The Contribution of Twentieth Century African American Composers to the Solo Trumpet Repertoire: A Discussion and Analysis of Selected works by: Ulysses S. Kay, Adolphus C. Hailstork, Regina Harris Baiocchi, and Charles Lloyd, Jr.

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by

Orrin Wilson

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The Contributions of Twentieth Century African American Composers to the Solo Trumpet Repertoire: A Discussion and Analysis of Selected Works by: Ulysses S. Kay, Adolphus C. Hailstork, Regina Harris Baiocchi, and Charles Lloyd, Jr.

Orrin Wilson, D.M.A.
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While there has been a constant growth in the academic study of African American composers who have written concert and recital music, their contributions to the solo trumpet repertoire has received far less attention. Many African American composers’ works stretch far beyond the realm of spirituals, Negro folk songs, choral works, jazz, and popular music. The composers in this document are noteworthy because they represent just a few of the various African American musicians who have composed works for the solo trumpet. Each composer’s work represents cultural and historical trends intended to counter negative perceptions of Black culture. These composers also represent the stylistic components that are associated with recognizable elements of Black music within the Black Nationalistic vernacular, such elements are: call and response, the use of spirituals, and jazz influences.

This dissertation will focus on the following works: Ulysses Simpson Kay’s *Tromba for Trumpet and Piano*; Adolphus Cunningham Hailstork’s *Sonata for Trumpet and Piano*; Regina Harris Baiocchi’s *Miles Per Hour for Unaccompanied Trumpet*; and Charles Lloyd’s Jr’s. *The Crucifixion for Trumpet and Piano*. The
methodological approaches of this study include biography, compositional style analysis, and cultural history. The aim of this study is to increase the awareness within the academic community of the solo trumpet works by African American composers, thus encouraging further investigation and performances of their works.
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This document is dedicated to the loving memory of Robbie L. Wilson and Vickie R. Wilson.
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Introduction

Since the publication of Eileen Southern’s *Music of Black Americans* (1971)¹ and the research conducted at the Center for Black Research in Music at Columbia College (1983), there have been over thirty years of growth in the study of concert and recital music written by African American composers.² Despite this development, these studies have neglected solo trumpet concert music written by African American composers. There has been a lack of scholarly discussion and analysis of the recital and concert music for the solo trumpet by African American composers, especially when compared to European and European American concert trumpet music. The majority of the trumpet recitals performed and dissertations published in America have focused on European American composers such as Kent Kennan, Norman Dello Joio, and Eric Ewazen.³ In addition to these European American composers, there has been significant study of the works by European composers:⁴ Paul Hindemith, Henri Tomasi, Andre Jolivet, and Eugene Bozza to name a few.⁵ While there are other composer and works that may

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² Important studies from the Center for Black Music Research; Samuel Floyd, Jr. *International Dictionary of Black Composers*. (Chicago: Center for Black Research in Music, 1999).
⁴ Ibid.
be singled out, these European and European American composers’ works are performed more rarely than others in the solo trumpet repertoire. The focus on the solo works of European and European American composers is partial due to the historical nature of these group of people being identified as the dominating culture of the twentieth century. The goal of this dissertation is to provide critical analysis of, and recognition for selected twentieth century African American composers and to begin to fill the gap in the extant literature. 6

An important reference to use when researching African American composers and their contributions to the concert and recital repertoire for trumpet is Aaron Horne’s 

*Brass Music by Black Composers: A Bibliography 1996*. In his reference book, the author catalogues over four hundred works composed by African, African American, Afro-Latin, and Afro-European composers. Horne’s book lists 33 categories of works written for various combinations of instrumental media, including unaccompanied solos, solos with piano accompaniment, works of chamber music, and electronic music. Horne’s book is invaluable as it offers an exhaustive list of Black composers. However, the book does not provide analyses of the compositions; therefore its use is limited to identifying key composers.

Historically, listeners of classical music are unaware of the contributions of Black music in every genre of Western European derived traditions of vocal and instrumental compositions.

6 throughout this dissertation the terms Black with b capitalized will only be used as an adjective and African American when used as an adjective will not be hyphenated. This has been decided by the author to emphasize consistence in the use of capitalization and hyphenation. Whenever the two terms are used in citations or quotes, they will keep the original writing of the authors for which they are cited from.

The music by African American composers is routinely associated with the Black music vernacular from the nineteenth century spirituals to jazz, gospel, and popular music of the twentieth century. While this music uses elements from the Black vernacular, many composers of African descent also have produced many works in Western European art forms. For example, William Grant Still’s (1895-1978) Afro-American Symphony, Florence Price’s (1888-1953) Symphony in E minor, and William Levi Dawson’s (1899-1990) Negro Folk Symphony are among a few of the works written by African American composers in symphonic form. While these symphonic works represent a small portion of African American composers who emulated the Western European tradition, there are other examples of African American composers who wrote opera and chamber works. Scott Joplin’s 1915 nationalist opera Treemonisha and Margaret Bond’s A Ballad of the Brown King are examples of these European traditional genres. The limited awareness of such diversity in the Black musical language is gradually changing due to the steady growth of ethnic studies and black studies curricula, academic research, and ensembles dedicated to exploring the music of African American composers.

This dissertation takes its lead from those scholars who have revived interest in African American classical music. Many of the compositions that will be discussed in this paper make use of traditional Western European forms, and utilize Black vernacular devices such as call and response, complex rhythms, and modal interplay. The composers researched in this document are also highly prolific while working within the constraints of the Western European traditions.

The composers selected for this study are: Ulysses Simpson Kay (1917-1995), one of the most recognizable composers following William Grant Still. Kays’ compositions emulate the conservative elements of mid-twentieth century compositions; Adolphus Cunningham Hailstork (b. 1941), a populist composer whose music is frequently performed in America; Regina Harris
Baiocchi (b. 1956), a student of the late African American composer, Hale Smith; and Charles Lloyd, Jr. (b. 1948), professor of music at Southern University, whose music encompasses the choral and operatic traditions.

Since this study of these composers will focus on their contributions to the solo trumpet repertoire, the history of the concert and recital music for trumpet must be documented. This brief historical overview of the standard solo trumpet’s literature provides a framework for the contributions of the composers whose works for solo trumpet will be examined in this document.

Brief History of the Trumpet Repertoire

The trumpet repertoire of today’s performer dates back to the literature of the Baroque period (1685-1750), which includes the works of Giuseppe Torelli, Henry Purcell, and Georg Phillip Telemann. This music declined in popularity in the later portion of the Baroque period, giving way to the works of Haydn and Hummel’s concerti in the Classical period (1750-1820). One reason for this decline in popularity was the compositional style was changing from the clarion style of the natural trumpet to a new instrument invented by Anton Weidinger the keyed trumpet. The trumpet’s recognition as a solo instrument was not fully achieved until much later with the invention of valved instruments around 1815. The significance of the valves was one that matured slowly, but answered the question of the need to have chromatics in the lower register in the trumpet. After the invention of valves, the trumpet began to play an important role in orchestral performance. Through the works of Berlioz, Wagner, Brahms, and other contemporaries, the trumpet found a position in the orchestra. Nevertheless, these composers of orchestral music still neglected the trumpet as a viable option in the solo literature. Another

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instrument that pre-dated both the modern trumpet and cornet was the keyed bugle, invented in 1810 by Joseph Haliday. It was not until 1842 with the invention of the B-flat cornet in England by Charles Place, that greater soloistic capabilities were achieved. The rich nature, subtle tone, and flexibility in the upper register on this instrument made it the perfect candidate for the solo repertoire. From Golden Age of the natural trumpet to the modern trumpet, the solo repertoire of the trumpet was expanded by the addition of new music. A few compositions that are referenced from within this period are the works of J.S. Bach, Johann Freidrich Fasch, Johann Melchior Molter and Johann Wilhelm Hertel and the Romantic trumpet concerto, *Concerto in E minor* (1899) by German composer Oskar Böhme, and *Legend* (1906) by Romanian composer George Enesco.

At the beginning of World War II, the design and construction of the trumpet continued to improve. The solo trumpet repertoire from this period began to grow with the help of new composers in the twentieth century. One of the first compositions contributed to today’s solo trumpet repertoire from this period is German composer Paul Hindemith’s *Sonata for Trumpet and Piano* (1939). Other works included from this period are Karl Pilss’s *Concerto for Trumpet* (1934) and *Sonata for Trumpet and Piano* (1935).

The music of the Russian composers and Paris Conservatory competitions is also significant to the repertoire of the trumpet. With the concerti of Henri Tomasi (1901-1971), Andre Jolivet (1905-1974), and Charles Chaynes (b. 1925), the repertoire of the trumpet began to take on a bi-cultural characteristic that represents the first five decades of the twentieth century trumpet catalog. Some of these works include: Tomasi’s *Trumpet Concerto* (1948), Jolivet’s *Trumpet Concertino* (1948) and his second *Trumpet Concerto* (1955). The works of the Russian

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9 Ibid. p.16
composers included Oskar Böhme’s *Concerto for Trumpet in E minor*, (1899), Sergey Wassilenko’s *Trumpet Concerto* (1945), and Eino Tamberg’s *Trumpet Concerto* (1972).

While German, Russian, and French composers represent a portion of today’s trumpet repertoire, European American composers have also played an important role in shaping trumpet solos in the twentieth century. One of the first projects undertaken by European American composer was to contribute to student trumpet repertoire in the late 1940s. This initiative was inspired by a survey devised by the National Association of Schools of Music (NASM) to address the quality of its school brass instrument music.\(^\text{10}\) The result was a commission project that spanned several years, and many of these works have become standards in the trumpet repertoire. A few examples of such works are: *Concerto for Trumpet* (1952) by Vittorio Giannini, *Sonata for Trumpet and Piano* (1955) by Kent Kennan, and *Sonata for Trumpet and Piano* by Hasley Stevens (1956).

The majority of this music represents the trumpet repertoire of the 1950s in America, yet the late seventies also played a major role in developing new repertoire for the trumpet student of today. With the formation of the International Trumpet Guild (ITG) in 1974 and its commission projects from 1978 to 1995 many other works became staples in the trumpet repertoire.\(^\text{11}\) These works include: *Sonata for Trumpet and Piano* (1979) by Norman Dello Joio, *Chamber Music VII* (1983) by Robert Suderburg, and *Sonata for Trumpet and Piano* (1993) by Eric Ewazen.

The music of the modern trumpet student is primarily composed of repertoire from Germany, Russia, France, and America. Given the comparatively small proportion contributed


by African American composers, this subset of the trumpet repertoire is relatively unexamined in the academic world. According to Professor Fred Irby, III [B.A. and M.M.], trumpet music of African American composers has played an important role in shaping the trumpet repertoire.\textsuperscript{12}

The following chapters will discuss how the selected composers have contributed to the dozens of works written for the solo trumpet. Chapter two will address the historical perspective of Black composers, both the nationalists and the eclectics–composer who did not hold to one idea and composing styles. Chapters three through six will explore briefly the lives and compositions of Kay, Hailstork, Baiocchi, and Lloyd, respectively. The concluding chapter will provide a summary of the document.

\textsuperscript{12} Email correspondence with Professor Fred Irby, III, February 9, 2010.
Chapter One
Black Nationalist and Eclectic Composers: A Historical Overview

When considering the history of African American composers and musicians in America, one must be aware that many achievements were accomplished in spite of racism, social inequality, and civil injustice. In the late nineteenth century, a series of historical events unfolded that would shape the African American struggle for equality in the twentieth century. These events included the abolition of slavery in 1865, the United States Congress’ adoption of the first Civil Rights Acts between 1866 and 1875, and several landmark court decisions such as the Civil Right Cases of 1883 and Plessy vs. Ferguson (1896). The 1883 court case declared the Civil Right Act of 1875 unconstitutional and the Supreme Court declared “separate but equal” constitutional in the Plessy decision. These legislative actions set the stage for the reign of Jim Crow in the South and racial discrimination in the North and West at the turn of twentieth century.

