

Beyond the Moon

New music for trumpet and piano: Lee, Laet, Powel, Reynolds and Schweiberg



Jack Sutte, **trumpet**
Laurent Boukobza, **piano**

Premier Thanks

Beyond the Moon captures repertoire for trumpet and piano that has never been recorded before now. Each track on this recording represents a “new work” that moves the spirit, encompasses new and brave possibilities, and evolves from a meaningful friendship with each composer. We present these “new” works with pleasure to you . . . our new audience. We hope you enjoy how our unique worlds of sound work in harmony, and how these musical vibrations will inspire your imagination. May all these beautiful voices transfix and inspire you to follow a journey of harmonization with each other, our earth, and vibrations beyond the moon. ॐOm.

“Om is not a word but rather an intonation, which, like music, transcends the barriers of age, race, culture and even species.” ~Subhamoy Das.



Laurent Boukobza, piano

Born in Villemomble, France, **Laurent Boukobza** made his entrance into the world of music at the age of 10 when he began studying with Catherine Collard. He continued his studies at the Paris Conservatory where, upon graduation, he worked as the Assistant Piano Instructor. He is the recipient of the First Prize of Piano and Chamber Music from the Conservatoire National Supérieur de Musique de Paris. Mr. Boukobza has studied with the respected instruction of Germaine Mounier, Yvonne Loriod and Michel Beroff. His background also encompasses studies of Chamber Music with Jean-Claude Pennetier, Christian Ivaldi, and the "Amadeus Quartet." He made his first professional recording at the age of 21.

Mr. Boukobza is the holder of several titles in multiple international competitions. Some of these include: First Prize of the International Piano Competition "Radio France" (Paris, France); First Prize of the International Academy Maurice Ravel, Saint-Jean-de-Luz (France); First Prize of the "Forum musical du Havre" (France); Semi-Finalist of the Queen Elizabeth International Piano Competition (Brussels, Belgium); Prizewinner of the International Piano Competition (Senigallia, Italy): Best interpretation of Chopin piece; Best interpretation of French piece; Prizewinner of International Piano Competition (Sofia, Bulgaria); Best interpretation of Chopin piece; Best interpretation of Bulgarian piece; Prizewinner of Fifth International Piano Competition (Rome, Italy); and Prizewinner of International Piano Competition George Enesco (Bucharest, Romania).

Mr. Boukobza immigrated to the United States in 1998, and is currently the Professor of Piano and Chair of the Piano Studies at the University of Central Florida in Orlando FL. He is regularly invited to such prestigious festivals as Vichy, Fontevault, Conques, Evian, Les Arcs, Les Ecrins (France), and Salzburg (Austria).

Mr. Boukobza has performed in Belgium, Bulgaria, China, England, France, Germany, Italy, Japan, Korea, Romania, Singapore, Taiwan, Poland (Warsaw radio recordings) and the USA (WCLV radio, Cleveland San Jose Ballet, Cleveland Museum of Art, WMFE radio). Mr. Boukobza is the pianist of the famous "Sirba Octet" featuring Principals of the world renowned "Orchestre de Paris." His CDs can be found at www.amazon.com.

Jack Allen Sutte was born August 26, 1973 in Oconomowoc, Wisconsin. His mother, Nacye is a widely respected, creative music educator, and his late father, John Sutte, was a music educator and bassoonist. Both he and his sisters were encouraged to study violin and their choice of wind instrument. Jack started Suzuki violin at age 3, and while his initial brass interest lay in french horn, Jack chose trumpet after his father showed him his collegiate, music education, Conn Constellation trumpet.

Through his formative musical years, Jack studied violin with Patricia Anders and trumpet with Dr. Patricia Backhaus. The Oconomowoc School system provided a strong ensemble foundation for Jack, under the direction of David Reul and A.J. Hoefer, to name a few, as did his participation in the Milwaukee Youth Symphony Orchestra program. On the weekends throughout cities in southeastern Wisconsin, Jack and his teacher, Pat, would play with the Old Mapleton Circus Band. Jack also had the opportunity to solo with many Orchestras in the Milwaukee area, including the Milwaukee Symphony Orchestra and was named a "most promising young talent" by the *Milwaukee Journal*.

Jack attended the Curtis Institute of Music (BM) and The Juilliard School (MM) where he studied with Frank Kaderabek and Raymond Mase, respectively. His other trumpet teachers include: Chris Gekker, at The Aspen School of Music, and J. Craig Davis, and Michael Davison, at the Interlochen Arts Camp. Jack made his international solo debut with the Orquesta Sinfónica U.N. Cuyo, Mendoza, Argentina with the Hummel and Telemann Concertos, and later performed Bach's Brandenburg Concerto No. 2 with the Orquesta Sinfónica de Chile, Argentina. Following his Master of Music degree at Juilliard, Jack was appointed Principal Trumpet with The Bergen Philharmonic, and shortly thereafter, was appointed Second Trumpet of The Cleveland Orchestra by Christoph von Dohnányi.

