpet and *p* (piano) for the piano. The trumpet sustains a whole note G4, while the piano accompaniment consists of a whole note chord of G4, B-flat4, and D5.

Measure 41, the final measure of Movement II, is marked *Attacca subito* and the solo trumpet sustains the A \flat into measures 1–3 of Movement III, “Samba.”

Movement III “Samba”

Movement III begins with percussion stating a fast and energetic rhythm establishing a samba feel under which the solo trumpet sustains the last note tied from the “Spiritual.” A samba, like the previous Spiritual, has West-African roots where percussion instruments dominate the rhythmic texture. Additionally, the call and response aspect of a spiritual occurs in a samba and majority of this movement has the solo trumpet calling with the ensemble responding.

In the previous two movements, the cyclical nature of this work has been demonstrated by the return of the lyrical Theme C of Movement I in Movement II. Continuing the cycle, Theme C returns in Movement III in the construction of the melodic material of what will become Theme G, the main theme of Movement III, “Samba.” Therefore, Theme C is the *idée fixe* that flows through the First Concerto.

The sound of the ascending melodic minor scale and the whole tone scale dominate the harmonic flavor of the movement. However, Werle uses the intervals of the

ascending melodic minor scale in a descending manner. Additionally, the inherent whole tone scale contained within the ascending melodic minor appears as part of the thematic material.

The ostinato rhythms in this “Samba” create the essence of the traditional samba especially in the claves as they repeat a two-measure *son clave* rhythm where the first measure has 3 pulses, the second measure, 2 pulses. Werle adds non-pitched percussion instruments, namely claves, tambourine, and maracas, to emulate this traditional polyrhythmic sound associated with samba.

The traditional samba form is not predetermined but set by the leader as the music unfolds. This movement, however, is in a simple ternary form, i.e. ABA, that is altered with the addition of improvisation.

Table 3.3. First Concerto, Movement III, Form and Thematic Timeline, mm. 1–135

Implied Form (Ternary)	Thematic Material	Measures
Sections 1 (A), 3 D.S. (A)		
Introduction	Samba rhythm	mm. 01–08
First Statement	Theme G (w/Theme C on D.S.)	mm. 09–32
Restatement	Theme G/Motive G1/Motive G2	mm. 33–46
Recall	Theme A	mm. 47–56
Restatement	Theme G/MotiveG1/G2	mm. 57–74
Section 2 (B)		
Interlude (al Coda on D.S)	Theme E	mm. 75 – 78
Improvisation	Theme G	mm. 79 – 80
Recall/Transition	Theme E/Motive G1/Theme G	mm. 81 – 88
Recall	Theme E	mm. 89 – 97
Transition	Theme G	mm. 98–105
Recall/Interlude	Theme E/Theme C	mm. 106–107
Recall/Interlude	Theme C	mm. 108–114
Restatement Dal Segno	Theme A/Theme C	mm. 5 – 74
Section 4 (Coda)		
Transition	Motive A1	mm. 115–122
Recall	Theme A	mm. 123–126
Restatement	Theme G	mm. 127–130
Improvisation		mm. 131–132
Restatement	Theme A	mm. 133–135

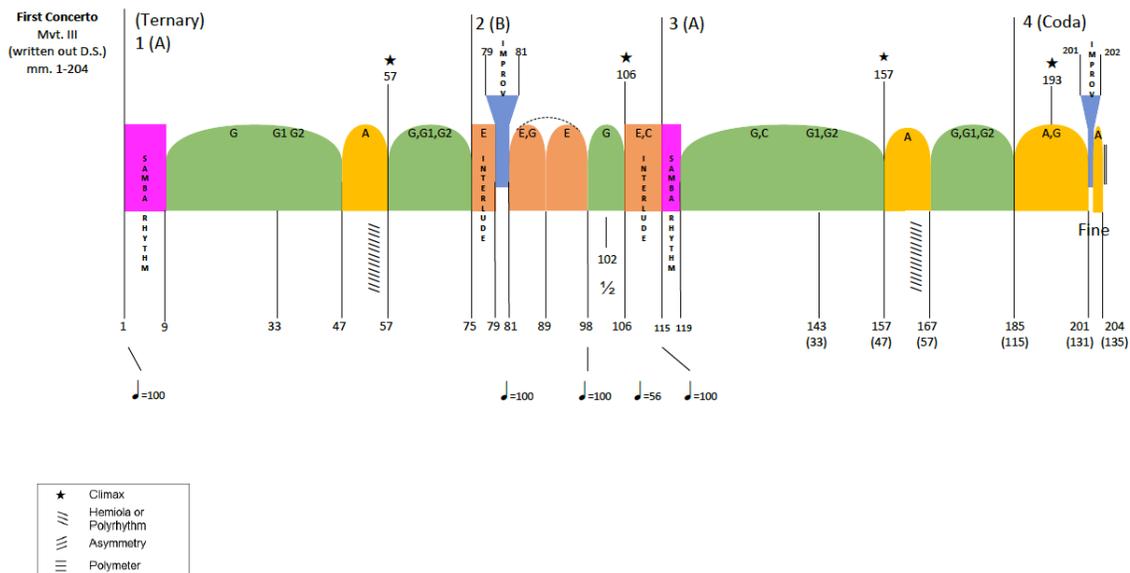


Figure 3.8. First Concerto. Movement III, Thematic Timeline, with written out Dal Segno, mm. 1–204 (mm. 1–135).

(Ternary)

Sections 1 (A), 3 D.S. (A). Movement III begins with an eight-measure samba rhythm in the percussion, low winds and brass. The solo trumpet makes the first statement of Theme G in measure 9.

Movement III is simpler harmonically than the previous two movements, as it mainly is in a minor tonality using the ascending form of a melodic minor scale but in a descending manner. Built into this scale from the third to seventh degrees is a whole-tone pentachord.

The ascending four pitches of Theme G in measure 11 in the solo trumpet set up a call and response with the ensemble stating the same pitches in measure 12. These four pitches resemble Motive A1. However, the same response in the ensemble at measure 16,

recalls Motive A1 in its original intervals. On the Dal Segno, in measures 12 and 16, Theme C is recalled but with an expanded opening interval of a M6. This larger interval of better conforms to D minor with an added major seventh chord. The recall of Theme C in measures 12 and 16 is also in line with the recalls of Motive A1 occurring in the same measures (musical example 3.21).

Musical Example 3.21. First Concerto. Movement III, Theme G, whole tone scale, Theme C, Motive A1, mm. 7–16.

The musical score consists of two systems. The first system covers measures 7 to 11. The Trumpet part begins at measure 7 with a whole rest, then enters at measure 8 with a whole tone scale (G4, A4, B4, C5) marked *mf* and *Cup Mute*. A bracket labeled "Theme G" spans measures 8-11. Within this, a bracket labeled "Whole Tone" covers measures 8-10, and a bracket labeled "Motive A1" covers measures 10-11. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The second system covers measures 12 to 16. The Trumpet part continues the whole tone scale from measure 12 (D5, E5, F5, G5) and includes a triplet of eighth notes in measure 13. Brackets labeled "Whole Tone" and "Motive A1" are present. The Piano part features a triplet of eighth notes in the right hand and quarter notes in the left hand. Brackets labeled "Motive A1" and "Motive A2/Theme C on D.S." are present. The score is titled "Theme G (cont'd)" between the systems.

The two smaller ideas labeled Motive G1 and Motive G2, are extensions of Theme G (musical example 3.22). These two melodic and rhythmic fragments are used extensively throughout the movement and are easily sequenced to create longer lines.

Musical Example 3.22. First Concerto. Movement III, Theme G, Theme C, Motive A1, Motive G1. Motive G2, mm. 28–43.

The musical score consists of three systems. The first system (measures 28-43) includes a Trumpet part with triplets and a Piano accompaniment. Labels include 'Theme G', 'Whole Tone', 'Motive A1', and 'Theme C'. The second system (measures 33-45) shows the Piano part continuing 'Theme C (cont'd)' and 'Motive G1', with a 'mf' dynamic marking. The third system (measures 39-46) features a 'f' dynamic marking and 'Motive G2' in the Piano part.

At measure 47 Theme A, although slightly altered, is recalled in the solo trumpet using a duple, samba rhythm. However, in measure 49, Theme A is restated in the ensemble using the samba rhythm with the identical pitches stated in the first measures of Movement I. Also, Werle modulates to D major, the parallel major to D minor. To accomplish this modulation, Werle alters the melody to the new major tonality with a

slight alteration by raising the third-degree F and the fourth-degree G, creating a Lydian scale (musical example 3.23).

Musical Example 3.23. First Concerto. Movement III, Theme A mm. 49–58.

The musical score for Musical Example 3.23 is presented in two systems. The first system (measures 49-53) features a Trumpet part and a Piano accompaniment. The Trumpet part begins with a rest, followed by a melodic line labeled "Theme A Altered" starting at measure 51. The Piano part starts at measure 49 with a chordal accompaniment labeled "Theme A Prime". Dynamics include *ff* and *f* with a *cresc. molto* marking. The second system (measures 54-58) continues the Trumpet and Piano parts. The Trumpet part has a melodic line starting at measure 54. The Piano part features a complex accompaniment with triplets and a section labeled "D Lydian" starting at measure 57. Dynamics include *ff* and *sfz*. A measure number "48" is indicated in a box above the second system.

Section 2 (B). Another example of recalled material occurs at measure 75 where the lively samba feel is interrupted by a recall of Theme E at measure 75 (musical example 3.24).

Musical Example 3.24. First Concerto. Movement III, recall of Theme E, mm. 70–86.

The musical score is divided into three systems. The first system (measures 50-51) features a Trumpet part in the upper staff and a Piano accompaniment in the lower staff. Measure 50 shows the Trumpet playing a melodic line with a forte (*ff*) dynamic. The Piano accompaniment consists of sustained chords. Measure 51 shows the Piano playing Theme E with a forte (*ff*) dynamic, followed by a piano (*p*) section. The second system (measures 52-80) continues the Piano accompaniment. Measure 52 shows the Piano playing Theme E with a forte (*ff*) dynamic, followed by a piano (*p*) section. The third system (measures 81-86) shows the Piano playing Theme E with a forte (*ff*) dynamic, followed by a piano (*p*) section. Measure 86 shows the Piano playing Theme E with a mezzo-piano (*mp*) dynamic, followed by a whole tone scale.

Werle calls for an improvisation in measures 79–80. Contradicting a free soloist-driven sense of an improvisation, Werle dictates in a type-written paragraph within those two measures, the improvisation be:

“Montuno type improvisation in ‘Bossa Nova.’ These bars repeated exactly 16 times, segue to #52 on conductor’s cue. If desired to lengthen or shorten this cadenza, number of repeats of these two bars should in any case be an exact multiple of four, i.e., 4, 8, 16, 20, times, etc.”

The reason for such exacting detail has to do with the *Montuno* style specified. The *Montuno* rhythm is a two or four-measure rhythm based on a pattern of two or three chords repeated in a vamp and used under instrumental or vocal improvisations.¹¹⁷ Therefore, ending the improvisation in the middle of the *Montuno* rhythm would break the rhythmic pattern.

Following the improvisation, the ensemble ends the vamp at measure 81 with a *fortissimo* four-note fragment of the “Spiritual” Theme E. A brief and quiet call and response takes place in measures 82–88 between the trumpet solo and ensemble. The ensemble calls fragments of Theme E and Theme G and the solo trumpet responds with Motive G1. At measure 89, a full restatement the “Spiritual” Theme E is presented again this time by the solo trumpet, with an accompanying jazz-ride pattern in the percussion and emphasized in the descending bass line.

A Transition begins at measure 98 and restates the Theme G “Samba” melody harmonized in parallel major chords against a pedal point. This transition leads to a *Subito largo* at measure 106, where Theme E returns in B minor in a *fortississimo* climax harmonized with G# minor (musical example 3.25). Melodically, the expectation is for Theme E to continue with a complete restatement. However, an abbreviated Theme E leads directly to *Piu calmo* at measure 108 where an unexpected recall of Theme C by the solo trumpet takes place. This recall is in its complete and calm form as originally stated in Movement I and leads attacca to the Dal Segno.

¹¹⁷ Victor Lopez, “Latin Rhythms: Mystery Unraveled,” *2005 Midwest Clinic 59th Annual Conference*, Chicago, IL, 2005.

Musical Example 3.25. First Concerto. Movement III, Theme E restatement, Theme G, Theme C, mm. 98–111.

54 *a tempo*

Trumpet

98 *mf* Theme G *mp*

8va

102 *p* *mf*

55 *Subito Largo* $\text{♩} = 56$ *Piu Calmo* $\text{♩} = 54$ Theme E Theme C

106 *sff* *pp* *pp*

The recalls of Theme E and Theme C act as a transition to the Dal Segno. Theme C provides a calming, aural rest from the lively Samba. These two themes also act as aural reminders of the main (and most lyrical) themes of the concerto. Except for the inclusion of the fragmented Theme C in measures 12 and 16, the material in measures 5–74 of the Dal Segno remains unchanged.

Section 4 (Coda). The Coda begins at measure 115 with a rapid triplet motif in the solo trumpet, punctuated with short staccato chords in the ensemble. In measures 123–126, there is a brief recall of Motive A1 this time however, in the rhythm and style of the “Samba.” Above it, the solo trumpet recalls an obvious fragment of Theme C. The Motive A1 recall by the ensemble is responded to by the solo trumpet restating Theme G, building with a *moltissimo crescendo* leading to a two-measure *largo* at measures 131–132. This two-measure *largo* contains an optional improvised cadenza.

Annotated in the wind band and orchestral manuscript scores at this cadenza, an asterisk appears next to the C₆ of the solo trumpet line in measure 131. There is no indication as to what the asterisk indicates in either score. However, the manuscript solo trumpet part shows the same asterisk and, in this case, the asterisk refers to an annotation at the bottom of the page indicating the trumpet solo should improvise with a Bb⁷ chord in measure 131.

In addition to the solo trumpet cadenza, the orchestral manuscript score shows a subsequent pencil marking indicating that the percussion improvises prior to the solo trumpet entering. This added marking reads: “Ad lib perc. (on cue) (until soloist enters)”

In Severinsen’s 1967 recording, the percussion begins to improvise in measure 131, and the solo trumpet enters and improvises over the percussion ad lib. The solo trumpet pauses as the percussion continues and the solo trumpet reenters continuing the improvisation. When the full ensemble enters at measure 133, the percussion reverts back to the printed parts.

After the improvisation ends the printed solo trumpet part continues with an A₅, sustaining under a *fermata* as an anacrusis leading to a D₆ in measure 132 implying a V–I cadence. Marked *A tempo, stringendo*, the ensemble enters in measure 133 with a final recall of Motive A1 in measures 133–135 under the sustained D₆ of the solo trumpet. The concerto concludes with the implied V–I cadence albeit from A augmented to D Major.

The purpose of the Analysis of the First Concerto is to provide a basic analytic reference to the performer. Its design is to highlight the overall thematic rhythmic, harmonic and structural construct and how the solo trumpet interacts with the ensemble. The complexity of Werle’s compositional style is profound in all manners, thematically, harmonically, rhythmically, and in form; it is a testament to his genius. With this concerto he created a new type of trumpet concerto by incorporating elements of the Third Stream, most importantly, improvisation. This analysis is a brief and superficial investigation of this concerto.

In the construction of the whole concerto, Werle followed the concerto form construct and used a loose concerto sonata form in the first movement. His use of form, however, is in structure not in tonal relationships. Thematically, the concerto demonstrates the economy of Werle’s theme construction; from within the first theme comes the material used in most of the concerto’s subsequent themes.

With the title *Solo de Concours*, Werle elevated the expectation of the first movement as well as the entire concerto to the high standard indicative of a contest solo. Furthermore, by dedicating it to Doc Severinsen, Werle ensured the expectation of a

challenging concerto. Despite the dedication, however, the concerto is indeed accessible to ambitious trumpeters with a solid training and diverse skill-sets.

Although the concerto's first theme is of great thematic and rhythmic importance, one of its progenies, the Theme C is the prominent theme of the movement. When Theme C first appears, its lyrical nature calms the movement's initial *Allego vivo* tempo and later, appearing in one of its iterations, it serves as the movement's grand climax.

"Spiritual" is the title and the emotional foundation of the second movement. In it, Werle sheds the polyrhythmic devices of Movement I focusing on lyricism, and improvisation.

The idea of lyricism throughout the second movement is reinforced with a brief reappearance of Theme C. The concerto's third movement is a lively "Samba" and the inherent polyrhythms of the dance return. The now ubiquitous Theme C appears in its original role, this time momentarily calming the energetic samba.

CHAPTER 4. GENESIS AND ANALYSIS OF *SECOND CONCERTO FOR TRUMPET*

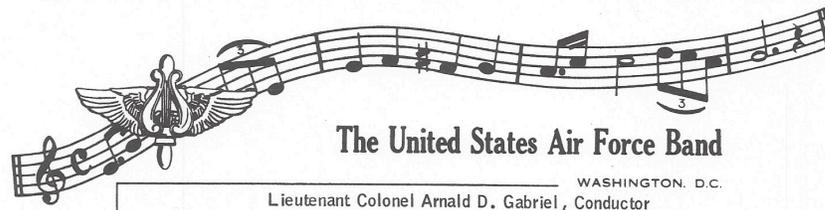
Genesis of the Second Concerto



Figure 4.1. *Left*, Floyd Werle; *center*, Doc Severinsen; *right*, Arnald Gabriel, Departmental Auditorium, Washington, D. C., 23 March, 1969. USAF Band photo.

Due the success of Werle’s first trumpet concerto, *Concerto for Trumpet, Winds & Percussion*, the Commander of the United States Air Force Band, Arnald Gabriel, asked Floyd Werle to compose a second trumpet concerto, again for trumpet virtuoso Doc Severinsen. Completed in December of 1968, the Second Concerto had its premiere performance at the Departmental Auditorium in Washington, D.C. on 23 March 1969 with Gabriel conducting the United States Air Force Band and Severinsen as the trumpet soloist (figure 4.2). Incidentally, completed in 1935, the Departmental Auditorium is in the Federal Triangle and is now the Andrew W. Mellon Auditorium.¹¹⁸

¹¹⁸ Office of the Law Revision Counsel: United States Code. “40 USC Ch. 22: FEDERAL TRIANGLE DEVELOPMENT,” May 23, 2019. Accessed May 23, 2019. <https://uscode.house.gov/view.xhtml;jsessionid=AE09E68F41B911E656F0F0274D64AE54?req=granuleid%3AUSC-2000-title40-chapter22&saved=%7CZ3JhbnVsZWlkO1VTQy0yMDAwLXRpdGxINDAtc2VjdGlvbjExMDU%3D%7C%7C%7C0%7Cfalse%7C2000&edition=2000>.



The United States Air Force Band

WASHINGTON, D.C.
Lieutenant Colonel Arnald D. Gabriel, Conductor

Departmental Auditorium
Constitution Avenue Between 12th and 14th Streets, N. W.
Sunday, March 23, 1969 --- 4:00 P.M.

Doc Severinsen, Guest Trumpet Soloist
Frank Harden & Jackson Weaver, Guest Narrators

PROGRAM

THE NATIONAL ANTHEM

"AN AFTERNOON OF AMERICAN MUSIC"

THE STARS AND STRIPES FOREVER - March John Philip Sousa

THE MAN WHO INVENTED MUSIC Don Gillis
Harden & Weaver, Guest Narrators

AMERICANS WE - March Henry Fillmore

--- THE SINGING SERGEANTS ---

THE SOUNDS OF '68 arr: Sgt. Floyd Werle*
Sgts. Cecil Pearce, Ron Oltmanns, John Hickox,
Charles Kuliga & Douglas Scarbrough, Soloists

SECOND CONCERTO FOR TRUMPET Sgt. Floyd Werle*
Four Movements (Untitled)
Doc Severinsen, Guest Trumpet Soloist

Sergeant Harry H. Gleeson, Announcer
Audio Reinforcement by The U. S. Air Force Band Audio Section
*Member, The U. S. Air Force Band

Doc Severinsen appears through the courtesy of the D. C. Federation of
Musicians, Local 161-710, American Federation of Musicians

A Symphony in the Sky

Figure 4.2. Second Concerto. Program from the premiere performance.

In a USAF Band press release of Werle's biography dated January 1974, Werle, states that in composing the work, "I wanted to provide Doc with a greater challenge in the Second Concerto." He went on to say, "This was the hardest thing I have ever written. It took a total of eight months after I started. I finished the first sketch, orchestrated it, but

then wound up re-writing the entire work.”¹¹⁹ There is no indication of why Werle was compelled to re-write the concerto.

Written simultaneously, the wind band and orchestra scores are combined into one large score. Separate string parts do exist for orchestra although there is no documentation of the Second Concerto being performed in its orchestral form. While a member of The USAF Band, I found in the USAF Band Library a reduced score (similar to the reduction for analysis score created for this study) of only the second movement. It was my intent at the time of performing it. However, subsequent searches of the library have failed to locate this score. The preparation of this score implies the second movement may have been (or was intended to be) performed separately as a standalone work, possibly as an encore.

In his book in progress titled, "The First Ninety-Four Years, A Timeline and Discography," which is an exhaustive compilation of all performances by Severinsen, Ed Barr lists only four performances of the Second Concerto with Severinsen as soloist.¹²⁰ Additional research and personal experience reveals three other performances of the concerto (or portions thereof). Those performances were by euphoniumist Dale Cheal in August 1975 (first movement only), with The United States Air Force Band conducted by Al Bader,¹²¹ and by trumpeter Curt Christensen. Christensen performed the first movement in April 2006, with The United States Air Force Band conducted by Michael

¹¹⁹ The United States Air Force Band, "Werle Biography" Press Release, January 1974, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

¹²⁰ Barr, Unpublished Manuscript, 2021.

¹²¹ Dale Cheal, interview with the author, March 23, 2017.

Mench. As part of this study and with piano reduction, Christensen performed the entire concerto in May 2017 with pianist Sophia Kim-Cook and the second movement in May of 2019 with pianist Ina Mirtcheva-Blevins.

Werle composed the Second Concerto in four movements, a departure from the traditional three-movement concerto form used in the First Concerto. The overall form of this concerto resembles the format of the classical symphony in its construction and number of movements. The first movement has the longest duration of the four movements including three sections of improvisation. It is followed by two brief interior movements, a brisk scherzo and a lyrical and improvisatory third movement. The fourth movement completes the symphonic form but is expanded with three improvisations.

The scherzo movement is one that stands out as the oddity and provokes more questions than answers. Was it part of the original plan? Was it added in the subsequent re-write? Why does a separate, reduced score exist of it? Was it ever performed separately? Why did Werle put it in the second position of the symphonic form? These questions deserve answers and hopefully sometime in the future they will come to light. Additionally, the scherzo is the only movement that does not follow the Third Stream as it includes no opportunities for improvisation.

The themes of Movement IV do not have direct ties to previous thematic ideas of the Second Concerto. Based on new thematic material (a departure from previous cyclic construction), the movement has a sense of being a free-standing entity. Although, occasional recalls of previous themes woven into its structure belie the independent movement idea and prove the overall plan of the concerto was symphonic form.

To explain the differences in Movement IV, consideration should be made to other projects on which Werle may have been working in 1968 while composing the Second Concerto. As pointed out earlier in this study, his schedule and work load as the Chief Composer and Arranger of The USAF Band did not allow for singular focus on any one project at a time. Previously, Werle was quoted saying he completely re-wrote the concerto after completing and orchestrating an initial sketch. Why he did so may forever remain a mystery.

Not all was new in Movement IV though. With the movement's improvisations, Werle adheres to the Third Stream concept in which the Second Concerto was composed. Additionally, the final measures of Movement IV include a rhythmic recall of the opening theme from the First Concerto.

Analysis of the Second Concerto

The analysis contained in this section is designed as a guide to allow the performer easy access for study of the overall formal, harmonic, and rhythmic elements of the Second Concerto. It is presented as a timeline from beginning to end thereby allowing quick reference to any section of the concerto.

The title page of the concerto autographed by Floyd E. Werle, has a dedication to Doc Severinsen and lists the instrumentation for orchestra and wind band both orchestrated by Werle (musical example 4.1). The title page also includes a detailed note regarding specifically which instruments should be used in the orchestra and which should be used in the wind band configurations.

Musical Example 4.1. Second Concerto. Manuscript score, Title page.

f o r D o o S e v e r i n s e n

S E C O N D C O N C E R T O

F O R T R U M P E T

Floyd E. Werle

Scored for symphonic band or symphony orchestra
by the composer

INSTRUMENTATION: For performance with ORCHESTRA: Piccolo; 2 Flutes; 2 Oboes; Eng. Horn; 2 Eb Clarinets; Eb Bass Clarinet; 2 Bassoons; 4 Horns (F); 3 Eb Trumpets; 3 Trombones; Tuba; ~~3~~ 2 Traps; Percussion; Mallets; Strings (minimum of 3 string basses - see note); Solo Eb Trumpet.

For performance with BAND: Piccolo; 2 Flutes; 2 Oboes; Eng. Horn; 2 Eb Clarinets Soli; Eb Clarinets Ripieni in four parts (divisis to 3); Eb Bass Clarinet; Eb Contra-Alto Clarinet; 2 Bassoons; 2 Alto Saxes; Tenor Sax; Baritone Sax; 4 Horns (F); Trumpets (Cornets) in three parts; Trombones in 3 parts; Euphoniums in 2 parts; Calli (opt.); Tubas in 3 parts (see note); String Bass (see note); Percussions as for Orchestra; Solo Eb Trumpet.

NOTE: It is not recommended that the Band Saxophone parts be used in performance with Orchestra, nor the Contra-Alto Clarinet; but the Bass Clarinet is needed. English Horn is optional in Band.

Take careful heed of the bass parts in both media. In ORCHESTRA, Bass I (bottom line of string score) is to be played by one player only, sempre piccato, preferably with an amplified instrument or better still, the bass-guitar or "Fender bass." Bass II (bottom of entire score, stems up) is also for one player only, but on the conventional upright instrument. Bass III (stems down) is the ripieno string bass part to be played by the rest of the section. In BAND, Bass II and III become Tuba I and II, and the Orchestra Tuba becomes Tuba III. Tuba I (Bass II) is again for one player only, and it is recommended that Tuba III (Orch. Tuba) be played by just one. Tuba II (Bass III) is the ripieno part for the rest of the section. **IMPORTANT:** The String Bass part (Orch. Bass I) in the band version, is mandatory. Those bands not normally possessing a bass-guitar, "Fender bass", or strong string-bass, as part of their daily makeup are advised to procure this instrument in any of the above forms before attempting this selection. In addition, this part should be amplified.

In Band, the Orchestra Eb Clarinet parts are to be played by two solo players.

These parts are separate and distinct from the ripieni throughout the piece.

The combined orchestral and wind band scores are hand-written by Werle on manuscript paper pre-printed for orchestra (musical example 4.2). Werle gives the impression of being very detail-oriented with the instructions on instrumentation on the title page. These instructions reflect this level of detail he expected when performing his compositions. However, as mentioned in the biographical section of Werle this study, one

of his favorite phrases when working out details during rehearsals of his music was, “Oh, it’ll all come out in the wash.” This light-hearted public catch phrase belied his inherent attention to specifics as a composer.

Not shown on the manuscript pages of are The United States Air Force Band library catalogue numbers (musical example 4.1 and musical example 4.2). The wind band score for the Second Concerto is CB 2637 and the catalogue number for the orchestral score is SO 1344. The “CB” denotes Concert Band and “SO” denotes String Orchestra (musical example 4.2).

As the First Concerto, the Second Concerto uses jazz and rock elements. The Third Stream again provides the best model (the fusion of jazz and classical) describing the harmony, rhythm, and form of this concerto.

Werle used a great sense of economy in the creation of the first theme as it contains the seeds for the bulk of the thematic material of the concerto. There are twelve main themes in the concerto, some with segments that grow to become integral parts of subsequent themes. All of the themes have a modal or a non-diatonic base making them very colorful especially when combined with the harmonic palette Werle uses.

The harmonic spectrum Werle uses is vast. He uses diatonic progressions and cadences rarely. Due the polytonal nature of Werle's compositional style recognizable tonal progressions can be found only when individual lines or voices are isolated without accompanying thematic or harmonic material. Much of the harmonic substance of this concerto results from the use of modes, and non-diatonic scales.

Throughout the concerto, Werle uses a wide variety of metric devices to include, hemiola, polyrhythms, polymeter, and asymmetry. At times, as with asymmetry, they occur quite obviously; however, other devices such as polymeter and polyrhythms are not readily apparent. There are situations where Werle creates polyrhythmic passages by superimposing the rhythm of a previous theme over the rhythm of a currently sounding theme.

Contrasting these complex rhythmic devices, there are large sections of music containing an even and predictable meter and pulse, although, on occasion, the overlaying melodic motifs may be stated in a pulse not related to the main metric feel.