These events serve as a catalyst for what Alain Locke describes as, “The New-Negro Movement.”13 This was not only a period that transformed the Old Negro from mere myth to man, but it also created a Renaissance in every aspect of Black culture—art, literature, poetry, and music. Scholars such as Eileen Southern, William Banfield, and Samuel Floyd, Jr. all share the same sentiment on African American composers and musicians of the early twentieth century. They agree that African American composers and musicians were aware of their position as oppressed racial minorities in American society. Much of their music was a by-product of their life experiences and their struggle to survive these experiences. While the intention of using their own vernacular, which are the following characteristics: great emphasis on rhythm that includes

offbeats, anticipated beats, delayed beats, hetrometric rhythms, polyrhythms, cross-rhythms, melodic and harmonic thirds, and partial flattening of the third and seventh scale degree. Many African American composers also emulated European art music. African American composers who emulated this tradition had an objective comparable to the late nineteenth century Eastern European nationalist composers whose main objective was to assert their own national identity as a reaction to the dominance of the Western European music tradition.¹⁴

Many European American composers in the early nineteenth century began using idioms from the Black music vernacular. The works of European American composers such as Louis Moreau Gottschalk’s Bamboula, danse des nègres, and Henry Franklin Belknap Gilbert’s The Dance in the Place Congo are works that attest to the vernacular of the Black Nationalist.¹⁵

Eileen Southern states this about the Black Nationalist:

“Almost the entire first group of post-slavery black composers—i.e. those born before 1900—may be regarded as nationalist in the sense that they consciously turned to the folk music of their people as a source on inspiration for their composed music.”¹⁶

In Gottschalk’s Bamboula, danse des nègre the particular vernacular heard in this music is the syncopation from African American music. Black Nationalist and Harvard trained ethnologist Martin R. Delany, made it clear by saying, “One must remember that an important part of the Black man’s culture lies in his music.”¹⁷

While European American composers took notice of the rich music in the folk tradition of African Americans, African Americans took advantage of the opportunity to obtain training in writing works in the Western European style. During the Reconstruction and Gilded Age periods (1865-1900) many African American composers were optimistic about their newly earned freedom. The mission of this generation of composers was to utilize the overlooked folk music of their people. The most prominent and influential composers from this era are: Harry T. Burleigh (1866-1949), Will Marion Cook (1869-1944), Robert Nathaniel Dett (1882-1943), Florence Price (1888-1953), and William Grant Still (1895-1981). These composers were trained at the top conservatories in America such as the Oberlin Conservatory in Ohio, the National Conservatory in New York, and the New England Conservatory in Boston. By the end of the nineteenth century, many Black composers had explored the use of their African and African American idioms in European art form to affirm their heritage.

In the latter half of the nineteenth century, there was a full-blown nationalist movement by African American composers. One example of this is composer Harry T. Burleigh (1866-1949). Known today as the student assistant to Antonin Dvořák, he surfaced as one of the most adept African American composers to transform the Black folk music and choral spirituals into instrumental and art song music for the concert hall. Many other composers at the turn of the century began to make conscious efforts to utilize the Black Nationalist vernacular, as seen in the song writing team John Rosamond Johnson and James Weldon Johnson. The Johnson brothers

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produced themed works such as *The Evolution of Ragtime* (1903), a song cycle that traced the history of “Negro” music and *Lift Every Voice and Sing* (1905).\(^{18}\)

While many of these composers explored their nationalist sensibilities others came under the influence of a nationalist composer from Europe.\(^{19}\) Czech composer Antonin Dvořák, known as a nationalist in Europe, arrived in New York in 1892 to head the National Conservatory of Music in New York. He later became one of the catalysts advocating for a national school for Americans. On May 21, 1893, the *New York Herald* printed an article entitled “Real Value of Negro Melodies.” Dvořák made the assertion that if American composers had a future, it was to be based on “Negro Melodies.” In a different article entitled, “*Antonin Dvořák on Negro Melodies*” he states, “It is my opinion that I find a sure foundation in the Negro melodies for a new national school of music…The new American school of music must strike its roots deeply into its soil.”\(^{20}\) While there was much opposition to Dvořák’s claims of this new school, he was convinced that folk melodies of the Negro could help American composers “get in touch with the common humanity of his country.”\(^{21}\)

Another major influence in solidifying the Black Nationalist vernacular was African-British composer, Samuel Coleridge-Taylor (1875-1912). He also advocated for the use of Black musical idioms in Western European forms as a means to create an American national school. After being exposed to the literary writing of Paul Laurence Dunbar in 1896 and the performances of the Fisk Jubilee Singers in the late 1890s, he experimented with the mixture of

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\(^{20}\) *New York Herald* (New York), 21 May 1893.

\(^{21}\) *Boston Herald* (Boston), 28 May 1893.
the two traditions. As a result of the being exposed to both of these elements in England he became especially interested in his race and heritage. “Soon following he developed the idea to produce works of Black music as Dvorak, Brahms, and Grieg did respectively with the folk music of Hungary, Bohemia, and Norway.”

While many European Americans generally had the perception that African American composers and musicians were not worthy of serious consideration, their music survived is spite of adversity. The prevailing stereotypes of the Black community were applied to the music of the African American composers. Their music was seen as barbaric, uncivilized, strange, and unsophisticated when compared to Western European music. This caused many Black musicians to be barred from playing in orchestras, performing with opera companies, and engaging in anything that represented art music. While they were excluded from many of the activities associated with art music, these musicians and composers found it important to highlight their accomplishments. Perhaps the best way to do this was to write about their contributions. One of the first African Americans to write about the contributions of Blacks in music was James Monroe Trotter’s Music and Some Highly Musical People (1878).

The late Doris Evans McGinty, an African American musicologist, argued:

A prime motivation for African American historical works, including that of Trotter, was the desire to document the achievements of black Americans in order to combat stereotypical ideas and misapprehensions that permeated the writing of many white authors at that time. Indeed, the need for an unbiased view of black

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culture has had a profound and enduring motivating effect on writers of African American history.\textsuperscript{25}

The scholarly research in which many of these African Americans were participating was the first of many attempts to insure the legitimacy of Black music and history in the minds of many European American critics. Other means were also employed such as adapting a vernacular from the European art tradition, and the formation of organizations to counter the negative perceptions of African-Americans. One of the first organizations was the American Negro Academy, founded in 1897. Organizations such as this were dedicated to the advancement of African-Americans in arts, letters, and literature, and were committed to responding to the anti-black propaganda that was published during the immediate years following the Civil War.\textsuperscript{26}

While some of the composers in this dissertation represent those who are dedicated to synthesizing the two traditions, there are also composers who represent modern ideas. The term “eclectic” is generally used to describe these composers.\textsuperscript{27} The last half of the nineteenth century saw a national school in American music arising from the use of “Negro melodies” within the form of European music, but the twentieth century experienced African American composers working on the same basis as the modernists from Europe. The composers who emerged after World War I and II were not only using material from the Black idiom, but also choosing from a multitude of materials and techniques. Addressing the Black eclectic composers, musicologist Eileen Southern notes:

They refused to be tied down by racial self-consciousness and drew freely upon widely divergent styles and sources in their writing. Some wrote conservatively in classical form; others experimented with free forms and exotic materials. The one

quality they shared in common was that each believed it important to chart his own course.\(^{28}\)

What is important to note is that at a time when Black leaders and intellectuals like Alain Locke were urging Black artists to make their art distinct from that of American whites and Europeans, composers like Howard Swanson (1907-1978), Ulysses Kay (1917-1995) and Julia Perry (1924-1979) were making conscious efforts to amalgamate material from the Black Nationalist idioms, eighteenth century forms, and modern neo-tonal harmonies. The second generation of eclectic composers such as Olly Wilson (1937), David Baker (b. 1931), Hale Smith (1925-2009), Wendell Logan (1940-2010), Adolphus Hailstork (b. 1941), Stephen Chambers (1940) and Regina Harris Baiocchi (b. 1956), emerged after World War II using mixed elements from serial, electronic, and what Gunther Schuller called in 1957, “third-stream music.”\(^{29}\)

The composers in the following chapters are noteworthy in that they are among a few of the various African American composers to compose for the solo trumpet. Each composer represents stylistic approaches that, in general, are recognizable in both the Black Nationalist idiom and the “eclectic” choice of composition.


Chapter Two
Ulysses Kay
Biographical Sketch

Ulysses Simpson Kay is one of the most distinguished and well-known African American composers of the twentieth century. A prolific composer of over one hundred and thirty-five works including five operas, twenty large orchestral works, thirty choral works, fifteen chamber works, and numerous other compositions for solo voice and various instrumental combinations. While he is considered a modernist composer, his works feature elements from the Black Nationalist vernacular.

Kay was born on January 7, 1917 in Tucson, Arizona. Like many African American composers of the twentieth century, the musical activities at home, church, and the community encouraged his musical talents. The family pursued a variety of musical interests. His mother enjoyed playing the piano and singing, while his father enjoyed creating music by singing and hand drumming. As Kay was considering his choice of instruments, his mother consulted with his uncle, New Orleans’ famed cornetist, Joe “King” Oliver. In Aaron Horne’s *Woodwind Music by Black Composers*, Kay shared an episode about his uncle:

My mother…apparently was concerned about music and me. During one of my frequent visits to Chicago, (when I was about five or six), she asked my Uncle Joe—yes, the famous King Oliver—if he would teach me to play trumpet. To which he replied, “No Lizzie.” Give the boy piano lessons so he can learn the rudiments. And then he’ll find what he wants to do in music.”

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In 1934, he entered the University of Arizona as a liberal arts student. Kay felt that English would be a desirable degree; he also found that he missed participating in music and changed his major to music education. At the University of Arizona his musical knowledge and insight was brought into focus by two teachers: piano teacher Julia Rebeil who introduced him to the works of Béla Bartók and other contemporary composers, and theory teacher John Lowell, who encouraged Kay to create music in an organized manner. Upon the completion of his Bachelor of Music Education degree in 1938, he entered the Eastman School of Music as a scholarship student. His composition teachers were Bernard Rogers and Howard Hanson. One of the first compositions that brought him to the attention of the public eye was his *Sinfonietta for Orchestra* (1939).

After graduating from the Eastman School of Music in 1940 with a Master of Music degree, he received a scholarship that enabled him to study with Paul Hindemith, first at the Berkshire Music Center at Tanglewood in 1941, and continuing in 1942 at Yale University. Hindemith’s musical style and language influenced many of Kay’s earliest compositions. Eileen Southern adds:

> Kay’s mature style continued the emphasis on lyricism and was distinctive for its rhythmic vitality, sensitivity for contrasting sonorities, and for predilection crisp, distant counterpoint, though not necessarily atonal…He represented modern traditionalism with its roots in romanticism and expressionism of the early twentieth century.  

While influenced by Hindemith’s style, Kay viewed his own compositional style as, “one that is traditional in terms of materials and attitudes toward Classical, Romantic, and Madrigalian, but

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personal in expression.” After an honorable discharge from the Navy following World War II, he was awarded the Alice M. Ditson Fellowship that allowed him to further his studies at Columbia University from 1946 to 1947 with Otto Leuning.

During his long career as a composer, he received numerous awards, including the Julius Rosenwald Fellowship, two Prix de Rome awards, and a Fulbright Fellowship that afforded him the opportunity to study with the world-renowned French composition teacher Nadia Boulanger. While these awards were prestigious, there were two significant events occurring in 1958 that would launch Kay into national and international prominence. The first catalyst event in 1958 occurred when the composer was featured in volume seven of the *American Composer Alliance Bulletin*. Russian musicologist Nicholas Slonimsky is considered to have produced the most definitive discussions of Kay’s early compositional period in this volume. The second event that sparked Kay’s rise to international prominence was his selection as a delegate for the cultural exchange program in the Soviet Union with American composers Roy Harris, Roger Sessions, and Peter Mennin.

