

A PERFORMER'S GUIDE TO THE
SOLO TROMBONE AND PIANO MUSIC OF ANTHONY PLOG

BY

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THESIS

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ABSTRACT

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This paper examines the trombone and piano works of Anthony Plog, including *3 Miniatures* (1994), *4 Themes on Paintings of Goya* (2001), *Divergent Roads* (2014), *Initiatives* (2014) and *Interplay* (2014). In it, I provide an analytical overview of each of these five works as well as suggestions for effective performance. I also discuss how Plog's writing has reached the trombone community, and how each of these pieces can serve on a trombone recital program. I pay particular attention to *Interplay for Trombone and Piano*, a work I commissioned as part of this doctoral research, which I hope will become a valuable new piece in the trombone repertoire.

*This thesis is dedicated:
to Michael, who first made me want to play;
to Kelly, who first made me see friends to play with;
to Frank and Terry, who made it possible for me to play;
and especially to Molly,
who encouraged consistent play and, perhaps most importantly,
reminded me that it's good to play.*

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INTRODUCTION

The purpose of this study is to analyze and discuss performance issues in five of the solo trombone works of American composer Anthony Plog. In a compositional career spanning nearly three decades, Plog has made numerous contributions to brass literature. Yet, the amount of scholarship focusing on his works is disproportionately small, and there are no studies specifically dealing with his trombone works. The trombone corpus presently includes nine solo works,¹ a trombone quartet, and a twelve-part ensemble piece. Through analysis and performance of five of these solo works — *3 Miniatures for Trombone and Piano* (1994), *4 Themes on Paintings of Goya for Trombone and Piano* (2001), *Divergent Roads for Trombone and Piano* (2014), *Initiatives for Bass Trombone and Piano* (2014), and a newly commissioned piece, *Interplay for Trombone and Piano* (2014) — it is my goal to gain understanding of the harmonic, melodic, rhythmic, and technical aspects of Plog’s writing for trombone. I also hope to discern broader meaning in Plog’s works, and discuss how they can function and serve a viable purpose for the trombone community. I believe the performance suggestions in this document will aid trombonists who perform these compositions in the future. Finally, I hope that my commission, *Interplay for Trombone and Piano*, will become a work that is widely

¹ Anthony Plog, *3 Miniatures for Trombone and Piano* (Vuarmarens, Switzerland: Editions BIM, 1994); *4 Themes on Paintings of Goya for Trombone and Piano* (Vuarmarens, Switzerland: Editions BIM, 2001); *Nocturne for (Alto) Trombone and Strings* (Vuarmarens, Switzerland: Editions BIM, 1996); *Postcards III for Trombone Alone* (Vuarmarens, Switzerland: Editions BIM, 1996); *Postcards IV for Bass Trombone Alone* (Vuarmarens, Switzerland: Editions BIM, 2010); *Sonare for Trombone and Organ* (Vuarmarens, Switzerland: Editions BIM, 2011); *Divergent Roads for Trombone and Piano* (Vuarmarens, Switzerland: Editions BIM, 2014); *Initiatives for Bass Trombone and Piano* (Vuarmarens, Switzerland: Editions BIM, 2014), *Interplay for Trombone and Piano* (Vuarmarens, Switzerland: Editions BIM, 2014).

accepted in the trombone community and becomes a regular and useful part of the repertoire.

CHAPTER 1

ANTHONY PLOG

Section 1: Biography of Anthony Plog

Anthony Plog was born in Glendale, California in 1947. He began playing trumpet at an early age, studying first with his father, Clifton Plog. He graduated high school and attended Glendale Junior College for two years before completing a Bachelors of Music degree at UCLA in 1969. His private teachers later included Irving Bush, Thomas Stevens and James Stamp.² In 1970 he was appointed Associate Principal trumpet of the San Antonio Symphony and became Principal Trumpet the following year, playing with that orchestra for two more seasons. He returned to the Los Angeles area the following year to freelance before being awarded a position as Assistant Principal Trumpet in the Utah Symphony in Salt Lake City. After two seasons, Plog did not consider himself physically or mentally strong enough as a player to be Principal Trumpet in a top-tier orchestra, discovering that his talents instead laid in chamber music and solo playing.³ He then moved back to Los Angeles to develop his career as a solo player with composing on the side. In addition to performing on the soundtracks for a small number of movies, Plog began teaching trumpet collegiately, first at California State University at Northridge and then at the University of Southern California. After several years of freelancing and small studio teaching, he decided to sever ties in Los

² Hart, Seretta Gail. “*Scherzo* for Trumpet and Piano by Anthony Plog: A Structural and Performance Analysis and Interview with the Composer.” DMA diss., University of Utah, 2011.

³ Anthony Plog, interview with the author. Dec 20, 2014, Freiburg, Germany. See Appendix I, page 99.

Angeles and move back to Salt Lake City, continuing his focus on solo work and composing. At that time, Plog was presented with an opportunity to move to Europe. He joined the Malmö Symphony in Sweden for two years before accepting the position of trumpet instructor at the Staatliche Hochschule für Musik in Freiberg, Germany, where he continued to teach until 2013. Currently, Plog maintains a partial teaching post at the Norwegian Music Academy in Oslo, Norway, and regularly travels around the world giving masterclasses and presentations.

While Plog is known primarily for his works for brass, his writing extends beyond brass circles. His compositional output includes woodwind quintets, mixed instrumental and vocal ensembles, choral works, operas, and a plethora of solo instrumental works.⁴ Plog began composing small chamber pieces as early as 1970, with *Mini-Suite for Brass Quintet* becoming his first published composition. Plog says of *Mini-Suite*:

That was the beginning for me and I just sort of dabbled in composition for a number of years until around - and I was doing more and more writing - and around 1980 was the first sorta big piece I wrote - *Music for Brass Octet*.⁵

The year 1982 saw the completion of *Textures* for the University of Southern California Wind Ensemble and their conductor Robert Wojciak. Following a performance of Prokofiev's ballet *Romeo and Juliet* at the Deutsche Opera in Berlin in 1989, Plog was inspired and decided that his occupation was going to be that of a professional composer. He felt that "Even if I fail as a composer, I can at least say that my occupation was the

⁴ See Appendix II.

⁵ See Appendix I, page 101.

same as Prokofiev's!"⁶ While his compositional activities increased, Plog still maintained an active solo and chamber music schedule before retiring from the concert stage in 2001.

Since that time, Plog's compositions have gradually gained prominence in the active repertoire, particularly for brass players. This is evident by the growing number of commissions, recordings, and performances of his music. Many of Plog's popular works have been commissioned by or were written for some of the most prominent members of the brass community, including *Concerto for Trumpet and Brass Ensemble* (1988, David Hickman and the Summit Brass), *4 Sketches for Brass Quintet* (1989, Melvyn Jernigan and the St. Louis Brass Quintet), *3 Miniatures for Tuba and Piano* (1990, Daniel Perantoni) and *Mosaics - Brass Quintet No. 2* (1997, the National Endowment for the Arts and the American Brass Quintet). More recently, Plog has delved into writing operas; the first of which, *How the Trumpet Got Its Toot*, was premiered by the Utah Opera in 2004. Subsequent operas have dealt with more serious subjects, including the Holocaust and post-traumatic stress disorder.

Much of Plog's brass music has been recorded, with several pieces receiving four or more recordings.⁷ Of particular note for my project, however, is the lack of recordings available of his trombone works. To date, I have only found two professional recordings, both of which are of the *3 Miniatures for Trombone and Piano or Wind Ensemble* (1994).⁸

⁶ See Appendix I, page 101.

⁷ Anthony Plog, *Biography*, composer's personal website, accessed May 8, 2014, <http://anthonyplog.com/about-me/biography/>

⁸ See Appendix III.

Section 2: Overview of the Music of Anthony Plog

Since Plog began his career as a trumpet performer, he often writes with performers in mind. He wants his music to be playable, and does not shy away from honest criticism from players when something is unidiomatic:

I really trust the performers. When somebody says this works or this doesn't work I really pay attention to them. Especially when they say this doesn't work. Usually performers won't do that and I'll say be brutal.⁹

He feels that he learns the most from performers when they are completely honest with him. Such interactions usually lead to a better overall musical product:

Having been a performer, and having had experiences with composers who didn't know what they were doing and were extremely arrogant about it, (I have a lot of horror stories about that), that's not the composer I wanted to be.¹⁰

As mentioned above, Plog has had a wide array of musical experiences in multiple settings, which give him a unique perspective that many other composers may not be able to demonstrate:

I've played in a lot of different orchestras, I've played in a lot of different chamber groups, in other words, as a player, there's a certain practical sense that I have that I think some composers don't have.¹¹

These experiences give Plog the compositional confidence to write in many different genres. His performing past has given him first-hand knowledge as to how instrumental sounds behave in certain circumstances, and how their colors will combine to achieve his desired results.

Plog's music frequently defies harmonic analysis in a traditional sense. He often

⁹ Hart, Seretta Gail, "*Scherzo* for Trumpet and Piano by Anthony Plog: A Structural and Performance Analysis and Interview with the Composer." DMA diss., University of Utah, 2011, pg. 50.

¹⁰ Ibid.