The concerto is in a four-movement symphonic form, and true to this format, the first movement is fast (sonata form). However, Werle reverses the order of the middle movements to scherzo (ternary), then slow (ternary). The fourth movement is a lively and fast (sonata rondo). The specific structural forms normally equated with each movement deviate from the standard presentation associated to those forms. The structures are loose and are not readily apparent. One of these deviations is the improvisational aspect of the Third Stream. The eight sections of improvisation can be considered performer-added development sections.

Although the Second Concerto, larger and more complex than the First Concerto, visual and aural study of the Second Concerto reveals ties between the two concerti. As in the First Concerto (and in his general compositional style), Werle uses polytonality in the Second Concerto by using accidentals rather than showing key signatures. Again, this technique allows him the freedom to layer tonalities without the inherent restrictions of implying tonality through key signatures.

Much of the thematic material in the Second Concerto can trace its roots the economic and efficient thematic seed of its first theme. The Second Concerto also uses *idée fixe* throughout.

Polyrhythm and polymeter are also present in the Second Concerto; however, this time in a much more dramatic fashion than found in the First Concerto where Werle created polymeter through displaced beats. At times though in the Second Concerto, however, he uses two different and contrasting time signatures simultaneously, one in the solo trumpet, a different one in the ensemble.

The Second Concerto is quite different from the First Concerto in other ways too. In terms of the number of measures and themes, the Second Concerto is nearly double the size of the First Concerto. The Second Concerto has 959 measures and twelve main themes spanning four movements including eight sections of improvisation whereas the First Concerto has only 481 measures, seven main themes, three movements and five improvisations.

Each movement is preceded by a Form and Thematic Timeline Table and Thematic Timeline. These tools allow the performer to see thematic material and how it fits in the bigger picture of the composition. The Tables present a measure-by-measure formal and thematic structure of each movement allowing the performer to match form and thematic material to the score, piano reduction, and solo trumpet part. Following each Table is a Thematic Timeline. Each Thematic Timeline offers a pictorial representation of the overall form, thematic material, climaxes, transitions, developments and improvisations, changes in tempi, and corresponding measure numbers. Every best attempt has been taken to represent the scale (comparative duration in measures) and to keep the proportional relationships of the themes true to each other.

Movement I “Con brio”

Movement I immediately propels forward with a mid-1960s rock pulse supporting a hard-driving main theme recurring often throughout the movement. There are three themes in the movement, A, B, and C, Theme C being the lyrical and calming theme. When Theme C finally makes its statement in the second half of the movement, it juxtaposes and aurally balances the Rock Pulse found up to that point. The three

improvisations occur in the movement's second half and over the Rock Pulse. The first improvisation occurs just before a complete style and mood change when a lilting Barcarole brings a sense of calm. The calm ends when the Rock Pulse returns leading into two more improvisations separated by restatements of earlier themes before the movement ends with a cadenza and Coda.

Werle uses modality and polytonality to create the harmonic colors of Movement I. Although there is no traditional harmonic progression nor tonal arch to the movement, the Phrygian, Lydian, Mixolydian, and octatonic scales are prominent.

The rhythms used throughout the movement are simple in composition and execution, however, when layered, especially between the solo trumpet and ensemble, they create complex forms of polyrhythms and hypermeter. Also, intentional polymeters are created by using separate time signatures.

Movement I loosely follows sonata form as it includes an Introduction, Themes A and B in an Exposition, a Development, Restatement, and Coda. However, the movement presents structures that go beyond the definitions of that model. Although Werle may have had a sense of sonata form while constructing this movement formally, he avoided the use of tonal relationships sonata form usually requires. Werle composed this movement in the Third Stream and did not restrict himself to the predetermined structural rules inherent of the classical style.

Table 4.1. Second Concerto, Form and Thematic Timeline, Movement I, mm 1–263

Implied Form (Sonata)	Thematic Material	Measures
Section 1 (Introduction/Exposition)		
Introduction	Rock Pulse	m. 1
First Statement	Theme A/Motive A1/A2	mm. 2 – 7
Transition	Theme A	mm. 8 – 19
Development	Motive A1/A2	mm. 20 – 39
Transition	Theme A	mm. 40 – 55
First Statement	Theme B	mm. 56 – 81
Transition	Motive A1/Theme B (fragment)	mm. 82 – 87
Section 2 (Development)		
Development	A1/A2/Theme B/Rock Pulse	mm. 88–107
Restatement	Theme B	mm. 108–118
Development	Motive A1/Rock Pulse	mm. 119–132
Transition	Theme B/A2	mm. 133–147
Improvisation	Motive A1/Rock Pulse	mm. 148–159
Percussion Fill 1		m. 160
Transition	Motive A2/Theme B	mm. 161–170
First Statement	Theme C	mm. 171–198
Section 3 (Recapitulation)		
Restatement	Theme A/Rock Pulse	mm. 199–212
Improvisation	Rock Pulse	mm. 213–224
Transition	Theme B/A2/Rock Pulse	mm. 225–231
Percussion Fill 2		m. 232
Section 4 (Coda)		
Restatement	Theme A/Rock Pulse	mm. 233–242
Improvisation	Rock Pulse	mm. 243–246
Cadenza/Finale	Motive A1/A2/Rock Pulse	mm. 247–263

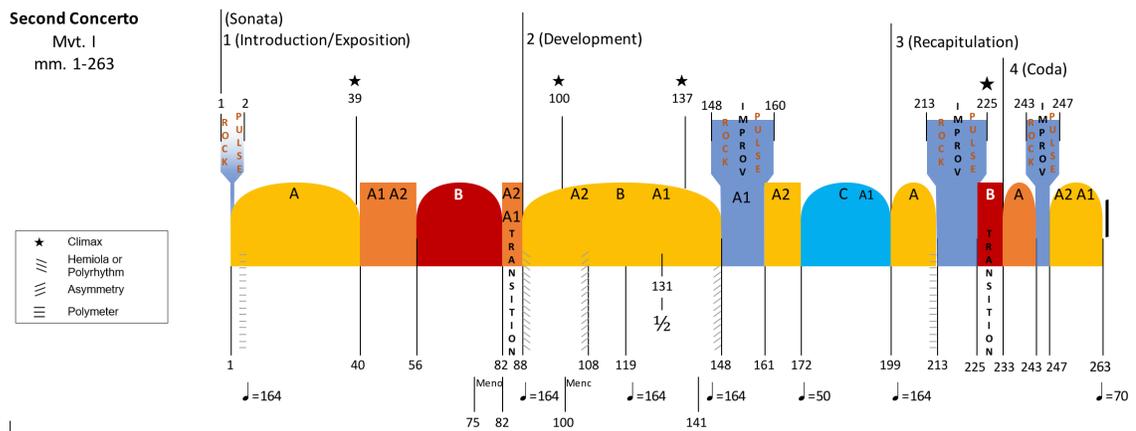


Figure 4.3. Second Concerto. Movement I, Thematic Timeline, mm. 1–263.

(Sonata)

Section 1 (Introduction/Exposition). Movement I has three main themes, Theme A, Theme B, and Theme C. The parts within these themes reiterate continually throughout Movement I as well as the remaining three movements; they are the harmonic and melodic foundations of the entire concerto.

The movement begins with a rhythmic ostinato F in the bass voices of the ensemble. Under the ostinato is a pulsating rhythm in the timpani and trap set and is akin to the sound and feel of the instrumental “surf rock” music of the late 1950s to mid-1960s (musical example 4.3). This Rock Pulse features prominently throughout the movement and serves as the rhythmic drive to the movement as well as underpinning to Theme A.

Musical Example 4.4. Second Concerto. Movement I, Theme A Construction, Motives A1, A2, Components 1, 2, mm. 1–7.

Motive A1 is built on a synthetic scale with a Phrygian sound (musical example 4.5). A synthetic scale derives by altering the pitch of one degree within a diatonic scale by a half step up or down.¹²² In this instance, the sixth degree of the Phrygian scale is raised.

Musical Example 4.5. Second Concerto. Movement I, Phrygian Scale compared to Synthetic Scale (Phrygian).

¹²² Ferruccio Busoni, and Th. Baker, *Sketch of a New Esthetic of Music* (New York: G. Schirmer, 1911), 30, <https://www.gutenberg.org/files/31799/31799-h/31799-h.htm>.

Metric placement and duration determine what pitches sound emphasized. Motive A1 establishes the pitch C_4 as the important pitch because it lies on beat 1, the strongest beat of the measure. The two eighth notes on beat 2 as well as the syncopation across the bar makes the motive more interesting.

Tonic pitches have a sense of strength as well. For example, when disregarding bar lines, only the longer and repeated pitches retain a sense of importance (musical example 4.4). The first pitch of measure 2 is a quarter note C_4 on beat 1. On beat 2, the pitch remains the same but its duration is halved by the use of two eighth notes. The doubling of the number of notes in a beat creates an insistence and strength of the pitch. Similarly, when disregarding the bar line between measures 2 and 3, the tied eighth note Bb_3 has the duration and metric strength of a quarter note. These strengths make Motive A1 hypermetric as the rhythm does not conform to the time signature in predictive ways.

By counting Motive A1 in subdivisions of eighth notes, the result is 2+2+3+3+2. This gives the phrase the feeling of an asymmetrical meter of a $7/8$ measure followed by a $5/8$ measure. Although the movement is metered in Common time ($4/4$), a distinct feel of asymmetry prevails as if Motive A1 was written in a $7/8$ or $5/8$ meter.

The rhythmic underpinning to Motive A1 establishes the solid $4/4$ Rock Pulse, complete with emphasis on beats 2 and 4. The Rock Pulse when juxtaposed to the hypermetric rhythms of Motive A1 creates the polymeter that occurs throughout the movement.

A two-beat percussion fill on beats 3 and 4 of measure 3 emphasizes Component 1 by restating the initial two-beat rhythm of Motive A1. This fill keeps the rhythmic momentum moving forward into the statement of Component 2.

Component 2 has slight pitch and rhythmic differences than the first component. These differences, in combination with the existing syncopated and tied eighth note B \flat_3 in measure 4 propels the melodic idea forward and rhythmically foreshadows Motive A2. Component 2 also ends on a weak beat in measure 5. This weak ending eliminates a sense of finality and gives motive a rhythmic feeling of leaning forward. Another percussion fill at the end of measure 5 further propels the rhythmic drive into Motive A2. These percussion fills occur later in the movement at measures 160 and 232 and serve the same purpose: to propel the pulse forward.

Motive A2 has four elements (musical example 4.6). The first is the expansion of the intervallic proportions of Motive A1 with new intervals: ascending P5 and P4. The second element of Motive A2 employs the same syncopation beginning on the upbeat of beat 4 as found in Components 1 and 2 of Motive A1. The syncopation is followed by element three, a descending three-note scale using the same intervals as the descending Component 1 of Motive A1. Motive A2 ends with element four, a quarter note E $_4$ trilled up an m2 followed by a descent of an M2 to a D $_4$, finishing the motive. Elements 2 and 3 of Motive A2 have their derivations from Motive A1.

The first seven measures of the Second Concerto demonstrate the efficiency of Werle's compositional style and how the initial statement of the pitches and rhythms of Theme A provide the basis of the thematic and material of the entire work.

Werle begins to put all the motivic components of Theme A to separate use throughout the ensemble at measure 11. From this point on, he uses Theme A and its fragments repeatedly creating the bulk of the thematic material used in the remainder of the movement. Also beginning in measure 11, Werle changes the time signature of the solo trumpet to 5/4 while the ensemble remains in 4/4. He does this specifically to create polymeter (musical example 4.8).

Musical Example 4.8. Second Concerto. Movement I, Polymeter, mm. 15–19.

Motive A1 returns at measure 16 in the solo trumpet with a metrically elongated first pitch. At measure 20, a development begins with a call and response between the ensemble and solo trumpet begins using fragments of Motive A1 and Motive A2.

Development material introduced in measure 27 by the solo trumpet incorporates the same intervallic pattern found in Motive A1. Stated in rapidly articulated sixteenth notes, the first pitch of each beat in measures 27–29 highlights pitches forming an E octatonic scale that sounds over stacked $D\flat$ s and $A\flat$ s in the bass. Additionally, the descending scales in the solo trumpet on beats 2 and 4 in measures 27 and 28 emphasize the underlying Rock Pulse of those measures. Additionally, the alternating $D\flat$ – $A\flat$ – $D\flat$ in

the bass implies a I–V–I relationship in the key of D \flat Major, however, the repeated E above has the sound of D \flat minor, however, enharmonically spelled (musical example 4.9).

Musical Example 4.9. Second Concerto. Movement I, Development Material, E octatonic scale, mm. 27–29.

The ensemble states the syncopated fragment of Motive A2 in measures 31. In measure 32, the time signature changes to 3/4 and solo trumpet states the combined Elements 1 and 4 of Motive A2 in ascending quarter notes. The time signature change emphasizes the augmented statement of Element 1.

A sixteen-measure transition begins at measure 40 through which material from Theme A creates a transition to Theme B. In this transition, the intervals of the ascending P5/P4 of Element 1 are reversed to ascending P4/P5. However, in this statement, the syncopated Element 2 remains in its original eighth note form. Throughout this transition, Element 1 appears throughout the ensemble in canon and rhythmic augmentation by using quarter notes and rhythmic diminution by the use of eighth note triplets.

Additionally, a three sixteenth variant of Element 3 appears in groups of two. This transition provides a musical space before the presentation of Theme B in measure 56 by the solo trumpet.

Characterized by its melodic shape, Theme B is long and lyrical (musical example 4.10). The general shape of Theme B is more important than the exact pitches of the melody. However, Motive A1 appears in its construction at measure 62. The ensemble supports Theme B with a rhythmic ostinato that gradually transforms into the Rock Pulse in measure 64.

Musical Example 4.10. Second Concerto. Movement I, Theme B, solo trumpet, mm. 56–67.

As the solo trumpet develops Theme B, beginning at measure 68 the ensemble restates Motive A1. At measure 72 the tempo slows while the texture thins setting up a restatement of Theme B by the full ensemble with an *A tempo, poco meno mosso* at measure 75. Over Theme B the solo trumpet embellishes the theme with descant-like flourishes including an ascending line of sixteenth notes countering the descending Theme B in the ensemble. The *Subito tempo primo* at measure 82 the ensemble restates

Motive A1. The solo trumpet responds to this restatement in measure 84 with an ascending A4 interval to a trilled quarter note, variations of Elements 1 and 2. A *poco ritard* in measure 87 releases energy and calms while the solo trumpet hints at a restatement of Motive A1.

Section 2 (Development). A development begins in measure 88 with *Subito tempo primo* where the solo trumpet restates Motive A2 exactly as it appears in its initial introduction in measures 6–7. However, in measure 90, the solo trumpet states Motive A2 again, but this time the motive begins on the downbeat and in a compound meter form with two groups of 3 eighth notes beamed together followed by one group of 2 eighth notes beamed together. This pattern creates an asymmetrical rhythmic pattern of 3+3+2.

By this point, sonata form of a classical symphony comes to light. Werle has presented two contrasting melodic ideas, Theme A and Theme B and begins to develop them in measure 88. In this development, Themes A and B, and their respective elements, components, and fragments intermingle, repeat, modulate and vary creating a musical arch. Although classical concerti include improvised *cadenze*, one major contrast this work to the classical form is the presence at measure 148 of an improvisation that is in tempo as well as rhythmically and thematically supported by the ensemble.

Adhering to the Third Stream, this improvisation also allows for further but less structured development of the thematic material presented thus far. Although the improvisation is written for twelve measures, the five measures of 152–156 are repeated. In this repeat, Werle writes in the score (but not the solo trumpet part) “Ad lib. safety repeat; Observe or eliminate at discretion of soloist.” The chords for this improvisation

are $E\flat^6$ in the solo trumpet over a sustained C^{11} chord in the ensemble with Motive A1 in $B\flat$ Phrygian. This minor third relationship in polytonality is indicative of the Werle harmonic sound.

The improvisation ends at measure 159, followed by a one-measure percussion fill at measure 160. This percussion fill keeps the pulse of the movement moving forward tying the improvisation to a transition beginning at measure 161. This transition contains a six-measure call and response of Motive A2 between the solo trumpet and ensemble. At measure 167, the solo trumpet states a quarter note triplet of Theme B material leading into a new section although, still part of the development.

Titled, “Tempo di Barcarolle,” this new section begins at measure 171. Although a barcarolle traditionally is written in the compound meters of 6/8 or 12/8, Werle wrote Theme C as a barcarolle with a 9/8 time signature (musical example 4.11). The components of this new theme have their derivations from the elements of Motive A2 with the ascending intervals of a P5 and a P4 followed by a descending M2. The pitches used in Theme C are derived from the $E\flat$ mixolydian scale and follow melodic shape of Theme C also has a shape similar to Theme B.

Musical Example 4.11. Second Concerto. Movement I, Theme C, solo trumpet, mm. 172–173.



rhythmic ostinato in the percussion insists that a change is near. The barcarolle concludes with a two-measure melodic transition in measures 197 and 198 where the solo trumpet restates Theme C in a quasi-retrograde and inversion. The tonality abruptly shifts from the E^b mixolydian ground bass in measure 196 to an A major chord in measure 197. The barcarolle provides a contrast to Section 1 furthering the assertion that the structure of this movement follows the sonata form architecture.

Stylistically, Section 2 is an example of where, “old meets new.” Werle demonstrates his eclectic compositional style by inserting an old gondola song between sections of rock pulse as well as using the age-old ground bass technique. Additionally, Werle specifies an electric bass or an amplified upright bass as well as a trap set. These instruments, traditionally used as the core of the jazz rhythm section, have more prominent roles in his music. In his later compositions, Werle added electric guitars, electronic keyboards, and prerecorded audiotapes to his orchestrations. He did this most notably in his 1970 composition, *Sinfonia Sacra (Symphony for Winds)* and in his *Second Symphony for Winds (Sinfonia de Chiesa)* written in 1978.

Section 3 (Recapitulation). Section 3 begins with *Tempo primo* in measure 199 with a trill in the solo trumpet using the same pitches as in the original Motive A2. The percussion restates the rock pulse ostinato in measure 200 and in measure 202, the solo trumpet introduces a four-note fragment of Motive A1 by using only the first four pitches of the motive in four sixteenth note groups. Element 4 of Motive A2 followed by the rhythm of Element 3 of Motive A2 appear in measures 206 and 207.

Similar to the earlier phrase in measure 11, the solo trumpet alternates meters between 5/4 and 4/4 meters between measures 206 and 212. As before, through the same measures, the ensemble remains in 4/4 meter (musical example 4.13). This superimposing of 5/4 meter over 4/4 meter is another example of polymeter by juxtaposing meters. When counted in groups of eighth notes, the pulse of the measures between 206–212 presents an asymmetrical pulse of 3+3+2+2 just as measures 11–18.

Musical Example 4.13. Second Concerto. Movement I, asymmetric pulse, polymeter, solo trumpet and Ensemble, mm. 206–208.

The musical score consists of two systems. The first system, labeled 'Trumpet', covers measures 206 to 212. Above the staff, a sequence of numbers indicates the pulse in groups of eighth notes: 3 + 3 + 2 + 2 + 3 + 3 + 2 + 2. The trumpet part starts in 5/4 time, then switches to 4/4 time. The ensemble part, shown in the piano accompaniment, remains in 4/4 time throughout. The second system, labeled 'Trp.', covers measures 209 to 212. Above the staff, another sequence of numbers indicates the pulse: 3 + 3 + 2 + 2 + 3 + 3 + 2 + 2. The trumpet part continues with the same meter alternation. The ensemble part remains in 4/4 time. Dynamic markings include *f* for the trumpet in the first system and *mp* for the trumpet in the second system.

The third improvisation by the solo trumpet begins at measure 213. Rather than a progression of chords, the improvisation occurs over a single chord, a $Bb^7(\#9\#11)$. For the

trumpet soloist, this chord provides many pitches on which to improvise. This chord can be looked at two ways (musical example 4.14). The first example of the $B\flat^{7(\#9\#11)}$ is how Werle notates the chord in the solo trumpet part, the second example shows the chord simplified to root position. The enharmonic respellings of these pitches create a polychord of $B\flat$ Major and $D\flat$ minor.

Musical Example 4.14. Second Concerto. Movement I, $B\flat^{7(\#9\#11)}$ chord analysis, mm. 213.

<i>as written:</i> $B\flat^{7(\#9\#11)}$	<i>root-position:</i>	<i>enharmonic spelling:</i>	<i>polychord:</i> $B\flat$ $d\flat m$

The $B\flat$ Major and $D\flat$ minor polychord occurs naturally from the $B\flat/C\flat$ octatonic scale and enharmonically respelling the $E\flat\flat$ as a $D\sharp$ creates a $B\flat$ Major chord. Additionally, the $B\flat$ minor and $D\flat$ minor chords already exist within in the $B\flat/C\flat$ octatonic scale (musical example 4.15).

Musical Example 4.15. $B\flat/C\flat$ Octatonic Scale.

B^b Octatonic:

Immediately after the improvisation in measure 226, the solo trumpet states a motif having the intervallic and melodic shape of Theme B which concludes with a three-measure sustained D₅ in the solo trumpet. Under this sustained pitch, the ensemble restates in canon Elements 1 and 2 of Motive A2. The second percussion fill at measure 232 ends Section 4 and sets up a unison restatement of Motive A1 in the ensemble.

Section 4 (Coda). In measures 233–234, the restatement of Motive A1 sets up a call and response with the solo trumpet entering three measures later in measure 237. However, before the response occurs, the ensemble in measure 235 states Component 2 of Motive A1 in 5/4 meter. This metric adjustment causes the last note of the Motive A1 to land on the strong downbeat in measure 236 as opposed to landing on the weaker beat 2 in the initial statement in measure 5. This metric adjustment also aligns the end of the Motive A1 with the beginning of the Rock Pulse measure 236.

Only the Rock Pulse continues when the solo trumpet responds in measure 237 with a restatement of Motive A2. The solo trumpet restates Motive A2 three times, each restatement being a P5 away. The P5 distance between restatements creates its own call and response and sets up a repeated four-measure improvisation on a C⁷ chord at measure 243. Other than to repeat the four-measure improvisation *a piacere*, Werle provides no additional instructions.

The improvisation leads directly into the Coda at measure 247, with the trap set and tambourine continuing the Rock Pulse and solo trumpet restating Motive A2 in its original form. In measure 249 the solo trumpet restates a rhythmically augmented Motive A2 using quarter note triplets and ending with a sustained trill. The quarter note triplet

rhythm of the solo trumpet in measure 249–251 is a rhythmically augmented version of Motive A2 from measure 90. Even restated in its augmented rhythmic form, the asymmetrical rhythmic pattern of 3+3+2 still exists.

The Rock Pulse ostinato abruptly stops on beat 1 of measure 256 and the solo trumpet continues on beat 2 of measure 256 with a written cadenza using a three sixteenth-note motif derived from the first three intervals of Element 2 and first three intervals of Motive A1 (musical example 4.16). This motif repeats in a succession of descending and ascending A4 and d5 intervals ending in measure 259 with four pitches outlining Motive A1. Under the sustained D₆, in measure 262, the ensemble sounds a polychord of G Major over A^b Major concluding with a b minor chord.

Musical Example 4.16. Second Concerto. Movement I, Cadenza, Element 2, Motive A2, Motive A1, mm. 256–263.

The musical score consists of two systems. The first system (measures 256-263) features a Trumpet part in 4/4 time with a melodic line containing Motive A2, Element 2 and Motive A1. The piano accompaniment is mostly rests. The second system (measures 259-263) features a Trumpet part with Motive A1 and a piano accompaniment with chords and dynamics. Chord symbols GM, A>M, and bm are indicated below the piano part.

Movement II “Scherzo brillante”

Continuing with the modified traditional symphonic form, the second movement of the Second Concerto is a swift scherzo written in 3/8 meter. Although Movement II contains a development, it follows a loose ternary form.

There are two contrasting themes in Movement II, Themes D and E. Highly articulated, Theme D has its roots in Theme A whereas Theme E is lyrical and sustained, similar to Theme B. Ominous recalls of Motives A1 and A2 contrast the joking nature of a scherzo. Additionally, Werle recalls thematic material from the First Concerto.

Throughout the scherzo, Werle uses hemiola, polymeter, and asymmetry in both the solo trumpet and the ensemble. Although these metric tools create contrast to the triple meter pulse, they do not interrupt its flow.

The D synthetic scale establishes the tonal base of the thematic material of the movement and Werle uses its inherent minor triad inherent to this scale to melodically imply d minor at times. Throughout the movement though, chords with stacked P4s that are displaced by an A4, contrast the octatonic nature the movement concludes with the relative and parallel Major tonalities of D minor, F Major and D Major respectively.

Table 4.2. Form and Thematic Timeline, Second Concerto, Movement II, mm 1–364

Implied Form (Ternary)	Thematic Material	Measures
Section 1 (A)		
Introduction	Motive D1	mm. 1 – 8
First Statement	Theme D/Motive D2	mm. 9 – 16
Restatement	Motive D1/Motive D2	mm. 17 – 32
Restatement	Motive D1	mm. 33 – 47
Transition	Motive D1	mm. 48 – 63
Section 2 (B)		
First Statement	Theme E	mm. 64 – 79
Transition	Theme E/Theme D (fragment)	mm. 80–111
Development	Theme D/E (fragment)	mm. 112–119
Restatement	Theme E	mm. 120–151
Transition	Motive D1/D2	mm. 152–159
Development	Motive D2	mm. 160–179
Transition	Motive D1/D2	mm. 180–198
Development	Theme D/Motive D2	mm. 199–218
Cadenza (quasi improv) Recall	Motive A1	mm. 219–228
Transition	Motive D2	mm. 229–247
Section 3 (A)		
Restatement/Recall	Theme D/Theme E/Motive A1/A2	mm. 248–286
Restatement	Theme E	mm. 287–310
Transition	Theme E/Motive D1/D2/A1/A2	mm. 311–354
Codetta	Theme D (fragment)	mm. 355–364

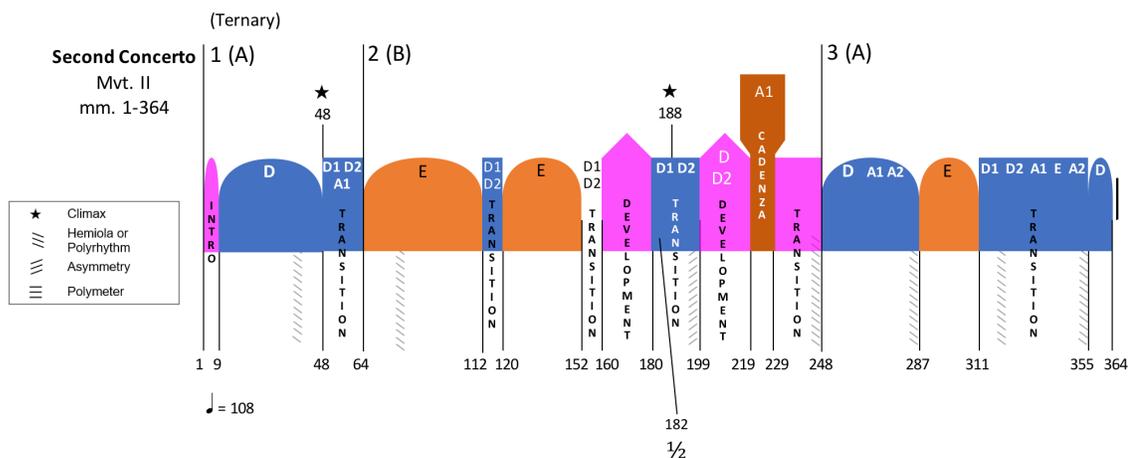


Figure 4.4. Second Concerto. Movement II, Thematic Timeline, mm. 1–364.

(Ternary)

Section 1 (A). Movement II begins with an eight-measure introduction stating Motive D1 in unison (musical example 4.17). The alternating half steps and rhythm of this motive are the most prevalent motif throughout Movement II.

Musical Example 4.17. Second Concerto. Movement II, Motive D1, mm. 1–6.

Scherzo brillante ♩ = 108

Motive D1

Motive D1 is built on the same Phrygian-sounding synthetic scale as Motive A1. Additionally, Motive D1 establishes the basic rhythmic and tonal material of the movement and sets up the first statement of Theme D.

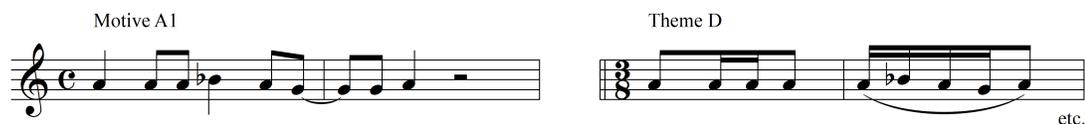
The solo trumpet enters at measure 9 making the first statement of Theme D (musical example 4.18).