Ulysses Kay’s musical style can be separated into three specific periods. His earliest period (1939-1952) is marked by works that are lyrical and harmonically conservative. Examples from this period are his *Sonatina for Violin and Piano* (1942), and *Suite for Brass Choir* (1943). The middle period (1958-1968) has been characterized by Richard Hadley as, “the prolific decade.” In this period, Kay explored the chromatic and melodic aspect of his music. Important works from this period are his *Inscriptions by Walt Whitman* (1963), and *Fantasy Variations* (1963). During this period, Kay also joined the faculty of Herbert H. Lehman College of the City

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University of New York as Professor of Theory and Composition. *Tromba for Trumpet and Piano* was composed in Kay’s later period, from 1970 until his death in 1995. This period was marked by the composer’s expansive use of chromaticism. Important works from this period are his two nationalist operas: *Jubilee* (1974-1976) and *Fredrick Douglass* (1979-1985).

**Tromba for Trumpet and Piano**

“A composition of serious nature”[34] is the commissioned work Professor Ulysses Kay proposed to Fred Irby III on May 12, 1981. Irby, a Professor of Music at Howard University, is seen as the catalyst in promoting trumpet works by African American composers. An example of this is Dr. Fredrick Tillis’ *Spiritual Fantasy No. 1 for Piccolo Trumpet and Piano* commissioned for Professor Irby in 1980 in honor of his son’s birth.[35] In a phone conversation with Professor Irby, he has this to say about his first meeting with Professor Kay:

> We have an event that happens every year here at Howard, “Meet the Composer Series,” and this is where I first meet Professor Ulysses Kay. He overheard one of my trumpet ensembles I was conducting at the school.

After this initial meeting, both Professor Kay and Professor Irby began a written correspondence to discuss what would be the guidelines for this commission project. Professor Irby was generous enough to provide the parameters for the commission project.[36]

1. The composition should be written for B-flat trumpet, and the key should be in B-flat concert.
2. There should be a question and answer dialogue between trumpet and piano.
3. One of the movements should be slow and lyrical, and make use of different mutes.

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[34] See Appendix A, Letters between Professor Ulysses Kay and Professor Irby in regards to commission project.
[35] See Appendix B, Letter from Professor Fred Irby to Author regarding African American composers.
[36] Ibid.
4. The work should include some mix meters.
5. There should be a period of rest to avoid fatigue.

From these guidelines, the work was crafted. On July 18, 1983 Professor Kay sent Professor Irby the music with an apology explaining the delay, “Here at long last, is your piece! It’s been a long time a-borning…” Professor Irby, trumpet, and Ronald Tymus, piano, premiered Tromba at the Braid Auditorium in Washington, D.C.’s National Museum of American History on May 25, 1985 on a program celebrating African American Culture. Washington Post writer Pamela Sommers wrote this about the concert on three days following the performance:

The high point of this long evening was the world premiere of Ulysses S. Kay’s “Tromba,” a haunting and lyrical suite for trumpet and piano, sensitively interpreted by Fred Irby III and Ronald Tymus.

Tromba for Trumpet and Piano appears on at least one professional recording. John Holt, Professor of Trumpet at the University of North Texas recorded the work on Crystal Records, Facets3, in 2009. In a phone interview with Professor Holt, he discussed how Tromba became a track on this CD, and his thoughts regarding the work’s status in the trumpet repertoire:

The reason I recorded the Tromba is partially due to the fact that the recording managers at Crystal Records were not satisfied with one of the compositions that I previously recorded. Therefore, subsequently I came across the manuscript that Fred Irby sent me. As for as where it belongs in the trumpet repertoire, I believe it can be used in the same manner as Enesco’s Legend or even Honegger’s Intrada.

While there is at least one recording of the work, the piece is relatively unknown in the trumpet repertoire. Professor Irby mentions that the work is now gaining recognition at

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37 See Appendix A, Letters between Professor Ulysses Kay and Professor Irby in regards to commission project.
many institutions. He states, “It is often performed at Howard University, University of Maryland, the Catholic University of America, the Juilliard School, University of South Alabama, and University of North Texas.”

*Tromba* is a three-movement work that is approximately eight minutes in length. It includes movements entitled: *Prologue, Nocturne, and Mobile*. Professor Kay provided program notes about the composition in a letter to Professor Irby:

> It begins with a *Prologue* in which the trumpet makes the opening statement alone, with the piano lending support later. This movement is followed by a *Nocturne*. Here various colors of the trumpet’s timbre are exploited through use of various mutes. The work concludes with a movement titled *Mobile*. Here the lively music shows off the trumpet’s natural brilliance in a sort of moto perpetuo.

Kay’s three-movement form in *Tromba* maintains the Classical form of fast-slow-fast. While the intervallic relationships in many of the melodies throughout this work do not focus on any one particular interval, fourths (perfect and otherwise) and major and minor seconds are favored. The major and minor seconds play a significant role harmonically and melodically throughout many statements in both instruments. Kay also makes use of imitation, although this is not a compositional technique he employs with any regularity.

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40 See Appendix B, Letter from Professor Fred Irby to Author regarding African American composers.
41 See Appendix A, Letters between Professor Ulysses Kay and Professor Irby in regards to commission project.
Prologue

Example 1.1: Kay, Prologue, Formal diagram.

The first movement is a five-part rondo (see Example 1.1). In the first A section, mm. 1-13, the trumpet introduces the principal motive. The motive makes use of characteristics associated with fanfares that are similar to the music of the baroque trumpet fanfare for royalty or the sound of the hero such as the fanfares of Purcell’s *Entrada from the Indian Queen* and Beethoven’s signal from *Leonore No. 2 and 3*. These characteristics refer to the rhythms found in fanfares such as the dotted quarter note value followed by sixteenth notes (see Example 1.2).

Example 1.2: Kay, Prologue, principal motive in the trumpet, m. 1

In the A section the fanfare motive appears three times in its full and variant form. In m. 3, following the trumpet introduction of the principal motive, the piano enters with an ascending scale pattern. This ascending scale pattern will later appear in the trumpet part in m. 20.
As the A section comes to a close in m. 13, the trumpet makes use of scalar passages using a pentatonic scale, which will later appear as material in the cadenza. Beginning at the B section in m. 14, the piano enters for the second time behaving now as an accompanimental figure. In m. 14, the piano restates the principal motive at a different pitch level (see Example 1.3).

Example 1.3: Kay, Prologue, Principal motive restated in piano, m. 14

The B section, mm. 14-26 demonstrates the composer’s first use of chromacticism. In m. 14 in the right hand of the piano part, the composer oscillates between G and F#. This shifting observed in the piano right hand (see Example 1.3) reappears in the trumpet part in mm. 25 and 28 (see Example 1.4).

Trumpet m. 25
Example 1.4: Kay, Prologue, Trumpet oscillation on half-steps mm. 25 and 28.

While the B section employs this rocking motion on half step intervals, it also provides the first variant form of the principal motive (see example 1.5).

Example 1.5: Kay, Prologue, variant of motive in trumpet part, m. 23.

In m. 21 Kay transposes the fanfare motive down a half-step to F# in the piano. The composer uses material reminiscent from the B section that reappears in the A’ section. The materials that are imitated from the B section are mm. 22 (the anacrusis of beat 3) and 25. In the A’ section beginning m. 26, the principal motive is a half step higher than the opening (see Example 1.6). This half step relationship further illustrates the composer’s emphasis of minor seconds.

Example 1.6: Kay, Prologue, Fanfare motive restated in A’ section up a half-step m. 26.
The material mentioned earlier as borrowed material from the B section, m. 22, appears in the A’ section in mm. 27 (see example 1.7) and material from m. 25 appears in mm. 28-29 (see Example 1.8). The descending sixteenth notes use the same articulations. The composer replaces the rest in m. 22 with a downbeat in the imitation in m. 27.

Example 1.7: Kay, Prologue, descending sixteenth notes from the B section in trumpet, m. 22 imitated in m. 27 of A’ section.

As shown in Example 1.8, Kay imitates the oscillated material up a minor third.

Example 1.8: Kay, Prologue, trumpet material from m. 25 in the B section imitated in m. 28 in the A’ section up a minor third.

At the close of the A’ section, Kay introduces two new aspects of the fanfare motive. The first taken from m. 28 in the piano, is transformed from perfect fourth to a melodic tritone (see Example 1.9). In m. 32, the second use of these new aspects is seen in the
composer’s use of single pitches in contrast to the melodic perfect fourth in the previously stated fanfares (see Example 1.10).

Example 1.9: Kay, Prologue, Fanfare motive transformed into a melodic tritone in the piano, m. 28.

Example 1.10: Kay, Prologue, two new aspect of the principal motive: Fanfare motive in the trumpet using single pitches, m. 32.

Beginning in m. 34 the C section presents new material in the piano part. Melodically, the composer moves away from the oscillated minor seconds seen in the B section to fourths and major/minor thirds in the C section (see Example 1.11).

Example 1.11: Kay, Prologue, Rhythmic and melodic material in piano part, m. 36.
After the C section, Kay introduces the final A’’ section with the fanfare motive down an octave, previously notated as C5, now notated as C4. The motive once seen up a half-step on C# in m. 26 now returns to C natural in m. 41. In mm. 41-52, Kay returns to the major and minor seconds in the piano that were used in the B section, while the trumpet states the fanfare motive twice. Kay returns to the pentatonic scale introduced in m. 13 as material in what Kay labels a “quasi cadenza,” while the piano plays a tremolo figure (see Example 1.12). After the trumpet ascends through scalar figures on the pentatonic scale, the movement ends as the trumpet sustains an A over the piano’s Gm7/C# minor chord rhythm (see Example 1.13).

Example 1.12: Kay, Prologue, Scalar passages in the trumpet in the quasi cadenza, m. 53.

Example 1.13: Kay, Prologue, Gm7/C# in the piano and trumpet ending, mm. 57-58
Nocturne

The second movement of the *Tromba* is a “Nocturne.” By definition, a nocturne is a composition that suggests a nocturnal atmosphere. More specifically, a nocturne is a short piano piece of romantic character with an expressive melody in the right hand accompanied by broken chords in the left hand.\(^42\) Kay elaborates on the pianistic nature of a nocturne while preserving the expressive melody in the right hand accompanied by repetitive figures in the left hand. In this movement, Kay continues to explore the use of oscillation of half-steps. The structural form of the second movement is a loosely ABA’ ternary form. Each section of this form makes use of distinctive tone colors by the composer’s specific notation of mutes. In the A sections Kay wrote for the straight mute, while in the B section he explored the use of theSolotone mute.

In the A section Kay establishes E-flat minor as the tonal center. The E-flat minor tonic chord is prolonged in the bass for three measures, progressing to a colorfully ornamented B-flat chord in m. 4 (see Example 1.14).

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These first four measures also re-emphasize the chromatic oscillation from the *Prologue* movement. In m. 5 Kay introduces the melody that will be used throughout the A sections, and will be fragmented in the B section (see Example 1.15).

Example 1.15: Kay, Nocturne, Principal melody in trumpet beginning in m. 5.

While example 1.15 highlights the first four measures of the melody, the melody in its entirety is eight measures long. Beginning in m. 5 the piano and trumpet demonstrate the characteristics of the nocturne. The trumpet melody behaves similarly to the right hand in a piano nocturne with its expressive melody, while the piano part imitates the left hand’s customary role, playing broken-chords and repetitive figures (see Example 1.16).
Kay evokes the piano nocturne throughout the A section. In mm. 14-21 the piano behaves as the soloist by imitating the melody, while the trumpet provides an accompanying figure (see Example 1.17).

This role reversal concludes in m. 22. The A section closes by restating material from the first four measures in the piano, while the trumpet sustains a G#.
The B section (mm. 30-57) makes use of chromaticism. As shown in Example 1.18, the piano begins this section in E-minor, restating the melody from the A section in the bass. The new material in the B section moves away from the nocturne character previously seen in the A section to utilize moving sixteenth note scalar chromatic passages.

Example 1.18: Kay, Nocturne, B section in piano mm. 32-33.

The B section is characterized by chromaticism alongside restatements and fragmentations of the melody. When the trumpet enters in m. 39, it imitates the piano moving sixteenth notes scalar figure from mm. 31-45, while the piano sustains chords, providing harmonic stability (see Example 1.19).

Example 1.19: Kay, Nocturne, trumpet mm. 39-41.
As the B section closes, the composer uses fragmented portions of the melody. In m. 48 the trumpet restates a measure of the melody from the A section (see Example 1.20). In this restatement, the trumpet plays the melody up a half step, and transforms the second interval to a major third replacing the descending fifth.