Mr. Sutte has also performed as soloist or in duo with: The Cleveland Orchestra, Symphony in C (Haddonfield Symphony), Baldwin-Wallace Symphonic Wind Ensemble, Milwaukee Youth Symphony Orchestra, Cleveland Contemporary Youth Orchestra, among others. As well as performing on Cleveland Orchestra recordings from 1999, Mr. Sutte can be heard in Paul Rudy's "...and every island and mountain were moved from their place..." Capstone Records, Society of Composers, Inc. "Inspirations" CPS-8690 and Ned Rorem's "Eleven Studies for Eleven Players" New World Records 80445-2.

Jack is a lecturer of trumpet at the Baldwin-Wallace Conservatory and a frequent recitalist in the Cleveland area. He has taught at the Oberlin College Conservatory of Music. Mr. Sutte resides on the shores of Lake Erie with his wife, children, and dogs. Jack is an avid runner and cyclist and is a proponent of new trumpet repertoire.

Jack Sutte, trumpet

Separated by Space

ADAM SCHOENBERG

Separated by Space consists of three different movements that were individually conceived between 2001 and 2005.

Beyond the Moon was written during my second year at the Oberlin Conservatory of Music. One of Jack Sutte's trumpet students asked me to write a new work for him, and Jack immediately took notice of the piece. He was the very first professional musician to express interest in my music, for which I am still most grateful. The other two movements may not have been written had Jack not encouraged me to do so.

Beyond the Moon is by far the most lyrical of all three movements. It is American in spirit, and contains two different melodies woven throughout. The opening of the piece (trumpet plays inside the piano as the pianist keeps the sustain pedal down) introduces the material that later becomes the second melody. The first melody is announced after a series of rising and falling chords played by the pianist. This melody is more heroic in spirit, where as the second melody is somber and more introverted.

Who's There? was written in the fall of 2003, which marked my first semester in the masters program at Juilliard. I was enrolled in a collaborative class for composers and choreographers, and I was required to write a new piece for a choreographer. Previously, Jack had asked for another movement, and I thought it would be fun

to write this next movement knowing that someone was going to interpret it through dance. Because of this, I wanted a much more rhythmic and lively piece. The movement is conceived in three sections: fast and square, slow and atmospheric, and fast and accented. The middle section also requires the trumpeter to play inside the piano. I wanted to find a way to somehow connect the two movements, since they were written two years apart from each other.

Sighting was conceptualized to not only function as the last movement of *Separated by Space*, but also as an individual encore piece. It is short, fast, and a little quirky!

The music of composer Adam Schoenberg (b. November 15, 1980) has been hailed as "stunning" (*Memphis Commercial Appeal*), "open, bold, and optimistic" (*Atlanta Journal-Constitution*), and with an ability to create "mystery and sensuality" (*New York Times*). As the newest member of the Atlanta School of Composers, Schoenberg has received three commissions from the Atlanta Symphony Orchestra with premieres scheduled through 2013. In 2011, the Kansas City Symphony, under the direction of Michael Stern, will premiere *American Symphony*. Schoenberg was a 2010 and 2009 MacDowell Fellow. In October of 2010, the American Brass Quintet released a recording of Schoenberg's *Brass Quintet* celebrating their 50th Anniversary. He was the First Prize winner at the 2008 International Brass Chamber Music Festival for best Brass Quintet, resulting in the publication of his quintet by Brass Chamber Music. In 2007, Schoenberg was awarded ASCAP's Morton Gould Young Composer Award, Juilliard's Palmer-Dixon Prize for Most Outstanding Composition, and a Meet the Composer. He received the 2006 Charles Ives Scholarship from the American Academy of Arts and Letters. Schoenberg earned his Doctor of Musical Arts degree at The Juilliard School, where he studied with John Corigliano and Robert Beaser.

www.adamschoenberg.com



sleep cycle for trumpet and piano (2010)

ROBERT POUND

sleep cycle began as two lullabies, one for each of Jack's children. Each lullaby develops a musical model for going to sleep: in one, intervals expand and harmonies gradually become less dense, in the other, a gradual descent in register parallels harmonic relaxation. Each lullaby therefore supplied a musical character, and from the interplay—pun intended—of those characters, the suite evolved: “late play,” a scrambling game of chase; reverie dream-like, fleeting distortions of music from the lullabies over a chaconne; and finally, the reveille, a fanfare rousing the two children from the confusion of first waking. The work is dedicated to Jack and his family.