Musical Example 4.18. Second Concerto. Movement II, Theme D, solo trumpet, mm. 9–16.



Theme D shares the same intervals of Motive A1, Component 1 (musical example 4.19). Although the only contrasts between these two themes are the rhythms used, the relative intervals remain the same. The *idée fixe* concept (Motive A1) continues into Movement II.

Musical Example 4.19. Second Concerto. Movement II, Comparison: Motive A1 to Theme D.



The second part of Theme D is Motive D2. Built from P4s and P5s, Motive D2 has intervallic similarities derived from Motive A2 (musical example 4.20).

Musical Example 4.20. Second Concerto. Motive D2 (derived from Motive A2), Movement II, mm 9–16.

Therefore, the rhythm of Motive D1 combined with the intervals of both Motive A1 and Motive A2, form Theme D (musical example 4.21).

Musical Example 4.21 Second Concerto. Movement II, Theme D construction: Motive D1 + Motive A1 + Motive A2 = Theme D.

Werle demonstrates a sense of economy by borrowing from Theme A in the First Concerto the ascending thematic material in the ensemble continuing with the duplet rhythm of solo trumpet line in measures 38–44 (musical example 4.22). Both excerpts have the same metronomic marking of a dotted quarter = 108. Incidentally, this reference to the First Concerto occurs later in Movement II at measure 277 and in Movement IV at measure 273.

Musical Example 4.22. Second Concerto. Movement II, mm. 38–44, compared to First Concerto, Movement I, Theme A, mm. 1–4.

Second Concerto Mvt. II, mm. 38-44
Scherzo Brillante ♩ = 108

First Concerto, "Solo de Concours" mm. 1-4
Allegro vivo ♩ = 108

Section 2 (B). The solo trumpet introduces the lyrical Theme E in measure 64 (musical example 4.23). This theme contrasts the articulated Theme D with sustained and slurred large intervals. Underpinning Theme E, the ensemble presents a rhythmic, single pitch ostinato and fragments of Motive D1. Theme E is unique in that there are no obvious direct thematic roots in Theme E to any previous thematic material other than to the shape and lyrical nature of Theme B from Movement I.

Musical Example 4.23. Second Concerto. Movement II, Theme E, mm. 64–80.

The image shows a musical score for Theme E, measures 64-80. The score is written on two staves in 3/8 time. The first staff starts at measure 64 and ends at measure 72. The second staff starts at measure 72 and ends at measure 80. The music is marked *mf* and *cantabile ed espressivo*. A box containing the number 35 is positioned above the first staff. The notation consists of quarter notes and eighth notes, with a long slur spanning across both staves.

At measure 101, just before the transition to the development is complete the solo trumpet states a duple rhythm reference to Motive A1 emphasizing the *idée fixe*. Although the ensemble has no contrasting triple rhythm in that measure, a 4:3 polyrhythm is implied.

By measure 112, both Themes D and E are established and a development begins. However, a development, diverts from the traditional structure of a Scherzo. Throughout this development, the solo trumpet line becomes more virtuosic as fragments of two themes appear in 2 forms in the throughout the ensemble. In an example of creative development of Theme E, Werle uses slurs in measures 194–198, creating rhythmic asymmetry in an implied 5/8 meter (musical example 4.24).

Musical Example 4.24. Second Concerto. Movement II, implied asymmetry, mm. 194–198.

The image shows a musical score for B♭ Trumpet and Piano. The B♭ Trumpet part (top staff) is mostly silent, with rests in measures 194-198. The Piano part (bottom staff) features a melodic line in the right hand and a bass line in the left hand. The piano part starts at measure 194 with a *mp* dynamic. It includes a trill in measure 199, followed by a four-measure statement of Motive D1 in measures 200-203, and a cadenza-like section in measures 204-207. The dynamics in the piano part are *mp*, *p*, and *pp*. Vertical dashed lines indicate measure boundaries at 194, 199, 204, and 209.

In continuing the development, a section begins in measure 199 where the solo trumpet uses four-measure unaccompanied trills (harkening back to Motive A2) creating a stop time feel. The trills lead into four-measure statements of Motive D1 punctuated with solo trumpet fanfares and downbeats in the ensemble. This stop time trill/fanfare motif occurs twice before one final unaccompanied trill leads into a cadenza-like section of a written but unaccompanied quasi-improvisation. A transition at measure 229 containing Motive D2 and a descending hemiola pattern (similar to measures 41–43) leads to the Restatement of Theme D at measure 248.

Section 3 (A). The ensemble presents the same material in the restatement of Theme D at measure 248 as it in the first statement. However, a fuller orchestration gives this restatement more of an emphasis. After the restatement of the lyrical Theme E in measure 287, a recall of Motive A1 (*idée fixe*) occurs in the ensemble in measure 321–335. This recall of Motive A1 appears in the 3/8 scherzo feel indicative of Movement II (musical example 4.25).

Musical Example 4.25. Second Concerto. Movement II, Recall, Motive A1, mm. 321–326.

The image shows a musical score for Musical Example 4.25. It consists of two staves: a Trumpet staff and a piano accompaniment staff. The Trumpet staff begins with a rest in measure 321, indicated by a box containing the number 55. The piano accompaniment starts at measure 319. A bracket labeled 'Motive A1' spans measures 325 to 326. The dynamic marking 'mf' is placed above the Trumpet part in measure 325. The piano accompaniment features a steady bass line with chords in the right hand.

At measure 348, the solo trumpet recalls Elements 1 and 4 from Motive A2 before descending with a hemiola motif to the Codetta at 355. The movement concludes with a multi-octave F Major scale beginning in measure 359 on an F₃ ascending to a D₆ in measure 363. The ensemble sounds a final punctuation with a D Major chord in measure 364.

The manuscript score in Werle’s hand shows a fermata over rest in measure 365, however, this measure serves only as an end-of-system place-filler.

Movement III “Adagio molto”

Werle returns to the Third Stream in Movement III. Only the A sections of the ternary form reflect the *Adagio molto*, whereas the B section is in a jazz swing style with much improvisation for the solo trumpet. Quartal harmonies and Phrygian qualities provide the improvisation’s harmonic foundation.

There are three themes, F, G, and H, and each theme can trace its roots to Theme A. In this movement, a visual sense of polymeter is created when simple and compound

meters are used as notational tools to imply a swing style rather than a juxtaposition of meters.

Table 4.3. Second Concerto, Movement III, Form and Thematic Timeline, mm. 1–54

Implied Form (Ternary)	Thematic Material	Measures
Section 1 (A)		
First Statement	Theme F	mm. 1 – 7
Cadenza (written)	Theme F (fragment)	m. 8
First Statement	Theme G	mm. 09–10
Section 2 (B)		
First Statement	Theme H	mm. 11–14
Improvisation/Recall	Theme H/Motive A1	mm. 15–37
Transition	Theme H	mm. 38–39
Recall/Restatement	Motive A2/Theme F (fragment)	mm. 40–46
Section 3 (A)		
Restatement/Recall	Theme F (fragment)/Motive A2	mm. 47–54

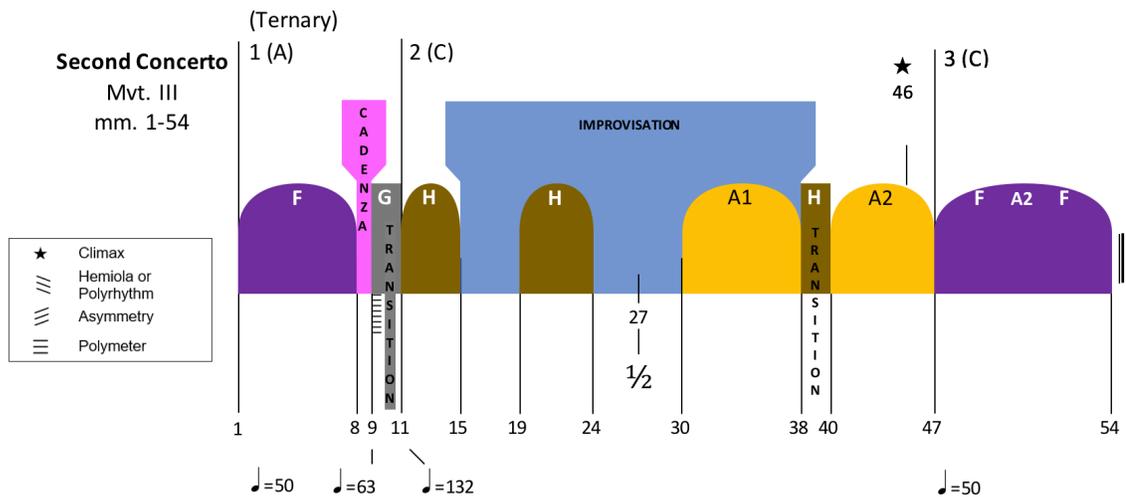
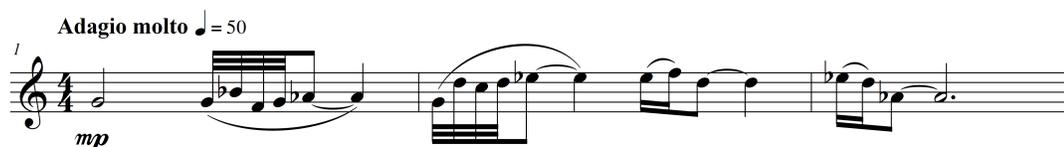


Figure 4.5. Second Concerto. Movement III, Thematic Timeline, mm. 1–54.

(Ternary)

Section 1 (A). Movement III begins in 4/4 meter and an of *Adagio molto* tempo marking. Stated immediately, Theme F is an unaccompanied, recitation-like melody and the rhythmic motif of four thirty-second notes followed by an eighth are reminiscent of Motive D1 (musical example 4.26).

Musical Example 4.26. Second Concerto. Movement III, Theme F, mm. 1–3.



The intervals used in Theme F recall material derived from Motive A1 (musical example 4.27).

Musical Example 4.27. Second Concerto. Movement III, Theme F, stemmed pitches recall Motive A1.



After Theme F repeats a m3 lower in measures 4–6, the solo trumpet makes its first statement at measure 8 with a cadenza whose rhythm is reminiscent to Theme F. The cadenza leads to an unaccompanied first statement of Theme G, an unaccompanied passage in measure 9.

Theme G is the shortest of all the themes. It is an ascending A^b blues scale beginning on an E^b and omitting the D. A sixteenth note triplet motif ends the theme and completes the A^b blues scale. (A variation of his triplet motif appears in Movement IV as a syncopated rhythm in 3/4 meter regularly disrupting the *Alla breve* pulse first seen in measure 6 of Movement IV.) Theme G has the rhythmic shape of Motive A2, especially when Motive A2 is recalled in compound meter (musical example 4.28).

Musical Example 4.28. Second Concerto. Movement III, Cadenza and Theme G, mm. 8–9.

59 **Poco piu mosso** ♩ = 63
Theme G

Trumpet
f a piacere, non troppo

4
b8

fff

Element 1 Element 2 Element 3

6

The meter at measure 9 changes to 3/4 although for only two measures. At measure 11, the tempo marking changes to *Con moto* and the meter to 9/8. The change from simple triple to compound triple meter enables a swing feel through notation rather than interpretation. However, the 9/8 meter appears only in those instruments that are

generally used in a swing band instrumentation. The remaining instruments, including the solo trumpet, remain in 3/4.

Section 2 (B). The intervals of Theme F also create Theme H beginning in measure 11. The intervals of Theme H compared to the Theme F highlight the intervallic similarities of the two themes (musical example 4.29).

Musical Example 4.29. Second Concerto. Movement III, Intervallic similarities, Theme F (mm. 1–3) and Theme H (mm. 11–14).

The image displays two musical staves. The top staff is in 4/4 time, marked 'Adagio molto' with a tempo of 50 bpm and 'mp' dynamics. It shows a melodic line with several intervals highlighted by brackets. The bottom staff is in 3/4 time, marked 'Con moto' with a tempo of 132 bpm and 'p' dynamics. It shows a bass line with corresponding intervals highlighted by brackets. Lines connect the brackets between the two staves, illustrating the intervallic similarities between Theme F and Theme H.

The Con moto begins in measure 11 where the ensemble states Theme H as a four-measure introduction to an improvisation for the solo trumpet. The bass line uses an ascending three-pitch ascending scale: D–E^b–F that has a Phrygian sound while sustained quartal harmony supports Theme H (musical example 4.30).

concerto. Additionally, in measure 33 and in measure 37, under the recall of Motive A1 in the trombones and horns, the ascending three-pitch bass line changes to the outline of the first three intervals of Theme F: D–E^b–C (a further reminder that Theme F is derived from Motive A1).

The improvisation includes an optional repeat at 28–29 where Werle instructs: “Optional safety repeat only if needed at the discretion of soloist.” The improvisation concludes at measure 38 with a meter change where the combined simple and compound triple meters (3/4 and 9/8) convert to simple and compound duple meters, 4/4 and 12/8 respectively. This meter change begins a two-measure transition that combines the Theme H and an angular fragment from Theme F.

In measure 40, while the *Con moto* tempo remains the same, the entire ensemble changes to 3/4 meter. However, the solo trumpet remains in 9/8 meter and continues the *idée fixe* by presenting a declamatory recall of Motive A2 in measures 40–41 with a two-measure response (musical example 4.31). This recall is similar to the recall of Motive A2 occurring in Movement I, measures. 90–91.

Musical Example 4.31. Second Concerto. Movement III, Motive A2, mm. 40–43.

The musical score for Musical Example 4.31 is written on a single staff in 9/8 time. It begins at measure 40 with a dynamic marking of *ff con bravura*. The melody consists of eighth and quarter notes, with a trill in measure 41. Measure 42 features a descending eighth-note line, and measure 43 concludes with a trill and a quarter note.

After these compound-meter recalls of Motive A2 in the solo trumpet, the ensemble continues with responses of this Motive A2 in sequence, through measures 44 and 45. The meter in measure 46 changes to Common time for a one-measure transition ending with a descending scale of quarter note triplets that create a metric *ritardando* into measure 47, a *Subito Adagio con primo*.

Section 3 (A). In the final section of Movement III, the ensemble recalls the ascending intervals of Motive A2 sounding simultaneously in measures 47–48 while the solo trumpet recalls fragmented parts of Theme F, and Motive A2 (musical example 4.32). Added pitches in measure 50 gradually create a polytonal chord of an A minor/A Major/B^b minor (spelled enharmonically) chord in measures 51–52. This chord changes to an A Major/G⁷ chord in measure 53 with the solo trumpet adding an E^b₅ in measure 54 creating the final chord of A minor/A Major/G⁷. When spelled completely, this chord contains nine of the twelve pitches of the chromatic scale. Incidentally, when spelled individually, the roots of the chords in the progression from measures 49–53 spell the opening of Motive A1:

A–A–B^b–A–G–A

Musical Example 4.32. Second Concerto. Movement III, closing section, mm. 47–54.

65 **Subito Adagio come primo** (♩ = 50)

Trumpet

47

Theme F

Theme F

Motive A2

A2 Theme F

p *lyrico*

Motive A2

f

f

pp

51

Theme F

Theme F

Theme F

rall....

ppp

lontano assai

Movement IV “Giocoso”

Werle rounds out his symphonic concerto with a lively *Giocoso*. The four themes of Movement IV, Themes J, K, L, and M are complex. In labeling the themes, “Theme I” is not used. The capital letter “I” has been omitted to eliminate confusion with the Roman Numeral “I.” Themes J and K have several parts, all of which effect subsequent thematic material. The Themes and their parts appear as:

Theme J1

Theme J2 (with Cell A, Cell B)

Theme J3

Theme K, Motive K1, Motive K1 Tail

Theme L

Theme M

In Movement IV Werle deviates from his previous thematic construction. Up until this point, the roots of thematic material presented in the Second Concerto, can be traced back to the original Theme A. Little previous material appears in the thematic construction of Movement IV.

Through shape, texture, mood, and imagination, hints of previous thematic material can be sensed in the themes. There are only two instances where the seed of a theme or part can be traced directly back to a previous theme (even this assertion requires an open mind). However, only Cell B and Theme K have roots in previously stated material.

As complex as the thematic material is, the harmonic and tonal structure is equally so, as Werle uses polytonality regularly throughout the movement. Also, the pentatonic scale features prominently, as it offers harmonic flexibility to weave through the harmonies of polytonality.

Keeping with complexity, many rhythmic devices permeate Movement IV. The movement opens with a two-measure asymmetric meter before a duple pulse, heavy on beat 1, sets a steady but short-lived pace. Even when the pulse is predictable and even, syncopation, hemiola, and polyrhythms are regularly found in the thematic material. Movement IV loosely follows an ABACABA sonata rondo form (in thematic presentation only, not in tonal relationships) typical of the final movement of a symphony. As seen throughout the Second Concerto, Werle does not adhere to the

specific guidelines of prescribed formal structure opting again for the synthesis of genres via the Third Stream.

Table 4.4. Second Concerto, Movement IV, Form and Thematic Timeline, mm. 1–278

Implied Form (Sonata rondo)	Thematic Material	Measures
Section 1 (AB)		
Introduction	Asymmetric Pulse	mm. 1 – 2
First Statement	Theme J1	mm. 3 – 10
First Statement	Theme K/ Motive K1/Theme J1	mm. 11 – 37
Development	Theme J1/Theme K/Motive K1	mm. 38 – 52
First Statement	Theme L/ Theme M /Motive K1	mm. 53 – 73
Transition	Theme J1	mm. 74 – 81
Section 2 (C)		
Restatement	Theme J1	mm. 82 – 88
Development	Motive K1/Theme K (fragment)	mm. 89–106
First Statement	Theme J3	mm. 107–115
Improvisation	Motive K1/Theme J/Motive A2	mm. 116–148
Transition/Recall	Motive A2/Theme J3	mm. 149–162
Restatement	Theme L/Theme M	mm. 163–182
Section 3 (AB)		
Restatement	Theme J1	mm. 183–192
Development	Motives A1, A2/Theme J3	mm. 193–219
Improvisation	Theme K	mm. 220–253
Section 4 (A)		
Recall	Theme B/Motive K1	mm. 254–264
Cadenza (written)/Recall	Motive A1 (Component 2)	mm. 265–268
Transition	Theme J1 (fragment)	mm. 269–270
Cadenza	Improvisation	mm. 270
Codetta/Recall	Motive A1	mm. 271–278

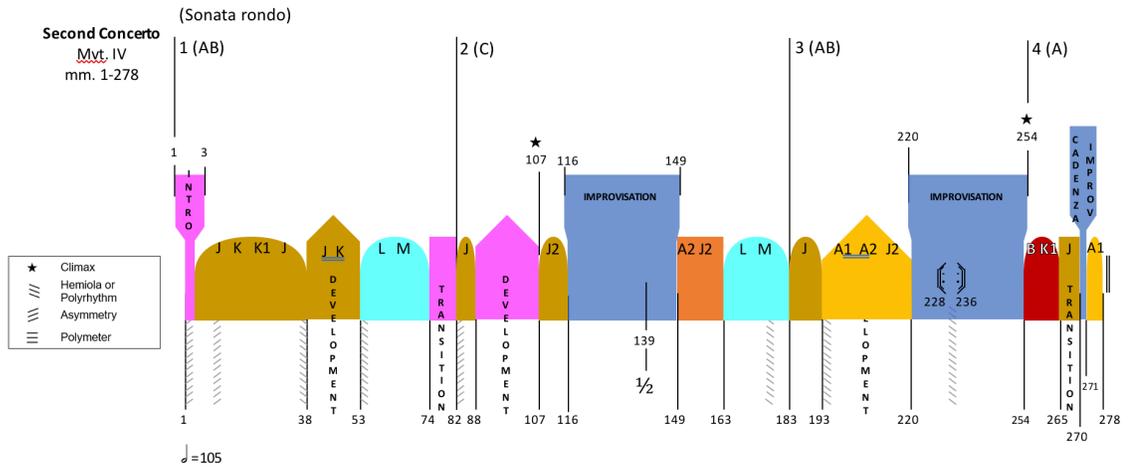


Figure 4.6. Second Concerto. Movement IV, Thematic Timeline, mm. 1–278.

(Sonata rondo)

Section 1 (AB). Marked *Giocoso*, Movement IV begins with a two-measure introduction in an asymmetric pattern of an *Alla breve* meter followed, in measure 2, by a triple meter $3/4$ measure that interrupts the initial duple pulse. These two measures create a 2+2+3 metric asymmetry that appears regularly in this fast-paced finale. The solo trumpet introduces the three-measure main theme, Theme J1 in measure 3. One measure of $3/4$ interrupts Theme J1 before Theme J2 appears in measure 7 (musical example 4.33).

Musical Example 4.33. Second Concerto. Movement IV, Theme J1, Theme J2, mm. 1–10.

The image shows two staves of musical notation. The first staff, labeled 'Theme J1', begins with a treble clef, a common time signature, and the tempo marking 'Giacoso, in two' with a quarter note equal to 105. It features a 3/4 time signature change and a dynamic marking of *f*. The second staff, labeled 'Theme J2', starts at measure 7 and continues the melodic line with a 3/4 time signature change.

Melodically, all of the iterations of Theme J are based on the major form of the B \flat pentatonic scale (musical example 4.34).

Musical Example 4.34. Second Concerto. Movement IV, Pentatonic major scale.

The image shows a single staff of musical notation with a treble clef and a B \flat key signature. It displays the major pentatonic scale on B \flat , consisting of five notes: B \flat , C, D, E, and F.

The harmonic support of Theme J is polytonal where in the first statement, an implied I-V-I relationship in D \flat Major with alternating F minor to G minor in the treble (musical example 4.35).

Musical Example 4.35. Second Concerto. Movement IV, Theme J1 and Theme J2, polytonality, mm. 1–10.

The musical score consists of two systems. The first system, measures 1-5, is for Trumpet and Piano. The Trumpet part (Tpt.) is marked 'Giacoso, in two (♩ = 105)' and plays Theme J1, which is identified as 'B♭ Pentatonic Major'. The piano accompaniment (Piano) features chords and a bass line. Dynamics include *f*, *fm*, and *gm*. An 'Implied D♭M' chord is noted in the piano part. The second system, measures 6-10, is for Trumpet and Piano. The Trumpet part plays Theme J2. The piano accompaniment continues with chords and a bass line. Dynamics include *f* and *mp*. The score illustrates polytonality through the simultaneous use of different keys for the trumpet and piano parts.

While the melodic characteristics of Theme J stated throughout the concerto are the major pentatonic scale, polytonality serves as its harmonic foundation and a steady rhythmic pulse supports it.

Within Theme J2 are cells that establish material later in the movement. These cells first occur in measure 7 (musical example 4.36). Cell A, begins with four eighth notes in the first measure of Theme J2. Cell B is a syncopated figure derived from Motive A2, Element 2. It is a hypermetric idea of contrasting groupings of three eighth notes against the groupings of two eighth notes.

Musical Example 4.36. Second Concerto. Movement IV, Theme J2, Cell A, Cell B, mm. 7–10.



Theme K begins in measure 11 with a pitch sustained throughout the full measure and tied into a quarter note beat 1 of measure 12 (musical example 4.37). The sustained pitches and rhythms of Theme K occur create a rhythmic call and response dialogue between the solo trumpet and the ensemble. Additionally, the fragmented blues scale of Theme G occurs in Theme K.

Additionally, Motive K1 begins in measure 15 (musical example 4.37). As in similar themes and motives, the general shape of the line takes precedence over specific pitches. Following the general shape of a theme rather than using specific pitches allows alteration of the melodic line to conform to the changing harmonic material accompanying the melody. Motive K1 is heavily syncopated. The rhythmic effect of the syncopation in the first measure of Motive K1 has the same function of the 3/4 measure that separates Theme J1 and Theme J2. The second half of Motive K1, the Tail (shown in parenthesis), is prominent throughout the movement (musical example 4.37).

Musical Example 4.37. Second Concerto. Movement IV, Theme K, Motive K1 and (Tail), mm. 11–18.

The image displays a musical score for a solo trumpet line in 3/4 time. The score is divided into two systems. The first system begins at measure 66, marked with a box containing the number 66 and a dynamic marking of *ff*. It contains two phrases: 'Theme K' (measures 66-74) and 'Theme G' (measures 75-83). The second system begins at measure 15, marked with a box containing the number 15. It contains three phrases: 'Theme K cont'd' (measures 15-18), 'Motive K1' (measures 19-21), and 'Tail' (measures 22-24). The 'Tail' phrase is enclosed in a large parentheses.

Theme J1 returns in the solo trumpet at measure 19 with the 3/4 measure interruption followed by Theme J2 stated in its original form until measure 25. At measure 25, the solo trumpet line ascends in P4th beginning on the upbeat of beat 3 to the upbeat of 4. Because of this ascent, the restatement of Theme K in measure 27 sounds a P4 higher than in its first statement in measure 11.

Rather than leading directly into a complete statement of Motive K1 from Theme K, the transition alters in measure 31. The last note of Theme K in the solo trumpet line is elongated creating a syncopation similar to that of Cell B and creates a 4:3 polyrhythm with the ensemble (musical example 4.38). This polyrhythm occurs again in measures 34–36. Incidentally, this polyrhythmic motif was stated in the First Concerto, as Theme G, Motive G1 in measure 23 of Movement III.

Musical Example 4.38. Second Concerto. Movement IV, Polyrhythm in solo trumpet over ensemble rhythm, mm. 30–32.

Werle hints at sonata rondo form with a development at measure 38. Throughout the development, the themes and motives occur in fragmented, rhythmically augmented, and rhythmically displaced motifs also creating a call and response dialogue between the solo trumpet and the accompaniment. The Tail motive becomes highlighted and more prominent in measure 41 when stated in the solo trumpet line. Like all themes in this concerto, the importance lies in the melodic shape rather than the specific pitches and rhythms.

Following the development, a unison first statement of Theme L in the ensemble at measure 53 causes a distinguishable shift in the pace (musical example 4.39). Although Theme L has no direct thematic connection to the material of previous themes, it has the function of a calming interlude between the syncopated Theme K and steadily growing Theme M. In terms of rhythmic function, however, Theme L can be looked at two ways:

- 1) The *Alla breve* pulse remains the same measures 53–56. Syncopation in measure 53 returning to a duple pulse in measure 54.

- 2) The dotted half pulse remains the same measures 53–56. Using the ties and slurs as a guide, an implied 3/4 meter occurs over the *Alla breve* creating a polymeter.

No matter the viewpoint, the use of sustained pitches in Theme L contrasts the fast pace of the previous *Alla breve* section and gives the feeling of relaxation while the tempo and pulse of the music remains the same. Additionally, Theme L is built upon the major form of the $A\flat$ pentatonic scale.

Musical Example 4.39. Second Concerto. Movement IV, Theme L, with built-in polymeter, mm. 53–61.

The musical notation shows two staves of music. The first staff starts at measure 53 with a treble clef and a 3/4 time signature. It contains six measures of music. The first measure has a dotted half note. The second measure has a dotted half note. The third measure has a dotted half note. The fourth measure has a dotted half note. The fifth measure has a dotted half note. The sixth measure has a dotted half note. The second staff starts at measure 57 with a treble clef and a 3/4 time signature. It contains five measures of music. The first measure has a dotted half note. The second measure has a dotted half note. The third measure has a dotted half note. The fourth measure has a dotted half note. The fifth measure has a dotted half note.

During the first statement of Theme L, the solo trumpet enters in measure 55 with an $E\flat_5$ sustaining into a syncopated rhythm in measure 57 that has characteristics from Motive K1. This syncopation gives each measure a 3+3+2 pulse over the *Alla breve* duple pulse. This one-measure time signature change and implied polymeter occurs again measure 59.

The harmonic structure and harmonic rhythm underpinning Theme L in measures 53–58 consist mostly of stacked P5s and although not all are quintal chords, they imply

quintal harmony and create a $D\flat^{M9}$ chord (musical example 4.40). However, the two chords built on the roots $G\flat$ and $A\flat$ are an example of quintal chords. These chords that have their roots in the construction of a pentatonic scale created by using the first five notes of stacked P5s and condensing them into one octave. Written in $3/2$ and *Alla breve* meters, the harmonic rhythm of Theme L has a $3/4$ meter pulse and continues the use of polymeter found throughout the concerto.

Musical Example 4.40. Second Concerto. Movement IV, harmonic structure and harmonic rhythm, Theme L, mm. 53–58.

The musical notation shows a bass clef staff with a 3/4 time signature. The key signature has two flats (B-flat major). The music consists of a series of chords, with some notes beamed together. Brackets labeled "Quintal" are placed above the chords, indicating their structure. The chords are: $G\flat$ (B-flat), $A\flat$ (B-flat), $D\flat^{M9}$ (B-flat), $E\flat$ (B-flat), and $F\flat$ (B-flat). The chords are played in a sequence that creates a 3/4 meter pulse.