This short use of the melody transposed up a half step highlights the composer use of chromaticism.

Example 1.20: Kay, Nocturne, portion of trumpet melody in m. 48.

While the piano sustained chords in the music leading up to m. 48, it returns to imitating the melody in m. 50. Throughout the last eight bars of the B section the composer strongly implies an E minor tonality. This is audible in the melody starting at m. 50, with the rolling of the left hand on the downbeat of m. 51, and the harmonies of mm. 56-57 on the up-beats.

The A’ section begins in m. 58. The piano nocturne characteristics are retained for the first five measures of the A’ section. Kay returns to E-flat minor in the A’ section, demonstrating further use of the minor second relationship in a large-scale sense. The movement comes to a close as the trumpet sustains an F over the piano’s descending chromatic scale.
In the third movement of *Tromba*, the composer makes a complete synthesis of material from the first two movements. Kay uses the rhythmic configurations found in the B section (see Example 1.3) of the *Prologue* movement, while also drawing upon the chromaticism seen throughout the *Nocturne* movement. The formal structure of *Mobile* is ABA’ ternary form. The opening of the third movement, much like the second, begins with a piano introduction. In mm. 1-10 Kay introduces material in the piano that has the characteristics of a march. The alternating motion of tonic and sub-dominant/dominant is the march motive. In m. 1, the composer implies F major as the tonal center alternating between the tonic pitch (F) and the sub-dominant pitch (B-flat) on beat one and two in mm. 1-5 in the bass (see Example 1.21).

Example 1.21: Kay, Mobile, March motive in piano mm. 1-6.

In mm. 7-10 Kay places more emphasis on this alternating motion. The oscillation between the pitches F and B-flat is now manifested as motion between F and C, further reinforcing
the F major tonality. In the A section beginning in m. 11, the trumpet introduces the melody (see Example 1.22)

Example 1.22: Kay, Mobile, melody in the trumpet mm. 11-13.

This melody appears in an imitative form in the piano mm. 39-41. In the measures following the introduction of the melody in the trumpet, the use of similar motion is seen in mm. 25-30 (see Example 1.23). The motion used in the piano in the A section will be utilized throughout the B section.

Example 1.23: Kay, Mobile, Similar motion in piano mm. 25-30.

In mm. 25-30, the harmony begins to break away from the tonic/dominant relationship of mm. 11-24. The prevailing F major tonality is replaced with an unstable use of descending whole tone scales and parallel tritones underlining a descending chromatic trumpet melody (see Example 1.24).
In the transition from the A section to the B section beginning in m. 39, the trumpet sustains an E followed by the piano restatement of the melody (see Example 1.25).

Example 1.24: Kay, Mobile, piano and trumpet, mm. 25-30.

Example 1.25: Kay, Mobile, trumpet and piano, mm. 39-41.

In the B section beginning in m. 46, the composer demonstrates melodic chromaticism in the trumpet over the now familiar motion in the piano (see Example 1.26). This melodic chromaticism and similar motion make up half of the material in the B section.
Example 1.26: Kay, Mobile, melodic and similar motion in piano and trumpet, mm. 46-47.

In m. 60 the composer begins to move away from the material that comprises the first half of the B section. Measure 63 marks the transition to the A’ section. In m. 65 as the trumpet sustains a C-sharp, the piano restates the opening march motive from mm. 1-5. What seems like the arrival of the A’ section in m. 66 turns out to be a false reprise used to extended the B section. The first clue exposing this false reprise is the bass note motion. In the first A section the bass note motion alternates between tonic/dominant, while this extension alternates between dominant/tonic, but not clearly in F as before (see Example 1.27). Another clue is the inversion of the melody (see Example 1.28).

Example 1.27: Kay, Mobile, False reprise in piano, mm. 66-69.
Example 1.28: Kay, Mobile, trumpet melodic inversion of the melody in the false reprise, mm. 73-75.

Upon arrival at m. 87, the tonality shifts to G major. The A’ section begins in m. 87 with the melody returning in the trumpet. The piano’s tonic/dominant progression under the trumpet constitutes the true return of the A’ section (see Example 1.29).

Example 1.29: Kay, Mobile, piano and trumpet, mm. 87-89.

In mm. 92-100, Kay uses variant forms of the trumpet melody rhythms. As the movement comes to an end, the trumpet builds upon sequential material for three measures, moving up minor seconds starting on beat two in m. 102. These climactic progressions in the trumpet, underlined with the piano’s shifting chords, explode in m. 105 with the trumpet’s trill on a sustained E as the piano accelerates to the end.
Summary

Ulysses Kay mixes many different compositional techniques throughout Tromba. In the first movement, Prologue, he relies heavily on imitation. Throughout the second movement, Nocturne, Kay's harmonic language is tonal, yet chromatic. The third movement uses rhythmic motives, and counterpoint, and the reliance on chromaticisms helps to link it with the others.
Chapter Three
Adolphus Hailstork
Biographical Sketch

Adolphus Hailstork is a prolific composer with many performances and recordings to his name. He has established himself as one of the most performed composers of his generation. A composer of choral, instrumental, and symphonic works, he considers himself to be a "populist composer."\(^{43}\) Hailstork was born on April 17, 1941 in Rochester, New York. His musical training began on violin at the age of eight. After moving to Albany, New York in 1949 he became involved with the Episcopal Cathedral of All Saints. Hailstork credits his vocal experiences as having the strongest influences on his music.\(^{44}\) He began studying piano and conducting at the age of fifteen. After graduating high school in 1959, Hailstork’s formal musical education began at Howard University. While it was not typical to be a composition major at a historically black college, Hailstork studied music theory with composer Mark Fax. In William Banfield’s *Musical Landscape in Color*, Hailstork described the musical environment at Howard University in the 1960s:

I can’t really say that Howard discouraged gospel music, but they encouraged the great classics like Beethoven’s *Ninth*, Carl Orff’s *Carmina Burana*, Giuseppe Verdi, and the Brahms’ *Requiem*. There was none of the black consciousness thing. There no required courses in black music of black history.\(^{45}\)

After earning a Bachelor of Music degree in theory at Howard University in 1963, he was awarded the Lucy Moten Fellowship. This fellowship would later allow him to study with Nadia Boulanger at the American Institute in Fontainebleau, France. Hailstork returned from France in the fall of 1963 and continued his studies at the Manhattan School of Music. During his studies

\(^{43}\) Adolphus Hailstork, phone interview by author, April 23, 2010.
\(^{44}\) Ibid.
there his teachers were Vittorio Giannini and David Diamond. Hailstork received a second Bachelor of Music degree in composition in 1965, followed by a Master of Music degree in 1966. In the same year, the Baltimore Symphony performed his master’s thesis *Statement, Variations, and Fugue*. From 1966 to 1968 Adolphus Hailstork served as a Captain in the United States Army in western Germany. When he returned from his military duties he entered the doctoral program at Michigan State University. It was during this period of his life that Hailstork became aware of his black consciousness.

I think I became more actively racially conscious after I got out of the Army. With the death Dr. Martin Luther King, I became very sensitized to all this, and in fact that influenced my decision to get a doctorate. All the newspaper articles were calling him Dr. King, and here I was with a master’s degree in music and not having the slightest idea what I was going to do for a living. I then decided to get my doctorate at Michigan State.\(^46\)

In 1971 Hailstork completed his Ph.D. in music. Following graduation he accepted a teaching position at Youngstown State University where he taught for six years. From 1977 to 1997 Dr. Hailstork taught at Norfolk State University. He is currently Professor of Music and Eminent Scholar at Old Dominion University in Norfolk, Virginia.

Since the late 1970s his works have received many prestigious awards. Among those are his 1971 Ernest Bloch Choral Composition award for *Mourn not the Dead*, the 1977 Belwin/Max Winkler award for his band composition *Out of the Depths*, and the 1987 Virginia Band Director’s award for *American Guernica*. Hailstork’s commissions include *Song of Isaiah* (1987) for the Boy’s Choir of Harlem, a piano concerto commissioned in 1990 by National Endowment for the Arts performed by a consortium of orchestras (Rochester, Roanoke, Phoenix, Louisville, Richmond, and Virginia), and two commission projects by the Baltimore Symphony, *Intrada*.

(1990) and *Festival Music* (1993). His opera *Paul Lawrence Dunbar: Common Ground* was premiered in 1995 by the Dayton Opera Company. While Hailstork has received many awards and commissions for his works, he also has written in a wide variety of media. These pieces include orchestral works, tone poems, solo instrumental works, and choral works. Representative compositions included *Sonatina for Flute and Piano* (1980), an oratorio entitled *Done Made my Vow* (1985), and *Consort Piece* (1995).

In phone a conversation, Dr. Hailstork discussed the determining factors of how he selects materials for his composition:

> I write music that seems appropriate for the audience it is intended for. When I write music that is meant to have an impact on the Black community, I use material idiomatic to that community. This also holds true when I write for predominately White audiences.\(^47\)

While his music stretches over a variety of medias, he categorizes his works as “evolving postmodern pluralism,”\(^48\) with works such as *An American Call to Port, Epitaph*, and *Sonata for Trumpet and Piano*. In many of his works the composer uses blues riffs and pulsating rhythms, although they are often hidden. In the *Sonata for Trumpet and Piano* the composer blends elements of the Black Nationalist vernacular and Western European form.

\(^47\) Adolphus Hailstork, phone interview by author, April 23, 2010.
\(^48\) Ibid.
Sonata for Trumpet and Piano

Sonata for Trumpet and Piano was written for Rodney Mack and Karen Walwyn in 1996. While the work is written for trumpet and piano, Hailstork also has transcribed versions for trumpet and string quartet, trumpet and string orchestra, as well as an adaptation for clarinet. Orbert Davis premiered the composition on November 16, 2000 in Chicago, Illinois at the Chicago Park District’s South Shore Cultural Center, while Rodney Mack and Karen Walwyn released the sonata in 2000 on Albany Records, Dark Fires, Volume 2. In the American Record Guide, critic Bill Faucett wrote, “The gem here is the Adolphus Hailstork’s trumpet sonata, a soaring, delectable piece from 1996 that should have little difficulty establishing a place in the repertoire.” While the work was premiered and recorded, is relatively still unknown in the trumpet repertoire.

The work is twenty-one minutes in duration and was written for C trumpet. Hailstork’s first movement marked, “Allegro” is in sonata form. The movement opens with a punctuated rhythmic theme in 4/4 and 3/8 meter. The second theme is more legato and muted the developmental section has been characterized by the composer as “Gershwin-like.” The development section is filled with rich, dark chords, a lyrical trumpet melody, and shifting meters. Hailstork describes the recapitulation as, “A descending series of arpeggios in the trumpet that brings the movement to a bi-tonal ending.” The second movement, “Adagio” is through-composed. This movement begins with a quiet ostinato in the piano, as the trumpet plays freely over the piano’s repetitive figures. The trumpet line throughout the second movement is a hauntingly lyrical melody. In the middle section, the piano begins with chord clusters that climax

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to the end of the movement. The final movement, “Vivace” is also in sonata form. The first theme of the movement is highly energetic and based on asymmetrical meters (7/8 and 11/8). Within the movement, Hailstork inserts motives from Puccini’s operas. In the development section, all of the material is tossed around vigorously. After a short quiet return of theme two in a truncated recapitulation, the coda begins, followed by a cadenza closing the movement.

**Movement I-Allegro**

*Exposition (mm.1-81)*

The composer’s program notes on the first movement suggest that blues and jazz influence much of the thematic material and many of the rhythms. Intervallically, Hailstork favors the major and minor third throughout the first movement. Hailstork’s uses of the blues elements are the altered scale degrees of the lowered third, sixth, seventh, and the raised fourth while also using the syncopation of the jazz rhythm.