Robert Pound's numerous compositions include orchestral works for the Atlanta Symphony (*Irrational Exuberance*, 2005) and the Columbus (GA) Symphony, which commissioned a *luminous jewel lone* (2002) jointly with the River Center for the Performing Arts in celebration of that venue's opening. Pound has received commissions from such distinguished ensembles as the Corigliano Quartet, the Timaeus Ensemble, Alarm Will Sound, and the Florestan Recital Project. His works have also been featured by the Verge Ensemble (Washington, DC), the New Juilliard Ensemble, and at Fondation Bemberg (Toulouse, France).

The work on this recording is Pound's third composition for his friend, trumpeter Jack Sutte. Previous compositions for trumpet include: *Post-jurisimprudence Confidentiality* for solo trumpet (1994), *Diptych for Trumpet and Organ* (1998), and *Music for Trumpet* (2000). His works for brass also include a suite for trombone quartet, *Oedipus at Colonus in Nine Fragmentary Tableaux* (2008).

In March 2002, Pound was Composer in Residence at Columbus State University. He was guest composer and lecturer at the University of North Texas, April 2010.

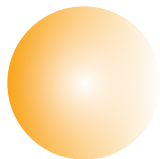
Also active as a conductor, Pound is currently the Director of the Dickinson Orchestra (Dickinson College, Carlisle, PA) and guest conductor with Verge (the performing ensemble of the Contemporary Music Forum, Washington, DC) with whom he performed at the June in Buffalo Festival in 2009.

Pound holds a Bachelors Degree from the University of North Texas and Masters and Doctoral degrees from the Juilliard School. He was a Fellow in the conducting class at Tanglewood Music Center in the summer of 2003.



Litany

DAVID LOEB



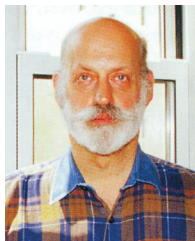
“Litany” represented the idea of writing a piece with extensive repetition without in any way suggesting the minimalist style.

Moresca

DAVID LOEB



“Moresca” has two meanings: the word can imply either a dance of death or a Moorish dance. Monteverdi has one at the end of “Orfeo” but it doesn’t seem to fit either meaning.



David Loeb (b. 1939, New York) studied composition with Peter Pindar Stearns at the Mannes College of Music in New York and later studied Japanese music with Shinichi Yuize. He has taught at Mannes since 1964 and also taught at the Curtis Institute 1973-2000. In addition to a large number of works for conventional media he has also composed extensively for Asian instruments (especially Japanese) and for early instruments (especially viols). Vienna Modern Masters has released fifteen CDs of his works with others currently in production.

Loeb wrote several works for trumpet in the mid-seventies in response to requests from some very eager students. In addition to these pieces he also wrote a suite for trumpet unaccompanied, a piece for two trumpets and piano (later withdrawn) a partita for four trumpets, a piece for trumpet and percussion, a piece for trumpet and string quartet and a piece for trumpet and string orchestra.

Jack Sutte played first trumpet in the premiere of Partita for four trumpets, and also gave the first performance of the trumpet and string quartet work.

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Frenetic Dream

HYE KYUNG LEE

Frenetic Dream was written for Jack Sutte in 2001. *Frenetic Dream* makes use of a minimal amount of material (stated in the opening) which is then manipulated in various ways, first in a percussive manner and then more lyrical and romantic. The outer parts have a jagged rhythmic drive while the middle section has lyric melodic lines over perpetual motion. “HyeKyung’s music shows a penchant for colorful timbres, expressive lines, and lively rhythmic interaction of instruments. The result is a darkly expressive music....” (Don Womack)

HyeKyung Lee (born in Seoul, Korea) graduated from the University of Texas at Austin (DMA in Composition/Performance in Piano), where she studied with Donald Grantham, Dan Welcher, Russell Pinkston, and Stephen Montague. She also studied with Bernard Rands at the Atlantic Center for the Arts and Ladislav Kubik at the Czech-American Summer Music Institute in Prague. An accomplished pianist, HyeKyung has performed her own compositions and others in numerous contemporary music festivals and conferences in the United States, Europe, and Korea. Her music can be found on Vienna Modern Masters, Innova Recordings, New Ariel Recordings, Capstone Recordings, Mark Custom Recordings, Aurec Recordings, Equilibrium Recordings, Vox Novus, and SEAMUS CD Vol. 8. Her commissioned work, “Dreaming in Colours” was written for the 1st Meg Quigley Vivaldi Competition for young women bassoonists in 2005, and “Mystic River” was written for the 31st Renée B. Fisher Piano Competition in 2010. Currently she is Assistant Professor of Music at Denison University, Granville, Ohio.



Sonata for Trumpet and Piano (2002)

VERNE REYNOLDS

Capriccio opens with unhurried, soaring lines flowing at a natural pace. These expansive phrases build to a middle section which features brilliant, rapid patterns and sudden changes of character. The movement closes with a Lontano section in which the distant trumpet, using the “softest possible mute,” is juxtaposed with a thunderous piano strike. Repetitions of a low piano tone gradually fade until the muted trumpet remains alone.

