

Jack Sutte
BENT

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The Creative Juggler, *Happy Song*, and *Song* were written for Louie and Maya, my son and daughter, and Audra, my wife. *The Creative Juggler* is a musical characterization of Louie learning to play soccer — a confident, energetic boy full of humor, who is juggling a soccer ball in the backyard — albeit with creative haphazardness. *Happy Song* depicts Maya gleefully helping me in the garden planting seeds, flowers, and other plants — all with an energized anticipation and naïveté of the flowers' beauty and the vegetables' flavors. Both vignettes employ what was identified by them as my signature warmup riff. *Song*, the concluding work on BENT, is a meditative expansion on a motif from my first composition, "Freely" from *Modern Lore*, and explores dynamic lyricism. (Published by Windhorse Music)

I have been intrigued and inspired by David Loeb's music since my studies at The Curtis Institute of Music. His pieces regularly encompass the range of the trumpet (F# to D³) and are harmonically interesting to the ear — often resolving phrases by whole or half step. I have had the pleasure of being a performing voice in many premieres of Loeb's music.

"*Romanza e due Scherzi* comprises a very free introductory movement followed by two vigorous and more audibly structured movements, and is one of a series of such pieces that I wrote in the early '70s (others include a bassoon solo, a duo for clarinet and percussion, and a duo for two viols) to utilize elements of both the traditional suite and sonata. About the *Romanza* — it derives from one of the first pieces I wrote for a Chinese zither-like instrument. It was playable from a technical standpoint, but not idiomatic, and too Western for people who had little or no exposure to Western music. Somehow it seemed to work for trumpet, which has an ideal quality for the forte 32nd-note run near the end. All of this blended well with my desire to emphasize the lyrical nature rather than the technical resources of the trumpet, which has also guided my subsequent trumpet writing." — David Loeb

Nathan Pell writes of his *Miniature for Solo Trumpet*, "The format of solo writing is, in my experience, one of the most challenging, not only for the performer, but for the composer as well, because the sounds stand in such a profound state of exposure. Often the composer must try to make the texture sound fuller than it really is. But this exposure also provides the genre with its greatest assets: concerns of harmonic writing are in a sense stripped away, and a certain distillation of expression is facilitated. I have enjoyed writing these solo miniatures and find them liberating to work on. To date, I have written one for nearly every orchestral instrument, and I have tried as much as possible in them to allow each instrument's individual melodic character to come to the fore."

"*archétype*, written for the indomitable trumpeter Jack Sutte, contains many contrasting elements: rhythmic ambiguity is pitted against a strict repetitive motif; accented staccato competes with legato; dynamics range from pianissimo to fortissimo; muted timbres contrast with non-muted passages, and the entire range of the trumpet comes into play, from low F to high C \sharp . The final gesture presents the opening notes backwards, and indeed the entire fanfare is one brief but strange little arch."

— Margi Griebing-Haigh (www.musicallgraphics.com)

In Hans Werner Henze's autobiography, *Bohemian Fifths*, he reflects on his creative and productive year of 1974, which included the premieres of *Voices* and *Tristan*, and major work on *We Come to the River*. Concerning his life apart from composition, Henze writes about "being restructured, reinterpreted, rethought and turned into music.... We are used to treating music as a language but should now try to find out more about its peculiarities, to understand the mythic element that it contains, shed light on its mystery and, at the same time, prevent the linguistic element from being further marginalized and dehumanized: instead, we need to reinforce this linguistic aspect, make it accessible and useful and see it as a necessary extension of human awareness and of man's expressive abilities." Here, Henze eloquently and significantly re-phrases composer and music theorist Harry Partch's (www.corporealmeadows.com) musical ideals outlined in *Genesis of a Music* (1947) on the corporeal (relating to the physical body and with a vocal/verbal importance vital to performance) in relation to the abstract (a condition of form, instrument[s], and words which convey a mood). It is interesting that the second edition of Partch's book and his subsequent death both occurred in the same year as the composition of Henze's *Sonatina*.

In researching the *Sonatina for Solo Trumpet*, I found analyses demonstrating pitch series as well as tonal and atonal figures relating to form and structure, and there are discrepancies concerning both published versions of the score. Additionally, Henze utilizes the entire range of the C trumpet (F# to E \flat) and scores for the peculiar yet dynamic use of a soft mute in the Canzone. Certainly, in an operatic (singing) view of this work, and in keeping with Henze's own description of his 1974 mindset, how can the performer reinforce man's expressive abilities in his music? What language would be sung? Mythical in approach (corporeal), what would Henze's expressive language say if words were put to the musical lines and phrases of the *Sonatina*?