¹¹ See Appendix I, page 104.

uses so many chromatic colors that it becomes difficult, if not impossible, to determine a major or minor mode. Seretta Hart describes it well, saying:

Much of his music can be described as tonal, or at least pitch-centric. He uses chromaticism quite heavily, and maintains an adventurous, unique and refreshing approach to harmony, melody and rhythm.¹²

Despite the initial analytical confusion, what is often discernible under closer examination of Plog's music is a regular tonal area, which I believe led to Hart's 'pitch-centric' description. In my analyses of Plog's trombone and piano music, I have often found it more appropriate to refer to a passage as being "in the tonal area of C," rather than being in "C Major" or "C Minor," as seen at the end of the first movement of the 3 *Miniatures*. (See EXAMPLE 6 on Page 14). Interestingly, when hearing his music described as "pitch-centric," Plog laughed, saying:

HA! Really? Ok! You know, I have to say, I have no idea. Well, hopefully I have an idea what I'm doing when I'm writing, but in terms of academic terms I have no idea.¹³ . . . It is always interesting to see how people analyze my stuff, because I don't consider myself to be an academically inclined composer at all.¹⁴

While maintaining pitch-centricity, Plog does often use his chromaticism to create distinct and noticeable pitch-sets. As I will show later in this document, he has a penchant for using hexatonic and octatonic pitch collections. These collections often serve as tonally unifying features, even if using specific collections is not a stated and consistent goal of Plog's writing.

Regardless of the difficulty of finding a specific key in his writing, Plog's music does show clarity of form. Sectional divisions are typically quite obvious, and it is

¹² Hart, Seretta Gail. "Schерzo for Trumpet and Piano by Anthony Plog: A Structural and Performance Analysis and Interview with the Composer." DMA diss., University of Utah, 2011, pg. 7.

¹³ See Appendix I, page 106.

¹⁴ Anthony Plog, Personal email from the composer, May 20, 2014

usually apparent when a work has entered into a new formal section. Additionally, as will be seen in several of his trombone works, Plog regularly returns to introductory material, which serves to tie most of his compositions together.

A constant element in Plog's writing is a steady and somewhat driving pulse. Regardless of the written meter in a particular passage, the performer will regularly feel a driving sense of perpetual motion. Even in slower tempos, Plog has a penchant for flowing eighth-note lines with grace notes interspersed that propel the music forward.

Plog is largely known for solo works, which use their titles to define their accompanying instrumentation. Many players are aware of Plog's "sets" of pieces for solo brass, including the unaccompanied *Postcards* and *3 Miniatures* with piano. This was a planned composition project that began in 1987. As Plog described:

Yeah, it certainly was. I forget exactly how that had started. My idea was - and it's not completed yet, hopefully maybe someday - *Postcards* for solo for the brass, *3 Miniatures* for piano, and then another arrangement for wind ensemble, and then something for the solo brass instrument for strings, which is the *Nocturne*, and then a *Concerto*.¹⁵

As of early 2015, Plog has completed two of his planned "sets" for brass instruments, those for trumpet and horn. The trombone output lacks a completed *Concerto*, and the tuba repertoire has no *Postcards*. When asked of the potential trombone concerto, Plog said:

Haha... Yeah, here's where [my] face gets red. So I remember when I first moved here still talking with Mike Mulcahy about the piece I was writing for him, about the trombone concerto. And so I haven't worked on it for about ten or fifteen years. So there are plans, but they're sorta way, way, way on the back shelf... sorta out of sight, out of mind I guess. There are just so many projects that come up. And so little time. And that's not to make excuses. I'll accept full blame. But yeah, I've written a fair amount. I'm sure if I looked back now I'd

¹⁵ See Appendix I, page 110.

make some changes. But it's for a full orchestra, pretty big orchestra. . . I've written probably half of the piece.¹⁶

In addition to his brass solo works, Plog's brass chamber music receives regular performances. His first published composition was *Mini-Suite for Brass Quintet (1970)*. While that work is not well-known, the brass pieces that followed have become regular on concert programs. This includes *Music for Brass Octet (1980)*, *4 Sketches for Brass Quintet (1987)*, *Animal Ditties VII for Brass Quintet and Narrator (1987)*, *Mosaics for Brass Quintet (1997)*, *Songs of War and Loss for Baritone Voice and Brass Quintet (2010)* and *Concerto 2010 for Brass Quintet and Wind Ensemble (2010)*.

Recent years have shown an increase in the seriousness of the subject matter of Plog's music. Beginning in 1978, the series of humorous *Animal Ditties* for narrator and various accompanying ensembles continued to be composed until 1993. These "Ditties" are based on the poetry of Ogden Nash and have given way to more serious song cycles such as *God's Grandeur for Mixed SATB Choir (2007)* (based on nature poetry of Gerard Manley Hopkins) and *Songs of War and Loss for Baritone Voice and Brass Quintet (2010)* (based on poetry of Walt Whitman). Plog stated his hope was that his music was getting "deeper and more substantial" and "that my writing is strong enough or substantial enough to reflect what I want to do with the text for those different pieces."¹⁷ Additionally, his recent forays into opera have dealt with a drone operator suffering from post-traumatic stress-disorder (*The Sacrifice*) and a story based on the viewpoint of Holocaust perpetrators (*Spirits*). Current projects include a work based on the Scopes Trial of 1925, an orchestra work based on a recovery project for battered women in

¹⁶ See Appendix I, page 111.

¹⁷ See Appendix I, page 106.

Nashville known as the Magdelene Project, and a large-scale composition based on the first large environmental battle in the United States, the flooding of the Hetch Hetchy Valley in California.

Despite his relative success throughout the brass community, Plog has also stated a firm aspiration to be known as more than just a brass composer. He notes “I have still not made a huge hit in terms of finances with composing,”¹⁸ so he feels often at the mercy of whatever commission may come along:

But the commissions I get are basically all almost always brass commissions, because that's sort of my reputation and I'm trying to break out of that, but at the same time, because of finances, any commission that comes in, we need to take it. So, it's a catch-22 because when I take the commission, that further solidifies me in people's minds as being a brass composer.¹⁹

As can be seen in Appendix II, the vast majority of his writing is for brass instruments, but a closer examination of works in recent years show Plog reaching beyond the brass world.

¹⁸ See Appendix I, page 103.

¹⁹ Hart, Seretta Gail. “*Scherzo* for Trumpet and Piano by Anthony Plog: A Structural and Performance Analysis and Interview with the Composer.” DMA diss., University of Utah, 2011, pg. 52.

CHAPTER 2

3 MINIATURES FOR TROMBONE AND PIANO (1994)

Written for Los Angeles-based freelance trombonist William Booth, Anthony Plog's *3 Miniatures for Trombone and Piano* was his first foray into writing for solo trombone and piano. Following the mold of his *3 Miniatures for Tuba and Piano* (1990), Plog writes outer movements that are rippling with energy, largely due to the consistent pulse generated by notes of short duration. However, unlike the plaintive middle movement of the *3 Miniatures for Tuba and Piano*, the middle movement of this *3 Miniatures* is a study in timbres. These timbres are created by using a different mute in each of the three statements of a slightly varied fanfare theme. It is important to note that when Plog wrote each of his *3 Miniatures* for solo brass and piano (later with wind ensemble), he took the approach that these pieces were “really just abstract and angular”²⁰ without having a particular musical program in mind. Despite that, Plog does keep the miniatures tied together. In this particular case, the opening fanfare of the first miniature returns at the end of the third miniature, acting as a recapitulation. Plog said of this return:

When I wrote the piece I was thinking that when the first movement theme returns in the last movement the tempo should be the same as in the first movement.²¹

By keeping this tempo consistency in mind, the performer can keep the miniatures tied together. Additionally, the second miniature segues directly into the third, so all three can nearly be seen in an ABA ternary form.

²⁰ See Appendix I, page 112.

²¹ Personal email from the composer, August 7, 2014

Analytical Overview

Miniature I: Moderato

A brief analysis chart of the first miniature of Anthony Plog's *3 Miniatures for Trombone and Piano* is seen below in FIGURE 1.

| Section | A | B | C | D | A |
|--------------------|-----------------------------------|-----------------------------|--------------------------------|--------------------------------------------------|-----------------------------------|
| Measure | m. 1 | m. 19 | m. 37 | m. 51 | m. 76 |
| Primary Tonal Area | Perfect fifth based, Cadence on C | Constant chromatic coloring | Progression of fifths in piano | Scalar/modal fragments over D \flat /E \flat | Perfect fifth based, Cadence on C |
| Primary Idea | Declamatory Fanfare | Lyrical Chromatic | Perpetual Motion, Scalar | Scalar, Arpeggio motion | Declamatory Fanfare |

FIGURE 1. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I*
Brief Analysis Chart

The first miniature opens with a declamatory trombone fanfare built on the interval of a perfect fifth (B \flat \rightarrow F). The entire first section of the movement is built on this continuous perfect fifth, which Plog cycles through at various tonal levels. (See EXAMPLE 1)

EXAMPLE 1. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 1-4*
All musical excerpts are used with the permission of the publisher: www.editions-bim.com.

In each instance, the interval is heard with a short-long rhythm, usually sixteenth-note to dotted-eighth-note. In many instances, the second note is tied to other eighth notes

or quarter notes to make it even longer. This length is offset by rapid piano interjections, also based on the perfect fifth, or its perfect fourth inversion.

The piano transitions to a B Section, where Plog maintains the rhythmic intensity of the opening with constant sixteenth-note to dotted eighth-note figures in the piano part, underneath a smooth, lyrical trombone line. (See EXAMPLE 2)

Musical score for Example 2, measures 19-23. The score is in bass clef. It features a piano part with constant sixteenth-note to dotted eighth-note figures and a smooth, lyrical trombone line. The piano part starts with a dynamic marking of *p*. The trombone line is marked with a *p* dynamic and includes a slur over the first two measures.