Elegy weaves expressive, dark-toned melodies between the trumpet and piano. Two powerful outbursts from both instruments interrupt the brooding pace. The mesto mood returns, dissipates, and flows to a tranquil end.

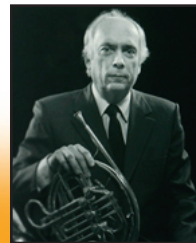
Imitations spins angular imitative lines in joyous interplay briefly calmed by a barcarolle reminiscent of the Elegy. The piano reinvigorates the movement with frolicsome imitative ideas to which the trumpet responds. Rhythmic tension builds, bringing their voices together in a dancing conclusion.

Verne Reynolds (1926-) began his music education at the age of 8 by studying piano. When he was 13 years of age he took up the horn. He served in the US Navy as a musician mostly playing piano for dance band gigs. Following his years of service he entered the Cincinnati Conservatory where he studied piano, horn and composition, eventually becoming a composition major. Following his graduation he auditioned for the Cincinnati Symphony and won a position in the horn section. After three seasons he accepted a teaching position at the University of Wisconsin-Madison. While in Madison he also earned a Master's Degree in Composition.

The early 1950s brought a Fulbright Scholarship at Royal College of Music in London. While there, Reynolds studied horn with horn phenom Dennis Brain. Back in the states he accepted a teaching position at Indiana University and the finally moved to the Eastman School of Music. This brought with it the opportunity to perform as principal horn of the Rochester Philharmonic, the American Woodwind Quintet and the Eastman Brass Quintet. The ensembles at the Eastman School provided wonderful opportunities for Reynolds to play his craft of composition.

There can be found three general styles in Reynolds' career. Influences include: Hindemith in the 1950's, Dodecaphonic in the 1960's and Free Style using any techniques he knows from the 1970's until he ceased composing. The Sonata for Trumpet and Piano falls into the later category and is considered to be one of his last compositions.

---Dr. Patricia Backhaus



Jack Sutte and Laurent Boukobza gave the premier performance of Reynold's Sonata for Trumpet and Piano on April 29, 2010 at the University of Central Florida.

Beyond the Moon was recorded June 7–9, 2010
in Gamble Hall, Kulas Musical Arts Building, Baldwin-Wallace College.

Production Team

Bill Hartzell, Recording Engineer and Editor; Megan Poletti, assistant Recording Engineer
Mastering, TBA

Lyle Steelman and Robert W. Pound, The Ears in the Booth, a/k/a "quality control"

Mark Graham, Piano technician

Roger Mastroianni, photographer, www.mastroianniphoto.com

Sue Searcy, Assistant Director of Publications, Baldwin-Wallace College—Graphic Design

Schilke Trumpets

S22C HD, E3L-4 with Schilke D bell and slides, B3L-4 "The Shredder"

Mouthpieces

C trumpet: Schilke Symphony Series, custom 1 ¼ C-M150-24/24-cld

D trumpet: 1 ¼ C rim, 17D4 underpart

Bb trumpet: 1 ¼ C rim Greg Black Trumpet/Flugel

Mutes

Straight: JoRal copper bottom, Marcus Bonna small, Alessi-Vacchiano, Stonelined Symphonic Aluminum, and "Old Red". Cup: Dennis Wick. Harmon/Wa-Wa: JoRal "bubble", Alessi-Vacchiano. Practice mute: Marcus Bonna

Piano

Steinway Concert Grand, Hamburg

Microphones

Trumpet: Neumann U87, Piano: KM 184, Room: Sennheiser MKH20

Acknowledgments

Andrew Naumann, Owner/President of Schilke Music Products, Inc. Peter Landgren, Director of Baldwin-Wallace College Conservatory of Music

The Recording Arts and Technology Program at Cuyahoga Community College (Tri-C) for the use of the Neumann microphone.

Audra, my best friend, and Maya and Louie, an endless source of energy and inspiration.



Beyond the Moon

Jack Sutte, trumpet
Laurent Boukobza, piano

Seperated by Space (2001-2005)

Adam Schoenberg (b.1980)

Beyond the Moon (2001)

Who's There? (2003)

Sighting (2004)

Sleep Cycle (2008-2010)

Robert Wellington Pound (b.1970)

i. late play

ii. lullaby 1

iii. lullaby 2

iv. reverie

v. reveille

Moresco (1975), Litany (1976)

David Loeb (b. 1939)

Frenetic Dream (2001)

HyeKyung Lee (b. 1959)

Sonata for Trumpet and Piano (2002)

Verne Reynolds (b.1926)

edited by Bruce Gbur

Capriccio

Elegy

Imitations