The principal rhythmic motive in mm. 1-3, stated in the trumpet part, opens with descending minor thirds, using the collection of blues pitches in B-flat. This motion in m. 2 from the B-flat to E establishes the tritone dichotomy used throughout the first movement (see Example 2.1).
While the collection of pitches in the trumpet create a B-flat emphasis, the piano part stresses E major in the bass. The downbeats in example 2.1 show E and G-sharp alternating on strong beats, implying E-major. Meanwhile, the right hand plays an altered B-flat chord, with the C-sharp enharmonically acting as D-flat, the lowered third in the B-flat blues scale. From the bass up to the trumpet part, Hailstork is laying the foundation for the juxtaposition of B-flat and E. The principal motive is highly syncopated in m. 4 compared to m. 1. Hailstork shifts the syncopations of the rhythmic motive by an eighth rest (see Example 2.2).
In mm. 8-11, Hailstork transposes the motive up a tritone, causing B-flat and E to trade roles, further showing Hailstork’s emphasis on crucial intervallic relationships (see Example 2.3).

![Example 2.3: Hailstork, Mvt. 1 Transposed rhythmic motive up a tritone, mm 8-11.](image)

The downbeats in the bass of the piano part in mm. 8-13 shifts from outlining E major (previously seen in Example 2.1 in the bass) to outlining B-flat, with the use of F and D alternating on downbeats. The interplay between B-flat and E continues throughout the first theme in the exposition. In mm. 13-14 Hailstork intensifies this juxtaposition. Beginning in m. 13 on beat three, the trumpet descends through an E major arpeggio, and then introduces a melodic idea using a B-flat triad as its basis (see Example 2.4).

![Example 2.4: Hailstork, Mvt. 1, Interplay between E and B-flat, trumpet mm. 13-14.](image)
In mm. 15-42 Hailstork continues to build upon this duality while also making use of syncopation and rhythmic displacement. In mm. 35-38 Hailstork makes use of syncopated patterns over rhythmic and stationary chords in the piano (see Example 2.5).

![Example 2.5: Hailstork, Mvt. 1, Syncopated rhythms in the trumpet over the piano, m.35.](image)

Following a transition in the piano, the secondary theme starts in m. 46. This contrasting theme is legato and muted. While the trumpet pitch collection belongs to A major, the piano sixteenth note ascending motives under the trumpet part explore pitches from both A-flat and A major (see Example 2.6). The musical material observed in example 2.6 is representative of much of the secondary theme. The piano part’s bitonality suggested in this section will later appear in the movement’s recapitulation.

![Example 2.6: Hailstork, Mvt. 1, Secondary theme trumpet and piano, m. 46.](image)
The musical material following the secondary theme, running from m. 63-78, features a call and response interplay between the piano and trumpet. This material from these measures functions as transition into the development section. At the close of the call and response material ending the exposition section, Hailstork inserts a brief piano transition from mm. 82-86 that concludes with a quotation from a Negro spiritual, *Sometimes I feel like a Motherless Child* (see Example 2.7).

Example 2.7: Hailstork, *Mvt. I*, Piano Interlude, mm. 82-86.

*Development (mm. 82-161)*

The trumpet’s opening gesture in the development uses melodic fragments from the principal theme. The descending thirds observed in m. 1 (see Example 2.1) are now stated in mm. 91-97 accompanied by an ostinato for the first six measures. In m. 98 Hailstork begins to slowly reintroduce the dichotomy between B-flat and E. In mm. 98-99 the trumpet focuses on a B-flat blues scale while the piano hammers away on clangorous chords stressing B-flat on top and E in the bass (see Example 2.8).
In the measures following mm. 98-99, Hailstork begins to move away from the tritone interplay, now introducing a piano ostinato that oscillates between 4/4 and 7/8 until m. 125 (see Example 2.9).

Hailstork moves away from the E major tonality in mm. 106-125, and begins to explore different rhythmic patterns in the ostinato. In mm 126-136 the ostinato changes rhythmic patterns to emphasize the accent on the upbeats of the rhythms. The final measures of the development section continue to use the ostinato patterns in the piano part, while the trumpet’s lyrical melody dominates the ostinato figure in the piano. In mm. 157-163, Hailstork uses the opening material from the exposition section, found in the piano part in Example 2.1, in the piano as a transition into the recapitulation.
Recapitulation (mm. 164-202)

Traditionally, the recapitulation presents the main themes in the tonic key. However, since the exposition did not present a firm tonic, Hailstork’s recapitulation returns to the B-flat and E interplay. The principal theme in the trumpet using the pitch collection of E, observed as the second statement in m. 8, is now stated first in the recapitulation beginning in m. 164. When the pitch collection of E major is present in the trumpet part, the piano part focuses on members of the B-flat major triad. In measure 168 Hailstork places the B-flat in the bass on beat four, while sustaining repetitive chords in the right hand consisting of pitches from E major, with the A-flat acting as G-sharp enharmonically (see Example 2.10).

Example 2.10: Hailstork, Mvt. 1, Piano m. 168

In the measures leading up to the closure of the movement, Hailstork rearranges the melodic material. When referring to rearrangement, Hailstork takes rhythmic portions of the music shifting them to different locations of the music (see Example 2.11). From example 2.11 starting at mm. 29-38, we can observe this melodic rearrangement labeled as (A and B) in comparison to mm 178-183.
Example 2.11 Hailstork, Mvt.1 Syncopation material from measure 35 in exposition

Example 2.11: Hailstork, Mvt. 1 Rearrangement of material in the trumpet in the recapitulation, beginning in m.175.

In measure 189 through 193, Hailstork uses repetitive figures as a rhythmic build-up to the climactic ending. From measure 197 to the end of the composition, the trumpet pitch collection is from E major. In the composer’s program notes he states, “A descending series of arpeggios will bring the movement to a bitonal ending (see Example 2.12).”

Example 2.12: Hailstork, Mvt. 1, Descending arpeggios in the trumpet mm. 197-199.

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Hailstork’s bitonal ending reinforces the reoccurring tritone interplay throughout the entire movement. The final measure of the first movement presents B-flat in the bass underneath the trumpet’s descending major third to E. The focus of the entire movement—the duality between B-flat and E—is summarized in the ending (see Example 2.13).


**Second Movement- Adagio**

The second movement of the sonata is labeled by the composer as through-composed. Hailstork describes this movement as being very mournful, and full of anguish. While much of the first movement was centered on tritone interplay between B-flat and E, Hailstork’s second movement focuses on E-flat as a pitch center. The composer establishes E-flat in the first two measures of the movement (see Example 2.14). The musical material following in the piano is a quiet ostinato (see also Example 2.14).

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51 Adolphus Hailstork, phone interview by author, April 23, 2010.
Example 2.14: Hailstork, Mvt.2, Piano music material from mm. 1-4.

The pitches in the piano ostinato outline a hazily anchored E-flat chord with blue notes coloring the upper levels of the chord structure, reflecting the work’s blues influence. The ostinato employs G-natural and G-flat in close proximity, highlighting the bluesy conflict between the flat and natural third. In m.5 Hailstork directs the pianist to continue the ostinato ametrically so as to accompany the fragmented trumpet statements that follow (see Example 2.15). In the score the composer has notated m. 5 as the complete ostinato section.

Example 2.15, Hailstork, Mvt. 2, Piano ostinato directions, m. 5.

Hailstork’s directions to the trumpet throughout the ostinato section are to avoid alignment with the piano. In this first short statement, we can observe a C-minor pentatonic melody starting on G (see Example 2.16).
Example 2.16: Kay, Mvt.2, Trumpet melody, m. 5.

Later the trumpet explores the G-natural and G-flat pairing previously seen in the piano ostinato, now in the trumpet part (see Example 2.16). As the melody continues, the composer inserts five fragments in this ostinato. Hailstork indicates in his performance notes, “These mournful fragments are notated to allow the soloist to vary the number of times they are repeated.”\(^{52}\) In the directions, Hailstork is also clear about the duration, rhythmic configuration, dynamics, and mood of each fragment. The directions state, “Play the notes under each bracket 1-4 times. After the first time, use any rhythm desired. Dynamics may range for p to f. The mood should range from tender sadness to great anguish.”\(^{53}\) With these directions, the trumpet part becomes improvisatory material. In example 2.17, the fragments seen here were composed


\(^{53}\) Ibid
separately from the piece. Hailstork mentioned that each fragment was composed on a separate days.⁵⁴

Example 2.17: Hailstork, Mvt.2, fragments in the trumpet, m.5.

In example 2.17, we observe the five fragments under separate brackets. The conflict between G-natural and G-flat is clear in the fourth fragment, where Hailstork places them together. As the opening section of the second movement ends, Hailstork’s directions indicate that the piano and trumpet part for the first time must align with one another. This alignment unfolds into the metric section of the movement. The song melody in the trumpet part throughout m. 8-32 is what Hailstork describes as “fleeting feeling of loneliness.” The rhythmic structure in the piano’s ostinato remains the same throughout the metric section. In the metric section, Hailstork’s treatment of the harmonies beginning in m. 6 moves through a series of thirds, beginning on E-flat. This motion, beginning in m.6, is E-flat moving up to its third to G in m. 9, followed by a fifth motion of D in m. 10 to B-flat in m. 11. This B-flat in m. 11 is prolonged for four bars and it behaves as a pedal dominant, resolving on E-flat in m. 15.

⁵⁴ Adolphus Hailstork, phone interview by author, April 23, 2010.
In mm. 16-26, Hailstork returns to the conflict between G and G-flat. In these measures, the bass motion reflects the relationship of the flat third and natural third above the tonic E-flat. At m. 27 on the downbeat, the bass motion of thirds returns. The bass motion of mm. 32-41 constitutes a pair of thirds beginning on F. This third motion begins in m. 32 on F and is prolonged to m. 37 ending on D, followed by B-flat in m. 40. In the last six measures of the second movement, the conflict between G and G-flat (respelled as F-sharp) appears for the last time (see Example 2.18).

Example 2.18: Hailstork, Mvt.2, Piano ending, mm. 47-52.

Third Movement-Vivace

*Exposition (mm. 1-74)*

The third movement of the composition is in sonata form. Example 2.19 shows that the movement’s opening exhibits a hazy focus on B-flat minor, notwithstanding the four flat key signature.

Example 2.19: Hailstork, Mvt.3, Piano introduction, mm. 1-3.
Material from the piano part beginning in m. 1 with the descending B-flat minor triad, and the sixteenth note groupings in m. 2, plays a major role in the melodic material used in this movement. The principal theme in the exposition appears at m. 14 in the trumpet, doubled by the piano’s right hand (see Example 2.20).

Example 2.20: Hailstork, Mvt.2, Principal motive in trumpet and piano, mm. 14-16.

The first theme of the exposition uses asymmetrical meter (7/8 and 11/8) and motives from one of Puccini’s operas that are modified to fit into these meters. Specifically, Hailstork states that the motives are borrowed from the introductory material of *La Boheme.* Mm. 29-38, shown in example 2.21, provide an instance of this borrowing.

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55 Adolphus Hailstork, phone interview by author, April 23, 2010.
Example 2.21: Hailstork, Mvt.3, Borrowed material from *La Boheme*, mm. 29-36.

The rhythmic intensity throughout the first theme section of the exposition is enhanced with syncopation and contrapuntal writing. Hailstork also makes use of sequential material in mm. 52-53. The material from these measures is briefly interrupted by a piano interlude, which transitions into the second theme of the exposition.

The second theme, based on a slower treatment of the piano’s right hand from m. 2, is now the melodic material for the trumpet in mm. 66-73. In example 2.22, the melodic material in the trumpet is similar to the intervallic pattern in the piano.
The second theme’s bass destabilizes its tonal focus. The bass note from mm. 68-69 is E. This sustained pitch is underneath the second theme. Observing the melody shown in Example 2.22, the pitch collection is related closely to G-minor. This conclusion can be drawn from the lowered and raised seventh scale degree of the melodic minor scale, and the repetition of G-natural.

**Development (mm.80-112)**

Beginning at m. 76, Hailstork accelerates away from the lyrical second theme in the trumpet. The development section beginning in m. 80 uses the descending B-flat minor triad seen in m. 1 in the piano. The trumpet material in m. 81 begins with the use of pitches belonging to A-minor, using the raised and lowered sixth scale degree. In m. 88 the trumpet material begins to move away from A-minor to pitches that belong to E-flat minor. Isolating m. 90-95 Hailstork uses bass pitches belong to E-flat minor.