EXAMPLE 2. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 19-23*

The lyrical line gives way to a perpetual motion section of running trombone sixteenth notes over a tonally shifting perfect fifth piano accompaniment. This opens the C Section at measure 37, primarily identified by chromatically altered scalar fragments in the trombone part. Plog articulates this C Section with a constant progression of fifths in the piano that act as underpinning for the repeating pattern of sixteenth-notes in the trombone. (See EXAMPLE 3)

Musical score for Example 3, measures 38-41. The score is in bass clef. It features a perpetual motion section of running trombone sixteenth notes over a tonally shifting perfect fifth piano accompaniment. The piano part consists of a constant progression of fifths. The trombone part is marked with a *p* dynamic and includes a slur over the first two measures.

EXAMPLE 3. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 38-41*

A short transition at measure 49 moves to a D Section, which separates itself from the previous section by a more static accompaniment, with nearly complete scales in the trombone part. (See EXAMPLE 4)

The image displays two systems of musical notation for Example 4. The first system, starting at measure 59, shows a trombone part in the upper staff with a scalar motive (a descending scale) and a piano accompaniment in the lower staff consisting of arpeggiated chords. The second system, starting at measure 62, continues the same musical material, with the trombone part ending in a rest and the piano accompaniment concluding with a final chord.

EXAMPLE 4. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 59-65*

After several arpeggios quickly shift through different tonal centers, Plog sequences a scalar motive four times before landing on the opening fanfare statement at measure 76 (See EXAMPLE 5).

The piano and trombone parts are exactly the same from measures 76 through 82 as they are from measures 1 to 7 (See EXAMPLE 1). This restatement is followed by a brief trombone modulation over a piano pedal point before an emphatic ending (See EXAMPLE 6).

70

74

p

f

f

EXAMPLE 5. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I*, mm. 70-77

82

cresc.

ff

cresc.

ff

EXAMPLE 6. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I*, mm. 82-85

Movement II: Allegro

A brief analysis chart of the second miniature of Plog's *3 Miniatures for Trombone and Piano* is seen below in FIGURE 2.

| Section | A | A' | A'' |
|------------|--------------|----------|---------------|
| Measure | m. 1 | m. 27 | m. 48 |
| Tonal Area | B | B | B \flat |
| Mute Usage | Whisper Mute | Cup Mute | Straight Mute |

FIGURE 2. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. II*
Brief Analysis Chart

The second miniature shows a consistent device of Plog's compositional style, that of mute usage. The movement begins with a muted triplet fanfare heard in the solo trombone, with minimal piano accompaniment. (See EXAMPLE 7)

The image displays three systems of musical notation for a Trombone and Piano. The first system is for measures 1-4, marked 'Allegro' and 'Whispa mute'. The Trombone part features a triplet fanfare with dynamics 'mf-f (sounding pp-p)'. The Piano part is mostly silent. The second system is for measures 5-8, marked 'sempre staccato'. The Trombone part continues with staccato triplets. The Piano part has a brief percussive interlude in the right hand, marked 'pp' and '8ba', with the left hand also marked 'pp'. The third system is for measures 9-12, also marked 'sempre staccato'. The Trombone part continues with staccato triplets, and the Piano part has a rhythmic accompaniment in both hands, also marked 'sempre staccato'.

EXAMPLE 7. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. II, mm. 1-11*

Plog chooses the very soft and distant-sounding Whispa mute for the trombone. The minimal piano writing here fits this mute well, as the Whispa mute produces a very covered and hidden sound. A brief and percussive interlude leads to a restatement of the triplet fanfare at measure 27. (See EXAMPLE 8)

24

Cup mute

mp 3

mp

mp

EXAMPLE 8. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. II*, mm. 24-27

The passage begins the same way but with slightly more accompaniment, which is in itself a repeat and variant of the earlier piano writing. The most obvious color difference here is that Plog chooses to use a cup mute, which produces a slightly more open than the Whispa mute. Another interlude at measure 43 leads to a yet another a fanfare statement, this time using straight mute. (See EXAMPLE 9) The straight mute provides the loudest sounds of the movement, yet with a distinctively nasal bite. This passage provides the trombone and piano rhythmic interplay, with slow triplets against running eighth notes and fast triplets trading back and forth. The triplet interplay continues until the trombone drops out as the piano segues into the third miniature.

EXAMPLE 9. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. II, mm. 58-63*

Movement III: Allegro

A brief analysis chart of the third movement of Anthony Plog’s *3 Miniatures for Trombone and Piano* is seen below in Figure 3.

| Section | A | A' | B | B' |
|--------------------|----------------------|----------------------|----------------|--------------------|
| Measure | m. 1 | m. 40 | m. 56 | m. 70 |
| Primary Tonal Area | A | F | A ^b | A ^b → A |
| Primary Idea | Chromatic 16th Notes | Chromatic 16th Notes | Arpeggios | Arpeggios Inverted |

| Section | C | C' | D | Mvmt. 1: A |
|--------------------|----------|------------------------------------|----------------------|---------------------------------------------------------------------|
| Measure | m. 100 | m. 120 | m. 168 | m. 186 |
| Primary Tonal Area | E | A \flat | Clusters → | Perfect 5 th B \flat → F Cadence on B \flat |
| Primary Idea | Ostinato | Agitated Percussive Ostinato | Triplet Interplay | Opening Fanfare |

FIGURE 3. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III*, Brief Analysis Chart

Miniature three begins *attacca* following miniature two, and the previously busy piano part once again becomes nearly non-existent, as the trombone engages in a very fast sixteenth-note melody. This nearly chromatic passage is mostly scalar, with few leaps involved. However, each leap that occurs between sixteenth notes is stated at the interval of a perfect fifth, harkening back to the main intervallic idea in miniature one. (See EXAMPLE 10) This can be seen at measure 3 and 4 as in EXAMPLE 10, but can also be found in measures 20-21 and 42-43.



EXAMPLE 10. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 1-4*

Plog's restatements of first movement motives continues in the piano at measure 34, where he employs the same idea from measure 19 in the first movement. (See EXAMPLES 11 and 12)

EXAMPLE 11. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 19-23*

EXAMPLE 12. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 34-38*

The B Section begins at measure 56 as the piano forcefully begins outlining perfect fifths. (See EXAMPLE 13) These occur again when the trombone enters in measure 70.

EXAMPLE 13. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 54-63*

Section C offers a rather pointillistic trombone part against a piano ostinato, occurring twice - loudly at measure 99 and softly (and faster) at measure 120. (See EXAMPLES 14 and 15)

EXAMPLE 14. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 99-109*

EXAMPLE 15. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 120-129*

Plog echoes the triplet interplay from miniature two in measure 168, although each triplet is now broken apart between the voices, rather than the complete triplets heard previously. The triplets give way in the trombone part to a return of the perpetual motion sixteenth-notes, which Plog chromatically colors for four measures before landing on a $B\flat \rightarrow F$ perfect fifth, stating the miniature one opening motive (See EXAMPLE 16) in augmentation. (See EXAMPLE 17)

I Anthony PLOG (* 1947)

Moderato

EXAMPLE 16. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 1-4*

EXAMPLE 17. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 182-190*

This A section returns to bring closure to the entire piece, as Plog sequences a rising motive before a chromatic triplet run brings the trombonist to land on a final B \flat with a piano cluster of G-A \flat -A-B \flat . (See EXAMPLE 18)

The image shows a musical score for measures 201-210. The score is written in bass clef with a key signature of one flat. It features a rising melodic line in the upper voice and a chromatic triplet run in the lower voice. The piano accompaniment consists of chords and clusters. An 'Ossia' section is indicated between measures 205 and 206.

EXAMPLE 18. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. III, mm. 201-210*

A harmonic examination of *3 Miniatures* perhaps displays an early interest in octatonicism that Plog explores more fully in his later works. The piece cannot be said to stay in one of the three possible octatonic collections for very long, as Plog quickly moves to a new idea before any collection can be firmly established. Because of this constant shifting, it has served me to focus more on the intervallically-based ideas presented, and realize that the unifying feature of this piece is the opening perfect fifth that Plog regularly alters and sequences.

Performance Suggestions

Movement I

Since the main melodic and harmonic idea of the first miniature is that of a perfect fifth, the performer must be cognizant that the intonation of each fifth is consistent throughout the movement. Some of these intervals do not lie in the most trombone-friendly tonal centers ($B \rightarrow F\#$, $C \rightarrow G$), so careful practice time spent with a drone (whether mechanical or living), adjusting it for each interval, and changing those intervals quickly to be sure that the transitions are seamless is recommended.

As is often the case in Plog's writing, the trombone player will find great usefulness in preparing passages which use alternate positions. With so much chromaticism present, it may be beneficial to try to keep passages on the same harmonic series as often as possible. An example of this can be seen at measure 19. While the common practice may be to play the initial F3 in 1st position, I found success by playing that note in 6th position, so that I could approach the following F#3 in 5th position from the half step one position away. Also, as the next note (B4) is in 4th position followed by C4 in 3rd position, playing the initial F3 in 6th position allows for smooth slide movement from 6th, 5th, 4th and 3rd positions. Taking into account that this passage is also legato, this slide placement makes even more sense as it enables the player to change direction less, therefore creating a smoother line. It also becomes easier if the player chooses to play the C3 beginning in measure 15 in 6th position. (See EXAMPLE 19)

6 5 5 4 4 3 3 4 3 3

19

p

p

p

EXAMPLE 19. Anthony Plog, *3 Miniatures for Trombone and Piano, Mvmt. I, mm. 19-22*

As the overall connectivity of the musical line should be of primary importance, it is imperative to make these types of alternate position choices so that the lyricism of a line is intact. A player must decide which alternates to use based not only on the immediately preceding and succeeding notes, but also on the characteristics of the larger passage.