Theme M makes its first statement by the solo trumpet on the upbeat of beat 2 in measure 59. Tail fragments of Motive K1 combined with a retrograde inversion of the third measure of Theme K, creates a blues scale-derived Theme M (musical example 4.41). Theme M is supported by Theme L stated in quintal harmonies.

Musical Example 4.41. Second Concerto. Movement IV Theme M with Motive K1 Tail, mm. 59–64.

The image displays a musical score for Musical Example 4.41. It consists of three staves of music. The top staff is a single-measure fragment labeled 'Tail' in treble clef, showing a melodic line starting on a flat note. The middle staff is a longer melodic line starting at measure 59, labeled 'Theme M' with a bracket above it. The bottom staff is another single-measure fragment labeled 'Tail' in treble clef, identical to the top staff. Vertical dashed lines connect the 'Tail' fragments to the corresponding measures within the 'Theme M' staff, indicating their placement within the larger theme.

Section 2 (C). The solo trumpet restates Theme J1 and 2 at measure 82. However, this restatement does not include Cell B nor the 3/4 measure that is the original component of Theme J2. Although the harmonic structure has a quintal influence, the harmonic rhythm has a polymetric influence of a displaced 3:2 pulse. Beyond this brief restatement of Theme J, fragments of Motive K1 remain prominent and build intensity to measure 102 where the first measure of Theme J2 combines with Cell B.

The solo trumpet takes the statements of Motive K1 to an altissimo statement of Motive K1 in measure 106 through an ascending unaccompanied scale. The importance of this transitional scale is the recall of Motive A1 contained within the scale (musical example 4.42).

Musical Example 4.44. Second Concerto. Movement IV, Theme J in its three main configurations.

The image displays three staves of musical notation for Theme J. The first staff, labeled 'Theme J1', begins at measure 3 and ends at measure 6. The second staff, labeled 'Theme J2', begins at measure 7 and ends at measure 10. The third staff, labeled 'Theme J3', begins at measure 107 and ends at measure 110. All three staves are in treble clef and 3/4 time. The key signature has one flat (B-flat). The notation includes various rhythmic values such as eighth notes, quarter notes, and half notes, with some notes beamed together.

After the first statement of Theme J3 by the ensemble in measure 107, the solo trumpet enters in measure 110 by restating only the first two measures of Theme J3 followed by a two-measure tied whole note in measures 113–114. The ensemble in measure 113 shifts to an ostinato rhythm which is a slight rhythmic alteration of the first measure of Motive K1 and creates a 2–3 harmonic retardation in the key of E. The rhythmic alteration and harmonic retardation is a rhythmically altered motif derived from Motive K1 (musical example 4.37). It and functions as a three-measure introduction to measure 116 where the improvisation begins.

Werle uses the ubiquitous I–IV–V–I chord progression in this improvisation. This progression traditionally defines a specific tonality. At measure 116, the solo trumpet has a chord progression of $B\flat$ – $E\flat$ – F – $B\flat$ implying the tonal center of $B\flat$, with each chord sustaining for eight measures. The ensemble has the same chord progression in function and duration, however, on the tonal center of E: E – A – B – E^{9b5} . These opposing tonal centers result in a polytonal use of one of the most recognizable tonal chord progressions

(musical example 4.45). Additionally, the aforementioned 2–3 retardation occurs on beat 2 of each measure of the improvisation, providing forward rhythmic motion and a vamp feel.

Incidentally, at the beginning improvisation in measure 116, Werle notates in the B \flat trumpet part and score, “C (Sic!).” This is a humorous indication designed to confirm he was well aware of the polytonal harmonies and to reassure the performers that the tonal centers of the solo trumpet and ensemble are intended to be a d5 apart.

Musical Example 4.45. Second Concerto. Movement IV, polytonal chords: chords in solo trumpet compared to chords in the ensemble, mm. 116, 124, 132, 140.

The image displays four measures of music, each with a measure number in a box above it and a chord symbol. The top staff is labeled 'Trumpet' and the bottom staff is labeled 'Ensemble'. Measure 78 shows a B \flat chord for the trumpet and an E chord for the ensemble. Measure 79 shows an E \flat chord for the trumpet and an A chord for the ensemble. Measure 80 shows an F chord for the trumpet and a B chord for the ensemble. Measure 140 shows a B \flat chord for the trumpet and an E $^{9\flat 5}$ chord for the ensemble. The music includes notes, rests, and dynamic markings like *mf*.

A series of sustained notes occurs in the upper voices of the ensemble at measure 140, which are the last nine measures of the improvisation. This melody is an augmentation of the first five quarter note pulses of Theme J1 and Theme J2 in an outline g minor (musical example 4.46). Under these fragments, the harmony in the ensemble continues with the E $^{9\flat 5}$ chord while the solo trumpet continues in with the B \flat chord.

Musical Example 4.46. Second Concerto. Movement IV, Theme J1, Theme J2 augmented, mm. 140–149.

The improvisation ends in measure 148 and without pause, the solo trumpet recalls Motive A2, Element 1 in augmentation. This solo trumpet recall of Theme J1 and Theme J2 has the same rhythmically elongated style of the previous statement (musical example 4.47).

Musical Example 4.47. Second Concerto. Movement IV, Augmented Motive A2, Element 1, solo trumpet, mm. 149–153.

Theme L returns at measure 163 and serves the same function as it did in measure 53, slowing the pace of the music by using sustained notes without changing the tempo. However, unlike its polymetric statement in measure 53, the meter remains in *Alla breve* until measure 169. Also, in measure 169 Theme M retains the same one-measure 3/2 meter change as it did previously in measure 59.

Theme M continues with fragments of Motive K1 Tail (including an inversion of Motive A2, Element 1) and continues with an ascent until an altissimo statement of Motive K1 Tail climaxing with a $D\flat_6$ in measure 174. This climax, however, does not lead into strong restatement of Theme J3 as it did in measure 107. In this statement, Motive K1 Tail descends intervallically in $P4^{\text{ths}}$ to a C_4 and descends dynamically to a piano until a gentle restatement of Theme J1 at measure 183.

Section 3 (AB). This dynamically soft restatement of Theme J1 has the same non-duple meter interruption (musical example 4.48). However, this interruption is not the one-measure $3/4$ meter as it occurred in previous statements. It occurs this time in the third measure of the theme (measure 185) with an added beat making the third measure a $5/4$ meter. The added beat 5 in measure 185, the $5/4$ measure has a gently accented quarter note punctuation by the percussion, creating the now-familiar asymmetric pulse. As in past restatements, following the asymmetric measure, Theme J2 returns. Rather than using strong dynamics to emphasize a theme, Werle uses gentleness and subtly to emphasize this restatement of Theme J1.

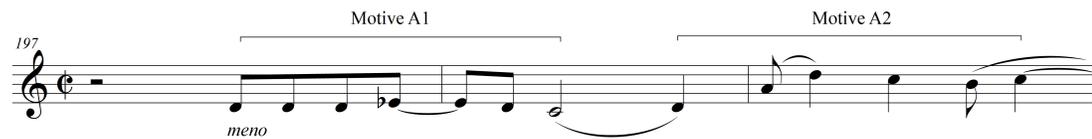
Musical Example 4.48. Second Concerto. Movement IV, Theme J, Gentle Restatement with added beat 5, mm. 183–188.

Beginning in measure 193, a similar polyrhythmic pulse (seen previously in measures 30–32) appears in the solo trumpet over a sustained trill in the ensemble. In this instance, the polyrhythm appears in four groups of three descending eighth notes over the two beats of *Alla breve* meter (musical example 4.49).

Musical Example 4.49. Second Concerto. Movement IV, 4:3 polyrhythm, solo trumpet, mm. 193–194.

After the hemiola statement, in measure 193, the solo trumpet enters in measure 197 with a subtle statement of Motive A1, Movement I followed in measure 199 by a syncopated statement of Motive A2, Movement I (musical example 4.50).

Musical Example 4.50. Second Concerto. Movement IV, Recall, Motive A1 (*idée fixe*), Motive A2, mm. 197–199.



Section 4 (A). The improvisation ends at measure 254 with a four-measure *fortissimo* recall in the accompaniment of Theme B. Recalled again in measure 258, only the first two measures of Theme B occur and lead into an *altissimo* restatement in measure 261 of Motive K1 Tail in the solo trumpet line. This restatement has a dynamic marking of *fortissississimo* (notated in the score as: *ffff*), and is the strongest dynamic marking of the entire concerto.

An outline of the rhythm of Cell B fills the first two measures of a written four-measure cadenza beginning in measure 265 (musical example 4.51). The third and fourth measures of the cadenza (measures 267–268) contain six groups of three eighth notes that center on the pitches and intervals of Cell B. Additionally, these grouped eighth notes form an implied hemiola pulse.

Musical Example 4.51. Second Concerto. Movement IV, Cadenza, Cell B, Implied Hemiola, mm. 265–268.

The musical notation shows a single staff in 3/8 time. It begins with a box containing the number 93 and the measure number 265. The first two measures are marked with *mf* and are bracketed together as 'Cell B'. The next two measures are marked with *ff* and are also bracketed as 'Cell B'. The final two measures are marked with *p* and feature a 'Hemiola' indicated by two downward arrows. The first arrow points to the first measure of the hemiola, and the second arrow points to the second measure. The word 'accel.' is written above the notes in the second measure of the hemiola. The notation includes various note values, rests, and accidentals.

The second cadenza in measure 270 is a *piacere* with given notes that hint at Theme J. There is an option to improvise *ad. Lib.* on a C^{m7} chord. The cadenza ends with a written F_5 repeated three times leading into measure 271 with a sustained two-measure F_6 that begins the *Prestissimo* 3/8-meter Codetta and implies a closing tonality of F Major.

This Codetta does not incorporate the traditional dominant leading to tonic cadence. Instead, Werle concludes the Second Concerto with the solo trumpet implying a V–I in measure 276 to 277. He follows this with a tag with an $F^{7\#5}$ chord in third inversion in measure 277 to the final F Major chord. Most dramatically, the five chords in parallel motion in measures 273 – 275 is where the finality of the Second Concerto lies. These chords not as harmonically important as they are melodically; each voice in the chord follows the same intervallic line as the first four notes of Motive A1. Additionally, the rhythm used with these chords recalls Theme A in measure 1 of the First Concerto and the rhythm in measure 38 of Movement II of the Second Concerto. Werle combines themes and rhythms tying the Second Concerto back to its roots (musical example 4.52).

Musical Example 4.52. Comparison: Second Concerto. Movement IV, Motive A1, mm. 271–278; First Concerto. Movement I, Theme A, mm. 1–2.

Below the final measure of the manuscript score is the inscription, “SDG 11 Dec 68 FW” (musical example 4.53). SDG is the abbreviation for *Soli Deo Gloria* (Glory to God Alone) and is a testament to Werle’s faith and from where he received his inspiration. The date, “11 Dec 68” is when he completed the score and is followed by his initials, “FW.” This is the only score of his four trumpet concerti bearing such an inscription.

Musical Example 4.53. Second Concerto. Movement, IV, manuscript, Inscription, pg. 139, mm. 270–278.

The image shows a handwritten musical score for Movement IV, measures 270-278. The score is written on multiple staves. The instruments listed on the left are Cello, Bass, Solo, Cu (C), Baritone, and Bass. The notation is complex, featuring many triplets and sixteenth notes. There are handwritten annotations above the Solo staff: 'CHINESE', 'TAMBO', and 'CHOK!'. A large handwritten '94' is written below the Solo staff. In the bottom right corner, there is a handwritten note: '506 FW/1 DEC 68'. At the bottom left of the score area, there is a small logo for 'music reproduction' with the text 'TELL WALSH STREET - PHILA. 3, PENNA.' below it.

Discussed in the Analysis of the First Concerto, the compositional style of Floyd Werle is complex in all manners, harmonically, rhythmically, and formally. This complexity is especially true in the Second Concerto where although he drew upon the same techniques and devices, he created an entirely different trumpet concerto not just in the first in terms of sheer size and form, but with greater expanse.

Werle constructed Movement I with rhythmic devices of polymeter, polyrhythms, asymmetry, and with themes constructed with such economy that facilitated future thematic creation throughout the concerto. Movement II is the most classically-rooted of all the movements. In it, Werle balances the dramatics of first movement with the fast and steady tempo of a Scherzo. Although the *Adagio molto* tempo of Movement III contrasts the velocity of the second movement, two-thirds of the third movement is improvised over an up-tempo swing but ends *Como primo* (same manner as the first

time). Werle concludes the Second Concerto with a fourth movement, completing the symphonic form of which the concerto is written. Despite the interjections of asymmetry, the *Giocoso* tempo has a dance-like character. Werle ends the Second Concerto in a unique manner by combining the thematic and rhythmic openings of his first two concerti.

CHAPTER 5. PREPARATION AND PERFORMANCE GUIDE TO THE FIRST CONCERTO AND SECOND CONCERTO

Composed for and dedicated to Doc Severinsen, the first two trumpet concerti by Floyd Werle, *Concerto for Trumpet, Winds & Percussion* and *Second Concerto for Trumpet* are innovative and challenging compositions. Despite the fact that these concerti were written specifically for Severinsen and his skill set, they are accessible to the serious trumpeter.

The goals of this study is to heighten awareness, facilitate, and promote performance of the trumpet concerti of Floyd Werle. To fulfill this goal, the following text is designed to inspire, enlighten, and help prepare a trumpeter for performance of these concerti. The ideas, suggestions, and insights presented are based on my experience of having studied and performed these concerti.

References made to performance by Severinsen of the First Concerto are from a live performance by the University of Michigan Symphony Band on 18 November 1967 with William Revelli conducting.¹²⁵ Donald Ozga remastered this recording from the

¹²⁵ University of Michigan Bands and William Revelli (cond.), *Golden Years*, 1967, archival recording.

original January 1964 to November 1968 master tapes of the Ken Adams Recordings of the University of Michigan Bands. This performance can be accessed on YouTube.¹²⁶

Additionally, performance references of the Second Concerto are from a live performance by The United States Air Force Band with Arnald Gabriel conducting and Severinsen as trumpet soloist on 30 January 1971. This performance was for the Sixteenth National Conference of the College Band Directors National Association in the Hogg Auditorium at the University of Texas, Austin, Texas,¹²⁷ also available on YouTube.¹²⁸

Having supreme confidence and yet a sense of humility in trumpeting skills will ensure successful mastery of these concerti. The fact that these concerti were written specifically for Severinsen can be daunting and his performances have set a high standard. Although Severinsen's performances of these concerti represent a superlative model of performance and interpretation, they should not be considered as the definitive. His performances should be looked upon as an inspiration to a new generation of trumpeters. Approaching these concerti with a unique and singularly individual concept will ensure successful musical performances.

¹²⁶ Maestrojimbo, "Revilli Conducts Floyd Werle Trumpet Concerto with Doc Severinsen" YouTube Video, 21:41, July 18, 2014, <https://www.youtube.com/watch?v=hl3tx2rB-Dg>.

¹²⁷ The United States Air Force Band and Arnald Gabriel, *College Band Directors 16th National Conference Performance*, January 30, 1971, archival recording, Harry Gleeson Collection, currently held by Joe Tersero in Waldorf, MD.

¹²⁸ Trumpetvids, "Doc Severinsen - Werle Trumpet Concerto 2 w/US Air Force Band" YouTube Video, 18:02, August 7th, 2018, <https://www.youtube.com/watch?v=3opxXe7UMmc>.

Before attempting these concerti however, the trumpeter should possess a solid foundation in the basics of trumpeting in consideration of fingering technique, articulation, range, flexibility, sound, and endurance. Having knowledge of the classical and jazz styles of trumpeting is also necessary as these concerti include elements of each style. Additionally, the ability to improvise is necessary as there are thirteen opportunities to improvise throughout the first two concerti. Furthermore, possessing skills in “crossing over” between genres greatly adds to the musical intent Werle had in mind.

Crossover Trumpeting

The requirements of trumpeters in the twenty-first century demand versatility in that they must be able “crossover” to many genres and mediums of music. To quote Mark Gould, modern trumpeters must have the “...jack of all trades, master of ALL approach to trumpet playing.”¹²⁹

Trumpeters who are adept at crossing over from one genre to another are concisely defined by Kevin Christopher Tague as “crossover” trumpeters.¹³⁰ Additionally, in the book by trumpeter Roger Ingram, *Clinical Notes on Trumpet Playing*, he describes crossover trumpeters as “commercial musicians.”¹³¹ Ingram points out that commercial musicians (trumpeters in this case) will be more in demand on

¹²⁹ Mark Gould, *Gould on Music - Playing, Studying, Teaching, and Preparing for the Future* (Victoria, BC, Canada: qPress Music Publishing, 2021), 100.

¹³⁰ Kevin C. Tague, “Crossover Trumpet Performance: Jazz Style and Technique for Classical Trumpeters” (PhD diss., University of Nevada, 2017), 3.

¹³¹ Roger Ingram, *Clinical Notes on Trumpet Playing* (La Grange, IL: One Too Tree Publishing, 2008), 45.

account of their ability to perform in more than one style than a trumpeter who is a specialist.¹³²

In the 1960s when Werle wrote these concerti, the type of versatile, hybrid, multi-genre trumpeting was rare. Crossing over was mainly from the jazz to classical genres. However, in the twenty-first century, the versatile trumpeter is commonplace and such a trumpeter is well-suited for the Werle trumpet concerti. In a sense of foreshadowing, Werle seemed to know that possessing the ability to perform in different musical genres with ease and with a sound and style true to the idiomatic qualities of each genre is what future trumpeters would need. These attributes are what he had in mind when writing for Severinsen. In addition to making the Werle concerti more accessible, the modern trumpeter should have the ability to crossover as it has become a practical requirement for gainful employment.¹³³ Although not common in the past, the requirement for basic crossing over is not new to trumpeting.

With the growing popularity of jazz in early Twentieth Century America, trumpeters began performing both the jazz and classical genres. One of the earliest examples of trumpeters who had to crossover in that they performed in jazz and classical styles were the trumpeters of James Reese Europe's Clef Club Orchestra.¹³⁴ In 1912, The Clef Club Orchestra performed in Carnegie Hall a "Concert of Negro Music" to benefit

¹³² Ingram, 45.

¹³³ David Cooper, "Juggling Versatility (Part 1)," *International Trumpet Guild Journal* 27, no. 1 (October 2002): 62.

¹³⁴ Reid Badger, *A Life in Ragtime: A Biography of James Reese Europe* (New York: Oxford University Press, 1995), 85.

the Music School Settlement for Colored People in the City of New York, Inc.¹³⁵ This concert began with Europe's composition, *Clef Club Grand March* and continued with a "...proto-jazz mixture of ragtime, blues, and minstrelsy played by the Clef Club Orchestra..."¹³⁶

Additionally, the requirements of the silent film industry required trumpeters to be well-versed the jazz and classical music while employed in the theater orchestras. Since music was used to heighten the emotional aspect of a picture, many styles of music were employed to depict the specific mood portrayed on the screen.¹³⁷ Therefore, trumpeters in the recording studio or theater orchestras were required to perform in different genres. Such as the case of Louis Armstrong.

In December of 1925 while in Chicago, Louis Armstrong supplemented his income by performing in the silent film orchestra of Erskine Tate at the Vendome Theatre.¹³⁸ The repertoire of a single show would vary in styles from the "Intermezzo" of Mascagni's *Cavalleria Rusticana*, in which Armstrong was featured as the on-stage soloist, to overtures like *William Tell*, of Rossini and *Poet and Peasant* of von Suppé. Also included in the same show were the "hot" numbers of the day such as *Static Strut*

¹³⁵ Carnegie Hall, "When Jazz Arrived at Carnegie Hall," Accessed September 24, 2019, <https://www.carnegiehall.org/Explore/Articles/2021/03/31/When-Jazz-Arrived-at-Carnegie-Hall>.

¹³⁶ Carnegie Hall, "When Jazz Arrived."

¹³⁷ Patrick Miller, "Music and the Silent Film," *Perspectives of New Music* 21, no. 1/2 (Autumn-Summer 1982): 582–84.

¹³⁸ Thomas Brothers, *Louis Armstrong, Master of Modernism* (New York: W.W. Norton and Co., 2014), 193.

and *Stomp Off, Let's Go*.¹³⁹ Armstrong had to be adaptable to the classical and jazz styles in order to successfully perform at the Vendome.

Other notable early crossover trumpeters were from the Paul Whiteman Orchestra. Henry Busse and Frank Siegrist in 1924¹⁴⁰ were Whiteman's trumpeters and performed in the premiere performance of *Rhapsody in Blue* by George Gershwin.¹⁴¹ This concert titled an "Experiment in Modern Music," took place on 12 February 1924.¹⁴² Busse and Siegrist also performed on the subsequent 10 June 1924 recording.¹⁴³ Although Siegrist performed the trumpet solos in *Rhapsody in Blue*, "The Billboard" magazine would later describe Busse as having "...a keen sense of musical commercialism..."¹⁴⁴

Soon after Busse and Siegrist, Harry James became prominent in the jazz trumpet world. Although his focus was on big band jazz, James could have been equally successful in the classical trumpeting world.¹⁴⁵ James demonstrated his mastery of classical trumpeting combined with jazz trumpeting in his 1939 composition *Concerto*

¹³⁹ Max Jones and John Chilton, *Louis: The Louis Armstrong Story, 1900-1971* (Boston: Little, Brown and Co., 1971), 212.

¹⁴⁰ Don Rayno, *Paul Whiteman: Pioneer in American Music, 1890-1930 Vol. 1* (Lanham, MD: Scarecrow Press, 2003), 82.

¹⁴¹ Lisa Koehler, *Fanfares and Finesse: A Performer's Guide to Trumpet History and Literature* (Bloomington, IN: Indiana University Press, 2014), 156.

¹⁴² Rayno, 82.

¹⁴³ Rayno, 95, 519.

¹⁴⁴ *The Billboard*, May 1948, 27, https://books.google.com/books?id=LEUEAAAAMBAJ&dq=Busse&source=gbs_navlinks_s

¹⁴⁵ Peter J. Levinson. *Trumpet Blues: The Life of Harry James* (New York: Oxford University Press, 1999), 87.

for Trumpet. This concerto may be first trumpet concerto written in the crossover style, although not a true concerto in form, it contains idiomatic material from the classical and jazz genres making it an early example of a trumpet concerto written in the Third Stream.

More than one hundred years have passed since the commercial aspect of trumpeting became part of the trumpeting world and the commercial style continues today with trumpeters the likes of Vincent DiMartino, Allen Vizzutti, and Walter White. Like Doc Severinsen, these modern trumpeters are adept at seamless crossover from jazz and classical as well as most other styles and genres of music. Because of the ease in which they crossover, these trumpeters represent the definition of the commercial style of trumpeting and represent the type of trumpeter best suited to perform the trumpet concerti of Floyd Werle.

Use of Various Trumpets

While composed for the B \flat trumpet, both concerti can be performed using a C trumpet as well. As part of the preparation for performances as part of this study, I experimented with both B \flat and C trumpets and decided to use the C trumpet, as I was more comfortable performing with it (my 2006 performance of the Second Concerto, Movement I was with a B \flat trumpet). However, there are two places (both in the Second Concerto) where the low register notes are technically beyond the reach of a C trumpet. The first is in Movement I at measure 256 where the passage begins with F $_3$ –E $_3$ –F $_3$, and the second in Movement II at measure 359 where the scale begins with an F $_3$. However, with the use of the third valve slide, these passages are performed with relative ease.

Ultimately, the choice of what pitch of trumpet used to perform these concerti should be in line with the musical goals the performer chooses.

Additionally, I experimented in using a four-valve E \flat trumpet in preparation for these concerti, but my experience with that type of trumpet determined that producing the brilliant, commercial sound needed at times proved to be more a challenge than the advantage of agility an E \flat trumpet provides. However, there is nothing preventing a trumpeter from switching between different instruments during or between movements for the sake of the easing of performing or producing the sound desired. As a matter of fact, in the *Fourth Concerto for Trumpet and Band*, Werle calls for a flugelhorn in movements II and III. However, finding extended rest enough to switch within a movement presents a challenge in switching between trumpets. This study only addresses the use of the B \flat trumpet and C trumpet.

Fingering Techniques

Having a dexterous and coordinated fingering technique will facilitate practice and ultimately, performance of these concerti. To simplify readability throughout this section, fingering patterns and valve combinations used are identified by numbers corresponding to the valve used. Switching between different valves and/or combinations have hyphens between the valve combination number. For example, switching between first and second valves is notated as 1-2.

Neither of these two concerti present extraordinarily difficult fingering patterns. Any difficulties encountered depend on the specific technical ability of the individual trumpeter preparing the concerti. Being a tubist in his formative years, Werle was well-

versed in the inherent technical advantages and pitfalls associated with performing with valve instruments.

There are several passages in the concerti that look technically difficult on the page and sound difficult to the listener. Although there is no evidence to suggest otherwise, some of these passages may not have been intended be performed exactly as printed; they may have been written to reproduce the trumpeting style of Severinsen. Described later in the discussion of the specific concerti, these passages are usually fast, scalar runs or at times, multi-octave arpeggios and are written for dramatic and virtuosic effect rather than technical, note-by-note accuracy.

First Concerto

Themes in the First Concerto consist mainly of major, minor, blues, or, whole tone scales. A solid fingering technique will ensue accurate execution. There are some awkward passages that may have to be worked out note-by-note in a diligent manner. Although some passages may look (and sound) difficult, they are relatively easy technically as they use a valve combination of alternating one or two fingers or with a half-valve technique that is easily accomplished. These passages are a testament to Werle's acute awareness of the idiosyncrasies of trumpet fingering.

An example of such an easily performed passage occurs where Theme B begins in measure 31. With a B \flat trumpet, the passage consists of predominantly 2 to 0 valve combination. The transposed B \flat trumpet pitches B $_4$ to C $_5$, D \sharp_5 to E $_5$, and F \sharp_5 to G $_5$ are fingered 2-0, 2-0, 2-0 respectively. Additionally, using alternate fingerings, the A $_5$ to B \flat_5 can be fingered 2-0 (musical example 5.1). This writing confirms that Werle was

thoroughly familiar with the technical aspects of a trumpet. These virtuosic effects are found throughout the concerto.

The fingering pattern for performing this passage at measure 31 using the C trumpet is similarly facile. The C trumpet pitches A₄ to B \flat ₅, C \sharp ₅ to D₅, and E₅ to F₅ are fingered 12-1, 12-1, 12-1 respectively. Again, these are easily-fingered valve combinations yet they create great virtuosic effect.

Musical Example 5.1. First Concerto. solo trumpet in B \flat , valve combinations, Movement I, mm. 30–34.

An extended version of the passage at measure 31–34 occurs later in the movement in measures 235 –240 but is written a whole step lower. When using a B \flat trumpet, the entire passage at measure 235 can be fingered with the valve combination 12-1 by using alternate fingerings on only three notes: the E₅ in measure 237 and the G₅ in measure 239 (alternately fingered 12), and A \flat (alternately fingered 1) in measure 239. The velocity of the passage negates any potential intonation issues presented by these alternate fingerings. Using the C trumpet in this passage, however, requires a more challenging cross fingering pattern in the low register and a different fingering pattern for each of the four-note patterns when ascending.

Another example of the virtuosic effect accomplished through simple fingerings are the trills in measures 83–85 and again in measures 287–289. Like the previous

passage at measure 31, this passage requires the movement of only one finger at a time (musical example 5.2). Note the alternate fingering used between the G_5 and $A\flat_5$ in measure 85. Instead of using the traditional 0-23 combination (requiring the manipulation of both the second and third fingers on the $A\flat_5$), the 0-1 combination allows a more accurate execution of the trill. The slightly lower pitch caused by using only 1 on the $A\flat_5$ is practically imperceptible.

Musical Example 5.2. First Concerto. solo trumpet in $B\flat$ fingerings, Movement I, mm. 83–85, mm. 287–289.

The image shows two staves of musical notation in 3/8 time. The first staff starts at measure 83 and ends at measure 85. Above the notes, fingerings are indicated: 2-0, Alt. 0-1, 0-2, 2, etc., and a circled 9. The notes are G_5 , $A\flat_5$, G_5 , $A\flat_5$, G_5 , and $A\flat_5$. Trills are marked above the notes. The second staff starts at measure 287 and ends at measure 289. Fingerings are indicated as 0-1, 2-0, 0-1, 1-0, 0-1, and 0-1. The notes are G_5 , $A\flat_5$, G_5 , $A\flat_5$, G_5 , and $A\flat_5$. Trills are marked above the notes. A dynamic marking *f* is present at the beginning of the second staff.