Focus moves from E-flat to E major at m. 96 (see Example 2.23). While the bass note is still sustaining E-flat, the piano’s right hand implies an A-major chord, a tritone away. The trumpet melody leans closer to the pitches that represent E major, with the A-flat acting as G-sharp enharmonically.
As the development ends, Hailstork reinforces E-major in mm. 105-113. Beginning in m. 105, the bass notes are B, F, and G-flat. The repetitive nature of these pitches allows B to be apprehended as the fifth of E, while also establishing the tritone between B and F. In mm. 109-112, the bass note shifts to E itself leading into the recapitulation starting at m. 113.

*Recapitulation and Coda (mm.113-185).*

Beginning in measure 115, Hailstork returns to the descending three-note figure as seen in m. 1 and in m. 80. However, the descending figure does not outline a B-flat minor triad this time. Instead it outlines the pitches B-flat, A-flat, and E-natural, foreshadowing the return of the B-flat and E duality used by the outer two pitches in the descending three-note figure. Much as in the first movement’s recapitulation, Hailstork uses rhythmic displacement in the third movement starting in m. 120. This displacement begins with the material that followed the primary theme. Hailstork’s recapitulation also returns to the second theme in the trumpet, beginning in m. 136. The coda begins in m. 142 making use of four-note scalar passages. As the coda ends, Hailstork restates materials from the primary theme beginning in m. 152, which culminates in a cadenza. Some of the cadenza’s content draws on the material from the piano’s right hand in the introduction (see Example 2.24).

![Example 2.24](image)

Example 2.24: Hailstork, Mvt.3, Trumpet cadenza material, m. 160.

The cadenza’s pitch content uses pitches both from E major and B-flat major. Observing the E-natural to B-flat leap that occurs, the use of the A-flat acting as the lowered seventh degree in B-
flat, and the A-flat acting as the enharmonic third in E (G#) further draws on the duality between the two pitches. The material following the cadenza, beginning in m. 164, hints strongly at B-flat both in the piano and trumpet part. At m. 167, Hailstork returns directly to material previously seen in the first movement with the E and B-flat relationship. In the bass, an E-major chord is outlined, with B-flat focus in the trumpet part (see Example 2.25).

Example 2.25: Hailstork, Mvt.3, Piano and trumpet B-flat and E interplay, m. 170.

The trumpet material from mm. 171-180 is repetitive in nature, centering on pitches that belong to B-flat major and minor. As the composition comes to a rapid close, the trumpet climaxes on a high B-flat. While the piano also emphasizes B-flat major and minor. Hailstork’s dichotomy between B-flat and E is finally resolved as the trumpet ends with two major thirds in the sixteenth triplet rhythm in m. 184, one on E and the second on B-flat, ending the composition on the final pitch B-flat (see Example 2.26).

Example 2.26: Hailstork, Mvt.3, Piano and trumpet, mm. 180-185.
Summary

Adolphus Hailstork’s Trumpet Sonata makes use of many different compositional techniques. With sonata allegro form, displacement of rhythmic material, and tonal ambiguity, this composition mixes both the Black Nationalist vernacular and Western-European form. The first movement is tonally centered on the pitch collection of B-flat and E major. This dichotomy observed in the first movement makes up most of the musical material in the exposition and recapitulation sections. The musical material from the second movement, Adagio is through-composed which expresses the improvisatory element fundamental to the jazz idiom. The final movement of the composition, the most challenging of the three, is filled with tonal ambiguity. Hailstork’s asymmetric writing combined with pitch collections found in the first movement is crafted excellently. The composition presents many challenges technically for both the piano and trumpet, from rapid tonguing and complex rhythms, to the constant use of asymmetrical meter changes.
Regina Harris Baiocchi is among the most prominent female African American composers. She follows in the footsteps of Florence Price, Margret Bonds, and Julia Perry. Baiocchi was born on July 16, 1956 in Chicago, Illinois. Like many other African American composers, her musical experiences began at home and in the church. Baiocchi grew up in a musical home, where both of her parents were avid jazz listeners. Her father, a visual artist, played bluegrass fiddle and harmonica. Her mother was a singer. In a phone conversation, she spoke of her mother’s plan for her creative development, “My mother was very organized, she kept me and my other siblings very busy. She required us to all have hobbies and develop a passion for what we loved best.”

Baiocchi’s early music education began at St. Elizabeth’s Parochial School in Chicago. From 1971 to 1974 she attended the Paul Laurence Dunbar Vocational High School, where she studied counterpoint and chorus with Nathaniel Green. She also studied trumpet, theory, and composition with Dr. Willie A. Naylor. With the encouragement of her teachers and other talented students, she had many opportunities to compose for various ensembles. In an interview, she had this to say about the impact of her high school experiences as a young artist:

High school was a very creative period for me musically. It was a very great learning period. I stumbled upon playing the trumpet during this period. I was in marching band, concert band, jazz, and concert choir. My teachers were very good about playing my arrangements, I could write something on Monday and hear it on Tuesday or Wednesday in the band rehearsal. That was a very nurturing environment that definitely shaped my life musically.

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56 Regina Harris Baiocchi, phone interview by author, April 17, 2010.
57 Ibid.
After completing high school she attended Roosevelt University-Chicago Music College from 1975 to 1979. While there she studied composition with Robert Lombardo and theory with Lucia Santini. Baiocchi describes college as a culture shock, “When I went to college, I was the only Black person in the composition and theory department for a while, and I was also the only female in the department.”  

Her composition teachers insisted that she compose atonal music using serial technique. Baiocchi recalls that the music she enjoyed writing was not well respected at Roosevelt. Upon the completion of her Bachelor of Music degree in 1978, she composed *Two Piano Etudes* (1978). She describes this work to be the combination of academic writing for her teacher and “real” writing for herself. Baiocchi received her Master of Music degree in composition in 1995 from DePaul University in Chicago. Along with this degree, she obtained a certificate in public relations from New York University, which would serve as her calling card for performances of her music.

Her life as a professional composer did not begin immediately after college. She first taught theory at Dunbar Vocational School in 1979. In this same period, she composed her wind sextet, *Chasé* and her string quartet *Realizations*. During this period she taught other subjects besides music. Baiocchi spent two years at St. Thomas the Apostle Junior High School, where she taught mathematics and social studies for four years. In 1986 she walked away from the classroom, “I just had a horrible feeling I was going crazy in slow motion.”

The unique characteristic of her career as a composer is in the variety of jobs she has held. Her activities as a poet and literary writer complement her musical compositions. Throughout her life, her writing has had a direct influence on her compositional output. She has over sixty works to date, along

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58 Ibid.  
59 Ibid.
with two novels, four plays, nine short stories and 200 poems, including the libretto for her opera, *Gbeldahoven: No One’s Child* and her one-act drama, *Dreamhoppers*.

Baiocchi’s musical influence draws from Western European classical models in terms of harmonic language and genre, which she masterfully amalgamates with stylistic features of jazz, gospel music, spirituals, and Negro work songs. She has been able to insert her own voice into different genres using twentieth century techniques such as twelve-tone rows. Some of her works that employ tone rows are what Regina Baiocchi describes as her “standby row.” This row consists of the pitches A, F, E, E-flats, B-flats, and B-naturals. Intermittently this “standby row” appears in her *Two Piano Etudes*, her brass quintet, *QFX*, and *How it feels to be Colored me*. She also makes use of extended techniques in many of her instrumental works such as flutter tonguing and percussive tapping on the instrument. Her *Autumn Night* for solo flute (1991) and her *Miles per Hour* (1990) for unaccompanied trumpet are two examples of compositions employing extended techniques.
Miles per Hour

The composition is approximately twelve minutes in length and written for C trumpet. Baiocchi explained the title in an interview: “The title *Miles per Hour* was inspired by jazz legend, Miles Davis. While the music uses elements of syncopated rhythms and twentieth century components, the use of the Harmon mute is the only thing that truly represents the title.” George Vosburgh premiered *Miles per Hour* on May 19, 1990. In the composer’s program notes, she gives a brief synopsis of the performance practice of the composition. “When performed on stage as a Call-and-Response duet, the Caller (C) plays on stage using a Harmon mute; the Respondent (R) plays offstage without a mute.” When performed as an unaccompanied piece, “this composition is played offstage through the first ending. The measures preceding are used as a vamp that should be repeated (ad lib, bending tones, taking rhythmic liberties) as often as necessary to give the solo performer ample time to reach center stage for the full repeat and second ending.”

The compositional technique employed throughout the work is a mixture of serialism, elements of call and response, and melodic imitation. In the first two measures of the composition, Baiocchi inserts a fragment of her “signature standby row,” on pitches A, F, E, E-flat, B-flat, B-natural. This row can also be observed in her *Two Piano Etudes* (1978) in m.7 in descending motion (see example 3.1).

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60 Regina Harris Baiocchi, phone interview by author, April 17, 2010.
61 Program notes submitted by composer to author.
62 Ibid.
Baiocchi’s manuscript copy of her 1978 Two Piano Etudes illustrating her tone row.

Example 3.1: Baiocchi, Miles per Hour, fragment standby row pitches, mm. 1-2.

The tone row spins out to eleven notes in mm. 1-4, then inverts beginning on Bb in m. 4 (see Example 3.2).

Example 3.2: Baiocchi, Miles per Hour, prime form and inversion of eleven-note row, mm. 1-5.

Baiocchi’s eleven-note row is missing an A-flat in its prime form, while missing B natural in the inversion. Example 3.3 shows a reduction of the rhythmic structure, focusing on the eleven-note
row both the prime and inverted form. The pitches found on the second staff beginning on B-flat are the inversion of the eleven-note row.

![Example 3.3: Baiocchi, Miles per Hour, reduction of rhythm to illustrate pitches, m. 4.](image)

In m. 7, Baiocchi introduces a syncopated rhythmic figure that occurs three times. This rhythmic figure makes use of fragmented portions of Baiocchi’s “standby row.” The descending E-natural, E-flat, B-flat, and B-natural are an example of this fragmented material, as shown in Example 3.4. At the conclusion of the composition this rhythmic figure is restated.

![Example 3.4: Baiocchi, Miles per Hour, rhythmic figure illustrating fragments of the standby row, m. 7.](image)

Mm. 11-13 provides a transition into the lyrical section. The transitional material draws from fragmented portions of Joseph Zawinul’s *Birdland* (see Example 3.5). This material appears again at the conclusion of the composition.

![Example 3.5: Baiocchi, Miles per Hour, transitional material in mm.11-13.](image)
As mentioned earlier, the lyrical section in Baiocchi’s composition makes use of imitation. The intervallic pattern throughout the lyrical section is centered on augmented fourths, perfect fifths, and major seconds as illustrated in Example 3.6.

Example 3.6: Baiocchi, Miles per Hour, imitation of lyrical material transposed up a perfect fifth in mm. 27-29.

As the lyrical section comes to an end, the rhythmic syncopation observed in m. 7 returns in mm. 17-18. The rhythmic configuration on beat one of m. 7 is imitated on beat three in m. 17. After this brief restatement, the tone row from the beginning returns in mm. 20-24, now colored with flutter-tonguing. The original eleven-note row and its inversion reappear at the same pitch level, but the inversion now uses all twelve pitch classes, ending on the B-natural on beat two in m. 24 (see Example 3.7).

Example 3.7: Baiocchi, Miles per Hour, eleven note prime row and invert twelve note tone row, mm. 20-24.
In mm. 31-33 Baiocchi returns to the rhythmic material observed in m. 7 while using the intervallic material found in the lyrical sections. The material in mm. 31-33 is also a perfect fifth away from material seen in m. 27 in Example 3.6.

Example 3.8: Baiocchi, *Miles per Hour*, imitation of lyrical melody and augmentation mm. 31-33.