Care must also be given to dynamics. Despite a rather robust theme, Plog never marks above a *forte* until the final two notes. It is very easy for a performer to become excited and play the opening too loud. The musical nature is that the opening perfect 5th motive is quite persistent, and playing it too loud from the beginning may not allow for much auditory relief or musical growth. The running sixteenth note passages that begin at measure 37 will tend to slow down the tempo if they are played too loud and lose their lightness. Even in returning to the opening declamatory statement in measure 76, the performer should pay attention so that the volume can still build towards the ending. The final two sixteenth notes are the only time in the movement in which Plog asks for *fortissimo*.

Miniature II

The obvious difficulties of preparing the second miniature lay in navigating effective mute usage. A player must be aware that the primary reason and importance for using mutes is for a change in timbre, not for a change in dynamics. In discussing his regular usage of mutes, Plog said, “And so when I write, I think about colors a lot. So yeah, I guess I’d say that I use mutes a lot as a way of getting colors that I think will work within a piece.”²²

Plog calls for a Whispa mute in the beginning. As discussed earlier, this mute makes the instrument sound extremely soft, so it is quite important the performer position either trusted ears or a recording device in the audience to determine just how loud the sound is coming across. When playing inside of such a dampening mute, great attention must be paid to articulation so clarity is maintained. The second section switches to a cup mute, which also tends to be a muffled sound, but not nearly as muffled as the Whispa. Finally, a straight mute is asked for, which tends to be quite direct and poignant. The player must be controlled with their air stream as well, adjusting for the differences in resistance between mutes.

It should also be noted that, as of this writing, the Whispa mute appears to have been discontinued by the manufacturer and is no longer available for retail purchase. Performers may be able to find used mutes to buy or borrow from others, or substitute mutes may be used. These may include an adjustable cup mute that enables one to completely muffle the sound, or a practice mute. Whatever mute is chosen, the performer should remember that the color contrast within the movement is the primary focus.

²² See Appendix I, page 108.

Despite his previous statement that he likes his writing to keep the performers in mind, Plog adds to the difficulty by not giving the player very much time to change mutes. The change from Whispa to cup lasts just over four measures at a fast (*Allegro*) tempo and the change from cup to straight is just five measures at the same tempo. Changing mutes with the left hand, and (assuming one stands while performing) keeping a mute stand on the left side of the body is recommended. Mutes must also be inserted rather shallowly and twisted to stay in, rather than being forced into the bell. This enables them to be removed with greater ease. Holding the cup mute with the left hand while playing this section enables a smoother change to the straight mute section. The technical challenges of this particular passage do not require the usage of the F-attachment trigger, so the left hand is free to hold the mute and bell at the same time.

Miniature 3

The end of the third miniature presents a return to the declamatory perfect fifth idea that opens the first miniature. The material here is presented in augmentation, compared above in examples 1 and 13, but the tempi should agree so the two sections sound the same. When asked, Plog stated “When I wrote the piece, I was thinking that when the first movement theme returns in the last movement, the tempo should be the same as in the first movement.”²³

Keeping that in mind will dictate the tempo of this third miniature. A published misprint should also be noted: the piano score lists ‘*accel.*’ at measure 184, but this is not present in the solo trombone part. This allows the performer to gracefully return to the

²³ Email from the composer, Aug 7, 2014

original tempo if it proves too difficult to maintain speed throughout the sixteenth-note passages of the movement.

The rapid tonguing required to effectively execute the third miniature will take diligent practice to achieve. Since each group of sixteenth-notes contains one or two notes, an efficient practice strategy may be to simply practice scales with one or two notes per group. Slowly playing each note of a scale in groups of four, gradually speeding the tempo up and working through different keys has proven to be successful. Since the passage is so chromatic, achieving mastery at any tonal level would benefit the execution of the passage.

While attention should be given to increasing tonguing speed, one must also be sure to not forget the overall sense of the melodic line in the movement. Plog's music is inherently melodious, regardless of the technical demands of a particular passage. Practicing the melodic line with quarter- or eighth-notes in place of the sixteenth-notes will enable one to reinforce the actual melodic line so when played as written it does not sound mechanical.

The C' section beginning at measure 120 and continuing through the D section at measure 168 can present ensemble difficulties. While the piano passage in the C' section is very rhythmic, it avoids any regular pattern. Interspersed in this softly changing rhythm are low *fortissimo* accents that seemingly avoid any pattern or cohesion with the trombone part. This is not surprising as Plog describes his *3 Miniatures* in general as "sort of the kinky, angular piece."²⁴ The following D section beginning at measure 168 presents another counting difficulty. The accompaniment has shifted to (mostly) running

²⁴ Appendix I, page 111.

triplets, now heard constantly at *fortissimo*. The trombone statements are again inconsistent with the accompaniment, but do follow more of a pattern than in the previous section. Throughout both sections, one may find it easiest to count and ignore the other player! The sixteenth-notes allow a transition back to the miniature one idea, although now it should be felt one beat per bar to allow the piece to finish with a flourish.

As the 3 *Miniatures* are short pieces without any particular program, I have found that they can fulfill multiple functions on recital programs. This set in particular is not very taxing from an endurance standpoint, and so it worked nicely for me as a second-half piece of absolute music. The quirkiness of Plog's harmonic language is quite different from most standard recital fare, yet the formal clarity and divisions of the piece give it appeal and provide understanding to an audience. Because of its uniqueness, I consider this a welcome addition to the trombone repertoire, but not one that demands great depth and seriousness of focus from the performers or audience. It is my feeling Plog achieves his most serious and artistic contribution to the trombone repertoire in his second solo piece, 2001's *4 Themes on Paintings of Goya*.

CHAPTER 3

4 THEMES ON PAINTINGS OF GOYA FOR TROMBONE AND PIANO (2001)

In 2001, Anthony Plog was commissioned by famous trombone virtuoso and teacher Branimir Slokar to compose a new work that would be the required piece for the First Annual Branimir Slokar Trombone Competition. Plog settled on the idea of using the paintings of Spanish painter Francisco de Goya y Lucientes (1746-1828) as inspiration for his new composition. Goya's paintings tend to be very dark in both color and theme. An illness left him deaf in 1792, and his paintings from that point forward took on a more somber tone, often displaying a twisted imagining of the world around him. "Isolated from others by his deafness, he became increasingly occupied with the fantasies and inventions of his imagination and with critical and satirical observations of mankind."²⁵ In 1986, Plog composed *4 Themes on Paintings of Edward Munch for Trumpet and Organ*, so writing a work that was based on paintings was not new. Plog says he often prefers using text or art as inspiration for his music. He remarks:

I do consider myself a very visual writer. So that if I have paintings, if I'm writing a piece off of a painting, then that's easier for me to write.²⁶

In fact, a substantial portion of Plog's music is based on texts or visual elements, evidenced by the series of humorous *Animal Ditties*, and also including *Songs of War and Loss for Baritone Voice and Brass Quintet* and *Sierra Journal for Soprano Voice, Trumpet, Strings, Piano, and Percussion*.

²⁵ Franciscodegoya.net/biography.html, accessed February 10, 2015

²⁶ Appendix I, page 113.

In discussing the layout and format of *4 Themes on Paintings of Goya*, it is interpretively valuable to reference the art which serves as inspiration for each movement. As the music is inspired from a painting, it is important to keep that visual in mind despite the technical challenges and layout of the music. The Goya paintings which serve as the basis for each of Plog's movements are presented in this paper for reference purposes.

Movement I: Conjuero



FIGURE 4. Francisco de Goya y Lucientes, *The Conjuración*, 1797-1798

Analytical Overview

FIGURE 5 provides a brief analysis of the first movement of Plog's *4 Themes on Paintings of Goya*, which is subtitled *Conjuro*.

| | | | | | | |
|---------------------------|---------------------------------------|--------------------------------|-------------------------------------------------------------|--------------------------------|---------------------------------------|--------------------------------------|
| Section | A-a | A-b | A-c | A-b | A-a | B |
| Measure | 1 | 20 | 34 | 48 | 62 | 81 |
| Primary Tonal Area | C (Oct. 0,1) | A (Oct. 0,1) | E ^b -F/E-F# → A | A (Oct. 0,1) | B ^b (Oct. 1,2) | Diminished Octaves |
| Primary Idea | Constant mixed meter, Driving rhythms | Piano ostinato, 5:4 polyrhythm | Tonal clusters, conflicting fifths, lyrical trombone melody | Piano ostinato, 5:4 polyrhythm | Constant mixed meter, Driving rhythms | Quick-motion lyrical trombone melody |

| | | | | | |
|---------------------------|---------------------------------------|--------------------------------|-------------------------------------------------------------|--------------------------------|---------------------------------------|
| Section | A-a | A-b | A-c | A-b | A-a |
| Measure | 89 | 98 | 118 | 138 | 148 |
| Primary Tonal Area | C (Oct. 0,1) | C → F# (Oct. 0,1) | → A | A (Oct. 0,1) | C (Oct. 0,1) |
| Primary Idea | Constant mixed meter, Driving rhythms | Piano ostinato, 5:4 polyrhythm | Tonal clusters, conflicting fifths, lyrical trombone melody | Piano ostinato, 5:4 polyrhythm | Constant mixed meter, Driving rhythms |

FIGURE 5. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. I*
Brief Analysis Chart

As stated earlier in this document, Plog's music may tend to obscure a sense of major-minor tonality, but very rarely is a formal outline unclear. Movement I of *4 Themes on Paintings of Goya, Conjuro*, fits into this pattern with a large-scale ABA form, with smaller formal arches within the A sections. Each A section breaks down into a-b-c-b-a with a very short B section in between them.