The *Sonatina for Solo Trumpet* goes unmentioned in *Bohemian Fifths*, and is not listed there in his body of works — though it certainly is one of the most revered if not feared compositions in the 20th-century trumpet literature. I am truly inspired by artists, such as Håkan Hardenberger and Reinhold Friedrich, who have collectively and beautifully elevated the trumpet as a solo instrument and inspired fascinating new works. In Hardenberger's 1992 interview with Henze (<https://youtu.be/vORkeF6paRw>), Henze's recollection of writing the *Sonatina* is ambiguous, which may simply have been a part of his autobiographical account of 1974, "[a] period of immense productivity, when I no longer knew whether I was asleep or dreaming." The *Sonatina* was written for Howard Snell, composer, conductor, and former principal trumpet of the London Symphony Orchestra.

"Bent is a work that explores the idea of limitation. I've long been fascinated by the limits that are imposed on music by both the performer and the instrument used to help create it. Throughout this piece I seek to push those physical boundaries while utilizing a small amount of material. This material is explored in a quasi-binary form, with 'coda' material derived from the opening section. While not strictly tonal, harmonic choices are informed by planned high points as the piece unfolds. The work is somewhat programmatic; as the music pushes its limits more and more aggressively it eventually catapults to an exhaustive dynamic and reaches the highest tessitura to create an intense ending for both the performer and listener." — Zach Albrecht (www.zachalbrechtmusic.com)

Tesserae VI is the sixth of nine virtuosic pieces composed by Brian Fennelly for various solo instruments between 1971 and 1981. Fennelly comments: "Written and premiered in 1976 by Rolf Smedvig, this Tesserae's several short sections are grouped into two parts. 'Tesserae' refers to mosaic patterns in the music. The subtitle 'Scoria,' which refers specifically to the reddish rock deposits found in certain parts of the American West, relates by analogy to the intensity of concentration and 'red-hot' virtuosity required of the performer."

This Tesserae, scored for B♭ and piccolo trumpets, calls for quick-handed cup, Harmon, and plunger mute changes. The subtitle "Scoria" is well-suited for this trumpet piece and perfect for the collection of works on **BENT**. Scoria is defined as both the refuse from the melting of metals and rough, vesicular, cindery fragments of lava. I love the first definition in keeping with **BENT**, and the physical makeup of the trumpet, and Fennelly opts for the performance-centric second. In keeping with both definitions of "scoria," it is clear that Fennelly uses these individual notes (scoriae) to create a remarkable composite. Each note and its respective dodecaphonic (twelve-tone) motif create a dynamic and vivid musical tesserae — imagery for the listeners' own musical mosaics.
(Published by American Composers Alliance [BMI])

In e-mail correspondence with Brian Fennelly about a possible brass trio, he mentioned that he would be happy to start a new work when the "muse appears." Unfortunately, the trio and our in-person meeting never came to be prior to his passing. I am thankful for our rich correspondence outlining **Distant Call**, **Tesserae VI**, and **Skyscapes**. I have always been fascinated with mythology, and his mention of the creative muse brought deeper meaning and clarity to my compositions — how the muses spark creation, causing the composition to flow in construct, and evolve with contemplation. It is fascinating to wonder and reflect on antiquity's assignment of the muses to the creation and embodiment of the arts. My work titled **musings** is an example of this: ideas weave fanfares based on perfect fourths and fifths as well as expanded, elusive, and yet salient tri-tone motifs through an introduction and waltz. It begins and ends like a long breeze of a familiar and intangible breath of wind. (Published by Windhorse Music)

I discovered the music of Violeta Dinescu in 2014 while looking for new solo trumpet works following my *Fanfare Alone* project. I came across Violeta's *Abendandacht* ("Evening Thoughts") and reached out to her for additional pieces. Composed for flute or other instrumental voices, *Sieben Rosen* ("Seven Roses") is beautifully written for trumpet. Violeta was thrilled with the idea that each movement be performed on a different instrument of the trumpet family (cornet; Bb, C, D, and piccolo trumpets; flugelhorn). Each color change of trumpet represents a "rose" as being unique, yet related — all part of the whole and like each movement similar, yet different. Each of the Rose movements is sincere and moving, austere and loving. A breadth of song, texture, and freedom rise in each of the Rose movements. Beam notation (indicating an approximate duration of note length), detailed rhythmic gesture, varied grace notes, multi-phonics, and differing vibratos offer the performer a framework of precision within the flexible and beautiful chaos of rubato and choice, whole-heartedly encouraged by Dinescu. The idea, composed score, and performer are symbolic of the earth, plant, and flower of the rose bush — and thus have a direct connection to Bertold Brecht's poem "Love Song III," which inspired the composition. I gave the first performance of the trumpet version as well as the U.S. premiere of the work at the 2015 International Trumpet Guild Conference in Columbus, Ohio.

"Love Song III" by Bertold Brecht

Seven roses are on the bush
Six belong to the wind
But one remains, so that
I may yet find one too.

Seven times I call you
Six times stay away
But the seventh time, promise me
You will come when I call.