In mm. 31-33 (example 3.8) we can observe the melodic pattern as an augmentation of the lyrical melody found in mm. 14-16 and m. 27-29, while also following the same intervallic pattern (descending tritone, ascending perfect fifth, and ascending major second). On beat three of m. 31 and beat four of m. 32, the augmentation of the rhythm replaces the beamed eight-note rhythm found on the second beat of m. 27 and beat four of m. 28. The work ends with a restatement of the “Birdland” material from mm. 11-13.
Summary

With dodecaphonic writing, imitation, and direct quotations, Regina Baiocchi truly demonstrates an eclectic style of writing. Baiocchi explores the fundamental performance practice of the trumpet in Miles per Hour, with the use of lyrical lines, recognizable melodies, and small portions of trumpet techniques. The work is composed to suit the needs of both duet and unaccompanied trumpet. In a conversation she explained, “that composing the composition for both duet and unaccompanied trumpet offers the listener and the performer the chance to experience the long lineage of trumpet players and how they impacted the trumpet literature.”

64 Regina Harris Biaocchi, phone interview by author, April 17, 2010.
Trained as a concert pianist, Charles Lloyd has spent his entire life creating music that can be heard throughout America and abroad. His professional career includes coaching and accompanying vocal soloists, as well as teaching and composing. Lloyd has become a living legend composing over sixty a cappella arrangements, two operas, and a dozen instrumental works. Lloyd was born on September 22, 1948, in Toledo, Ohio. He developed his musical talents at an early age. In a recent interview, he discussed his early musical training:

Well, I started playing piano when I was about four or five years old. I can remember my mother enrolling me in the Bach Conservatory of Music in Toledo. While I was there, I studied with a lady by the name of Mrs. Tate. My mother also was a piano player who often assisted me in learning the Bach pieces, often assigned by Mrs. Tate. When I got a little older, my mother convinced me to take violin lessons, which I did for some years while in junior high school. From there, I played trombone throughout high school until college.65

After graduating from junior high, he and his mother and siblings moved to Holland, Ohio where he attended Springfield High School. Lloyd describes this transition as quite interesting, “Before leaving Toledo I went to a predominantly black school in the city, to Springfield, a predominantly white school in the country. From this my awareness of racism became apparent.” Upon graduation from Springfield High School in 1966, Lloyd attended Norfolk State University in Norfolk, Virginia. While in college experienced, what he refers to as the most important musical influence of his schooling:

Probably the most important experience for me musically at Norfolk State, was hearing spirituals. You know, I heard them in my church, but they were not the same as hearing a black school choir sing them. Some how hearing a black choir

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65 Charles Lloyd, Jr., phone interview by author, April 4, 2010.
singing them, I got a clear understanding of the history of African-Americans, I’m getting chill bumps...thinking of the first time I heard spirituals, it changed my life. I suddenly understood what slavery was all about, what our history was all about; all this came from hearing the spirituals.\textsuperscript{66}

At this point in his musical development, Lloyd began arranging. Lloyd arranged spirituals like the works of Harry T. Burleigh, and transformed them into recital pieces. Although he did not refer to himself as a composer until later, he made many arrangements of spirituals for choral ensembles and band arrangements at Norfolk State. After graduating in 1972, Lloyd took a year off from studying to teach elementary school in Holland, Ohio. In 1974 he auditioned at the University of Michigan were he received a full scholarship to attend. From 1974 to 1976 many doors were opened for the composer while attending University of Michigan. At the University of Michigan he was introduced to Jacqueline-Paige Green, Associate Professor of Voice at Southern University, and Richard Hobson, Artist in Residence at Southern University. While these individuals would contribute to his arrangements and recordings much later in life, this bond made a lasting impression. While at the University of Michigan, Lloyd began to see himself as a composer. He states:

Michigan was critical; I began to think of myself as a composer. It started with one of my first compositions entitled \textit{Ballad of the Black Mother} in 1976 written for piano, bass voice, and double bass. From this I believed I truly began to call myself a composer. I also began to experiment much like African-American composer Harry Burleigh did in the late nineteenth century. I decided to take spirituals and transform them into art songs. By this, I would take the spirituals and make the piano part more interesting. It became an art song because of the way it was treated with the piano part, and the approach to the text. So you see Michigan was very important in my musical training.\textsuperscript{67}

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\textsuperscript{66} Ibid.
\textsuperscript{67} Ibid.
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After graduating from the University of Michigan in 1976 with a Master of Music degree, Lloyd focused on composing and working as an accompanist. In the summer of 1977 Dr. Willis Patterson, Professor Emeritus of Voice at the University of Michigan and compiler of Anthology of Art Songs by African-American Composers,\(^\text{68}\) presented Lloyd with the opportunity to work on a major project:

Willis Patterson asked me to stay a year in Ann Arbor to help work on a couple of major projects. The projects that I worked on would eventually bring a little notoriety to my name. The first was the completion of my composition Compensation that was featured in his 1977 Anthology of Art Songs. The second was the opportunity to write music for Jessye Norman and Kathleen Battle. I did two CDs that had my music on it. I think the most popular one is called Spirituals alone with Jessye Norman. The second CD is Spirituals in Concert with Jessye Norman and Kathleen Battle. I believe they still sale these CDs.\(^\text{69}\)

From 1980 until the early 1990s, Lloyd taught at the Preparatory School of the Peabody Conservatory, and Kentucky State University. While in Baltimore, Lloyd composed Son of Justice, a programmatic composition written during what he refers to as his “blue period.” It was during this “blue period” that Lloyd began working on his composition for trumpet and piano. In 1991 he became the choral director at Southern University. While much of his instrumental music is unpublished, his art music his been published along with his 1988 opera, Song of Solomon and his 2008 opera, Emmett Till.

Lloyd’s compositional language is heavily influenced by the Black Nationalist vernacular. His compositional style is also a reaction to the classical training he received while at the University of Michigan and Norfolk State. Lloyd states this about his musical language:

I am not one of those people who adhere strictly to rules. I break all the rules for successive fifths, fourths, and octaves. You know I understand harmony. When I first started composing I was into composing abstract, distant, and harsh music,

\(^{68}\) Willis Patterson, Anthology of Art Songs by Black American Composers (New York: Edward B. Marks Music Company, 1977).

\(^{69}\) Charles Lloyd, phone interview by author, April 4, 2010.
you know that was my thing. In the beginning at Norfolk State, I was trying to put things together, work out harmonies on the piano. When I started to write and arrange spirituals, I begin to get a better sense of harmonic structure and how chords work. I always like to have seventh chords and those thirteen chords in my music. You know, I did not take composition classes or anything like that; my understanding was based on the spirituals. Those medieval modes, church modes tend to slip into the spirituals. You know spirituals make use of the Dorian mode, and sometimes the Lydian and Mixolydian modes… and the blues tones, flatted fifth, and when you mess around with the thirds, and sevenths… and I think that has become my style.  

\textsuperscript{70} Ibid
The Crucifixion for Trumpet and Piano

Lloyd describes his music as programmatic. He states, “What is more programmatic than the music of Black Americans, for in the titles of Black music we express it all.” While *Crucifixion for Trumpet and Piano* is his second brass composition, many of his instrumental works evoke programmatic imagery: *Coming Sunday Morning*, for French horn and piano; *834 Colfax Street*, for Marimba and piano; and *Babylon Dreams*, for Flute and piano, to name a few. Lloyd initially began working on the *Crucifixion for Trumpet and Piano* in the late 1970s. The work went through many revisions, from its original title, *Improvisatrice*, to the setting of the spirituals, to the cadenza. The piece is unpublished, and its first performance occurred in the summer of 1999 on a revival concert of the composer’s works.

*Crucifixion for Trumpet and Piano* is in a modified ternary form with a truncated A’ section, concluding with a cadenza. Tonally, the work is in E minor, with occasional blues inflections in both the piano and trumpet parts.

Professor Lloyd begins the composition with a four-bar introduction that establishes the main lyrical melody and the mournful and expressive quality of the work. The trumpet’s entrance in m. 5 is juxtaposed against arpeggiated figures in the bass utilizing both the leading tone and the subtonic of E minor. In the right hand of the piano accompaniment, Lloyd introduces imagery through repeated grace notes on the raised fourth scale degree of E minor that reflect the iron nails that pierced Jesus’ feet and hands during the crucifixion. Also in these measures Lloyd introduces what he refers to as the “soulful rhythm,” found in the piano part, in m. 7 (see example 4.1).
Example 4.1: Lloyd, Crucifixion for Trumpet and Piano, Main melody and grace note inflections evoking the imagery of nails, mm. 5-7.

The “soulful rhythmic configuration” found in m. 7 in example 4.1 occurs three times throughout the composition. In mm. 17-20 Lloyd’s accompanying arpeggios dissolve into a series of sequences in the bass (see example 4.2).

Example 4.2: Lloyd, Crucifixion for Trumpet and Piano, Tonal sequence in the bass, mm. 18-20. (Handwritten marks in score notated by composer).
In the B section, mm. 21-32, the trumpet line becomes more active in contrast to the lyrical melody of the A section. The piano rhythms observed in example 4.2 are now tossed between trumpet and piano in imitation in mm. 25-27. The trumpet part in the B section demonstrates tonal sequences a perfect fourth and fifth apart (see example 4.3).

Example 4.3: Lloyd, Crucifixion for Trumpet and Piano, Tonal sequence in the trumpet line, mm. 21-23.

As mentioned earlier, the material found in the piano part in example 4.2 is also the musical material observed in the trumpet melody in mm. 25-34.

The music material in mm. 31-41 is a piano interlude. This material is borrowed from the Negro spiritual “Dey Crucified My Lord (He Never Said A Mumblin’ Word)” (see Example 4.4).

Example 4.4: Lloyd, Crucifixion for Trumpet and Piano, Piano interlude beginning, mm. 33-36.
Lloyd states, “I chose this spiritual for the mere fact it’s a direct linkage to how African-American slaves viewed this story of the crucifixion. Granted he did speak while nailed to the cross, but the imagery of this is held deep within my heart.”\textsuperscript{71} The brief piano interlude unfolds to a new section. While this material is all new, it is hard to discern if this is a contrasting section of the work or a brief prelude into the upcoming A’ section. The melodic material in the trumpet part in mm. 41-48 makes use of repetitive sextuplets in sequence.

The piano part in mm. 41-48 is also repetitive in nature. The ostinato bass motion found in these measures is commonly associated with the vamp material in gospel music. Starting on B-natural in m. 48, the bass motion moves down chromatically to G-natural in m. 45, followed by ascending motion back to the dominant in m. 48. Lloyd’s imagery for this new music: “the soldiers are parading Jesus through the streets for all to see.”\textsuperscript{72} After seven measures of this new music Lloyd returns to material that resembles A. The musical material once observed in the piano in the A section is now in the trumpet part. The piano part returns to arpeggiated figures utilizing the subtonic of E minor (see Example 4.5).

Example 4.5: Lloyd, Crucifixion for Trumpet and Piano, trumpet and piano, mm. 50-53.

\textsuperscript{71} Charles Lloyd, phone interview by author, April 4, 2010.
\textsuperscript{72} Ibid.
The composition ends with a cadenza. The musical material in the cadenza makes use of
the grace note rhythmic material observed in the piano in example 4.1 from the A section
of the composition (see Example 4.6).

Example 4.6: Lloyd, Crucifixion for Trumpet and Piano, trumpet cadenza starting at m.
57. (Handwritten marks in score notated by composer).
The cadenza ends in m. 67. The work concludes as shown in Example 4.7 with a piano postlude, culminating with a Picardy third in E minor.

Example 4.7: Lloyd, Crucifixion for Trumpet and Piano, Piano prolonged V-I to Picardy third, mm 71-73. (Handwritten marks in score notated by composer).

Summary

Lloyd’s *Crucifixion for Trumpet and Piano* fuses classical and baroque influences and Negro spirituals into one composition. The work represents a programmatic subject that has been debated by scholars, depicted in paintings, and researched for years. While the work is short in nature, the composition could serve as a wonderful finale work in a recital setting.
Chapter Six
Conclusion and Summary

The works of Ulysses Kay, Adolphus Hailstork, Regina Harris Baiocchi, and Charles Lloyd, Jr. reflect both the Black Nationalist movement and the influence of the eclectic composers. While the focus of this document has been the analysis of a given work by each composer, other African American composers share the same sentiment in their works. Since the middle of the nineteenth century, nationalism has had a deep connection with elements in most Eastern-European composers’ music. This is true to a greater degree with the Black composers who emulate the form of Western European music. For example, the music of Charles Lloyd’s *Crucifixion for Trumpet and Piano* and Adolphus Hailstork’s *Sonata for Trumpet and Piano* both use elements from Western European musical forms, in addition to Negro Spirituals. While these two composers amalgamate both elements in their music, Regina Harris Baiocchi’s *Miles per Hour* represents the music of the eclectic composers with the use of jazz idioms, the African tradition of call and response, and serialism. Ulysses Kay’s *Tromba* concentrates on forms and techniques associated with the Western European musical tradition.

