

Program Notes

On September 11, 2001, I was teaching my music theory class at The Juilliard School, when we were notified of the catastrophe that was occurring several miles south of us in Manhattan. Gathering around a radio in the school's library, we heard the events unfold in shock and disbelief. Afterwards, walking up Broadway on the sun-filled day, the street was full of silent people, all quickly heading to their homes. During the next several days, our great city became a landscape of empty streets and impromptu, heartbreaking memorials mourning our lost citizens, friends and family. But then on Friday, a few days later, the city seemed to have been transformed. On this evening, walking up Broadway, I saw multitudes of people holding candles, singing songs, and gathering in front of those memorials, paying tribute to the lost, becoming a community of citizens of this city, of this country and of this world, leaning on each other for strength and support. *A Hymn for the Lost and the Living* portrays those painful days following September 11th, days of supreme sadness. It is intended to be a memorial for those lost souls, gone from this life, but who are forever treasured in our memories.

Eric Ewazen

In its original form, *A Hymn for the Lost and the Living* was composed for wind band, and was commissioned by and is dedicated to the US Air Force Heritage of America Band, Langley Air Force Base, Virginia, Major Larry H. Lang, Director. The arrangement for trumpet and piano was made by Chris Gekker.

About the Composer and Arranger

Eric Ewazen was born in 1954 in Cleveland, Ohio. He studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard School, where he received his DMA. He has been a member of the faculty at Juilliard since 1980, composer-in-residence with the St. Luke's Chamber Ensemble of New York City, lecturer for the New York Philharmonic's Musical Encounter Series and vice-president of the League of Composers-ISCAM.

A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras around the world. Soloists in performance of his music include members of the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony, the Cleveland Orchestra, the Chicago Symphony, the Metropolitan Opera Orchestra, and the Vienna Philharmonic. His music has been heard at festivals such as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West.

His chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertoire. Southern Music Company has published a number of compositions by Dr. Ewazen, including his sonatas for trumpet, horn and trombone; the *Concerto for Tuba (or Bass Trombone)*; *Concerto for Trumpet and Strings*; *Roaring Fork Quintet* (woodwind quintet); *Ballade for Trombone (or Bass Trombone) and Piano*; *Ballade, Pastorale and Dance* for Flute, Horn and Piano; *Down a River of Time*, a concerto for oboe; and *Trio for Trumpet, Violin and Piano*.

Chris Gekker is Professor of Trumpet at the University of Maryland. As a soloist, he has been featured at Carnegie Hall, Lincoln Center, and throughout the United States, Asia, and Europe. He can be heard as soloist on more than 20 recordings, and on more than 100 chamber music, orchestral and jazz recordings.

For 18 years Chris was a member of the American Brass Quintet. He was principal trumpet of the Orchestra of St. Luke's and frequently performed and recorded as principal of the Orpheus Chamber Orchestra. He remains in demand with these and other groups such as the Chamber Music Society of Lincoln Center. He is a former faculty member of the Juilliard School, the Manhattan School of Music, and Columbia University. His *Articulation Studies*, *44 Duos*, and *Endurance Drills* (Charles Colin Publications) are sold worldwide. He holds degrees from the Eastman School of Music and the University of Maryland, and his teachers include Emerson Head, Sidney Mear, Adel Sanchez and Gerard Schwartz.

Chris Gekker has written: "Eric Ewazen and I entered the Eastman School of Music as freshmen in 1972. We became friends quickly, and I frequently prepared and performed Eric's music during those student years. In the more than 30 years since then, rarely has a year gone by that I have not been involved in his music, and in some years there have been very many performances. When I joined the American Brass Quintet in 1981, it was with great pleasure that I introduced pieces by Eric to the group, works that immediately became standards on the Quintet's recital programs and recordings. As far as our friendship has gone, well, some things do get better with age, and it is with a deep sense of gratitude that I look back upon all our years as colleagues. Eric writes music that is important to me, music that I hear when I am away from my instrument, music that continues to challenge me to strive for improvement as a musician and trumpet player."

Chris Gekker has recorded his arrangement of Eric Ewazen's *A Hymn for the Lost and the Living* with pianist Ted Guerrant on Albany compact disc TROY670.

The score and parts to *A Hymn for the Lost and the Living* were engraved using
Finale® music software.

In Memoriam, September 11, 2001 A HYMN FOR THE LOST AND THE LIVING

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SU518

Eric Ewazen

arranged for Trumpet and Piano by Chris Gekker

B T rumpet

Adagio

Piano

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Measures 13-16 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 13 is marked with a box containing the number 13. The music features a series of chords and moving lines in both hands.

Measures 17-20 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 17 is marked with a box containing the number 17. The music continues with complex harmonic structures.

Measures 21-24 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 21 is marked with a box containing the number 21. The music features a series of chords and moving lines in both hands.

Measures 25-28 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 25 is marked with a box containing the number 25. The music continues with complex harmonic structures.

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Measures 29-32 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 29 is marked with a box containing the number 29. The music features a series of chords and moving lines in both hands. Dynamics include *mp* and *sim.*

Measures 33-36 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 33 is marked with a box containing the number 33. The music continues with complex harmonic structures. Dynamics include *f*.

Measures 37-40 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 37 is marked with a box containing the number 37. The music features a series of chords and moving lines in both hands. Dynamics include *mp*.

Measures 41-44 of the musical score. The system consists of a grand staff with a treble and bass clef. Measure 41 is marked with a box containing the number 41. The music continues with complex harmonic structures. Dynamics include *mp*.

SU518

41 *sub. p*

43

44

mp

49 *mp*

53

54

57

61 *mf*

63 *cresc.*

65

Musical score for page 8, measures 66-77. The score is written for a single melodic line and a piano accompaniment. The piano part features a steady eighth-note accompaniment. Measure 69 is marked with a box containing the number 69 and a *mf* dynamic. Measure 73 is marked with a box containing the number 73 and a *f* dynamic. Measure 77 is marked with a box containing the number 77 and a *cresc.* dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

SU518

Musical score for page 9, measures 78-89. The score continues from page 8. Measure 78 is marked with a box containing the number 78 and a *ff* dynamic. Measure 81 is marked with a box containing the number 81 and a *f* dynamic. Measure 85 is marked with a box containing the number 85 and a *mf* dynamic. Measure 89 is marked with a box containing the number 89 and a *mp* dynamic. The piano part continues with the eighth-note accompaniment. The key signature has one sharp (F#) and the time signature is 4/4.

SU518

91 (8^{va})

96

97

95 (8^{va})

101

99 *cresc.* *mf*

102

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105

105

109

108

113

111

117

114 *mf* *mp*

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This musical score is for a piano and voice piece, spanning measures 118 to 132. The notation is arranged in four systems, each with a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). Measure numbers 118, 122, 126, and 130 are placed at the beginning of their respective systems. The key signature consists of two flats (B-flat and E-flat). The piano part features complex textures with many beamed sixteenth and thirty-second notes, often with long horizontal lines indicating sustained sounds or glissandi. Dynamic markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). Measure numbers 121, 125, and 132 are enclosed in boxes. The score concludes with a double bar line at the end of measure 132.