Harmonically, Plog thrives on octatonic conflict in this movement and throughout the piece. What was hinted at in the *3 Miniatures* has become full-fledged octatonicism in

4 *Themes on Paintings of Goya*. As the trombone shifts between C and C# in the very first measure, the piano plays stacked perfect fourths only a half step apart. C#-F# and G-C occur numerous times in this section, sliding upwards with the trombone to D-G and G#-C#. (See EXAMPLE 20)

Allegro (♩ ≈ 92 - 100) Anthony PLOG (*1947)

Trombone *f* *sempre staccato*

Piano *f*

EXAMPLE 20. Anthony Plog, *4 Themes on Paintings of Goya*, *Mvmt. 1*, mm. 1-4

While definitely a traditional harmonic conflict, most of the notes in this passage can be seen as belonging to the octatonic collection (0,1).²⁷ As seen in measure 4, Plog uses brief chromatic runs to tie sections together and to provide brief contrast, but he achieves regularity and continuity by returning to the octatonic collection (0,1) established at the beginning.

This conflict created by the octatonic collection seems to be omnipresent through several portions of the movement. At the first statement of the A-b section (measure 20), Plog has a A2-E2 fifth in the left hand, and a C5-G5 fifth in the right. The A-E/C-G is set up as an ostinato which continues until the A-c section at measure 34. Measure 30 sees

²⁷ These collections are derived from:

0: C E♭ G♭ A

1: C# E G B♭

2: D F A♭ B

In this paper, the three possible octatonic collections use the following labels from the above sets:

0, 1: C C# E♭ E G♭ G A B♭

0, 2: C D E♭ F G♭ A♭ A B

1, 2: C# D E F G A♭ B♭ B

the intervals briefly contracting to B \flat 2-F3 against B4-F#5 before returning to the predominant A-E/C-G color. (See EXAMPLE 21) This A-E/C-G also comes from the octatonic set (0,1) established earlier.

EXAMPLE 21. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. 1, mm. 25-34*

Section A-c beginning at measure 34 is an example of tightly spaced notes creating harmonic tension. The piano left hand plays E \flat -F against the right hand E-F# heard two octaves higher. In between these softly pulsing seconds, Plog writes a lyrical trombone line with express instructions not to crescendo. He marks a piano crescendo as the intervals expand back to fifths showing the same expanded half-step conflict as before. The piano revisits A-E/C-G at the return of the A-b section, which receives similar treatment to what it did in first A-b section with slight expansions. In measure 62, the A-a section is now based on B \flat in the trombone line, but the accompaniment is denser. Rather than the open fourths heard in the beginning of the movement, there are

now diminished triads, as G[#]-B-D becomes A-C- E^b. The right hand seems to follow the B^b-based trombone part much closer, as E-F- B^b becomes F-F[#]-B just as the trombone shifts to the note B. (See EXAMPLE 22) Plog again references octatonicism, as most of these notes come from the octatonic collection (1,2). As the melodic focus has shifted from C-based to B^b-based here, it follows that Plog would choose to subtly shift which octatonic pitch collection he is using.

The image shows a musical score for Example 22, consisting of two systems of staves. The first system covers measures 61-68, and the second system covers measures 65-68. The music is written for a piano, with a bass staff and a grand staff (treble and bass clefs). The time signature is 4/4. The score includes dynamic markings such as 'dim.' and 'f'. The notation is complex, featuring many beamed notes and rests, indicating a fast and intricate piece.

EXAMPLE 22. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. 1*, mm. 61-68

The transition to the B section, beginning at measure 75, is a metrical shift typical of Plog's writing. The 7/8 time signature becomes 6/8 which then becomes 4/4 at measure 81. However, the dotted half-note becomes the quarter-note, which may be unusual. (See EXAMPLE 23)

EXAMPLE 23. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. 1*, mm. 73-83

This B section beginning at this transition is characterized by heavy use of diminished octaves, as Plog has C#2-C3 and C#3-C4 throughout the piano part which starts at measure 81 (See EXAMPLE 23). This idea shifts upwards to E3-Eb4 and E4-Eb5 before leading back down to C#2-C3 and C#3-C4.

When the A-a section returns at measure 89, Plog treats the tonality quite differently. The left hand now states first inversion major chords, A#-C#-F#, while the right hand continues to support the implied tonality of the trombone line, with a second

inversion C Major chord, G-C-E. As before, each triad slides upward at the end of the measure, A#-C#-F# becomes B-D-G and G-C-E becomes A♭-D♭-F. (See EXAMPLE 24) Beyond the triadic analysis, it can be seen that Plog has returned to the octatonic collection (0,1). This displays Plog returning to his A-a section both melodically and harmonically, although the harmony is more difficult to discern.

EXAMPLE 24. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. 1, mm. 88-94*

Both the filled-in tonalities and the slightly higher tessituras contribute to further harmonic clash and tension. Plog continues in a higher tessitura, as the A-b section at measure 98 has moved up a minor third, from A-E/C-G to C-G/E♭-B♭. At this point, the trombone is also in its high register. A final respite seems to occur at measure 118 with the A-c melody returning, now with a new piano accompaniment of triplet figures that again showing a perfect fifth conflict between G-D and E♭-B♭. (See EXAMPLE 25)

119

EXAMPLE 25. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. I, mm. 119-122*

The A-b section return at measure 138 is back to being grounded in the A-E/C-G tonal area, and the two hands move down and up in a wedge shape to the final A-a section at measure 148. Plog treats this final section the same as at measure 89 (only an octave higher) to conclude the movement. While the tonalities have themselves individually expanded, the conflict between them remains. (See EXAMPLE 26)

152

156

cresc. *ff*

cresc. *ff*

cresc. *ff*

8va (3'30")

EXAMPLE 26. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. I, mm. 152-159.*

Performance Suggestions

In preparing my initial recital performance of this piece, I was fortunate to play portions of it for Plog during our December 2014 meeting. For the beginning of this movement, my natural tendency was to add some dynamic differences, particularly making drastic changes at measures 10 and 14. Upon hearing my *mezzo-piano* and *pianissimo* in this opening section, Plog stated “there was plenty of time to get softer later” and that the opening should remain robust, almost forceful. Yet, after listening to a recording of my recital performance, Plog commented “the mixed meter passages can be a bit less aggressive.”²⁸ With this in mind, I would advise trombonists preparing this piece not only to maintain the marked dynamics and articulations, but to also make sure the marked *forte* and staccatos are in good taste. It will be important to allow the musical line to dictate the shaping within a *forte* dynamic range.

The 2/2 section (A-b) beginning at measure 20 should be aggressive in style, but with very long and clearly articulated notes. Not only do the 5:4 quarter-notes need to be long, the trombonist must be careful to not lose tempo in the polyrhythm pattern so the notes maintain their intensity. To practice this, set a metronome in a very clear half-note tempo and articulate on a single note to make sure that the time and articulation are even, then add the written. Another instance of a five-note polyrhythm pattern comes in measure 53, except that this time Plog writes five eighth-notes in the space of one half note rather than five quarter-notes in the space of two half-notes.

The transition to the B section beginning at measure 81 bears discussion. While the trombonist has the easy task of counting rests, the onus is on the pianist to smoothly

²⁸ Email from the composer, February 7, 2015

move from the quick 6/8 to the slow 4/4 at measure 81. Until this point the eighth-notes have stayed constant, yet at 81 Plog writes the dotted-half note equal to the quarter-note. Coming into the 6/8, the half note has equaled approximately 92 beats per minute. As soon as possible, the pianist should begin thinking of each bar of six eighth-notes in a large one pattern, which then becomes the quarter-note at measure 81. This moves the beat from approximately 92 beats per minute in the mixed meter to approximately 60 beats per minute at the 4/4. As this section is one of the few lyrical areas of the movement, the trombonist should aim to connect the notes, but to be very careful with the legato tonguing required to avoid the dreaded 'dwa' articulation. With the accelerando back into the A-a section at 89, it is useful to preempt the staccato articulation by tonguing the first four sixteenth notes quite clearly before the final eight slurred sixteenth notes lead back to the 7/8.

The passage beginning at measure 106 presents a few interesting challenges to the trombonist. The performer should notice the way Plog beams his eighth notes over the two measures 106 and 107. The grouping of 6, 6, and 4 (as opposed to 4, 4, 4, and 4) means the performers should emphasize the change in pulse without making a change in rhythm. This is accomplished by accenting the first note of each grouping and creating mini-crescendos within each to bring out the sequential nature of the phrase. A quick glance at the score in this vicinity brings attention to another area that must be observed for a successful performance. Each of the non eighth-notes the trombone plays from measure 108 through measure 116 is sustained in the piano, all on either F# or C#. The player must be very careful that pitch is consistent on each arrival.

Movement II: El Coloso



FIGURE 6. Francisco de Goya y Lucientes, *The Colossus*, 1808-1812

Analytical Overview

FIGURE 7 provides a brief analysis of the second movement of Plog's *4 Themes on Paintings of Goya*, which is subtitled *El Coloso*.

| Section | A | B | C | A | B | D | A |
|---------------|------------------------------|----------------------------------|-----------------------------|------------------------------|----------------------------------|------------------------|------------------------------|
| Measure | 1 | 18 | 37 | 46 | 54 | 83 | 92 |
| Tonal Area | Minor 6th, Major/Minor Clash | A (Oct. 0,2) | A | Minor 6th, Major/Minor Clash | A (Oct. 0,2) | Major 7th based | Minor 6th, Major/Minor Clash |
| Primary Ideas | Driving March | Mixed meter, constant 16th notes | Trombone running 16th notes | Driving March | Mixed meter, constant 16th notes | Slower, lyrical repose | Driving March |

FIGURE 7. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II*, Brief Analysis Chart

Plog opens the second movement with a rather fascinating passage of parallel chords. Tightly voiced, each left hand chord in the piano is a major triad, while each right hand chord is a minor triad. (See EXAMPLE 27) Each of these polychords yields a complete hexatonic collection. It is this idea of hexatonic sets and the contrasts they can create that Plog uses for his harmonic language throughout the movement.