The fingerings when using a C trumpet on both of these passages are similarly easy (musical example 5.3). Note the use of alternate fingerings with the C trumpet from the G_5 and $A\flat_5$ this time occurring in measures 83 and 85. Considering the transposition, the same fingerings are used for the printed pitches and therefore the slight difference in pitch caused by fingering the $A\flat_5$ with 1 is again, imperceptible. The passage at measure 287 through 289 is easiest fingered using traditional fingerings. Although on some C trumpets the $E\flat_5$ (when using the traditional 2 fingering) is slightly flat, in this case the slight pitch difference caused by using 2 is not perceptible considering the velocity of the trill.

Musical Example 5.3. First Concerto. Movement I, solo trumpet in C fingerings, mm. 83–85, mm. 287–289.

The image displays two staves of musical notation for a solo trumpet in C fingerings. The first staff, labeled with measure numbers 83, 84, and 85, shows notes with fingerings: 0-1, 0-1 (with 'Alt.' above), 1-0, 0, etc., and a circled '9'. The second staff, labeled with measure numbers 287, 288, and 289, shows notes with fingerings: 1-0, 0-1, 1-0, 0-1, 1-0, and 1-2, with a dynamic marking 'f' below the first measure.

One passage in particular in the First Concerto that may require diligent practice is measures 38–47 in Movement III. This passage, although a four-note sequence descending by whole tones proved challenging for me using both B \flat and C trumpets. Severinsen performed this passage in more of a jazz style in contrast to the classical approach I used. The classical approach required the clear articulation of each note. Either approach is fine depending on the overall stylistic concept the trumpet soloist decides.

Second Concerto

As in the First Concerto, Werle, due to his knowledge of the trumpet, created passages in the Second Concerto where the fingering technique follows relatively simple fingering patterns. Overall, I found this concerto to be more technically challenging than the First Concerto. With one concerto already written, Werle had a greater understanding of Severinsen’s capabilities and challenged Severinsen technically and himself compositionally.

Werle uses non-conventional scales to create many of the themes in the Second Concerto. These scales, the octatonic, acoustic, pentatonic, and synthetic are generally not in the vernacular of classically-trained performers, and their occurrence may pose a temporary technical challenge when preparing this concerto. Again, since Werle was familiar with trumpet technique, he used the non-conventional scales in a manner that allowed relatively easy trumpet fingering technique.

The scale in mm. 95–96 of Movement I is an example of a non-conventional scale, in this case the acoustic scale that has an easily executed fingering (musical example 5.4). With the B \flat trumpet other than fingering the A $_4$, A $_5$, and D \flat_6 with 12 in mm. 95–96, the remainder of the scale only involves the first and second valves individually. The fingering for the same scale with a C trumpet is a bit more complicated with the A \flat_4 and A \flat_5 being fingered with 23. Despite the relatively easy fingering pattern of the scale, Werle indicates in the trumpet part that the scales should be performed “quasi gliss” (quasi glissando). In practical application, so long as the pitch on beat 3 of measure 95 and the pitch on beat 2 of measure 96 clearly sound, what happens between does not have to adhere to the written pitches. Werle also writes the glissando symbol between beats 2 and 3 in measure 96 making the fingering less a concern. Additionally, the passage in mm. 97–98 uses the acoustic scale and has similar technical characteristics and the passage in mm. 95–96. The fingerings using the C trumpet in mm. 97–98 are a bit easier to negotiate than in the previous scale.

Musical Example 5.4. Second Concerto. solo trumpet in B \flat , acoustic scale, Movement I, mm. 95–96.



Continuing the idea of the glissando, in measure 128 Werle writes a C⁷ chord on beats 3–5 with the instruction to us perform this as a glissando. Instead of writing a glissando symbol, Werle specifically notates the pitches of the arpeggio. Not by coincidence, these pitches represent the harmonics series naturally produced with the B \flat trumpet when using 0 valves. Werle wanted a glissando effect using only those notes, not a true glissando created by a scale or randomly moving the valves causing undetermined pitches. Again, this is more proof of Werle’s detailed knowledge of the trumpet as well as a technique Severinsen often uses.

Directly following this glissando is a restatement of Motive A2 in mm. 129–130. On beat 3 of measure 130 in the B \flat trumpet part, the written B \sharp to C \sharp trill can be easily performed by using the alternate fingering of 0-3 rather than the traditional 0-12 fingering. Another alternate fingering workaround, when using a C trumpet performing the trill at measure 207, the G₅ to A \flat ₅ trill can easily be performed using a 0-1 fingering. Similarly, when using the C trumpet in measure 211, the D₄ to F \sharp trill can be alternately fingered 13-3.

Although Movement II has the quickest tempo in the concerto, the passages in terms of fingering are not as technically challenging as they look and sound. The scales

when using either B \flat or C trumpets lay well under the fingers. Some of the arpeggiated passages however, can be challenging not in terms of fingering technique, but in accurately placing the pitches due to the inherent harmonics of the trumpet (on which Werle capitalized in Movement I in the aforementioned glissando at measure 128).

The C trumpet requires the most use of alternate fingerings in Movement II, mainly in the trilled passages. Two trills in particular are the best candidates for alternate fingerings. The first at measure 141, is the trill from D $_4$ to E $_4$ and is easiest performed by using 13-3 with the first valve slide extended to bring the D $_4$ down in pitch. The second at measure 199, the A \flat_4 to B \flat_4 trill is easily performed using 23-123 again, with the first valve slide extended, but this time to lower the pitch of the B \flat_4 that is inherently sharp when fingered 123.

Another use of an alternate fingering when using a C trumpet is at measure 76 where the A \flat can be fingered with 1 rather than with 23. This combination eliminates the break between the traditional 0-23 fingering. The speed of the passage veils the slightly lower pitch of the A \flat when fingered with 1.

Measure 346 provides a challenge not in fingering, but in overcoming the inherent acoustical idiosyncrasies trumpets (of any pitch) have when trilling from a treble clef fourth space E to a fifth line F \sharp . This is especially true when using the B \flat trumpet in this passage. Using the traditional fingering of 0 for the E $_5$ and 2 for the F \sharp_5 , especially when trilling between these two pitches can cause a trill to the lower E \flat_5 to sound when using 0-2 as the E \flat_5 is closer in harmonics than the F \sharp_5 . To overcome this break, the F \sharp_5 could be fingered 23, but the break is similar as when using 2, so there is no advantage. Also,

using 123 on the F[#]₅ is equally challenging. However, 1971 USAF Band recording Severinsen circumvented this problem by simply converting the E₅ to F[#]₅, trill in to a jazz turn. A jazz turn is a technique similar to a classical turn and notated similarly but traditionally performed with a glissando between the upper pitch and arrival pitch of the turn. When using the B^b trumpet at measure 346, the turn begins on the E₅ and to overcome the break in the harmonics, create a glissando by using a half-valve technique up to the F[#]₅, sounding the F[#]₅, and using a glissando down landing on the D[#]₅ with rhythmic accuracy. Not only does this technique provide a workaround for the cumbersome trill, it satisfies the requirements of the Third Stream by incorporating a jazz technique in a classical passage. Conversely, performing this passage when using a C trumpet is not a challenge as the acoustics and fingerings in this instance do not present any issues.

The final place where an alternate fingering must be used when using a C trumpet is measure 359 and possibly measure 360. The F₃ in measure 359 should be fingered 123 with the third slide extended. The G₃ in measure 360 can be fingered with the traditional 13 fingering with the third slide quickly pulled in, or, while leaving the third slide extended from the previous F₃, the G₃ fingered 23.

There are not passages that present any fingering challenges in Movement III when using a B^b trumpet. When using a C trumpet though, a trilled on beat 2 of measure 41 in Movement III presents a challenge for a C trumpet when using the traditional fingerings. This challenge is alleviated by using the alternative fingerings of 12-1 on the G₅ to A^b₅ respectively.

There are two identical passages in Movement IV in which sounding the correct partials of the harmonic series is a challenge, especially when using a C trumpet. The descending $A\flat_5$ to $E\flat_5$ on beats 1 and 2 of measures 66 and 175. The $A\flat_5$ may be a challenge to sound accurately, especially when descending from the $B\flat_5$. The traditional fingering for a C trumpet for the $A\flat_5$ is 23. As many trumpeters have experienced, the 23 fingering for an $A\flat_5/G\sharp_5$ for any pitched trumpet is inherently unstable (why the opening $A\flat_5$ of Tchaikovsky's *Fourth Symphony* is challenging when using a C trumpet). Because of the unstableness, if the descent from the $B\flat_5$ to the $A\flat_5$ is overshoot, the resultant pitch is the next partial in the harmonic series: a very flat $G\flat_5$. To prevent this, using the first valve on the $A\flat_5$ allows that pitch to lock in.

Articulation

Articulation (tonguing) is the movement of the tongue to release, stop, or manipulate the flow of air. This section does not discuss slurs, although tonguing and slurring are inextricably linked by air.

A gainfully employed trumpeter must be able to employ a variety of articulations. These articulations can be divided into two main categories, classical and jazz. Writing about jazz performance by classically trained trumpeters, Kevin Tague points out astutely "...that the proper use of articulation is vital for stylistically and authentic performances."

¹⁴⁶ Using a variety of articulations from both genres greatly adds to the musical effect of these concerti.

First Concerto

¹⁴⁶ Tague, 3.

Several types of articulations can be used in the First Concerto. Although the articulations throughout the concerto, (even at the printed tempo markings) can be articulated using single tonguing, to create diversity and stylistic appropriateness, the trumpeter should consider other types of articulations. These articulations, chosen from the classical and jazz idioms include the multiple tonguing techniques of, double tonguing, triple tonguing, and doodle tonguing.

For a classically trained trumpeter, using a multiple tongue is a more efficient articulation than using a single tongue. For a cross-over trumpeter, using a doodle tongue on occasion would add to the jazz effect that Werle created. Christopher M. Burbank describes how trumpeters can employ the doodle tongue and provides step-by-step instructions to determine how the doodle tongue technique is performed.¹⁴⁷

Throughout the First Concerto, the fast passages are written slurred. However, there is an exception in Movement III at measures 38–47 where a ten-measure passage is written as articulated (musical example 5.5). This passage is an example of where the style of the music can override the notated articulations.

Using a double tongue would allow a clean and accurate execution of this sequential passage, however, using a multiple tongue could make the passage sound angular, percussive, and not in the style of the overriding Samba feel. Using a doodle tongue technique would smooth the articulation and add a jazz element as well more in line with the Samba.

¹⁴⁷ Christopher M. Burbank, “Doodle Tongue Jazz Articulation for the Trumpet Player,” (PhD diss., University of Miami, 2014), 131.

However, in the 1967 live performance Severinsen slurs four-note groups with an accent on the first of each group in the nine-measure passage.

Musical Example 5.5. First Concerto. Movement III, solo trumpet, articulation options, mm. 38–46.

The image displays two staves of musical notation for a solo trumpet part. The first staff begins at measure 38 and concludes at measure 46, with the number '46' enclosed in a box above the staff. The second staff starts at measure 43. The notation features eighth and sixteenth notes, with a dynamic marking of *f* (forte) positioned below the first staff. The key signature has one flat, and the time signature is 4/4.

Second Concerto

As in the First Concerto, many of the fast passages in the Second Concerto are slurred. However, there are nine points in the Second Concerto where Werle specifies double tonguing in the manuscript by writing TKTK under or over the sixteenth notes he wants double tongued. One example of this is in Movement I, at measure 27 (musical example 5.6). At the suggested quarter note = 164 tempo, the double tongue would be the default articulation for most trumpeters. Since there are repeated notes, slurring is not an option. The other place in Movement I is in a similar passage at measure 209.

Musical Example 5.6. Second Concerto. Movement I, manuscript score, double tonguing indication, solo trumpet in B \flat , m. 27.

Another example of Werle's double tongue indication is in Movement II at measures 9 and 18 (musical example 5.7). Similar to the arpeggiated motif at measure 18, remaining five occurrences are at measures 257, 204, 212, 214, 257, and 261. This seems as an odd notation since Werle was writing specifically for Severinsen who certainly knew when to use multiple tonguing. Additionally, there should be no aural perception of when a trumpeter is either single or multiple tonguing.

Musical Example 5.7. Second Concerto. Movement II, solo trumpet in B \flat , double tonguing indication, m. 9, m. 18.

William Vacchiano would often wittingly tell me, “Never single tongue unless you get paid for it.”¹⁴⁸ Because of his advice, my default is to multiple tongue as it is a more efficient method of articulation than a single tongue. What type of articulation used is ultimately the decision of the performer.

Other than the points where Werle indicated, there are other passages where multiple tonguing could be used. For example, in the triplet arpeggio passage in measure 126 of Movement I, I use a TKT articulation for each group. In Movement II, the dotted rhythms occurring between the statements of Motive D1 as in measure 34 of the solo trumpet part can be articulated with TKT where the K syllable articulates the sixteenth note. Additionally, the iterations of Theme J in Movement IV all lend themselves to performed more efficiently with some type multiple tonguing.

Range

One of the more challenging aspects of these concerti is the range, the distance from the lowest and highest pitches written and the general tessitura of certain passages. The total written range of the two concerti is nearly three- and one-half octaves spanning from (in concert pitch) an E₃ in the low register to an A₆ in the altissimo register. Pitches are presented in concert pitch. For the definition of the four trumpet registers as applied to the concerti refer to Pitch Notation. On occasion, however, Werle provides alternative lower pitches to the printed altissimo pitches. Again, this seems an odd notation as Severinsen is well-known for his command of the altissimo register.

¹⁴⁸ William Vacchiano, lessons with author, 1981 through 1986.

Table 5.1 shows the total number of combined pitches of the concerti and the approximate percentage of pitches in each register. Table 5.2 and Table 5.3 show the approximate percentages of the total pitches by register in each movement of each concerto. The process used was to count the total pitches per movement, then count only the pitches in each of the four registers. The octave in which pitches are assigned is in the Pitch Designations by Octave section of this study on page xvi.

Possibly the most worrisome aspects in regards to the range of these concerti are the high and altissimo rather than the low and medium registers. However, of the combined 4560 notes of the two concerti, approximately 9% of the pitches are in the high register and 2% of the pitches are in the altissimo register (Table 5.1). Werle uses the upper and altissimo registers to evoke moments of excitement and dramatic effect. Therefore, exercising the option of using the alternative pitches written, or, changing a pitch (usually choosing a lower pitch than the printed altissimo pitch) may detract from the overall effect that Werle had intended. However, rarely has a performer opted to substitute a higher pitch in place of a lower pitch from either the low or middle registers. The presumption is that pitches written in the low register (11% of the pitches) and pitches written in the middle register (78% of the pitches) are not problematic.

Table 5.1. First Concerto, Second Concerto: Solo Trumpet: Approximate Percentage of Combined Pitches by Register

Combined Concerti						
Register	First Concerto		Second Concerto		Concerti Totals	
	# of pitches	%	# of pitches	%	# of pitches	%
Low	231	10%	316	13%	547	11%
Middle	1705	77%	1817	78%	3522	78%
High	233	11%	184	8%	417	9%
Altissimo	40	3%	34	1%	74	2%
Total Pitches and %	2209	100%	2351	100%	4560	100%

First Concerto

Werle spans three octaves in solo trumpet part of the First Concerto from an F₃ to an F₆. (Werle provides an F₅ as an alternative to the F₆ in measure 174 of the Movement I). There are 2187 notes contained in the solo trumpet part of the First Concerto. While counting, each was categorized by register category by movement (Table 5.2).

Table 5.2. First Concerto: Solo Trumpet: Approximate Percentage of Pitches by Movement and Register

<i>First Concerto</i>	Movement I		Movement II		Movement III		Concerto Totals	
Register	#	%	#	%	#	%	#	%
Low	126	12%	42	15%	63	7%	231	9%
Middle	817	74%	194	68%	694	85%	1705	77%
High	136	12%	43	15%	54	7%	233	11%
Altissimo	27	2%	7	2%	6	1%	40	3%
Total Pitches/%	1106	100%	286	100%	817	100%	2209	100%

For notes in the altissimo registers, Werle facilitated accessibility by generally approaching them scalarly or indicating they should be approached with a glissando. A

glissando for the purposes of this concerto, is an effect articulation and should be performed as it is in the jazz style and symbolized as: ~~~

It should be performed as a quick, upward, movement from the printed lower pitch up to the printed higher pitch and not performed as the smooth glissando that a trombone can sound.¹⁴⁹ An example of this takes place in measures 33 into 34 where Werle employs a glissando in measure 33 leading into the first altissimo pitch of the concerto in measure 34 (musical example 5.8). With a *ff* dynamic, the $D\flat_6$ is approached with a glissando from a G_5 . This glissando also is the first occurrence of a jazz-derived articulation and is the first deviation away from the classical manner in which the solo trumpet has been presented thus far. Adding a crescendo from *ff* also adds to the brilliant and dramatic effect of this passage.

Musical Example 5.8. First Concerto. Movement I, glissando into first altissimo pitch, solo trumpet, mm. 31–35.

The musical score for Musical Example 5.8 is written for solo trumpet in 3/4 time. It begins at measure 30 with a rest. Measure 31 contains a series of eighth notes: G5, A5, B5, C6, D6, E6, F6, G6. Measure 32 continues with eighth notes: G6, F6, E6, D6, C6, B5, A5, G5. Measure 33 features a glissando from G5 to D flat 6, indicated by a wavy line and a double bar line. Measure 34 starts with a half note D flat 6, marked *ff*. Measure 35 continues with a half note D flat 6, marked *dolce*.

One of the few exceptions of an altissimo pitch approached without a scale or glissando is the $D\flat_6$ in measure 186 (musical example 5.9). In this case, the first half of Theme C beginning in measure 179 is in the middle to high register by the solo trumpet

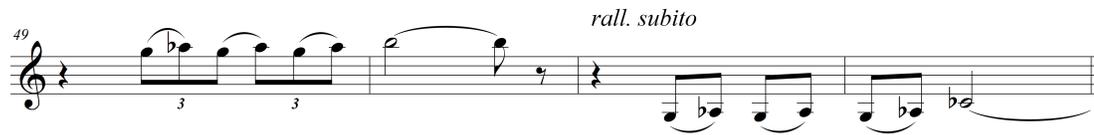
¹⁴⁹ John Brye, “Interpretation of Jazz Band Literature,” The United States Army Field Band, accessed June 13, 2019, <http://www.timusic.net/wp-content/uploads/jazz+artikulation.pdf>.

fff and marked *appassionata*. The M7 interval in the theme (in this instance notated as a d8) is a D₅ slurred to a Db₆ with no indication of any other articulation. This interval in Theme C is always under a slur and a clean leap up is necessary. Although Werle writes an Ab₄ as an alternative to the Db₆, performing the Ab₄ takes away from the climatic feel of that moment. It is without doubt Werle offered the alternative with endurance in mind considering the F₆ performed twelve measures earlier in measure 174.

Musical Example 5.9. First Concerto. Movement I, articulated altissimo pitch, mm. 179–201.

In Movement I, low register pitches only appear in 8% of the movement (Table 5.2). The intervallic angularity of Theme A and Theme C and their respective fragments cause the pitches in the low register to be approached from above by a large interval. An example of this occurs in measure 50 where a *ff* B₅ precedes a *mf* G₃ in measure 51 with only one beat separating the two pitches. This downward M17 interval is the largest intervallic leap in either direction in the First Concerto (musical example 5.10).

Musical Example 5.10. First Concerto. Movement. I, solo trumpet, M17 leap, mm. 49–52.



Werle adds facility to executing this interval by writing two performing advantages to this downward leap. First, the B₅ can be shortened to at most a half note giving slightly more rest in which to recover and breathe and secondly, on account of the *rallentando subito*, the entrance on the G₃ can be delayed adding even more time to prepare. Second, since the G₃ is in the low register, increasing the volume to a *f* will ensure accuracy yet still cause the note to sound softer especially compared to the *ff* B₅.

One of the most challenging downward leaps in Movement I is the d15 interval from the F_b₅ in measure 197 (approached with a *diminuendo mf*) to the F₃ in measure 198 (musical example 5.11). In this instance, Werle does not provide any device that the performer can parlay into rest, recovery, nor preparation. Articulating the F₃ decisively and at least at a *mf* will ensure a successful leap down.

When performing with a C trumpet, to prepare for the F₃, extend the third slide to lower the 1-2-3 valve combination by one half step. Do this during the six measures of rest preceding measure 195 rather than at the leap. This eliminates any movement of the trumpet (and subsequently the embouchure) and allows the F₃ to sound cleanly. Using this technique for the F₃, however, requires the use of alternate fingerings for the following G_b₃ (use 1-3), and the D_b₄ (use 1-3) possibly making minor adjustments with

the third slide ensuring accurate intonation. See the section on Fingering Technique for detailed discussion on alternate fingerings.

Musical Example 5.11. First Concerto. Movement I, solo trumpet, d15 downward leap, mm. 195–199.

Possibly the most challenging downward leap in the First Concerto a P15, takes place in Movement I. A sustained B₅ tied into measure 303 is followed by a B₃ in measure 304. Werle does provide the soloist some respite in this case by following preceding the B₃ in measure 303 with a beat of rest. Furthermore, the B₃ can be delayed for dramatic effect because it is within the written cadenza. However, the B₃ is written *pp* adding an additional challenge to the execution.

Second Concerto

Although the Second Concerto has four movements, it only has 164 more notes in the solo trumpet part than the First Concerto. This is mainly because Movement III of the Second Concerto only has ninety notes. The total range of the 2351 notes in the solo trumpet part of the Second Concerto spans more than three octaves from an E₃ to an A₆. There are two occurrences of the E₃, both in Movement I at measures 32 and 256. The A₆ occurs only once and is the last pitch in the solo trumpet part in the penultimate measure of the concerto at measure 277.

Although in these instances Werle provided no alternative pitches for either of the two extremes, the A₆ certainly can be substituted with any pitch of an F major chord, preferably in the altissimo register. Interestingly, the first known occurrence of Severinsen performing an A₆ on a commercial recording was on the 1967 album, *Brass Impact* toward the end of the song, “The Sweetest Sounds.”¹⁵⁰ Severinsen performed this pitch just one year prior to Werle’s writing the Second Concerto and may explain Werle’s daring to write an extreme altissimo pitch not usually associated with Severinsen at the time.

The approximate percentage of pitches of the Second Concerto in the middle register are similar to those of the First Concerto, 78% and 77% respectively (Table 5.3). However, the Second Concerto has a higher percentage of low register pitches and lower percentages of high and altissimo pitches.

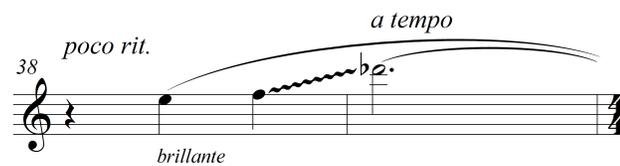
Table 5.3. Second Concerto: Solo Trumpet: Approximate Percentage of Pitches by Movement and Register

Second Concerto	Movement I		Movement II		Movement III		Movement IV		Concerto Totals	
Register	#	%	#	%	#	%	#	%	#	%
Low	129	14%	101	14%	2	2%	84	14%	316	3%
Middle	703	76%	589	79%	74	82%	451	76%	1817	78%
High	82	9%	51	6.8%	14	16%	37	6%	184	8%
Altissimo	12	1%	2	.2%	0	0%	20	4%	34	11%
Total Pitches	926	100%	743	100%	90	100%	592	100%	2351	100%

¹⁵⁰ Warren Kime, *Brass Impact*, Command RS 33 910, 1967, Vinyl.

Interestingly, the first altissimo pitch of the Second Concerto is a $D\flat_6$ is the same first altissimo pitch of the First Concerto (musical example 5.12). Similar to the First Concerto, this $D\flat_6$ has an implied *fortissimo*, and is approached by a glissando and occurs within the first forty measures of the Movement. This passage also includes the first use of a jazz articulation in the Second Concerto.

Musical Example 5.12. Second Concerto. Movement I, solo trumpet first altissimo pitch with glissando, mm. 38–39.



In the Second Concerto, Werle continues his method of approaching altissimo pitches with a scale, glissando, or a rip. A rip is a quick, upward movement that begins on an unspecified starting pitch and written as: \swarrow . The first rip Werle uses occurs in measure 100, and ascends to a G_6 with a printed ossia of a $C\flat_6$.

Of the twelve altissimo pitches in Movement I, only three pitches (all being a C_6) are approached by a leap. Two of the C_6 pitches are the top pitch of the ascending and arpeggiated Motive A2, the third C_6 at measure 260, is the penultimate cadence of the movement.

Werle includes the lowest practical pitch of the $B\flat$ trumpet, an E_3 (an $F\sharp_3$ transposed) at two points in the movement. When using a $B\flat$ trumpet, the E_3 is easily performed in both instances. In measure 32 the E_3 is *fortissimo* and is preceded by an

anacrusis B \flat ₄. It is also the lower pitch of an upward trill to an F₃. The E₃ in measure 256 is handled similarly with an approach from a B \flat ₄, is performed strongly, and has an upper neighbor F₃.

When performing these passages with a C trumpet, the passages become more challenging. The lowest practical pitch of a C trumpet is an F \sharp ₃ which makes the E₃ a whole step lower than can be practically performed. When descending from the B \flat ₄ into measure 32, the velocity of the tempo and trill from the E₃ to F₃ will help disguise any nebulousness of pitch. Later at measure 256, since it is a quasi-cadenza, the three-note E₃-F₃-E₃ group can be performed slowly and decisively ensuring the three pedal pitches sound clearly before accelerating to the end of the passage.

Another good example of Werle approaching an altissimo pitch with a scale occurs at the end of Movement II. The scale ends on the highest pitch of the movement, an altissimo D₆ at measure 363. However, the scale begins in measure 359 with the lowest pitch of the movement, an F₃. Refer to the Fingering Technique section for the use of alternate fingerings on this passage when using a C trumpet.

Range is not an issue in Movement III, Werle did not write any altissimo pitches and there are only two low register pitches. The largest leap of the movement is the P8 in measure 8 and that is easily performed since it is under a glissando. The improvised swing section provides an opportunity to extend the range of the movement. Also, an appropriate spot to add brilliance to the bluesy Theme G, the passage at measure 11 is well-suited to be performed an octave higher. Doing so adds contrast and reinforces the repeat of Theme G in a very dramatic and exciting way.

Despite the higher percentages of high and altissimo register pitches in Movement IV, there are no real range challenges. The A₆ at the end of the movement should not be of concern, the movement is exciting enough without it. It was even a challenge for Severinsen on the 1971 USAF Band recording.

Additionally, nineteen out of twenty altissimo pitches in Movement IV are approached by a slurred scale, glissando, or rip. The one articulated pitch, a D \flat ₆, occurs at measure 159. It is *fortississimo* which allows for a hard articulation to ensure accuracy and is preceded by a series of quickly repeated B \flat ₅ pitches in measure 158. The passage in measure 158 provides enough forward momentum to readily articulate the D \flat ₆. However, slurring or using a glissando into the D \flat ₆ would be appropriate.

Flexibility

Flexibility is the ability to smoothly and efficiently pass through or switch between registers with minimal movement of the embouchure, and no change in quality or breaks in the sound. To accomplish flexibility the embouchure must be firm and supportive while allowing the aperture to open and close unrestrictedly based on the air speed and air pressure required for the dynamic level and range being performed. This should occur regardless the dynamics nor speed of the passage. As seen in the previous section discussing Range, these two concerti have significant register changes encompassing the entire range of the trumpet.

Many of the themes in the concerti include large leaps requiring flexibility to maneuver between the pitches without any breaks or sound changes. Additionally, there are several instances in the concerti where scales span at least one octave and on one

occasion, there is a scale spanning a M20. There are also quick leaps of at least a P15 as well. Possessing the flexibility to accomplish these large register changes covering virtually the entire practical range of the trumpet will allow a more musically effective performance.

First Concerto

Within the First Concerto there are a few passages to mind regarding flexibility. The passage at measure 55 is the entrance of the lyrical Theme C in of Movement I. Between measure 55 and the end of the phrase at measure 62, Theme C spans from C[#]₄ to A₅ with large interval leaps (musical example 5.13). It spans three registers all under a *p* dynamic and muted. In this passage, having an adept flexibility allows a fluid change of registers thereby keeping the musical line smooth and moving forward.

Musical Example 5.13. First Concerto. Movement I, Theme C, solo trumpet, mm. 55–62.

The image shows two staves of musical notation for a solo trumpet part. The first staff begins at measure 55 and contains a triplet of eighth notes (B4, A4, G4) followed by a dotted quarter note (F4), a quarter note (E4), and a quarter note (D4). The second staff begins at measure 59 and contains a triplet of eighth notes (C5, B4, A4) followed by a dotted quarter note (G4), a quarter note (F4), and a quarter note (E4). The music is marked with a dynamic of *p* and the instruction *lirico*. The notation includes various accidentals and slurs to indicate phrasing and articulation.