Despite the recording of both Ulysses Kay’s *Tromba* and Hailstork’s *Sonata for Trumpet and Piano*, the concert trumpet music by Black composers has been overlooked. This suspicion is borne out in the International Trumpet Guild’s *Brass Programs*. From the inception of this annual volume, created in 1979, to the recent volume produced in the 2004-2005 recital season, there has been a complete absence of any music by African American composers. The only mention of their music is of Adolphus Hailstork’s *Variations for Trumpet* and his *Sonata for Trumpet and Piano* in the *Music Review*.
section of the journal in 2005. Although Ulysses Kay’s Tromba was recorded thirty years after its premiere, the composition is just beginning to make appearances on recitals. In a phone interview with Professor John Holt at the University of North Texas, he had this to say about this exclusion of music from the trumpet repertoire:

You know, I am not sure. Many of the composers that are mentioned in this conversation are unfamiliar to me. I was not aware of so many compositions by African American composers. I believe this is a good start to raise the awareness of the African American contributions to the trumpet repertoire; I mean they too are American composers.73

The Trumpet music of African American composers has been overlooked due to the mere fact that research, performances, and discussions about these composers and their works are not in the forefront of academic discourse when compared to other American composers in universities. It is hoped that this document will begin to bring forth the concert trumpet music by African American composers. The contributions of the composers presented in this document represent both the Black Nationalist and the eclectic composers of the twentieth century. While each composer’s style integrates Western European formal structures, the music also presents the lineage of the concert styles of African American composers. It is the hope of the author that the concert trumpet music of Ulysses Kay, Adolphus Hailstork, Regina Harris Biaocchi, and Charles Lloyd, Jr. are soon incorporated into the trumpet repertoire through the curiosity of individuals researching and performing new works for trumpet.

May 12, 1981

Mr. Fred Irby, III
14829 Fireside Drive
Silver Spring, Md. 20904

Dear Mr. Irby:

At long last I am about caught up with recent commitments and am replying to your letter of last November. Sorry to have been so long, and I hope you understand, since I explained the situation to you on the telephone.

I am pleased to know of your work there at Howard University, and I am interested in composing a work for you for B-flat Trumpet and Piano.

What I have in mind would be a composition of a serious nature. By that I mean that it would not be a novelty piece or an encore piece.

My thinking goes along these lines, since you mentioned that you wanted a work to perform in public. Since I don’t have any other trumpet music than the fanfares and you want a solo work, I think it should be a work of substance and of some challenge and demands musically.

Of course if you are thinking of something lighter, in view of your students performance, we could discuss this on the phone and arrive at an agreement about the type of work.

As things are now, I could only undertake this project as a commission. My fee would be $1,200, and I would expect to have the work for by about November 1st, 1981.

With best regards, and I look foward to hearing from you.

Sincerely,

ULYSSES KAY
1271 ALCIA AVENUE
TEANECK, N. J. 07666
LETTERS FROM PROFESSOR UYLSSSES KAY TO PROFESSOR FRED IRBY, III

HERBERT H. LEHMAN COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

DEPARTMENT OF MUSIC

BRONX, NEW YORK 10468

JULY 18, 1983

Professor Fred Irby, III
14829 Fireside Drive
Silver Spring, Md. 20904

Dear Fred:

Here, at long last!!!, is your piece! It's been a long time a-boring, and I'm sorry to have held you up this long. But I've been quite committed and involved with the opera and a few other small things - until this summer. Though I still have a great deal of work to do on the scoring of the opera.

However, I'm delighted and proud to have been commissioned by you to compose a work for trumpet and piano. It seems to me that the piece has turned out quite well, and I'm certainly pleased with it. I'm confident that it will sound well and work well in performance.

I've tried, as you can see, to meet your specifications for the work and in the main, I believe I have done so. I've also been aware of the matter of fatigue in performance, and have given quite a few rests and breathing spots in the trumpet part.

I am most anxious to hear your appraisal of the piece, and certainly will welcome any comments, advice, criticism, etc. that you may find to offer me. I can always learn from the experience of a performer on his/her instrument.

Thanks to you also, Fred, for the various cards, notes the cassette of my Three Fanfares, etc. that you have sent me from time to time. I appreciate your continuing interest and beg off from not replying - due to time pressure.

Thanks again to you, Fred, and all the best with the piece, with your work at Howard and with the upcoming trip to central America.

Most sincerely,

[Signature]
APPENDIX A (Cont.)

LETTERS FROM PROFESSOR UYLSES KAY TO PROFESSOR FRED IRBY, III

Program Note for TROMBA.

During a visit to the Music Department of Howard University (in 1982) I had the good fortune to hear a rehearsal of a brass ensemble class coached by Fred Irby III. The playing was impressive, and I was delighted when Professor Irby asked if I would compose a piece for solo trumpet. He offered to commission the work, and I began thinking of some sort of piece for trumpet and piano.

I didn't get to work on the project until the summer of 1983. The result was a three movement suite entitled TROMBA. It begins with a Prologue in which the trumpet makes its opening statement alone, with the piano lending support later. This movement is followed by a Nocturne. Here various colors of the trumpet's timbre are exploited through the use of various mutes. The work concludes with a movement titled Mobile. Here the lively music shows off the trumpet's natural brilliance in a sort of moto perpetuo.

TROMBA was premiered by Professor Irby, with Ronald Tymus at the piano, in Washington, D. C., on May 24, 1985. The work is available from Carl Fischer, Inc., New York City.
APPENDIX B

LETTER FROM PROFESSOR IRBY, III TO AUTHOR

Dear Orrin,

I think Ulysses Kay's Tromba has found its way into the standard trumpet repertoire. This composition is often performed at Howard University, the University of Maryland, the Catholic University of America, the Juilliard School, the University of South Alabama and the University of North Texas. It has been used as major work that is surrounded by other compositions.

Dr. Frederick Tillis composed Spiritual Fantasy #1 in honor of my son Fred Irby, IV, when he was born in 1980. I commissioned these compositions so that African American composers could bring something different to the trumpet repertoire. Dr. Tillis first instrument was the trumpet. He later switched to the saxophone and viola.

Dr. Kay is the nephew of the great New Orleans jazz cornetist Joe "King" Oliver. I do not think that the ITG commission project excluded anyone. One my students, Chris Royal, entered a composition that he wrote for Jazz Trumpet and Jazz Band that made the finals. It was recorded in 1987 by the Howard University Jazz Ensemble with Jon Faddis as the jazz soloist.

When I commissioned Tromba, I gave Dr. Kay certain guidelines:

1. The composition should be written for B Flat Trumpet and the key should be B Flat concert.
2. There should be a question and answer dialogue between the trumpet and piano.
3. One of the movements should be slow and lyrical and make use of the different mutes.
4. I wanted some mix meter statements.
5. There should be some periods of rest to avoid fatigue.

I have heard other compositions by Dr. Kay and Tromba captures his compositional style. The third movement, Mobile, means movement. It does not refer to my hometown.

I hope the answers to your questions can help you.

Fred Irby, III
Professor of Music Howard University
Washington, DC 20059
(202) 806-7066
### APPENDIX C

**OTHER SOLO WORKS FOR TRUMPET BY BLACK COMPOSERS**

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<th>COMPOSER</th>
<th>DATE</th>
<th>COMPOSITION</th>
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</thead>
<tbody>
<tr>
<td>T.J. Anderson</td>
<td>1976</td>
<td>Fanfare Solo Tpt. And Four Bands</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sunster Solo Trumpet and Tape</td>
</tr>
<tr>
<td>Regina Harris Baiocchi</td>
<td>1990</td>
<td>Miles Per Hour</td>
</tr>
<tr>
<td>David Nathanial Baker</td>
<td>1988</td>
<td>Concerto for Tpt., Orch., &amp; Band</td>
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<tr>
<td></td>
<td></td>
<td>Concerto for Tpt. &amp; Orch.</td>
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<tr>
<td>William C. Banfield</td>
<td>1990</td>
<td>Concerto No.3 Suite for Richard</td>
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<tr>
<td>George Noel Da Costa</td>
<td>1970</td>
<td>Gabriel’s Tune for the Last Judgement</td>
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<tr>
<td></td>
<td>1966</td>
<td>Spaces for Trumpet And Doublebass</td>
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<tr>
<td>Roger Donald Dickerson</td>
<td>1960</td>
<td>Movement for Trumpet and Piano</td>
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<td>John Duncan</td>
<td>1966</td>
<td>Concertino</td>
</tr>
<tr>
<td>Adam Fibereisma</td>
<td>Unknown</td>
<td>Concerto No.1 &amp; No. 2</td>
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<tr>
<td>James B. Furman</td>
<td>Unknown</td>
<td>Chanson Pour Trompette et Strings</td>
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<tr>
<td>Adolphus Hailstork</td>
<td>1981</td>
<td>Variations for Trumpet</td>
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<td></td>
<td>1997</td>
<td>Sonata for Trumpet and Piano</td>
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<tr>
<td>Lawrence M. Haynes</td>
<td>Unknown</td>
<td>Urban Echoes Trumpet and Piano</td>
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<tr>
<td>Ulysses Kay</td>
<td>1981</td>
<td>Tromba for Trumpet and Piano</td>
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<td>Anthony M. Kelley</td>
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<td>Hompet (Suite for Trumpet and Horn)</td>
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<td>Wendell Logan</td>
<td>1990</td>
<td>Brasstactics for Trumpet and Tape</td>
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<tr>
<td>Charles Lloyd, Jr.</td>
<td>1999</td>
<td>Crucixfion for Trumpet and Piano</td>
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APPENDIX C (Cont.)

OTHER SOLO WORKS FOR TRUMPET BY BLACK COMPOSERS

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<tr>
<th>COMPOSER</th>
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<th>COMPOSITION</th>
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<tr>
<td>Gary Powell Nash</td>
<td>1987</td>
<td>Improvisation for Solo Trumpet</td>
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<td>Coleridge-Taylor Perkins</td>
<td>Unknown</td>
<td>Blues II-Solo Trumpet and Orch.</td>
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<td>Julia Amanda Perry</td>
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<td>A Short Service</td>
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<td>Florence Price</td>
<td>Unknown</td>
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<tr>
<td>John Elwood Price</td>
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<td>Udine Smith Moore</td>
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<td>Conversation for Trumpet and Piano</td>
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<td></td>
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<td>Hale Smith</td>
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<td>Exchanges</td>
</tr>
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<td>Fredrick Charles Tillis</td>
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<tr>
<td></td>
<td>1980</td>
<td>Spiritual Fantasy No. 1</td>
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</table>
APPENDIX D

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Orrin M. Wilson
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Excerpts to be included:

Movement 1
m. 1; m. 8; m. 14; m. 23; mm. 25-28; m. 26; mm. 22-27; mm. 28-32; m. 36; mm. 53-54; mm. 57-58.
Movement 2
mm. 1-4; m. 5; mm. 5-12; mm. 14-16; mm. 32-33; mm.39-41; m. 48.
Movement 3
mm. 1-5; mm. 11-13; mm. 25-30, mm.39-40; mm. 46-47; mm.66-68; mm. 73-75; mm.87-89.

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Excerpts to be included:

Movement 1
mm. 1-3; mm. 4-5; mm. 8-11; mm. 13-14; m. 35; m. 46; mm. 82-86; mm. 98-99; mm. 106-107; m. 175; mm. 197-199; m. 202.

Movement 2
mm. 1-4; m. 5; mm. 47-52.

Movement 3
mm. 1-3; mm. 14-16; mm. 29-36; mm. 52-54; mm. 66-68; m. 90; m. 96; m. 160; m. 170; mm. 181-185.

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