The musical score for Example 27 shows a piano introduction. The tempo is marked 'Pomposo' with a quarter note equal to 96-104 beats. The music is in 4/4 time. The right hand plays a melodic line with eighth notes, while the left hand plays a series of chords. The chords are marked 'f' and 'simile'. The chords are tightly voiced, with each left hand chord being a major triad and each right hand chord being a minor triad.

EXAMPLE 27. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II*, mm. 1-4

As seen in measure three, the chords maintain the interval of a minor sixth between the root notes, so that A Maj/F Min moves to F# Maj/D Min, which moves to A Maj/F Min and so on. This is detailed in FIGURE 8 below. Plog maintains this steady pattern of conflicting modalities a minor sixth apart at each iteration of the A section in the movement (measures 1, 46 and 92). Also of particular notice is that measure 4 shows each descending hexatonic collection moving melodically downwards by a whole tone scale, C- B \flat - A \flat - G \flat .

| | | | | | | | | |
|-------------------|-------|--------|-------|-------|---------------|---------------|---------------|---------------|
| Right Hand | F Min | D Min | F Min | G Min | A \flat Min | F# Min | E Min | D Min |
| Left Hand | A Maj | F# Maj | A Maj | B Maj | C Maj | B \flat Maj | A \flat Maj | G \flat Maj |

FIGURE 8. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II*, mm. 3-4
chord progression per quarter note

This chord progression occurs underneath a dotted-eighth sixteenth-note trombone motive that drives the passage forward. (See EXAMPLE 27)

The B section starts at measure 18, as the solo trombone crescendo leads to an extremely low keyboard passage of sixteenth-notes running through mixed meters. (See EXAMPLE 28) Measure 18 establishes an octatonic tonality (0,2), which Plog uses as a type of tonic key through this section. Looking at the pitches used in these running sixteenth-notes shows a plethora of both octatonic and hexatonic pitch collections. Measures 22-26 use the octatonic (0,2) established at measure 18. Measure 27 continues the octatonic usage, now of collection (0,1), before hexatonic minor triads in measure 28 lead back to the original octatonic (0,2) at measure 29. A third octatonic collection (1,2) leads the line to hexatonic minor triads and out of this section.

EXAMPLE 28. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II, mm. 23-34*

The sixteenth-notes remain steady and consistent despite the shifting meter and uneven pulses. An interesting connection to the A section happens when the trombone first enters on an F at measure 29, a minor sixth above the A in the piano part.

The C Section at measure 37 appears to slow down as the meter transitions from 9/16 to 4/4. However, the sixteenth note stays constant, so the pulse changes from three notes long to four notes long. (See EXAMPLE 29)

Example 29. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II, mm. 35-38*

While Plog has maintained A as the constant tonal center of all of his octatonicism, he now begins emphasizing an interval. Every piano interval played from measure 41 until the A section return at measure 46 is a major seventh, in further contrast to the driving march-like ostinato of that section. (See EXAMPLE 30). A published misprint should be noted at measure 42. Both measures 41 and 43 have A2-A♭3 in the left hand, while measure 42 omits the accidentals. Since they return the following measure, and the pattern is maintained, one should assume the A2-A♭3 be played. Plog indicated “if you [the performer] find something that is questionable, you should do what you think is right.”²⁹

This reiteration of the A section at measure 46 is significantly shorter and leads quickly into the second B section. This changing-meter passage begins at measure 54 in the piano in the same fashion as the first B section, although the trombone part is different. Here, the trombone leads the transition into the passage, and plays a more involved countermelody than the one in the section beginning at measure 18. (See EXAMPLE 31)

²⁹ Email from the composer; Jan 25, 2015

39

42

45

loco

EXAMPLE 30. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II, mm. 39-47*

51

54

57

8ba

EXAMPLE 31. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II, mm. 51-62*

A brief transition echoes the earlier C Section, leading into the first slow passage of the movement. The piano refocuses on major sevenths and Plog introduces a new lyrical trombone melody at measure 83. (See EXAMPLE 32)

The image shows a musical score for Example 32, consisting of three systems of staves. The top system includes a trombone staff and a piano staff. The piano staff has a driving eighth-note ostinato in the left hand and chords in the right hand. The trombone staff enters with a lyrical melody. Performance markings include 'dim. & rall.', 'p', and 'slower'. The middle system continues the piano accompaniment. The bottom system continues the piano accompaniment.

EXAMPLE 32. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. II, mm. 80-87*

A completely empty measure precedes the final A-Section return at measure 92, where the driving march ostinato continues its major-minor/octatonic clash until the penultimate chord before joining the trombone for a *fortississimo* low A.

Performance Suggestions

The performer may feel a tendency to play each A section very loudly. The driving and thickly scored piano part practically encourages this, and the dotted-eighth-sixteenth note rhythm does the same. It should be noted that Plog marks only *forte*, and that the entire movement shows only two points of crescendo (measures 17 and 106). The contour of the musical line should dictate the dynamic range and shape, kept within a

forte context. By keeping the marked ‘Pomposo’ in mind, the performer also avoids playing the short notes too short, which can also help maintain dynamic control.

Potentially the most difficult passage of this movement for the trombonist is the second mixed meter B section that begins at measure 55. Because of the thickness and low tessitura of Plog’s writing, it can be difficult to count through the piano passages in either B Section. The pianist can assist in this by accenting the larger downbeats to keep the note groupings clear. Another layer of complexity is added with the trombonist playing along with the pianist for the second B Section. Finding a metronome sophisticated enough to subdivide sixteenth-notes can be a valuable tool for this passage. Due to the constant metric shifting, it will likely not be possible to program subdivisions to emphasize each downbeat, but having a metronome with consistent sixteenth-notes should help. The trombonist should avoid playing notes too punchy, like the percussive piano part. While playing note lengths shorter for clarity in this passage would seem to be a good solution, one should be careful to not allow the time between the notes to compress. Sustaining note lengths for their appropriate time value will help tremendously with ensemble coordination.

Plog’s *El Coloso* movement is one that may necessitate tempo-building repetition. Throughout any tempo increases, a performer should constantly work to maintain an easy and relaxed manner of playing. This will enable the busier passages to be fast, but not heavy. A slower working tempo also helps to clarify meter and pulse changes.

Movement III: Francisco de Goya y Lucientes - Autorretrato



FIGURE 9. Francisco de Goya y Lucientes, *Francisco de Goya y Lucientes - Autorretrato*, ca. 1815

Analytical Overview

FIGURE 10 provides a brief analysis of the third movement of Plog's *4 Themes on Paintings of Goya*, which is subtitled *Francisco de Goya y Lucientes - Autorretrato*.

| Section | A | B | C | A |
|--------------------|--------------------------------------------|----------------------------------------------|-------------------------|---------------------|
| Measure | 1 | 18 | 30 | 40 |
| Primary Tonal Area | F#/F → E♭ | E♭ | D♭/C → E Major/E♭ major | F#/F |
| Primary Idea | Tonal Cloudiness, Cup Muted Trombone | 5th clashes, grace notes accompaniment | Half-step conflict | Tonal Cloudiness |

| Section | Cadenza | B/A | A/C |
|--------------------|--------------------------------------------------------|---------------------------------------------------------------|-----------------------------------------|
| Measure | 44 | 59 | 63 |
| Primary Tonal Area | → F | F | F#/F → C |
| Primary Idea | Half-Step conflict, Opening piano melodic echoes | Trombone A section melody/piano B section accompaniment | Tonal cloudiness, half-step conflict |

FIGURE 10. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III*, Brief Analysis Chart

As FIGURE 10 shows, Plog's third movement has a great deal of formal clarity and structure, but does not fit into any traditional form. He achieves continuity throughout the movement by constant repetition of the opening piano motive, which is full of alternating chromatic whole steps. (See EXAMPLE 33)

The sixteenth-notes are nearly three full octaves away from the left hand, which is playing a minor seventh in the lowest piano register. The chromaticism, plus register differences and wide minor intervals, create a strong feeling of open-spaced dissonance. Additionally, Plog notates to the pianist that the pedal should be kept down throughout the movement. He stated to me that his idea was: "...that the notes tend to bleed into one another, almost like a fog. Clarity is not important (actually, lack of clarity is what I was

after).”³⁰ All of these factors (and design) lead to an ambiguous tonal opening. This idea is something Plog returns to throughout the movement to provide structural unity. The cup-muted trombone melody heard over this section seems to be based in F minor, but the pianist and trombone reach a point of repose in measure 17 with an open fifth and octaves based on Eb. (See EXAMPLE 34)

Mysterioso (♩ = 66 - 70)

EXAMPLE 33. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III, mm. 1-4*

EXAMPLE 34. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III, mm. 17-21*

³⁰ Personal email from the composer, February 7, 2015

The B Section begins promptly at measure 18, now favoring E \flat with leanings towards A \flat . As seen in many other places in Plog's music, this section shows tonal conflict with constant iterations of E \flat /B \flat against B/F. The piano part is quite distinctive here, as the right hand grace notes create forward motion regardless of the note length in the trombone line. Despite the piano tonal conflict here, the trombone clearly leans towards and cadences on E \flat .