A similarly lyrical, soft passage, begins at measure 106. This passage is more arpeggiated, descending from an A_b₅ to a B_b₃ then leaping upward to an A_b₄ (musical example 5.14).

Musical Example 5.14. First Concerto. Movement I, solo trumpet mm. 106–112.

106 *mp calmo* *poco rall* 12 **Tempo primo, ma piu animato**

A good example in Movement I of a scalar passage requiring multi-octave flexibility occurs in mm. 235–252. This lengthy passage, begins in the low register on a G₃ and ascends in a sequenced variation of Theme B through the low, middle, high up to the altissimo register to a sustained C₆ before gradually descending in the same sequential pattern through all the registers to a B₃ in measure 252 (musical example 5.15). Again, the ability to quickly and smoothly switch between registers via scales, arpeggios, and leaps without hesitation, will ensure accuracy and a successful musical presentation.

Musical Example 5.15. First Concerto. Movement I, solo trumpet, multi-octave flexibility, mm. 235–252.

235 *mf* *cresc. molto* *ff* 28 *mp* *mf* 29 3 3 3 3

In Movement II, the quasi-cadenza passage at measure 17 is a point where it is imperative to have the flexibility to negotiate through two octaves with relative ease. This phrase begins with an E₄ and ascends with a crescendo in groups of four-note sequences to a sustained D₆ then descending with a diminuendo briefly to a D₄ before ascending with a D₄ minor arpeggio to a soft and sustained A₄ (musical example 5.16).

Musical Example 5.16. First Concerto. Movement II, solo trumpet, cadenza, measure 17.



After following the D.S. back to measure 5, a tremendous amount of flexibility is needed to negotiate the thirty-five-measure passage that takes the Coda and leads to the conclusion of the concerto. However, techniques required in this passage extend beyond the realm of flexibility. The abilities needed, including the *ad lib.* Cadenza, could be discussed in the Fingering, Articulation, Range, Sound, Technique, and Endurance sections of this study. Although, the Cadenza will be discussed in the Improvisation section. This passage spans in range from C₄ to C₆ at its extremes and requires a large spectrum of dynamics, varied articulations, and technical velocity with few opportunities for rest (musical example 5.17). Additionally, it concludes the concerto.

Musical Example 5.17. First Concerto. Movement III, solo trumpet, two-octave range, mm. 61–131.

61 *p* *f* *piu f*
68 *ff* *ff*
115 *p*
119
123 *ff* *ff*
129

Second Concerto

Werle was a more conservative regarding large leaps in the Second Concerto although he did not shy away from spanning several octaves in some scalar passages. Some of the main themes include large intervals as well.

One of the themes that includes large intervals and a wide range and requires great flexibility is Theme B and its continuation (musical example 5.18). Under slurs grouped approximately in two-measure phrases, this passage looks like a sine wave. It begins in the middle register with a D₅ at measure 56, and ascends and descends with

increasingly wide peaks and valleys, finally spanning from a B₃ to an A₅ between measure 67 and measure 70 and ending where it started.

Keeping a smooth musical line and yet finding musically appropriate places to breathe throughout this passage is a challenge. Taking breaths after sustained pitches where the slur markings end is the musically most appropriate place to breathe. However, Severinsen took a breath after the sustained C[#]₅ in measure 68 even though it is under a slur. Although this is the logical point to breathe, technically, the C[#]₅ is the beginning of a phrase as it aligns with a fragment of Motive A1 stated in the ensemble. However, breathing between measures 67 and 68 can only be accomplished by cutting off the B₃ in measure 67 and doing so would be detrimental to the flow musical line. Furthermore, the underlying Rock Pulse in the percussion prevent any use of a *ritard* or pause in order to breathe. The only other logical and musical place to breathe prior to measure 68 is between the B₃ and B₄ in measure 65, and the next musical opportunity to breath is not until measure 73 between the F₅ and E_b₄. All factors considering, Severinsen's choice to breathe in measure 68 is the best compromise.

Musical Example 5.18. Second Concerto. Movement I, solo trumpet, range, flexibility
mm. 56–75.

A similarly long, smooth, and undulating line occurs with the entrance of Theme E at measure 64 in Movement II. Including its subsequent extension material, the passage is forty-seven measures long, its range spans a d15, and is mostly slurred. Unlike Theme B, opportunities to breathe are obvious and plentiful. The development section of Movement II includes a slurred, scalar, and unaccompanied phrase at measure 219 that sweeps from the high to low registers with *crescendi* and *decrescendi* three times before ending *fortissimo* at measure 228 with an accented descending arpeggio. Negotiating this phrase with a firm embouchure and a flexible aperture is paramount to success. The last phrase of Movement II is an ascending F minor scale that requires the same flexibility. The phrase begins in measure 359 on an F₃ and ends the movement on a D₆ in measure 363.

There is a passage in Movement IV that is the litmus test of flexibility (musical example 5.19). The passage begins mezzo piano at measure 97 with a statement of a

fragment of Motive K1 leading with a crescendo through the next six measures into a *subito piano* B₃ at measure 103. This begins an extraordinarily fast scale written, as Severinsen demonstrates in the 1971 recording, more for an effect rather for specific pitch accuracy that weaves its way with an ascending sine wave pattern and a crescendo molto to a quarter note B \flat ₅ that acts as a springboard to the next pitch, a half note D \flat ₆ with a crescendo to the final note of the phrase, a *fortississimo* E \flat ₆.

Musical Example 5.19. Second Concerto. Movement IV, solo trumpet, litmus test of flexibility, mm. 97–106.

The musical score for solo trumpet, measures 97–106, is presented in two staves. The first staff, starting at measure 76, shows a melodic line with dynamics *mp* and *cresc.*. The second staff, starting at measure 103, features a rapid ascending scale with triplets, beginning at a *p* dynamic and ending at *fff*.

Sound

This section discusses the broad concept of the trumpet sound. Before continuing in this section, the difference between the terms sound and tone, must be addressed. Tone is a pitch including its naturally-occurring harmonics sounding at a specific frequency. Sound includes tone as well as additional, performer-added components. These components include the type of instrument, mouthpiece, and materials used in their manufacture, as well as articulation, intensity, note-length, timbre, volume, vibrato, etc. Additionally, there are the inherent physiological components the performer adds to

sound with their unique musculature, skeletal, dental structure, oral cavity, tongue position, etc.

Various sounds can be created by altering the relation of the components to one another. This alteration creates the quality of sound: bright, dark, full, ringing, veiled, brilliant, etc., and creates sounds indicative to certain genres: classical, jazz, pop, rock, commercial. Creating sounds with different types of instruments and equipment such as, trumpet, cornet, flugelhorn and with mouthpieces and mutes also offer opportunities for sound change.

Defining the type of sounds is varied as the performer, therefore, the following definitions are purposefully general. The classical trumpet sound can be described as ringing, brilliant, robust, and powerful. Although the classical trumpet sound is generally attributed to the orchestral trumpeter, trumpet soloists who perform mainly in the classical genre have similar traits without having to soar over the sound of a symphony orchestra.

In this age of easily accessible recordings, examples of varied trumpet sounds are readily available. The following list represents the trumpeters whose sound I champion. For the classical trumpet sound in terms of orchestral trumpeting, Melvin Broiles, Armando Ghitalla, Donald Green, Adolph Herseth, Gilbert Johnson, Philip Smith, William Vacchiano, and James Wilt, represent a short list of those trumpeters who have a classical trumpet sound. Additionally, trumpet soloists the likes of Maurice André, Raphael Mèndez, Gerard Schwarz, Tine Thing Helseth, Chris Gekker, and Sergei Nakariakov all have classical solo trumpet sounds.

A commercial trumpeter has a mastery of many different styles including jazz, blues, soul, funk, bebop, rock and can be viewed as a jack of all trades. They have the brilliance to soar over a jazz ensemble, the power and assertion to lead a symphony orchestra, and the control to blend with a small blues or funk ensemble. The quintessential commercial sound is defined as the sound of Doc Severinsen. Other commercial trumpeters of note include Rick Baptist, Bill Chase, Vincent DiMartino, Maynard Ferguson, Jon Faddis, Chuck Findley, Allen Vizzutti, and Walter White.

The sounds used in the jazz genre are as unique as there are trumpeters. However, the jazz sound generally is less assertive than the sound of a commercial trumpeter and less robust as a classical orchestral trumpeter. Trumpeters who represent the jazz sound are Louis Armstrong, Bix Beiderbecke, Clifford Brown, Miles Davis, Dizzy Gillespie, Harry James, Wynton Marsalis, and Rich Sigler.

First Concerto

An effective performance of the First Concerto requires at least three types of sound: classical, commercial, and jazz. Since the concerto was composed for Severinsen, the commercial and jazz sounds are prevalent. However, the type of sound used is at the discretion of the performer depending on what effect is desired.

Using a classical trumpet sound throughout Movement I is appropriate. The writing of the solo trumpet line as well as the accompaniment warrants it as the title of the movement, *Solo de Concours* evokes a classical solo competition. The trumpeter could emphasize the first obvious jazz technique, the rip, or, glissando by briefly switching to a commercial sound on beat three of measure 33 into 34 and when the same

passages returns at measure 240 into 241. Another opportunity to use a different sound is at measure 151, the beginning of the first improvisation. At this point, depending on the intent of the performer, commercial and jazz sounds can be used to reinforce the Third Stream intent of this concerto. In the 1967 University of Michigan recording, Severinsen begins with a powerful commercial sound and gradually moves to a gentler jazz sound. This transition occurs twice in the improvisation, the second time ending with the written-out jazz figure Werle provided in the solo trumpet part.

Movement II, the *Spiritual*, offers the opportunity to demonstrate a softer and gentler jazz sound throughout. However, the “bluesy” feel of the *Spiritual* is regularly contrasted interruptions of intense statements where a very declamatory commercial sound is appropriate. These interruptions require a very quick sound changes; they must be done conceptually. There is no time to switch between mouthpieces nor in this case instruments, possibly from flugelhorn to trumpet.

While Movement III is titled *Samba*, other sounds can be used quite effectively and are even called for in the solo trumpet part. The movement begins with the solo trumpet using a cup mute. This mute softens and lightens the trumpet sound creating a dance-like effect. Werle calls for the open sound at measure 33 (on the D.S. as well) and although Theme G (samba tune) is restated, it quickly changes to a series of descending sequences in a quasi-bebop style. Another point where Werle indicates a style (and thereby a sound) change is at measure 79, the first improvisatory section of Movement III. Here, he specifically wants a “Montuno type improvisation in Bossa Nova.” While there may be no specific sound for this melding of the *Montuno* (the rhythm of Afro-

Cuban salsa music) and the Brazilian Samba and Bossa Nova, a jazz sound would be most appropriate.

Contrasting the overall usage of a jazz sound in the movement, at the Coda (measure 115) a veiled cornet sound works well as the fast and slurred triplet passage is similar to many of the cornet solos of the early Twentieth Century. This passage leads directly to a commercial and quintessentially Severinsen-sounding exciting finale: ending on an altissimo note.

Second Concerto

The opening of the first movement should have a sound that has drive and intensity. This will help bring to the fore the *ben marcato* articulation and syncopated feel despite the soft dynamic of the initial statement of Theme A. This driving sound can be used throughout the movement even when performing the lyrical Theme B which has a forward-moving rhythmic underpinning in the ensemble. The exception begins at measure 169 where the trumpeter's sound should transform to the barcarolle feel of Theme C. As in the First Concerto, this Theme C, the barcarolle, has a calming effect on the movement contrasting the hard-driving Rock Pulse. The trumpet sound should reflect this calming by being warm yet projecting, emulating the voice of the Venetian Gondolier. The intense and driving sound begins again at measure 199 through 254 where once again the intensity and drive should decay giving the false impression of the end of the movement. At measure 256 the intensity returns to propel the movement to its altissimo D₆ close.

The sound to capture the essence of the Scherzo brillante feel of Movement II should be light, delicate, and one of humor. This is not a heavy movement and it should have the feeling of always moving forward. The loud dynamics printed in the solo trumpet part can deceive the performer into using a heavy and powerful sound, but doing so will take away from the light-hearted feel of the movement.

A *diminuendo* and slight *ritardando* on the last two eighth notes in measure 247 highlights the restatement of Theme D in measure 248. The *ritardando* can be performed without metric alignment issues because the ensemble has sustained notes supporting the solo trumpet line. To overcome the softer dynamic at measure 248, the sound used at the restatement should contrast the previous material by changing to one that is more energetic, clearly making the restatement noticeable.

Movement III has the most diversity of sounds in the Second Concerto. The trumpet soloist can use at least five different sounds to depict the contrasting styles of the movement. In contrast the misterioso environment of the ensemble's opening *Adagio molto*, the solo trumpet at measure 8 can portray a full and mournful sound, in the style of a recitative, but held back due to of the underlying *non troppo* marking. The sound should change at measure 10 by using a very decisive and intense sound, especially when opting for the 8^{va} in measure 11. Theme H is in the style of big band swing and the trumpet sound used in the improvisation at measure 15 over the swing should be that of a jazz soloist. Two measures after the improvisation, the sound should change again to the intense and driving sound used in Movement I as the passage at measure 40 is a rhythmically altered Motive A2. For the last sound of the movement, a plaintive sound

reminiscing on the veiled reference to Motive A2 is the goal. Refer to the possible use of a mute in this passage in the section discussing Mutes ([page 251](#)).

Endurance

A significant challenge to consider when performing these concerti is endurance. Endurance in regards to these concerti is the ability to perform for long durations through all registers and dynamic levels with little or no rest periods. Managing the physical and mental challenges of endurance is not limited to the long durations of performing, but being able to recover quickly as well. Through careful study of the scores, diligent practice, and creativity, the endurance factor of performing these concerti becomes less of an issue. Endurance can also be managed in the improvisatory sections in the choice of range, dynamics, and the amount rest employed. Additionally, being mindful one's capabilities as well as exercising a sense of humility in addition to the aforementioned traits will ensure a successful performance.

Note: for ease of reading, the mathematical values calculating durations presented are approximate and do not affect to overall point demonstrating the challenge of endurance in these concerti.

First Concerto

The First Concerto begins with an example of managing endurance. After the initial entrance of the solo trumpet in measure 13, there are fifty measures of nearly continuous playing before there is more than one complete measure of rest.

To put this in terms of the actual duration of music, the tempo of the *Allegro vivo* is marked dotted quarter note = 108 beats per minute. Additionally, the *Andante calmo*

has a tempo of quarter note = 66 beats per minute. Using these *tempi* and number of measures, the total duration of music between measures 13 and 93 is approximately 2 minutes and 12 seconds.

Of those 2 minutes and 12 seconds, the combined total duration of rest in those eighty measures is in one-beat increments. In the *Allegro vivo*, there are three beats of rest in measure 30 and one beat of rest each in measures 49, 51, and 77 equaling six beats of rest. Additionally, in the *Andante calmo*, there are two beats of rest in measure 53, five beats of rest in measure 54 and two complete measures of rest in measures 63 and 64 (six beats) totaling eleven beats of rest in the *Andante Calmo*. The solo trumpet has a cumulative total of seventeen beats of rest between measures 13 and 93 before the first lengthy rest begins at measure 94, only after sustaining a *fortississimo* C₆ for two measures. The seventeen beats of rest amount to 13 seconds of rest.

Although 13 seconds is not a lot of rest, there are other opportunities in that eighty-measure passage to add additional rest. Maximizing opportunities in the music where the trumpeter can take rest is imperative. A good example of this is in measure 27 where the sustained B₄ that continues from measures 27–29 can be cut short on beat three of measure 27 allowing seven additional beats of rest. Although doing so deviates from the score, it is what Severinsen performed in the 1967 University of Michigan recording. Similarly, the sustained A₄ in measures 231–233 can be trimmed to just measure 231.

The ending of Movement I is especially taxing as the cadenza ends in the high register with a soft dynamic. Taking extra time with the printed rests in measures 302 and 303 will allow blood flow back into the lips as well as the intake of oxygen to the lungs.

Although the transition between Movement I and Movement II is marked *Attacca subito*, the manuscript score has an interlude notated in pencil. This interlude, a restatement of Theme C, adds much-needed rest and recovery prior to beginning Movement II softly.

Arnald Gabriel revealed that Severinsen, during the initial rehearsals, suggested inserting some type of interlude between the first and second movements.¹⁵¹ The purpose of the interlude was to provide a brief rest for the trumpet soloist before beginning the second movement. The first movement concludes with a trumpet cadenza with an indication of *Attacca subito* II in the manuscript score following the cadenza. Since the solo trumpet also opens the second movement, a period of rest between the movements for the soloist is appropriate and much-needed.

Werle did not agree to the suggestion and insisted that the piece be performed as written.¹⁵² However, the interlude is penciled into the bassoon line in measure 304 on the original manuscript score as “Timp. Roll-Bsn Cad.” (musical example 5.20).¹⁵³ Comparing the hand of manuscript score to the hand of the penciled interlude, it is quite likely the interlude was written by Werle. Werle did not initially agree to the addition of

¹⁵¹ Gabriel, interview.

¹⁵² Gabriel, interview.

¹⁵³ Floyd E. Werle, *Concerto for Trumpet, Winds, and Percussion, Composer's manuscript*, 1965, The Floyd E. Werle Library of the United States Air Force Band, Washington, D.C., 62.

an extension and his adamant disagreement presents a conundrum. Knowing his detailed-manner, an added measure would create an imbalance in the numeric symmetry of the movement's measures. As printed, the movement has three hundred four measures and divided by two, the quotient equals one hundred fifty-two. It so happens that measure 152 is the halfway point of Movement I and the exact middle of the first improvisation. Therefore, adding an additional measure at the end of the movement shifts the halfway point away from the middle of the improvisation.

Ironically, this improvisation is where Werle instructs the trumpet soloist that the improvisation is "strictly at the pleasure of the soloist, in duration and in content." His instruction belies his detail-oriented nature and the precise instructions in future improvisations in this and the Second Concerto.

Musical Example 5.20. First Concerto. Movement I, Optional Interlude, manuscript score, pg. 62, m. 304.

6.90

TITLE CONCERTO FOR TR PAGE NO. 62

ATTACCA SUBITO II

Solo Tr

Clarinet 1-2

Clarinet 3-4

Bass Clarinet

Bassoon

Alto Sax. 1-2

Tenor Sax.

Baritone Sax.

Cornet 1-2

Cornet 3-4

1-2 Horns

3-4

Trombones 1-2

Trombones 3-4

Euphonium/Cellos

Tubas

String Bass

Timpani

Drums

Bells

Harp Soli Misc.

Timp Rall - Bsn Cal

304

ATTACCA SUBITO II

music reproduction

The 1967 recording by the University of Michigan Symphony Band has the contrabass clarinet performing the interlude at measure 304a (musical example 5.21).¹⁵⁴

Musical Example 5.21. First Concerto. Movement I, optional interlude, Theme C, m. 304a.

Optional interlude, played freely

Trumpet

304a

Attaca subito II

p

Movement III, the *Samba*, offers a great opportunity to manage endurance and continue the Third Stream tradition of improvisation. By taking advantage of the percussion battery, the trumpeter can convert measures 5–8 on the D.S. to a four-measure repeated section of percussion improvisation. This is an especially effective technique when performing the piano reduction with percussion. When using a large ensemble, the winds, strings, and brass can repeat their respective passages as a vamp under the percussion improvisation. In a similar fashion, the cadenza in measure 131 can include percussion improvisation between improvised trumpet passages creating a call and response effect. The wind band and the orchestral scores include an asterisk in the solo trumpet line at measure 131, however, there is no footnote in the score to which the

¹⁵⁴ University of Michigan Band, *Golden Years*. Archival Recording, 1967.

asterisk refers (musical example 5.22). However, an asterisk in measure 131 of solo trumpet part refers to a note at the bottom of the page, “opt. Cad. C maj.” (musical example 5.23). In the 1967 recording, Severinsen performs a cadenza over percussion performing rolls and repeated samba rhythms. Without recordings prior to 1967, it is not known when the percussion parts were added in the cadenza.

Werle created the orchestral score by simply adding string instrument names to the existing wind band instrumentation on page one of the wind band manuscript score. On subsequent reproductions of the manuscript that included the added string parts, measure numbers were added at the bottom of the score with no break between movements. This accounts for the orchestral manuscript score showing measures 475–480. The original wind band score did not include measures numbers, only rehearsal numbers.

Musical Example 5.22. First Concerto. Movement I manuscript score, percussion ad lib. annotation, mm.131.

CONCERTO FOR TRP. PAGE NO. 102

LARGO A TEMPO *STRING.*

475 **Perc** 476 477 478 479 **FINE**

Ad lib Perc. (on cue)
(until soloist enters)

Musical Example 5.23. First Concerto. Movement I, manuscript, solo trumpet in B \flat showing asterisk, mm. 131.

15

* opt. Cad. C maj.

Second Concerto

Demonstrated by the changes made by Severinsen in the First Concerto, Werle may have garnered more expertise about how endurance should be a consideration in when composing, even for musicians the stature as Severinsen. Not that the Second

Concerto is any less taxing, but in it Werle is more mindful of adding periods of rest for the trumpet soloist throughout the work.

Similarly, as Severinsen did in the First Concerto, there are opportunities to create small periods of rest. Pitches with longer durations, especially the ones that end with a breath or a rest can be ended sooner than printed with no harm to the musical effect. The fact that this movement should be performed in a light manner greatly diminishes the onset of fatigue.

There is one place in Movement I where endurance is a consideration. The duration of the eighty-four-measure passage from measures 148–231 can vary depending how long the trumpet soloist performs the three improvisations included in those eighty-four measures. Since each beat of *Con moto* takes nearly .5 of a second at the quarter = 164 tempo and there is a total of 23 beats of rest, there are approximately 9 seconds of rest in the fifty-six total measures of *Con moto*. However, the *Con moto* has twenty-eight measures of barcarolle inserted. Although the barcarolle tempo is unmarked, Severinsen performed it at 54 beats per minute and there is a combined total of 11 beats of rest at that tempo equaling 12 seconds of rest. Severinsen performed those eighty-four measures in just under 3 minutes with a total of only 19 seconds of combined rest.

Movement II has two passages where endurance is a factor. The first is when Theme E is stated at measure 64. In the ninety-six measures from measures 64–160, there are combined total of $4\frac{1}{3}$ measures of rest dispersed throughout with no rest period longer than $1\frac{2}{3}$ measures. Considering the $\frac{3}{8}$ time signature and the tempo marking of dotted quarter = 108, each measure has an approximate duration of .5 seconds. At this

tempo, the ninety-six-measure passage lasts 53 seconds and the total duration of the combined rest is 3 seconds.

The second area of concern in Movement II is thirty-five measures after the 64–160 passage (eleven of which include passages involving the solo trumpet) beginning at measure 199 continuing to measure 291. Similar to the passage at measure 64, this one only has one full measure of rest and considering the partial measures of rests, there are a combined total of three measures of rest in these ninety-two measures making the total combined duration of rest in this passage 1.5 seconds. Performing in a light and jocular manner manages fatigue effectively.

Other than the possible fatigue carried over from the previous movements and what the performer includes in the improvisation, there are no endurance concerns in Movement III. Between each of the movement's short phrases, there is rest in which to recover physically and mentally. This is especially true at the *Subito adagio* at measure 47 where the ensemble sounds sustained chords before each phrase in the solo trumpet. For the sake of extending the physical and mental rest, it is not necessary to precisely measure the time between each phrase. Additionally, extending the time between phrases will set up the performer for success in the soft and relatively high passage in measures 52–53.

In Movement IV, Werle wrote rests after each passage and inserted small rests within each phrase as well. Theme J beginning at measure 3 and Theme K beginning at measure 11 demonstrates a good example of this technique (musical example 5.24).

Musical Example 5.24. Second Concerto. Movement IV, solo trumpet, Theme J, Theme K, mm. 3–22.

Giacoso, in two (♩ = 105)

7 *f* (66)

12 (67)

18 (67)

Additionally, shortening the sustained whole notes at the end of phrases adds extra time in which to recover. There are two opportunities where this is easily done without sacrificing musical integrity. The first, at measure 153 follows the sixth improvisation. The whole note C₅ in that measure can be left out allowing four measures of rest instead of three prior to the high and loud passage at measure 157. The second opportunity occurs by omitting the tied A₄ whole notes in measures 181–182. Omitting these two whole notes also provides the opportunity to add a mute, discussed in the Mutes section ([page 251](#)).

As in Movements I and III, the amount of performing in Movement IV can be controlled by the amount of performing within the three improvisational sections in the movement. Having the option of how much to perform is a great help in managing endurance in this movement and throughout the concerto.

Improvisation

A vital component of the Third Stream is improvisation. When performing these concerti, the trumpeter should have knowledge of improvising over basic chord progressions and have a good idea of different jazz performance styles. The improvisations in these concerti in most instances are based on one chord. However, the only improvisatory section in either concerto that has an actual chord progression indicated is in the Second Concerto.

First Concerto

In his notes written into the score and solo trumpet part of the First Concerto, Werle specifies throughout the concerto the styles and durations in which the improvisations should be performed. Included in the discussion are the improvised solos by Doc Severinsen from the 1967 performance of the First Concerto shown transcribed for B \flat trumpet (musical examples 5.27, 5.29, 5.30, 5.32, 5.33).

Improvisation 1

The first improvisation of the concerto begins at measure 151 of Movement I. The improvisation is not a standard length as it spans three measures which are repeated without limitations. Werle gives an E \flat ^{m9(maj7)} or B \flat ^(b6) as the chord on which to perform this improvisation.

In measures 151–153, Werle also writes instructions in the manuscript score to the conductor (musical example 5.25). These instructions indicate that the soloist perform a three-measure phrase signaling the conductor to continue from the vamp into measure

152 (musical example 5.26). Incidentally, the phrase the soloist performs is based on the octatonic phrase in measures 138–140 of the ensemble.

Musical Example 5.25. First Concerto. Movement I, manuscript score, mm. 151–153.

The manuscript score shows three staves: Bells (top), Harp (middle), and Solo/Misc. (bottom). The Bells staff has a treble clef and a key signature of one flat. The Harp and Solo/Misc. staves have bass clefs. The Solo/Misc. staff contains a melodic line with a fermata over the final measure. A large block of handwritten text is written across the staves, providing instructions for the soloist and conductor. The text includes a note about the cadenza's duration and content, and instructions for the conductor and soloist to repeat three measures until cued by the soloist to proceed to measure 17. A handwritten 'L' is written below the Solo/Misc. staff.

The text of the note in the manuscript score and solo trumpet part shown in reads:

*Note: This cadenza is to be strictly at the pleasure of the soloist, in duration and in content. It should be a jazz-type solo in the “Third Stream” conception. but with emphasis on virtuosity and display. Conductor and Band will repeat these three measures until cued by the soloist to proceed to #17. To cue conductor at finish, soloist should play this:

Musical Example 5.26. First Concerto. Movement I, solo trumpet in B \flat , end of improvisation cue, mm. 153.

The musical notation is a single staff in treble clef with a key signature of one flat and a 3/4 time signature. It consists of four measures. The first measure has a quarter note G4, a quarter rest, and a quarter note F4. The second measure has a quarter note G4, a quarter rest, and a quarter note F4. The third measure has a quarter note G4, a quarter rest, and a quarter note F4. The fourth measure has a quarter note G4, a quarter rest, and a quarter note F4. A fermata is placed over the final measure. The notes G4 and F4 are marked with a '4' below them, indicating a four-measure figure.

Begin this figure on any of the three measures and repeat until band hits #17 (Cue: Hi WW cue with Bells) then pick up part as written. FW¹⁵⁵

¹⁵⁵ Werle, *Concerto for Trumpet, Winds and Percussion*, 31.

The transcription of Severinsen's first improvisation shows how he stays true to Werle's instructions; the improvisation is virtuosic and displays Severinsen's command of range, dynamics, and jazz style (musical example 5.27). Severinsen also includes a hemiola passage in measures 6–7 that emphasizes the importance of the hemiola in the movement. He repeats the three-measure repeat eight times before performing Werle's three-measure cue resulting in a twenty-seven-measure improvisation.

Although Werle states in his instructions that the repeats are at the “pleasure of the soloist,” performing the cue figure at the beginning of the repeat will make it easier for the conductor to cue the ensemble to continue at measure 154. To do this, listen for the bass line performing Theme D at the beginning of each three-measure repeat. Interestingly, beat 2 of measure 152 is the exact halfway point of the first movement.

Musical Example 5.27. First Concerto. Movement I, Severinsen Improvisation #1, mm. 151–153.