"The **Very Sharp Trumpet Sonata** is indeed very sharp," commented composer Louis Andriessen. "It was a challenge to make a complete sonata for trumpet solo for Oliver Knussen. There are three very short movements: the first has two themes and a very short development, the second part is slower and more beautiful, and the last part consists of festive signals for Ollie's birthday. The whole thing lasts exactly one minute." (Published by Boosey & Hawkes Music Publishers, Ltd.)

The exact date of the premiere of Vincent Persichetti's fourteenth Parable is unknown; however, we know that Richard Giangiulio made the first recording (Crystal Records CD230). Persichetti wrote 25 Parables between 1965 and 1986. Except for his opera *Parable XX*, the source, or secret meaning behind each Parable remains undiscovered. In an attempt to decipher **Parable XIV**, we look to Persichetti's own words: "'Parables' are a series of one-movement pieces for various mediums. Very often they are for solo instrument. A Parable is a misstated story that avoids a truth in order to tell it. Parables are always 'again' even when they are new, but they are never 'was' or old. They are non-programmatic musical essays, sometimes short, sometimes long, but always about a single germinal idea. 'Parables' convey a meaning indirectly by the use of comparisons or analogies. My Parables are usually concerned with ideas of mine." Each Parable contains some compositional material from earlier works. For example, in the trumpet Parable, Persichetti quotes his Parable II for brass quintet.

Extrapolating the idea of a "single germ" and Persichetti's term autogenesis (compositional variety without direct repetition), we connect to the biblical parable of the seed, as in Matthew 13, Mark 4, and Luke 8. We first observe the initial and incomplete seed motif: C-Eb-G-B. Throughout this dramatic musical narrative, we witness the genesis and growth of the ascending seed motif. These "seedling" lines are stentorian opposition with the seed motif, and **Capriciously**, where a lighter, more fluid and unpredictable dance occurs. Despite the narrative chatter in chromatic, rhythmic, and descending arpeggiated groupings throughout this Parable, we observe that the initial and final notes comprise a major second. The seed-motif pitches sound at the beginning, climax, and conclusion, giving the impression that the "seed," or message within the parable (word of God), has grown and successfully taken hold. Through autogenesis, the seed motif connects the initial C to the final D, completing the narrative.

Abendandacht ("Evening Thoughts"), by Violeta Dinescu, is composed with a traditional rhythmic notation, though repeated sections are determined by the performer. Similar to Dinescu's *Sieben Rosen*, *Abendandacht* is written for trumpet or other instrumental voice. I imagine the work's phrases, which are crafted within a range of one octave, as evening thoughts to be offered by a voice in song, simple, reiterative and beautiful in melancholy expression. Ms. Dinescu revealed that, "The idea of the piece is to transmit a special atmosphere of meditation; that's why the construction of the melodic contour has a circular structure. It is possible to begin again and again and also to multiply the voices in a kind of elastic canon."

Jack Sutte is rather tall, and bent on life. Originally from Wisconsin, he favors a gourmet burger or bratwurst off the grill, onions, cheese, the outdoors (walking, yard work, gardening, and splitting wood), and frequents team sporting events with his family, particularly those that occur in the fall and winter months. Currently bearded, he enjoys coffee and hot sauce flavors from around the world and brings home European chocolate for his troops, including his wife, Audra, known as “The” Zarlenga, a force of nature. He is also known to enjoy beer and cheese, steak and wine; he often wears flannel and is most thankful to live in Cleveland.

During his Curtis and Juilliard days, he was known as “Allegro” Jack. Christoph von Dohnányi hired him into the Cleveland Orchestra fold in 1999, and he currently teaches at Baldwin Wallace Conservatory of Music and Cleveland State University. His tone has been described as “tolerable” by a noted trombonist. His primary trumpet teachers include Patricia Backhaus, Michael Davison, J. Craig Davis, Frank Kaderabek, Raymond Mase, and Chris Gekker, though his teachers in life include a list well suited to his current age of existence.

Check out Factory Seconds Brass Trio (www.factoryseconds.org) and Jack’s previous recordings, *Beyond the Moon* and *Fanfare Alone* (cdbaby.com), for his chamber and solo work, as well as his interests in composition and arranging. A Schilke Artist, Jack is an avid proponent of contemporary trumpet music. Recently, Jack collaborated with Nathan Ost (nathanost.com) and Clark Media Productions (clarkmediaproductions.com) in the recording of Ost’s *Lyrical and Characteristic Studies*. If you google “Jack Sutte,” you’ll find a bucketful of interesting tidbits of information on his hobbies and musical career.

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Recorded and Mastered by Robert Friedrich for Five/Four Productions, Ltd.

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Schilke family of trumpets: S32HD B♭; S33HD B♭; B3-4 “The Shredder,” C3HD, D3L-4, P5-4, P7-4, XA-1, flugelhorn
Mutes: Dennis Wick cup and straight, Tom Crown Gemini, Nuss Supreme straight, Emo aluminum Harmon-style,
standard toilet plunger (minus the handle)

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