Section C creates yet another tonal conflict in the piano part, in this case between C and D \flat . The left hand plays D \flat 1 and D \flat 2 while the right plays C5 and C6. This echoes the major sevenths heard earlier in the movement, and the half- step conflict is seen in the trombone part with consistent half-step patterns which make a return appearance later in the movement. (See EXAMPLE 35)

The image shows a musical score for Example 35. It consists of three staves. The top staff is for the trombone, starting at measure 30, marked '(open)' and 'pp'. It features a series of grace notes and eighth notes with slurs. The middle staff is the piano right hand in treble clef, marked 'pp' and 'simile', with grace notes and eighth notes. The bottom staff is the piano left hand in bass clef, marked 'pp' and 'simile', with octaves. The key signature has one flat (B-flat), and the time signature is 4/4.

EXAMPLE 35. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III, mm. 30-33*

As the trombone line begins to mirror the chromaticism of the opening material at measure 36, Plog changes the piano's open spacing from octaves to triads. Now the left hand sounds an E Major chord with E4 as the root against an E \flat Major chord with E \flat 5 as the root. This conflicting chord is sounded repeatedly before a brief A Section return at measure 40 which transitions into the trombone cadenza. Throughout this cadenza, Plog

continues to emphasize the half-step relations heard previously. He also gives the trombone iterations of the opening piano chromatic whole steps. (See EXAMPLE 36)

The image shows a musical score for Example 36. It consists of two systems of staves. The first system has a bassoon staff (top) and a grand piano staff (bottom). The bassoon staff begins at measure 44 with the tempo marking 'Freely, and not rushed' and the dynamic marking 'mf'. It contains a melodic line with slurs and ties. The piano staff has 'mf' markings in both the treble and bass clefs. The second system starts at measure 48 and continues the bassoon line, which includes markings for 'accel.' and 'cresc.'.

EXAMPLE 36. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III, mm. 44-50*

The end of the movement following the cadenza shows some of Plog's most creative writing. Coming out of the cadenza at measure 59, he begins the piano accompaniment previously heard in the B Section at measure 18, now heard pointing tonally toward C and F. A measure later, he introduces the trombone line (now unmuted) from the A Section, clearly pointing to F minor again. (See EXAMPLE 37) He repeats this idea, as the A-section piano part begins again at measure 63, while the trombone half-step motive from the C-section leads to the end of the movement. Here, Plog once more sounds the E-Major/ E \flat Major conflict before both instruments end on open C octaves.

The image shows a musical score for Example 37, consisting of two systems of staves. The first system starts at measure 57 and includes a 'poco rit.' marking. The second system starts at measure 60. The score is written in bass clef. The upper staff contains a melodic line with various intervals and accidentals. The lower staves (piano accompaniment) provide harmonic support with chords and rhythmic patterns. The key signature has two flats, and the time signature is 4/4.

EXAMPLE 37. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. III, mm. 57-61*

Performance Suggestions

As outlined above, this movement is based on half-steps which create tonal ambiguity and murkiness. Adding to this effect in the beginning is Plog’s use of cup mute for the trombone. Some cup mutes are a poor quality construction that do not provide evenness and clarity of sound in all ranges. Any type of higher-quality adjustable cup mute which enables the performer to project a very dark and muffled sound to match the piano timbres is recommended. The performer must be careful to not close the cup so much that it loses its distinctive color and sounds more like a practice mute. Additionally, the muted phrases may need to be projected a bit more than feels appropriate to adjust for the muffled sound. Recording several different volumes with the pianist is recommended in order to determine what volume is appropriate.

The grace notes at in measures eight and nine may create a technical problem for the trombonist. Mimicking how the pianist will later play grace notes in measure 18 is

advisable. The grace notes should occur quickly and before the beat in order to be similarly murky. Longer grace notes would likely create more clarity, when the idea here is less clarity.

Despite the constant focus on murkiness, the performer should be true to the intonation of the half-steps throughout the movement. That the composer shows conflicting tonalities and “foggy” textures is not a reason to be out of tune! If anything, because of the overtly displayed tonal conflict, it is more important to be intervallically true with any and all half steps. Great care must continually be placed on intonation, particularly in legato passages where a tendency may exist to play between slide positions for the sake of smoothness rather than for clarity.

At measure 44, the trombonist should allow the cadenza to breathe, as Plog marks “Freely, and not rushed.” Despite stating his desire for freedom with the passage, Plog still notates it in 4/4 time. This implies a performer should choose musically pertinent moments in which to employ *rubato*. It is also recommended to group multiple motives into larger phrases so as to not lose the musical line in the rests.

Movement IV: La última comunión de san José de Calasanz



FIGURE 11. Francisco de Goya y Lucientes, *La última comunión de san José de Calasanz*, 1819

Analytical Overview

FIGURE 12 provides a brief analysis of the fourth movement of Plog's *4 Themes on Paintings of Goya*, which is subtitled *La última communion de san José de Calasanz*.

| Section | A | B | Cadenza | C | D |
|--------------------|----------------------------------------------|-------------------------------------------------------|---------|--------------------------------------|----------------------------------------------|
| Measure | 1 | 23 | 37 | 45 | 53 |
| Primary Tonal Area | F | E, B → C | C | C minor | C → F |
| Primary Ideas | Piano intro, mournful, leaping trombone line | Straight mute, triplets shifting through minor triads | | Piano chorale, trombone accompanying | Coda trombone chorale, Repeat of piano intro |

Figure 12. Plog, *4 Themes on Paintings of Goya, Mvmt. IV*, Brief Analysis Chart

Plog's impression of the painting *La última communion de san José de Calasanz* is a completely through-composed movement and shows him mirroring the sanctity implied in Goya's painting. The piano chorale at the end of the movement echoes this sanctity, as it is one of the few times that a traditional Roman numeral analysis is useful for explaining Plog's writing. The opening passage up to measure 21 is rooted in F, despite Plog's usual penchant for chromatic coloring. The opening piano solo starts on an octave F, to which it returns before the trombone enters. (See EXAMPLE 38)

The first eight piano notes accompanying the trombone are the same as the first four bars, unifying these ideas. The trombone continuously plays rising sixths or sevenths to give this passage its motion, finishing on an F3, two octaves below the piano's notes.

Tempo I (Adagio ♩ ≈ 66 - 74)

The image displays two systems of musical notation for piano accompaniment in 4/4 time. The first system consists of a treble clef staff with a mezzo-piano (mp) dynamic marking and a 'ped.' (pedal) marking. The bass clef staff is mostly empty. The second system shows a treble clef staff with a running piano triplet marked 'mp' and a bass clef staff with some notes. A slur is placed over the triplet in the treble staff.

EXAMPLE 38. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. IV, mm. 1-12*

The following passage progresses from F at measure 21 down to E at measure 23 and B at measure 30 before landing on C at measure 37. The straight-muted trombone line is primarily in C# minor and E minor, but the running piano triplets show brief downward slides through C# minor, C minor, B minor, B \flat minor and A minor. (See EXAMPLE 39)

The image displays a musical score for Example 39, consisting of three systems of music. Each system contains three staves: a bass clef staff at the top, a grand staff (treble and bass clefs) in the middle, and another bass clef staff at the bottom. The music is written in 3/4 time and features a complex rhythmic pattern of triplets. The key signature has one sharp (F#). The first system starts at measure 25, the second at measure 27, and the third at measure 29. The score includes various musical notations such as slurs, ties, and dynamic markings.

EXAMPLE 39. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. IV, mm. 25-30*

The trombone cadenza at measure 37 begins in C minor, shades away from it and then returns to one of the most tonally clear areas of the entire piece.

The piano hymn at measure 45 is an absolutely clear chorale in C minor. It is one of the few areas explored in this document that is explained by a traditional Roman numeral analysis. Despite being clear in its composition, the chorale does not follow a traditional church chorale chord progression, passing through several inverted chords and a minor v chord before ultimately landing on a root position V chord (measure 48). (See EXAMPLE 40)

slower, solemn

C: *mf* iv 6/4 i VI 6/4 vii6 i i 6/4 v VI 6/4 iv6 i i 6/4 V

i 6/4 v VI 6/4 III iv 7-6/4 I v6/4 iv6/4 i iv6 i 6/4 V

EXAMPLE 40. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. IV, mm. 45-52*

The chorale concludes by moving from another dominant root position G Major chord and resolving to an open fifth between C and G.

The Tempo I at measure 53 echoes the beginning of the movement, as Plog repeats the melodic interval progression heard in measure 1. The tonal level is not the same, and it is heard in diminution. However, the first six melodic intervals are the same. (See EXAMPLE 41)

Tempo I

cup mute

Sra

dim.

EXAMPLE 41. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. IV, mm. 53-56*

The cup-muted trombone begins the coda, stating a variation of the chorale melody over running triplets which take the piano back into the opening motive. Once

again, Plog repeats the opening octaves, stating the same notes for seven and a half measures, taking a slight deviation before landing on an open F octave.

Performance Suggestions

Movement IV displays one of Plog’s most consistent compositional devices and tendencies, that of using instrumental mutes to drastically alter the timbre of a particular passage. As seen in the second movement of *3 Miniatures*, Plog uses multiple mutes to achieve his palette of timbral expression.

As with Movement III the pianist should begin by allowing the pedaled notes to blend into one another, creating a wash of harmonies and setting the stage for the movement. At the trombone’s initial entrance, Plog writes an incredibly long phrase that demands certain decisions be made for the sake of breathing. There are several ways to approach this, including following the printed slurs. When asked, Plog offered a different suggestion. His thought was to “take a breath at each point just prior to making a large intervallic leap.” This not only serves to prepare the performer for the more difficult intervals in the passage, but it also creates musical continuity for the soloist. (See EXAMPLE 42, breaths marked with ’)

Tempo I (Adagio ♩ ≈ 66 - 74)

The musical score consists of three staves of music in bass clef, 4/4 time. The first staff starts with a dynamic marking of *mp* and includes a measure rest for 2 measures followed by an 8-measure rest. The music then begins with a series of eighth notes, some with slurs and breath marks (apostrophes) above them. The second staff continues this melodic line with similar slurs and breath marks. The third staff concludes the passage with a final slur and a breath mark, followed by a measure rest and the instruction 'to st. mute'.