Concerto for Trumpet, Winds & Percussion

Doc Severinsen Improvisation #1

Trumpet in B \flat

I. Solo de Concours

Floyd Werle

Allegro Vivo $\text{♩} = 108$

151

The musical score consists of seven staves of music. The first staff begins with a dynamic of *ff* and includes a trill. The second staff features a slur over a series of notes with a dynamic of *ff*. The third staff starts with a decrescendo (*decresc.*) and a dynamic of *mf*. The fourth staff has a dynamic of *f* followed by *mp*. The fifth staff shows dynamics of *f*, *mf*, and *f*. The sixth staff includes a trill labeled "(third valve trill)" and dynamics of *f*, *ff*, and *mf*. The seventh staff continues with a dynamic of *mf*. The score includes various articulations such as slurs, accents, and trills, as well as dynamic markings like *ff*, *mf*, *f*, *mp*, and *decresc.*

17

performs an improvised cadenza that is very dramatic (musical example 5.29). Its range spans from the opening $F\flat_6$ with which he begins the cadenza to an $F\flat_3$ near the end.

Musical Example 5.29. First Concerto. Movement II, Severinsen Improvisation #2, m. 5.

Concerto for Trumpet, Winds & Percussion

Doc Severinsen Improvisation #2

Trumpet in $B\flat$

II. Spiritual

Floyd Werle

The musical score for measures 5-15 is written in treble clef with a key signature of two flats (B-flat major/D-flat minor). It begins at measure 5. The first line contains measures 5-7, starting with a *ff* dynamic and a *rit.* marking. The second line contains measures 8-10, with a *mf* dynamic and a *decresc.* marking. The third line contains measures 11-13, with a *f* dynamic and a *rit.* marking. The fourth line contains measures 14-15, with a *p* dynamic and a *rit.* marking. The score includes various rhythmic patterns, including triplets and sixteenth notes, and is marked with *molto accel.* in measures 7 and 11.

Improvisation 3

The third improvisation at measure 34 is an unaccompanied cadenza where Werle provides pitches and rhythms for an ad. lib. cadenza and suggests an improvisation. Again, Werle uses the $D\flat^{m9}$ chord on which to improvise. In a note on the $B\flat$ trumpet part, Werle writes: “Recit. (Cad) Ad lib. $E\flat^{m9}$ Cad. of similar makeup may be substituted.”

Performing this cadenza (and improvisation if desired) in the manner of a recitative in which Werle suggests, enhances the spiritual flavor of the movement. In his performance, Severinsen adds a brief improvisation shown in prior to performing the written cadenza (musical example 5.30).

Musical Example 5.30. First Concerto. Movement II, Severinsen pre-Cadenza Improvisation #3, m. 34.

Concerto for Trumpet, Winds & Percussion Doc Severinsen Improvisation #3

Trumpet in B \flat

II. Spiritual

Floyd Werle

Come Prima (freely)

39

p

Continue written part...

Improvisation 4

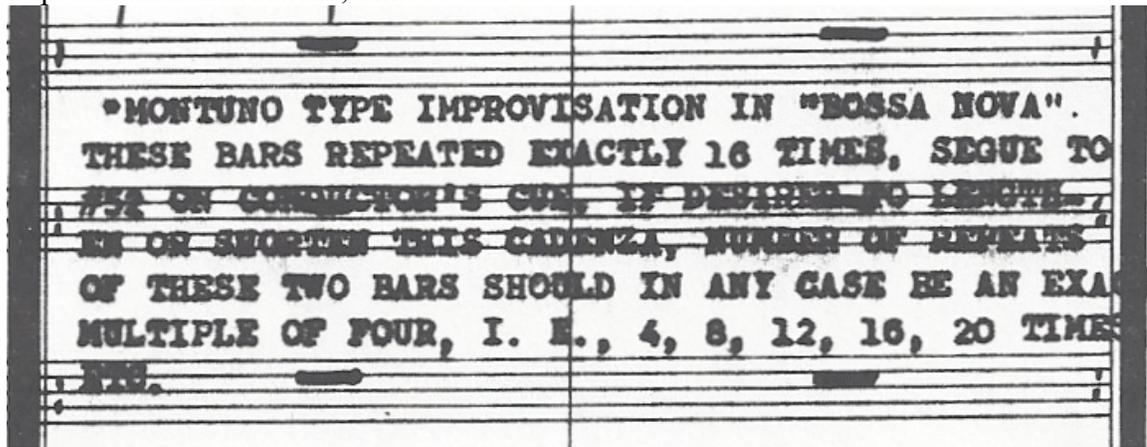
In the fourth improvisation at measure 79, Werle provides an E \flat ⁷ chord over a two-measure vamp in the ensemble. With an asterisk in the manuscript solo trumpet part Werle states;

“*Montuno type improvisation in ‘Bossa Nova.’ Unlike previous improvisation pg. 5, repeat these 2 bars exactly 16 times and then segue to 52 on conductor’s cue.”

However, in the manuscript score Werle writes (musical example 5.31):

*Montuno type improvisation in *Bossa Nova*. Unlike previous improvisation, repeat these 2 bars exactly 16 times and then segue to #52 on conductor's cue. If desired to lengthen or shorten this cadenza, number of repeats of these two bars should in any case be an exact multiple of four, i.e., 4, 8, 12, 16, 20 times, etc.¹⁵⁷

Musical Example 5.31. First Concerto. Movement III, manuscript score, Werle's improvisation instructions, mm. 79–80.



A *Montuno* is a repeated two or three-chord rhythmic pattern in the Afro-Cuban style performed under instrumental solos.¹⁵⁸ Here, Werle uses a *Montuno* counterpoint in the low brass and rhythm sections of the ensemble, with two alternating chords sustained in the woodwinds.

In the fourth improvisation, Severinsen waits seven measures before entering on the eighth measure with an anacrusis scale into the ensemble's fifth repetition (musical

¹⁵⁷ Floyd E. Werle, *Concerto for Trumpet, Winds & Percussion*, 31.

¹⁵⁸ Center for Jazz Studies - Columbia University, "Jazz Glossary: Montuno," Jazz Glossary, accessed January 8, 2020, <https://ccnmtl.columbia.edu/projects/jazzglossary/m/montuno.html>.

example 5.32). He performs a forty-one-measure improvisation finishing at the end of first measure of ensemble's twentieth repetition, measure 79. This forces the ensemble to skip the second measure of the repeat and jump immediately to measure 81.

There are aural cues to help keep the trumpet soloist aware of which of the two measures are sounding in the ensemble during the improvisation. In measure 79, the high winds have a sustained pitch in that is tied into the downbeat of measure 80. They change to a higher pitch on beat 2 (of *Alla breve* time) of measure 80. However, as Severinsen proved in the 1967 recording, having a competent conductor allows flexibility for the soloist as he ended his solo after forty-one measures, contrary to the multiples of four Werle specified in his notes.

Musical Example 5.32. First Concerto. Movement III, Severinsen Improvisation #4, mm. 79–80.

Concerto for Trumpet, Winds & Percussion

Doc Severinsen Improvisation #4

Trumpet in B \flat

III. Samba

Floyd Werle

79

f

mf

f

52

previously discussed in the Endurance section, is to provide a period rest for the solo trumpeter and its design is to be a percussion improvisation. However, it would be appropriate if the trumpet soloist joins the percussion in improvisation as well.

Second Concerto

By the time he began composition of the Second Concerto in early 1968, Werle was fully aware of Severinsen's capabilities. Because of this awareness and contrary to the First Concerto, Werle may have decided not to include detailed instructions regarding the style and durations in which the improvisations of the Second Concerto should be performed. Werle does at times make suggestions for optional "safety repeats." These repeats allow the trumpet soloist more flexibility as to the duration of the improvisation. Doc Severinsen's improvisations from the 1971 performance of the Second Concerto are transcribed for B♭ trumpet and are included in the following discussion (musical examples 5.34, 5.35, 5.36, 5.37, 5.39, 5.40, 5.41, 5.42).

Improvisation 1

The first improvisation is twelve measures long beginning at measure 148 continuing through measure 159. It begins with four measures before entering the optional five-measure safety repeat between measures 152–156. Werle writes a simple instruction in the manuscript score: "Ad lib. Safety repeat; observe or eliminate at discretion of soloist." The improvisation continues at measure 157 where the brass and winds enter *fortissimo* with the last three beats of Motive A1 as an indicator for the soloist that there are three more measures remaining in the improvisation.

The chord provided in the solo trumpet part over which to improvise is an $E\flat^6$. However, the chord in the ensemble is a sustained C^{11} chord with Motive A1 repeating under it in the $B\flat$ Phrygian mode. The surf rock in the percussion provides a solid rock beat on beats 2 and 4.

On the 1971 recording, Severinsen improvises a fourteen-measure (musical example 5.34). He performs the first four measures, then repeats the five-measure safety once and concludes the improvisation in measure 156. Musically, not improvising in measures 157–159 makes sense as continuing to improvise in those three measures would detract from the transition from Motive A1 accompanying the improvisation to the solo trumpet statement of Motive A2 at measure 161.

Musical Example 5.34. Second Concerto. Movement I, Severinsen Improvisation #1, mm. 148–158.

Second Concerto for Trumpet Doc Severinsen Improvisation #1

Trumpet in B \flat

I.

Floyd Werle

Con brio (♩ = 164)
Solo F 6

148

The musical score consists of five staves of music. The first staff begins at measure 148 with a forte (*f*) dynamic. The second staff features a mezzo-forte (*mf*) dynamic. The third staff contains a triplet of eighth notes. The fourth staff includes a sextuplet of eighth notes and ends with a fortissimo (*ff*) dynamic. The fifth staff shows a double bar line and the number 19 in a box, indicating the start of the next section.

Improvisation 2

The second improvisation takes place in measures 182–184 in the barcarolle. It serves as a fill between statements of Theme C in the sparsely orchestrated ensemble consisting of flute, horn, tambourine, and electric bass. The chord progression begins on an E $^-$ chord beat 2 of measure 182 and moves to an F chord on beat 3. In measure 183,

the progression is the same but the $E\flat$ chord sustains through the first two beats changing to the F on beat 3. In this measure, the ensemble sounds the melody so the fill should not get in the way. Severinsen sustains an $E\flat_5$ through the middle of the measure, and spells a descending F arpeggio beginning on a C_5 in harmonizing with the flute and horn (musical example 5.35). The improvised fill ends in measure 184 with an $E\flat$ chord sustained through all three beats of the measure.

When improvising the fills, keep them simple as not to detract from the barcarolle theme performed in the ensemble. This section, purposefully placed in the middle of the movement, has a calming effect from the movement's vigorous beginning and provides a brief rest for the trumpeter and listener.

Musical Example 5.35. Second Concerto. Movement I, Severinsen Improvisation #2, mm. 182–184.

Second Concerto for Trumpet Doc Severinsen Improvisation #2

Trumpet in $B\flat$

I.

Floyd Werle

Tempo di Barcarolla ($\text{♩} = 50$)

181

mf

Improvisation 3

The third improvisation, beginning at measure 213, is another twelve-measure improvisation with a $B\flat^{7(\#9\#11)}$ chord provided for the solo trumpet. The ensemble has a

pianissimo dynamic and opens the improvisation with a sustained a B \flat and F for two measures and gradually builds the B \flat ^{7(#9#11)} chord one sustained pitch per measure through the crescendo in measure 224. The surf rock pulse in the percussion provides rhythmic drive and underpinning. In Severinsen's improvisation, he gradually builds in range and intensity in four measure phrases, following the harmonic and dynamic building in the ensemble (musical example 5.36).

Other than the ensemble's crescendo in measure 224 into the ensemble *fortissimo sforzando* chord on the downbeat of measure 225, there are few landmarks from which the trumpeter can derive cues in this improvisation. Building the improvisation in smaller phrases as Severinsen did will ensure arriving at the written entrance on beat 3 in measure 225.

Musical Example 5.36. Second Concerto. Movement I, Severinsen Improvisation #3, mm. 213–224.

Second Concerto for Trumpet Doc Severinsen Improvisation #3

Trumpet in B \flat

I.

Floyd Werle

Con brio (♩ = 164)
Solo
C7#9(#11)

213 *mf* *f*

mf

f

3

25 *ff*

Improvisation 4

The fourth improvisation begins at measure 243 with the B \flat 7 chord written in the score and solo trumpet part. However, the solo section actually begins when the solo trumpet states Motive A2 in measure 237. The improvised section consists of the four

repeated measures from 243–246. The trap set and tambourine are the only accompaniment from measure 237 all the way through to measure 256.

Severinsen repeats this section three times creating a twelve-measure improvised solo with six measures of written solo preceding the improvisation and nine measures of written solo following it (musical example 5.37). The rhythm stops at measure 256 and the solo trumpet continues with a written cadenza leading to the Presto in measure 261. The brass of the ensemble enters in measure 262 under the already sustained D_6 in the solo trumpet. When performing the Second Concerto with the piano reduction, the trumpeter should keep in mind that percussion was not included due to logistical concerns, however, this is where including a trap set would add to the musical effect. The ostinato rhythm using F_1 and F_2 in the piano reduction was derived from the tympani line Werle used at measure 1.

Movement II is the only movement in the first and second concerti that does not include any improvisation. The passage from measures 199–247 can be considered an in-tempo, quasi-cadenza as it has little or at times no accompaniment. However, Werle most certainly would have included an improvisation in Movement II if he felt it would have added to the overall impact of the concerto.

Musical Example 5.37. Second Concerto. Movement I, Severinsen Improvisation #4, mm. 243–246.

Second Concerto for Trumpet Doc Severinsen Improvisation #4

Trumpet in B \flat

I.

Floyd Werle

Con brio (♩ = 164)

243 Solo
C7

f *mf* *f* *mf* *f* *mf*

(2 beats...)

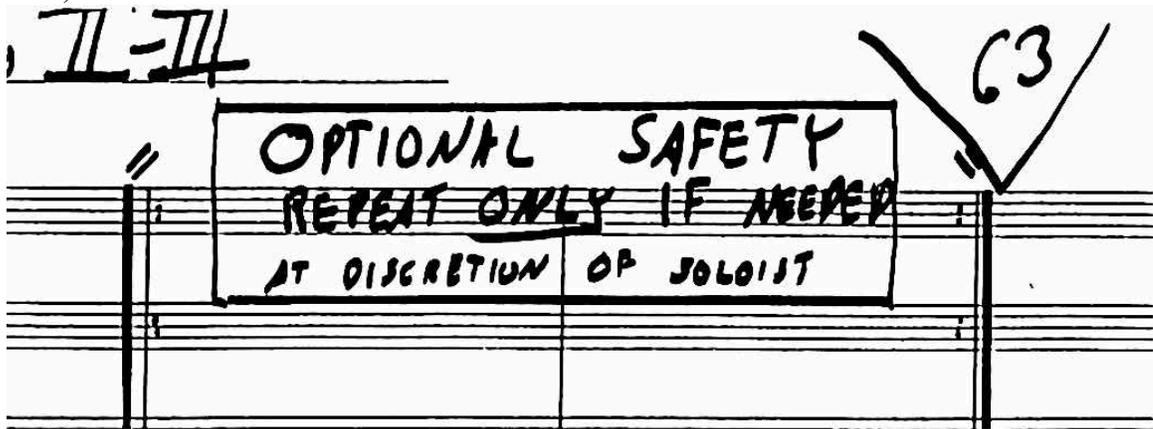
29

Improvisation 5

In Movement III Werle continues the one-chord improvisation technique using a Gm⁷ chord for the solo trumpet in the fifth improvisation of the concerto. The section leading into the improvisation begins in a big band swing style at measure 11 that immediately introduces the four-measure long Theme H performed *soto voce* and harmonically supported by a sustained four-pitched chord of D–G–C–F that creates a skeletal Dm¹¹. The improvisation begins at measure 15 and continues for twenty-four

measures to beat 1 of measure 38 with an optional safety which repeats measures 28 and 29. In the solo trumpet part this safety is notated only as “Opt. repeat,” but in the score, Werle momentarily reverts back to writing specific instructions. Above the repeat, Werle writes (musical example 5.38): “Optional Safety Repeat only if needed at the discretion of the soloist.”

Musical Example 5.38. Second Concerto. Movement III, improvisation #4, manuscript score, mm. 28–29.



In the seventeen measures before the repeat, Theme H appears twice in a pattern of four measures on, four measures off all the while, the Dm¹¹ chord sustains under the solo trumpet improvisation.

In Section 2 of Movement III there are interesting characteristics and landmarks that may help the trumpeter negotiate this improvisation. This twenty-seven-measure passage between measures 11 and 38 begins with a sustained Dm¹¹ chord in the ensemble and initially sustains for thirteen beats before being rearticulated. The chord sustains

again for twelve beats, again for another twelve beats, and finally sustains for an additional eleven beats concluding at the end of measure 26.

Other than the ride cymbal and the trap set, the only percussion involved in the first sixteen measures of this section are the bongos. In the eighth measure and sixteenth measure of the passage, the bongos have a four sixteenth notes on the lower-pitched *hembra* (female) drum on beat 2 followed by an eighth note on beat 3 on the higher-pitched *macho* (male) drum. These characteristics all lead to the downbeat of the seventeenth measure of this section, measure 27, where the full ensemble suddenly strikes a Gm¹¹ chord marked *forte* and *marcato*.

This loud Gm¹¹ chord serves as a reference point for the trumpet soloist, as it marks the beginning of another phase, although not a predictable sixteen-measure phrase, beginning at measure 11. This chord also marks the beginning of an eleven-measure phrase that concludes the improvisation at measure 37. To complete a sixteen-measure phrase, six measures would need to be added by repeating the optional repeated measures of 28–29 exactly three times yet there is no indication to do so. Adding six measures has a profound impact on the structure of the movement.

It is my belief that Werle placed the Gm¹¹ chord strike in measure 27 with a very specific intent. In addition to the aural landmark the chord serves, the chord marks the exact halfway point of the fifty-four measure Movement III providing a symmetry of measures. This harkens back to Movement I of the First Concerto where the improvisation occurs at the halfway point of that movement as well.

In addition to an aural point of reference, the Gm¹¹ chord at measure 27 also serves as a demarcation point in the ensemble. After the chord strike, the melodic material shifts from Theme H that appeared in the first sixteen measures, to a rhythmically augmented Motive A1 in the last eleven measures. Also, the sustained Dm¹¹ chord no longer sounds, yet the ride cymbal and traps continue and the bongo figures continue, but with more frequency.

The 9/8 swing section in Section 2 provides contrast between the *Adagio molto* of Section 1 and the *Subito adagio come primo* of Section 3 that closes the movement. To enhance the contrast, the 9/8 improvisation should reflect a happy-go-lucky and spirited mood.

In his improvisation, Severinsen keeps the feel light and only repeats measures 28 and 29 once creating an unconventional twenty-five-measure improvisation (musical example 5.39).

Musical Example 5.39. Second Concerto. Movement III, Severinsen Improvisation #5, mm. 15–38.

Second Concerto for Trumpet

Doc Severinsen Improvisation #5

Trumpet in B \flat

III.

Floyd Werle

Con moto (♩ = 132)

15 Solo Am7 61

mf

f *mf* *f*

f

62

63

64

Improvisation 6

The sixth improvisation begins at measure 116, nearly halfway through Movement IV. Harmonically, it is the most interesting of all the improvisations in the two concerti as it has an actual tonal chord progression albeit a simple one: B \flat –E \flat –F–B \flat .

Countering the simplicity of the chord progression, this improvisation is thirty-three measures long and broken into three eight-measure phrases, one chord each, B \flat , E \flat , and F respectively, followed by one nine-measure phrase of B \flat . The first phrase also has an optional repeat at the discretion of the soloist. What makes this tonal chord progression interesting, is the B \flat progression of the solo trumpet, is contrasted by the ensemble's chord progression of E–A–B–E^(9 \flat 5). Using the root pitch in the ensemble as the foundation and only using the pitches of the chords' triads (not the 2–3 retardation), the combination of the pitches of these chords sounding simultaneously in this improvisation creates very colorful dim9#5 chords.

In the ensemble's score as well as the solo trumpet part, Werle wrote (Sic!) next to the chord progressions. I feel he used this abbreviation of the latin, *sic erat scriptum* (thus was it written) to reassure the trumpeter and conductor that the d5 separating the respective chord progressions of the solo trumpet and ensemble are indeed intentional.

In his improvisation, Severinsen uses a B \flat blues (musical example 5.40). Certain phrases though, like the A major arpeggio he performs over the ensemble's E \flat chord in measure 15 of the improvisation, indicate his awareness of the d5 difference in chords between the ensemble and solo trumpet.

When improvising this section, knowing that virtually any pitch will work over the contrasting chord progressions between the solo trumpet and the ensemble helps create an intelligent and musically diverse improvisation. It is important to improvise no more than the given thirty-three measures as there is a written solo trumpet entrance on the thirty-fourth measure at measure 149. Careful attention to when the bass line in the ensemble changes will help ensure the exact measurement of the solo, keeping in mind too the last section is nine measures. An important cue that is easy to hear is the entrance of the high winds with an augmented version of Theme J at measure 140. This entrance begins the last nine measures of the improvisation.

Improvisation 7

An eight-measure introduction precedes the seventh improvisation. The improvisation begins at measure 220 and lasts thirty-four full measures ending on the downbeat of measure 254. Werle indicates a $B\flat^7$ chord for the duration of the thirty-four-measure solo. Measure 228 begins an eight-measure repeated section and there is no direction from Werle whether or not the repeat is optional. However, the manuscript score indicates the woodwinds perform Theme K the second time only on the repeat implying that the repeat is mandatory.

Severinsen begins the improvisation with an anacrusis to measure 220 (musical example 5.41). In line with the texture and dynamic of the ensemble, he begins the improvisation piano and gradually builds in dynamics, intensity, and register, ending the improvisation on the downbeat of measure 254 with an F_6 . Toward the end of his improvisation Severinsen's solo becomes less busy, focusing on sustained altissimo pitches, performing no note value greater than a quarter note. This indicates he may have been listening for the ensemble cues indicating the end of the improvisation.

For counting purposes prior to beginning the improvisation, the tambourine begins a syncopated rhythm at measure 212 which is eight measures before the improvisation. The electric bass entrance at measure 216 signals four measures before the improvisation. Listening for the woodwind entrance on the repeat provides a landmark while improvising. Werle also provides ensemble cues in the last three measures of the improvisation in the solo trumpet part.

Musical Example 5.41. Second Concerto. Movement IV, Severinsen Improvisation #7, mm. 219–254.

Trumpet in B \flat **Second Concerto for Trumpet**
Doc Severinsen Improvisation #7 Floyd Werle

Giacoso ($\text{♩} = 210$) **IV.**

213 Solo **88** Lay back...
C7 *p*

mp **89**

mf

f **90**

91 *ff* **92**

Improvisation 8

The eighth and final improvisation of the Second Concerto occurs in measure 270. Werle writes five pitches in the score and solo trumpet part with the note: “Cad. a piacere (or ad lib. Dm⁷)” (musical example 5.42).

Musical Example 5.42. Second Concerto. Movement IV, solo trumpet, cadenza or improvisation #8, mm. 270.

The image shows a handwritten musical score for a solo trumpet cadenza. It consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a bass clef with a key signature of one sharp (F#). The third staff is a bass clef with a key signature of one sharp (F#). The fourth staff is a bass clef with a key signature of one sharp (F#). The fifth staff is a bass clef with a key signature of one sharp (F#). The score includes handwritten notes and markings, including 'CAD. A PIACI' and '(OR AD LIB Dm7)'. The notation is somewhat sketchy and includes various accidentals and dynamics.

Severinsen opts to perform an improvisation (musical example 5.43). He opens the cadenza with an altissimo statement of the second half of Motive A1 and continues with low register quotes from Theme M. He closes the improvisation with a passage similar to what is written previously in the solo trumpet part in measure 267.

Discussed in the Endurance section, the type of improvisation (if any at all) may depend on the performer’s level of fatigue. Less is more is always a good mantra, but since this improvisation is in the style of a cadenza with no accompaniment, taking

frequent rests as Severinsen did, will allow the trumpeter time to recover and think of appropriate ideas to conclude the improvisation and concerto.

Musical Example 5.43. Second Concerto. Movement IV, Severinsen Improvisation #8, m. 270.

Second Concerto for Trumpet Doc Severinsen Improvisation #8

Trumpet in B \flat

IV.

Floyd Werle

Cadenza

270 $Dm7$

ff *mp* *cresc.* *f* *ff* 94

Mutes

First Concerto

Performance of the First Concerto requires the use of two types of mutes, a straight mute in Movement I and a cup mute in Movement III. However, the use of the

straight mute is only a supposition as the muted section in Movement I is marked only as, “*sord.*” (*sordino*). It should be noted that Severinsen did not use any mute in his 1967 performance.

The muted section in Movement I occurs at measure 55 and is the first statement of Theme C. Since Theme C generally is used for calming, the use of a mute is an appropriate device. Although the presumptive mute when a part is marked, “*sord.*” is to use a straight mute, using a cup mute or bucket mute is apropos to a calming effect. If a straight mute is used in this passage, using a softer and less brilliant sounding mute would be an appropriate choice. The use of a flugelhorn would be an effective choice in this passage too. However, there is little time to make the switch from trumpet to flugelhorn and back again as there are only five beats of rest of *Andante calmo* prior to the entrance at measure 55 and six measures of rest before the next statement of the theme, which is marked “*piu f*” and *aperto* (open in a clear, distinct, and broad in style).

The same passage appears at measure 257, but in this instance, there is no marking indicating the use of a mute. Although there would be no harm in using one. Even though there is only one beat of rest on the final beat of measure 256 before the passage at measure 257, the insertion of a mute is possible even when using either the B \flat or C trumpets. The preceding pitch before the one beat of rest and the proposed muted section at measure 257 is a C₅ sustained for four beats and can be performed with one hand.

Since the C₅ is fingered 1 with a B \flat trumpet and 0 with a C trumpet, there is time enough with either trumpet to reach for a closely-positioned mute with the left hand while

holding the trumpet with the right hand while sustaining the C₅ through the four beats of measures 255 and 256. Doing so allows plenty of time to insert a mute before beginning the phrase in measure 257. Following this passage there is a seven-measure rest beginning at measure 264 that allows the mute to be removed without rush.

Movement III begins with the instruction to use a cup mute at the solo trumpet entrance at measure 9 initially and on the *Dal Segno*. The cup mute should remain in until measure 29. At measure 108, as in Movement I, Theme C appears with a marking of *Piu calmo*. With ten measures of rest preceding the entrance at measure 108 and four measures of rest following the end of the passage, using a straight mute, a cup mute, or even switching to a flugelhorn to enhance the calming effect is possible and appropriate. In this instance, the use of a cup mute would be the best choice considering the passage after the four measures of rest (the *Dal Segno*.) calls for cup mute.

If the trumpeter desires, a plunger could be used at measure 89 where a recall of Theme E from Movement II occurs. In the 1967 recording, at measure 89 Severinsen switches styles to a bluesy “growl” contrasting the Samba style that occurs prior to that point. Using a plunger (even with an added “growl”) would add to the contrast between the Samba and blues styles.

Second Concerto

Werle may have decided not to write any muted passages in the Second Concerto because Severinsen did not use mutes when performing the First Concerto. There are however, some passages where using a mute would be appropriate.

One of such places is in Movement I at the barcarolle section. Since the orchestration is sparse (flute, horn, tambourine, and electric bass), a velvet-lined cup mute, or, bucket mute would add an unobtrusive color when performing the improvised fills in measures 183–184. The goal is to add a soft, rich sound over the melody in the ensemble without being overbearing or distracting. Removing the mute after performing the fills can be problematic though as there are only three beats available to make the switch before performing the written solo trumpet part.

Another possible use of a mute is in Movement III at the *Subito adagio* beginning at measure 47. The mute chosen should be one that has a warm, but not veiled sound. The goal in this passage through to the end is to use a mute that sounds soft even though the trumpeter is performing at a comfortable dynamic.

Using a mute at the soft restatement of Theme J at measure 183 in Movement IV would provide an interesting change of character and would highlight the theme's reappearance. Although there is little time to insert the mute, the tied whole note A₄ in measures 180–182 could be shortened by two measures to allow time for a quick insertion. After the passage at measure 203, there is ample rest in which to remove the mute.

Rhythms

Werle used polymeters, polyrhythms (especially hemiola), and asymmetric meters in the rhythmic construction of the concerti. For detailed analysis of these devices, please see the respective analyses of each concerto. There are passages that may pose a challenge when preparing these concerti depending on the trumpeter's ability to

accurately perform the rhythms associated with the different genres contained within the concerti. Once a style-specific awareness has been achieved, the rhythms presented are not an issue in preparing nor performing the concerti as for the most part the rhythms are not complex. Additionally, being aware of the role of rhythm in the overall aspects of the concerti helps the understanding how the solo trumpet interacts with the ensemble.

First Concerto

The rhythms present in the First Concerto are permeated with the hemiola and polyrhythm. Every theme, excepting Theme F, has a polyrhythm built into it; Theme F includes an implied hemiola in its construction.

The themes of Movement I have some type of polyrhythm in their construction. The persistent theme of hemiola begins in the ensemble the very beginning of the concerto on beat 2 of measure 1 with the statement of Theme A and continues throughout the entirety of Movement I. In performance, emphasizing the polyrhythm is not necessary as it is built into the thematic material of every theme and is readily apparent. Performing with rhythmic accuracy will ensure the polyrhythms have the effect Werle intended.

Rhythmically, Movement II poses no rhythmic challenges for the solo trumpet. Theme E looks as if it should be performed with great rhythmic accuracy, however, it should be performed in the style of a spiritual where rhythmic freedom is expected. The timbales provide a steady rhythmic underpinning in measures 7–14 and the rhythms in the solo trumpet are not designed to match vertically. This provides a rhythmic aleatory that enhances the expressiveness of the trumpet line.

The samba rhythms of Movement III are enjoyable to perform, so long as the trumpet soloist has a familiarity of the samba style and its rhythmic feel. Werle writes accents to help interpret the samba and following this guidance will enhance the syncopations indicative of the samba feel. There are several places where Werle groups pitches into polyrhythmic patterns, one example is at measures 53–55 where the twenty-four eighth notes in that passage are slurred in eight groups of three. Again, he uses accents to highlight the 4:3 polyrhythm.

Second Concerto

The rhythms in the solo trumpet part in the Second Concerto are at times challenging. Some of these challenges are due to syncopation, other challenges are visual where the printed rhythm may not align with the pulse of the time signature. When preparing and performing this concerto, the trumpet soloist should focus on how the solo trumpet part interacts rhythmically and metrically with the ensemble. Hemiola plays a major role throughout the concerto and should be emphasized. There are some instances where the presence of hemiola may not be intended and it is the prerogative of the performer to bring it to emphasize it. When performing the concerti, I chose to emphasize the hemiola, especially since at times it is used to set up an aural transition to a new section.

Such is the case in measures 11–19 of Movement I where the solo trumpet part shows time signatures of 5/4 and 3/4 over the Common time shown throughout the ensemble (musical example 4.8). When I first performed the Second Concerto in 2006, I did not have the ensemble score available to study during preparation. Subsequently, to

more accurately negotiate this passage, I wrote those eight measures in Common time. In rehearsals though, I wondered why the conductor was conducting in a four beats per measure pattern (which oddly, matched what I wrote) when the original solo trumpet part clearly showed five beats per measure.

I made every attempt to emphasize the hemiola throughout Movement II of the Second Concerto. For example, in measures 38–44, the solo trumpet line lends itself to the hemiola feel (musical example 5.44). Interestingly, Werle wrote the rhythm in measure 38 not in a group of three eighth note pulses beamed together as he had thus far in the movement as the 3/8 time signature implies, but began measure 38 with the first two eighth note pulses beamed together and the third pulse under its own beam. Beaming the rhythm in this manner sets up a hemiola pattern through to measure 43. This passage occurs again at measures 277–282.

Musical Example 5.44. Second Concerto. Movement II, solo trumpet, hemiola, mm. 38–43.

The image displays a musical score for Musical Example 5.44, consisting of a solo trumpet line and piano accompaniment. The score is written in 3/8 time and spans measures 38 to 43. The trumpet part begins in measure 38 with a melodic line that emphasizes a hemiola pattern. The piano accompaniment provides harmonic support, with dynamics ranging from *mp* (mezzo-piano) to *f* (forte). The score is presented in a standard musical notation format, with the trumpet part on a single staff and the piano accompaniment on two staves.

Another opportunity to showcase hemiola occurs in measures 241–247. Here, the placement of slurs implies the duple pulse. Although the ensemble is either silent or sustains under the solo trumpet, the general pulse is that of three eighth notes per measure. Adding a hemiola feel through measures 241–247 creates a feeling of familiarity when Theme D restates at measure 248 (musical example 5.45).

Musical Example 5.45. Second Concerto. Movement II, hemiola, mm. 241–248.

The musical score consists of two staves. The top staff is for the Trumpet in C, and the bottom staff is for the Piano. The trumpet part begins at measure 241 with a forte (*ff*) dynamic. It features a melodic line with slurs over groups of notes, creating a duple pulse. The piano part provides a steady accompaniment with a piano (*p*) dynamic. The score ends at measure 248, marked with a circled number 49.

A sequence of four, three-pitch ornamental flourishes in measures 325–327 and repeated in measures 332–334 act as light-hearted commentary to the dark four measure restatements of Theme A that precede each sequence. These two passages have an underlying three eighth-note pulse ostinato in the bass throughout. However, the solo trumpet begins a two-pulse hemiola on the second eighth note of measures 325 and 332 respectively (musical example 5.46).

Musical Example 5.46. Second Concerto. Movement II, solo trumpet, hemiola, mm. 325–327.

Musical score for Musical Example 5.46, measures 325–327. The score is for Trumpet in C and Piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The trumpet part begins at measure 325 with a rest, followed by a melodic line starting on G4. The dynamics are marked *mf* and *f*. The piano accompaniment consists of chords in the left hand and a rhythmic pattern of eighth notes in the right hand. Vertical lines above the trumpet staff indicate hemiola groupings.

The final use of hemiola in Movement II begins at measures 347–351. In this passage, unaccompanied trumpet rhythms are beamed in groups of three eighth note pulses. However, a two-pulse feel in the three-pitch ascending figure in measures 347–349 is reinforced by the two-ascending pitch slurs in measures 350–351 (musical example 5.47).

Musical Example 5.47. Second Concerto. Movement II, solo trumpet, hemiola, mm. 347–351.

Musical score for Musical Example 5.47, measures 347–351. The score is for Trumpet in C and Piano. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The trumpet part begins at measure 350 with a beamed eighth-note pulse. The piano accompaniment is mostly rests, with some chords in the left hand and eighth notes in the right hand. Vertical lines above the trumpet staff indicate hemiola groupings.

Discussed earlier in the Analysis of the Second Concerto, Movement IV of the Second Concerto begins with an *Alla breve* time signature periodically interrupted by 3/4 and 3/2 measures. Werle also continues the use of hemiola and polyrhythms in several passages.

Beginning on the upbeat of beat 4 of measure 30 of the solo trumpet part, Werle creates a 5:4 polyrhythm of 5 pulses over 4 half-note beats (musical example 5.48). He does this by creating triplet swing pulses of a quarter note (or two tied eighth notes) slurred to an eighth note. In measures 31–32 under the solo trumpet, the ensemble has sustained chords punctuated by upbeats in the percussion. Although these upbeat rhythms mostly align with the hemiola figure, the trumpet soloist should emphasize the hemiola pulses in the solo trumpet part.

Musical Example 5.48. Second Concerto. Movement IV, solo trumpet, 5:4 polyrhythm, mm. 30–32.

The image shows a musical score for measures 30-32. The top staff is for the Trumpet in C, starting at measure 30. The bottom two staves are for the Piano. The trumpet part features a 5:4 polyrhythm of 5 pulses over 4 half-note beats. The piano part features sustained chords punctuated by upbeats.

There is a rhythmically similar multi-measure polyrhythm passage from measures 49–52 which can be a challenge to negotiate rhythmically and visually. Rhythmically, the

4:3 polyrhythm begins in the solo trumpet on beat 1 of measure 50 and ends on quarter note beat 3 in measure 51, a total of four pulses over the three pulses in the ensemble (musical example 5.49). Similar to the articulations in the passage from measures 30–32, this passage has a quarter note tied to an eighth note rather than a descending in a slur to an eighth note. The key to success of negotiating this passage accurately is to ensure the trumpet soloist lands in time on the quarter note E₅ on the quarter note beat 3 in measure 51 shown by the arrow (musical example 5.49). Additionally, there is an audible cue in measure 52 where the *tutti* ensemble has articulated and accented downbeat and chord change. This 4:3 polyrhythm sets up the mood change at and first statement of Theme L at measure 53.

Musical Example 5.49. Second Concerto. Movement IV, solo trumpet, polyrhythm, mm. 49–52.

The image displays a musical score for measures 49 through 52. The top staff is for the Trumpet, and the bottom two staves are for the piano (Grand Staff). The key signature is one sharp (F#) and the time signature is 4/4. The trumpet part begins in measure 49 with a quarter rest, followed by a quarter note G4, an eighth note F#4, and an eighth note E4. In measure 50, the trumpet plays a quarter note D5, an eighth note C#5, and an eighth note B4. In measure 51, it plays a quarter note A4, an eighth note G4, and an eighth note F#4. In measure 52, it plays a quarter note E4, an eighth note D4, and an eighth note C#4. A downward-pointing arrow is positioned above the quarter note E4 in measure 51. The piano accompaniment consists of sustained chords in the right hand and rests in the left hand. The chords in the right hand are: measure 49 (F#4, A4, C#5), measure 50 (F#4, A4, C#5), measure 51 (F#4, A4, C#5), and measure 52 (F#4, A4, C#5). A dynamic marking of *f* is present in measure 50. A *8va* marking is present in measure 49. Vertical bar lines are placed above the trumpet staff at the beginning of measures 50, 51, and 52.

In addition to understanding and performing the rhythm accurately there also is a visual challenge presented that may impede in negotiating the passage beginning at measure 49. This visual challenge is how the rhythm is notated. The manuscript solo

trumpet part (as well as the score) has a quarter rest on beat 1 and an eighth rest on beat 2 followed by two ascending quarter notes on the upbeats of 2 and 3 respectively (musical example 5.49). To make the rhythm more visually compatible to the *Alla breve* time and therefore easier to read, the trumpet soloist should divide the printed quarter note C₄ on the upbeat of beat 2 into two flagged eighth notes tied together (musical example 5.50). Doing so allows visual reference to the half note beats of the *Alla breve* pulse.

Musical Example 5.50. Second Concerto. Movement IV, solo trumpet, readable rhythm, mm. 49–52.

The image shows a musical score for measures 49-52. The top staff is for the Trumpet in C, and the bottom staff is for the Piano. The Trumpet part begins with a quarter rest on beat 1 and an eighth rest on beat 2. On the upbeat of beat 2, there are two ascending quarter notes. The Piano part features a sustained chord in the right hand and rests in the left hand. A dashed line labeled '(8va)' indicates an octave transposition for the trumpet part.

Later in the movement, measures 193–196 restate the polyrhythm similar to the rhythm occurring in measures 30–32. However, rather than a quarter note slurred to an eighth note as before, this passage has four descending groups of three eighth notes slurred together (musical example 5.51). The 4:3 polyrhythm begins in measure 193 over the implied *Alla breve* pulse in the ensemble even though the ensemble is silent other than accented downbeats in measures 193 and 195.

Musical Example 5.51. Second Concerto. Movement IV, solo trumpet, polyrhythm, mm. 193–196.

The image shows a musical score for a solo trumpet and piano. The trumpet part is in the upper staff, marked with a circled 85 and the number 193. It features a complex polyrhythmic pattern of eighth and sixteenth notes. The piano accompaniment is in the lower staff, marked with *mp*. It consists of a few chords and rests, with some notes marked with an accent (>).

The rhythmic highlights presented here do not represent all the places in the concerti where rhythms play an important role or where enhancement of rhythmic devices will further their musical presentation. These examples show just a sample of the rhythmic challenges and opportunities a trumpeter has when performing these concerti.

The objectives of this Preparation and Performance Guide are to provide practical, experience-based advice, as well as inspiration to a trumpeter wanting to perform these two trumpet concerti by Floyd Werle. The first two concerti (as well as the Third and Fourth) are well overdue for inclusion into the standard performance repertoire and this guide provides a reference tool to attain the primary goal of this study: to heighten the awareness of the trumpet concerti by Floyd Werle.

CHAPTER 6. CONCLUSION AND FURTHER RESEARCH AND STUDY

Conclusion

Performances of Werle's first two trumpet concerti are rare. One of the purposes of this study, however, is to inspire performances of the concerti. Thus far, performances of the concerti included as part of this study amount to nearly six percent of the combined total of fifty-two documented performances of the first and second concerti. These documented performances fall into three categories. First, performances by Severinsen (forty-four); second, performances accompanied by military ensembles (four); third, performances by military veterans with civilian ensembles (four).

Although the majority of the performances are by Severinsen, the remaining performers or ensembles have some affiliation with The USAF Band allowing easy access to the scores and parts to the concerti. However, obtaining the concerti through The USAF Band is not possible for everyone. The only other avenue available is to rent them from the Bourne Company in New York, New York. This study should promote further performance of the concerti resulting in the number of performances of the concerti continuing to increase.

The Preparation and Performance Guide facilitates performance by presenting experienced-based recommendations on how to effectively prepare and perform the concerti. Ten of the eleven topics discussed in the guide represent the more challenging

aspects of trumpeting found within these concerti and the skills needed to overcome these challenges.

The one topic that does not pose a challenge is the section on Mutes. Werle suggests mutes twice in the First Concerto and none in the Second Concerto. In addition to Werle's suggestions, there are other places in both concerti where a mute would be appropriate. I encourage the performer to use additional mutes based on their interpretation of Werle's intent.

The Crossover section of the guide discusses the type of trumpeter most suited for these concerti. The trumpeter's ability to cross over between varied styles is the most important skill needed to perform the concerti and is a skill required for twenty-first century trumpeting. Although a B \flat trumpet is generally the trumpet of choice by crossover trumpeters, I consider the possibility of using the B \flat trumpet, C trumpet, and briefly, the E \flat trumpet. However, the B \flat and C trumpets are the focus. Both trumpets provide a suitable sound for the concerti and there are similar advantages and disadvantages to the fingering technique of each trumpet. Based on my experience of using both trumpets in performance, I recommend the B \flat trumpet for these concerti. Werle had it in mind and his writing lays well for it.

The Fingering Technique section points out challenges in fingering and suggest technical options to overcome the challenges. This section also highlights Werle's knowledge of the B \flat trumpet's acoustic capabilities. He demonstrates his knowledge by writing scalar passages in which the required fingering technique is easy. Nevertheless,

the C trumpet is a viable alternative, depending on the trumpeter's comfort using the instrument.

In addition to understanding conceptual aspects of different styles, crossing over requires the trumpeter to adjust sound and articulation to appropriately demonstrate a particular style. In the Second Concerto, Werle suggests a double tongue by writing, "TKTK." This suggestion is not common practice in compositions written for professional trumpeters. However, this indicates he had the idea of future performances by other trumpeters in mind when composing. Articulations that pose challenges (especially to me) are ones used to emulate jazz articulations. It would behoove the trumpeter aspiring to perform these concerti to become well-versed in many jazz articulations including doodle tongue, a technique that is especially effective to portray the jazz style throughout the concerti.

Werle, had Severinsen's sound in mind when composing the concerti. The commercial sound defined in the Sound section is the most suited sound when performing the concerti. Although Werle does not indicate any particular type of sound, he does suggest specific styles in the improvisational sections where adjusting sound types would add variety to the sonic color. In addition to the improvisational sections, there are many other opportunities throughout the concerti to change from a veiled to brilliant sound via conceptual or equipment changes.

The section on Improvisation highlights orchestrations and rhythmic cues that help the trumpeter negotiate the improvisations as well as adhere to Werle's specific instructions. Traditionally, improvisations in the jazz genre do not include detailed

performance instructions other than specified chord changes. However, Werle's occasional improvisational instructions may be his synthesis of detailed, classical construction and the Third Stream. It is important to include rhythmic devices, especially the hemiola, into the improvisations; they add rhythmic contrast and makes the improvisations more engaging. Additionally, the trumpeter should take advantage of Werle's polytonal style and expand their tonal vocabulary when improvising, especially since the improvisations occur over a single chord.

In addition to polytonality, Werle uses polyrhythms extensively. The section on Rhythms highlight the areas of rhythmic complexity in the ensemble and how they relate to the solo trumpet part. Emphasize the polyrhythms occur by noticing when Werle indicates them with strategically placed accents and note groupings with slurs or beams in a subtle indication to polyrhythmic activity. He purposefully wrote polyrhythms as part of his bigger scheme, not to create confusion.

In Werle's concerti, it is necessary to have flexibility in sound, style, and articulation. Clarified in the section on Flexibility, a tenet of professional trumpeting is negotiating register changes imperceptibly without resetting the embouchure, disrupting continuity of sound nor musical flow. The confidence that comes with a solid foundation of trumpeting, of which flexibility is a part, counters any sense of trepidation felt by the dedications to Severinsen in these concerti.

The range of solo trumpet in the combined concerti is nearly three-and one-half octaves. Although Werle suggests lower alternative pitches, the pitches written in altissimo register add climatic excitement. Only two percent of the pitches in both

concerti combined are classified as altissimo. Knowing this is a confidence boost to those trumpeters whose altissimo range may be a challenge.

Not every trumpeter possesses a range that spans the requirements of Werle's concerti. Werle knew Severinsen had command of a wide range, yet he wrote in lower pitches as alternates. This indicates Werle may have had other performers in mind when he composed these concerti. Certainly, Severinsen did not need alternatives regarding altissimo pitches. Although the altissimo pitches may unsettle some trumpeters, the percentages prove that they are less a concern than endurance. Aside from range challenges, my experience proved that endurance is the greatest challenge of these concerti.

There are several sections throughout the concerti where the time spent performing by the solo trumpet is not measured in seconds but in minutes. For example, the opening passage of the First Concerto begins with nearly 2 minutes of performing by the solo trumpet. The section on Endurance suggests endurance management techniques. Through study of Severinsen's performances and my personal experiences, these techniques demonstrate how endurance is managed throughout the concerti. Efficiently managing endurance is a great boost to confidence which leads to inspiration and promotes further performances of the concerti.

This study also includes the genesis as well as analyses of both concerti in thematic, harmonic, rhythmic, and formal structure. Thorough preparation of any composition involves historical research of its genesis and theoretical analysis.

Researching the origins of the two concerti is simple, all paths lead to the genius of Floyd

Werle. He was inspired by the progressive thought of Arnauld Gabriel's commissions, the virtuosity and reputation of Doc Severinsen, and the talent of The USAF Band. All these factors came together forming a new type of trumpet concerto; one composed in the Third Stream.

The analysis of the fundamental elements of the concerti allows insight into and highlights the complexity of Werle's compositional technique. The most important aspect of Werle's thematic construction is his exceptional sense of economy. The opening themes of both concerti contain the seeds from which the majority of the themes germinate. He also incorporates an *idée fixe* tying the respective movements of each concerto together.

Harmonically, polytonality best describes Werle's harmonic language. The concerti do not subscribe to any one key overall. However, when examined separately, a single instrument or group of instruments express a tonal center, but when combined, the tonal centers are different, sometimes being a tritone apart. The essence of Werle's trademark sound is best described by a polytonality of two major tonalities whose roots are separated by a major third.

As with tonality, Werle uses "poly" in his rhythmic design and the most aurally perceptible rhythm is the polyrhythm. Most every theme in the concerti has a polyrhythm worked into it, especially the hemiola. The First Concerto opens with a hemiola created through accentuation. Less perceptible than the polyrhythm is the polymeter Werle uses throughout. The polymeter occurs mostly by displacing metric pulse over the bar line,

however, there are instances where Werle uses two opposing time signatures.

Additionally, steady pulse, be it metric or rhythmic, is not representative of the concerti.

The First Concerto has the overall structure of a three-movement concerto and the Second Concerto a classical symphony. The use of classical terms describing form in this study are applied loosely. The movements have implied characteristics traditional form, but the analytical intent of this study was not to prove the forms implied. Werle did not allow traditional formal structures to upset the Third Stream genre in which these concerti are composed.

Werle may have had the idea that his Second Concerto would be his last trumpet concerto. I assert this because he included elements of the first concerto's opening theme into the final measures of the Second Concerto, he ties the two concerti together thematically bringing the cycle of his two trumpet concerti full circle. The idea of two concerti being tied together might explain why the third and fourth concerti are much different than the first two.

Internalizing the information contained in this study will inspire trumpeters to perform the concerti thereby attaining goals of this study: Heighten the awareness of the first two concerti by Floyd Werle, promote their performance, and elevate them into the standard trumpet repertoire.

Heightened awareness inspires further research. Werle's third and fourth concerti remain obscure and long overdue for examination and performance.

At the commencement of this study in 2017, there were no commercial recordings of Werle's concerti available to the public. Currently, performances of all four of Werle's

concerti appear on YouTube. Additionally, the third and fourth concerti are now commercially available and number of discussions on social media regarding the concerti is increasing. This trend proves that the goal of heightened awareness is well on its way to being achieved and additional performances will take place.

Further Research and Study

The original scope of this study included his *Concerto No. 3 for Trumpet and Band* and *Concerto No. 4 for Trumpet and Band* (henceforth referred to as the Third Concerto and Fourth Concerto respectively). I conducted an extensive amount of research and analysis on the third and fourth concerti as well as performing them. However, the scope of the study was too broad and excluding the third and fourth concerti was the best way to narrow the focus. However, the research and analysis accomplished before termination, is the same as in this study of the first two concerti. Incidentally, my performances of Werle's third and fourth concerti resulted me being the only trumpeter other than Severinsen to have performed all four of them. Hopefully, this distinction is short-lived.

I highly recommend further research, study, and performance of the third and fourth concerti by an inspired trumpeter. The results of continued research result would add to the knowledge base of trumpet literature and would continue to further the goals of this study as well.

Serendipitously, in 2019 during the writing of this study, Severinsen released a compilation of compact disc recordings that include the remaining two Werle trumpet

concerti.¹⁵⁹ The first and second compact discs of this two-disc set begin with Werle's Third Concerto and Fourth Concerto concerti respectively. Charles E. Forque commissioned these two concerti, composed in 1974 and 1976 respectively, while serving as the Director of Bands at Robert E. Lee High School in Baytown, Texas and subsequently the Plano High School in Plano, Texas.

In his doctoral dissertation, Alan Wenger asserts during the tenures in Baytown and Plano, Forque was responsible for commissioning the First Concerto and Second Concerto by Floyd Werle. For clarification, the first two trumpet concerti of Floyd Werle were commissioned by The USAF Band in 1965 and 1968 respectively. The dates Wenger lists for the premieres of the first two Werle concerti in his "Appendix 1" may be the dates these two concerti were first performed by Severinsen and Forque in Baytown, Texas. This clarification is not to take away from Wenger's scholarly work, a tremendous resource for trumpeters.

The Third Concerto and Fourth Concerto are slightly different from the first two concerti in orchestration and compositional style. The ensemble parts are written in a manner that are less challenging than the first two concerti and are better suited to the skill levels found in robust high school wind band programs.

To reduce expenditures, Forque had his students copy their respective instrumental parts from both concerti by hand from the manuscript scores.¹⁶⁰ Unfortunately, the whereabouts of these parts is unknown, however there is evidence the

¹⁵⁹ *Doc Severinsen The Lost Tapes*, CD.

¹⁶⁰ Cheryl Forque, Facebook message to author, May 17, 2018.

parts to the Third Concerto may be still at Baytown High School, however, with the subsequent hurricanes, these parts may no longer exist.¹⁶¹ There is no evidence that the parts to the Fourth Concerto exist either. Inquiries to the last known depository, Plano High School have gone unanswered.

Having access to these missing scores and parts used in the premiere performance of each of these two concerti would help in research and performance interpretation, and access to them would highlight any changes that Forque, Severinsen, or Werle may have made.

The only known manuscript scores of the Third Concerto and the Fourth Concerto are housed in the Floyd E. Werle Library of the United States Air Force Band on Joint Base Anacostia-Bolling in Washington, D.C. The copyright holder of the first three concerti, Bourne Music Co. in New York, New York lists the first three concerti in their rental catalogue but does not list the Fourth Concerto. While obtaining mechanical licensing for *Doc Severinsen The Lost Tapes Vol. 1 & 2*, recordings, Nancy Severinsen's requests to the Bourne Company remain unanswered.¹⁶² It is unknown if the Bourne Company is the copyright holder since the Fourth Concerto does not appear in their catalogue.¹⁶³

To facilitate performance, analysis, and research, for this study, the scores and parts of all four concerti were engraved in Finale[®] software. Additionally, the piano

¹⁶¹ Robert Poulin, email correspondence with the author, May 15, 2018.

¹⁶² Nancy Severinsen, email correspondence to author, April 29, 2019.

¹⁶³ "Works on Rental - Band," Bourne Music Rentals, Bourne Co. Music Publishers, accessed October 14, 2021, <https://print.bournemusic.com/search.php?shop=shop&sp=r>.

reductions used for analysis and performance represent another ancillary product of this study. Upon completion of this study, these engraved sets of the concerti and piano reductions will be offered to the Bourne Company with the hope of they become more readily available for performance.

Research into the third and fourth concerti will serve two purposes. First, subsequent research will result in heightened awareness of the third and fourth concerti and promote their performance. Second, continued research will further the goals this study: to heighten awareness and promote performance of the two concerti. Ultimately, continuing the cycle of research will elevate all four of Werle's trumpet concerti into vernacular of the trumpet repertoire. With a commercial recording available and access to ensemble parts, the third and fourth trumpet concerti of Floyd Werle show great potential for regular performance.

Finally, another work of Werle that needs further study is the *Concertino for Three Brass and Band* (1966). This piece commissioned by Arnald Gabriel, was premiered on 3 April 1966 at the Mid-East Instrumental Music Conference held in Pittsburgh, Pennsylvania.¹⁶⁴

Although originally intended to be a brief encore work, it is a three-movement concertino nearly eight minutes in length. It was composed with the following soloists in mind: trumpeter, Doc Severinsen; trombonist, Chief Master Sergeant Larry Wiehe; and tubist, Harvey Phillips. However, due to scheduling only Wiehe and Phillips performed at

¹⁶⁴ Mark R. Williams, "Background Paper on CMSgt (Ret.) Lawrence Wiehe, Jr." (Thesis, Air Force Enlisted Heritage Research Institute, 1995). 7-8.

the premiere performance and the original trio of intended soloists never performed the work together.¹⁶⁵

Werle composed the concertino in the span of a few days; its first reading took place on 22 March 1966 just twelve days before its premiere.¹⁶⁶ *Concertino for Three Brass and Band* is published by Bourne Company and is available for purchase through sheet music retailers. However, for reasons unknown, some sheet music sales catalogs list this work with “Frederick Werle” as the composer. It is a misnomer; Floyd E. Werle is the composer of *Concertino for Three Brass and Band*.

Although not a concerto, the *Concertino for Three Brass and Band* merits further study and research. The concertino does not pose as much a challenge for the soloists as do the concerti and the accompaniment is readily accessible to most any ensemble from advanced high school level and higher. There are a few performances of the concertino by various soloists and ensembles available on YouTube and it is listed, complete with program notes, in the extensive database as part of Wind Repertory Project™ site.¹⁶⁷

With the research and performance conducted in this study, I hope the two trumpet concerti by Floyd Werle will come into the forefront of the trumpet repertoire and be performed on a more frequent basis. At a first glance, these concerti seem unattainable to the performer, especially considering the psychological effect of the

¹⁶⁵ Williams, 7-8.

¹⁶⁶ Williams, 7-8

¹⁶⁷ Wind Repertory Project, “Concertino for Three Brass and Band,” accessed October 9, 2021, https://www.windrep.org/Concertino_for_Three_Brass_and_Band.

dedication of the works to Severinsen. However, the results of this study prove that this is not the case. Having the skills necessary to be a viable twenty-first century trumpeter, performance of the concerti is possible with the same drive and diligence required to perform any challenging work.

The trumpeter benefits from performing these exciting and challenging works by developing familiarity with the variety of musical styles these concerti include. Additionally, performing these concerti, builds additional confidence and technical mastery in which performing challenging works ultimately provides. Although not new, these long-hidden concerti add challenging works to the trumpet repertoire. I look forward with great anticipation to more performances and new interpretations of these concerti.



Figure 6.1. *Left*, Floyd Werle; *right*, Doc Severinsen at D.A.R. Constitution Hall, Washington, D.C., date unknown. Photo courtesy of The USAF Band.

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BIOGRAPHY

Curt Christensen is originally from Mt. Clemens, Michigan where he was a trumpet student of Donald Green. Mr. Christensen is a graduate of the Juilliard School where he received his Bachelor and Master of Music degrees in trumpet performance and was a student of William Vacchiano and Mel Broiles. Additionally, he received his Associate in Applied Science-Music degree from the Community Collage of the Air Force.

His career in the United States Air Force began as a cornetist with the 564th Air Force Band (Tactical Air Command) in Hampton, VA. He continued his career with The United States Air Force Band in Washington, D.C. as a bugler with the Ceremonial Brass and after 26 years of service, retired as principal trumpeter with the Concert Band.

In addition to having been an Adjunct Professor of Music Theory and History at George Mason University, Mr. Christensen currently is a trumpet instructor at The Catoctin School of Music in Leesburg, Virginia. Mr. Christensen maintains a private trumpet studio and regularly performs clinics and recitals across the United States.

He resides in Berryville, Virginia with his wife, Ani Berberian.