EXAMPLE 42. Anthony Plog, *4 Themes on Paintings of Goya, Mvmt. IV, mm. 1-22*

Plog stressed that wherever breaths are taken, the line should remain as long as possible, and what is truly important is the slur markings every two notes. Those markings should not be broken.

As with any passage using mutes, the performer has to pay close attention to pitch problems caused by the mute. Different styles of mutes (straight or cup) and different brands will all affect the pitch differently. In the passage utilizing the straight mute at measure 23, the trombone is heard in octave/unisons with the piano the entire time, so there is nowhere to hide a pitch flaw. The performer should also keep in mind that the purpose of mutes (especially in Plog's music) is to create a color change, not necessarily a volume change. This passage is marked *mezzo-forte*, and the player must make the adjustment so the color is loud enough to be heard, especially with the thickly scored piano at this juncture. Since there are only two measures to insert the mute, it is advisable to hold the mute with the left hand throughout the passage.

The piano's C minor chorale at measure 45 should be the dominant melodic material, and the trombonist should approach this line as an accompaniment. Despite the *mezzo-forte* marking, the pianist should not play too loudly or articulate too heavily, as the passage should remain like a chorale. As mentioned above, this is one of the few instances in Plog's trombone and piano writing where a traditional Roman numeral analysis is useful. The performer should be cognizant of this, paying particular attention to intonation tendencies for a traditional church hymn such as appropriately lowered thirds for major or raised thirds for minor chords. Within the trombone part, the performer should allow the placement of the sixteenth notes to dictate breathing.

Lastly, the cup mute passage at measure 53 can create rhythmic difficulties. The trombonist should be careful of the dotted-quarter eighth-note rhythms sounded against the steady triplet rhythm in the piano. The cross-rhythms here may cause some players to rush the tempo and others to drag it. Regardless of personal tendency, trombonists should be attentive to this potential problem and work to avoid it.

By far Plog's most ambitious and serious work for trombone, *4 Themes on Paintings of Goya* is a demanding piece for any trombonist to program. It requires utmost concentration and pacing, as the harmonies and long melodies allow for great variance of artistic expression. In comparing the selected Goya paintings with those for his *4 Themes on Paintings of Edward Munch* (1986), Plog seems to have a preference for dark paintings, and the music of this piece reflects that:

Goya is a little bit like Munch in that his paintings are very dark and aggressive and so that was sort of the idea to do something that was dark and sorta atmospheric and a little bit crazy.³¹

The piece acts well as a central part of a recital; however, due to the stamina required, performers should be careful of the difficulties of the pieces programmed around it. Most of the writing is in the mid-to-upper range of the trombone, without much low range relief, so it can be physically taxing.

In conversations with Plog, he stated even though the movements are written to chronologically match the dates of Goya's paintings, he did not insist the movements be performed in the written order.³² He specifically mentioned a program to his other art-based solo piece (1986's *4 Themes on Paintings of Edward Munch for Trumpet and Organ*):

³¹ Appendix I, page 112.

³² Appendix I, page 113.

The idea with this piece is that it sorta traces from the second movement going from the beginning of life to death, so in that particular piece that's important. But in the *Goya*, I don't think so.³³

There is no overarching theme or program, and the movements are not harmonically or sequentially linked in any way. The published order of tempos (fast, fast, slow, slow) does not offer the contrast I was looking for on my own performance, so changing the order (slow, fast, slow, fast) worked for my musical tastes. For my February 2015 recital performance, the movements were played in the following order:

- III. Francisco de Goya y Lucientes - Autorretrato
- I. Conjuero
- IV. La última communion de san José de Calasanz
- II. El Coloso

³³ Ibid.

CHAPTER 4

CAP COMMISSIONS: DIVERGENT ROADS FOR TROMBONE AND PIANO (2014) and INITIATIVES FOR BASS TROMBONE AND PIANO (2014)

M. (Michael) Dee Stewart is Professor of Music at the Indiana University Jacobs School of Music and works as the Director of the College Audition Preparation (CAP) program. This summer program at IU caters to high school students with designs on majoring in music in college and offers private lessons, masterclasses and information sessions. The faculty members of the program felt a large portion of available instrumental repertoire was too difficult for many high school students to navigate successfully, so Stewart commissioned Anthony Plog to write a series of solo works for brass instrument with piano accompaniment to be used for this program. The general idea was that the compositions could serve as approachable required pieces to be studied during this summer program. The series includes *Musings for Trumpet and Piano*, *Eckig Blues for Horn and Piano*, *Divergent Roads for Trombone and Piano*, *Initiatives for Bass Trombone and Piano*, *Prelude and Tarantella for Euphonium and Piano*, and *Walking for Tuba and Piano*.

Section 1: Divergent Roads for Trombone and Piano

Analytical Overview

FIGURE 13 provides a brief analysis of Plog’s *Divergent Roads*.

| Section | Slow Intro | A | B | A’ |
|---------------------|-----------------------|--------------|--------------------------------------------|---------------|
| Measure | m. 1 | m. 12 | m. 72 | m. 105 |
| Tonal Area | E \flat → B \flat | B \flat | F/G | C → D \flat |
| Primary Idea | Trombone Alone | Dance rhythm | Trombone lyrical melody, Piano whole steps | Dance Rhythm |

| Section | C-a | C-b | C-c | A |
|---------------------|--------------------------------------------|-----------------------|----------------------------------------|-----------------------------------|
| Measure | m. 129 | 149 | | 190 |
| Tonal Area | D \flat | F | E | B \flat |
| Primary Idea | Trombone Lyrical Melody, piano dissonances | 2/4 vs. 6/8 interplay | ‘Dream-like’, murky rhythm and harmony | Dance Rhythm, Sequences until end |

FIGURE 13. Anthony Plog, *Divergent Roads Trombone and Piano*, Brief Analysis Chart

Divergent Roads is in a modified rondo form with a slow introduction. In the introduction, Plog opens the work with a metered cadenza for the trombone alone. He indicates phrase markings very specifically, and numerous sequential patterns with rising and falling lines effectively dictate the shape of the phrase. After eleven measures of solo trombone, the cadenza gives way to a brisk allegro in 6/8. (See EXAMPLE 43)

This first allegro is characterized by stacked fifths and scalar motives. Plog writes D \flat 2-A \flat 2 in the piano left hand, with E \flat 3-B \flat 3 in the right hand as the trombone begins a short scalar motive on B \flat 3: B \flat -A-G-A \flat . These two elements form the nucleus of the A section heard three times in the composition.

The image displays a musical score for Example 43, consisting of four systems of music. Each system features a grand staff with a bass clef on the left and a treble clef on the right. The music is written in a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The tempo is marked 'Allegro moderato' with a metronome marking of a quarter note equal to approximately 126 beats per minute. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The systems are numbered 10, 15, and 21. The notation shows a scalar motive of stacked fifths being repeated in sequential patterns, with the bass line often mirroring the treble line or providing a harmonic foundation.

EXAMPLE 43. Anthony Plog, *Divergent Roads*, mm. 5-25

Plog repeatedly uses the scalar motive in sequential patterns, with either the stacked fifths underneath, or he parallels the trombone line in both hands so that two fifths are stacked between the instruments. A \flat /E \flat /B \flat becomes G/D/A becomes F/C/G and so on. (See EXAMPLE 44)

EXAMPLE 44. Anthony Plog, *Divergent Roads*, mm. 31-36

Plog repeats this section at a louder dynamic, shifts briefly to 2/4, and then returns back to the 6/8 A Section theme before leading into a more lyrical passage at measure 72, which begins the B section. Here, the tonal focus has shifted to a F/G conflict. Sustained Gs in the trombone part seem to favor that note, although confusion is added by nearly 20 measures of constant F/G whole-steps in the piano part. Eventually, the F/G slides chromatically upwards to a B/C# whole-step before moving back down and past F/G to a repeated F- G \flat figure over an F/C drone. (See EXAMPLE 45)

EXAMPLE 45. Anthony Plog, *Divergent Roads*, mm. 82-91

F appears to have triumphed in the conflict, which Plog seems to confirm as the trombone restarts the following A Section with the scalar motive based on F. Unlike the first A Section, however, the supporting stacked fifth does not emphasize the first note, but emphasizes a C/G fifth, which Plog repeats constantly. (See EXAMPLE 46)

EXAMPLE 46. Anthony Plog, *Divergent Roads*, mm. 105-108

The trombone eventually joins the repetition of C, but constant chromatic colorings of D \flat shift the overall tonal focus to D \flat .

At measure 129, Plog begins what appears to be a very extensive C Section, although with three distinct areas it could be referred to as sections C, D, and E. These are grouped together because their transitions are overlapped to the point where it is not always clear where one begins and the other ends. This section begins with another lyrical trombone melody against constant chromaticism in the piano part. This shows continued conflict - D \flat , B, and C heard simultaneously in the same measure (measure 129), and repeated piano D \flat s, against a sustained trombone D (measure 134). Plog maintains the downbeats as rhythmic underpinning with this lyrical line, and subtly shifts the piano from 2/4 to 6/8 without changing the beat (measure 149). This sets the rhythmic interactions between trombone and piano beginning at measure 151 into conflict while the tonal ambiguity gains some clarity. (See EXAMPLE 47)

124

p

f *mf* *mp*

132

mf

143

mf

151

mf

EXAMPLE 47. Anthony Plog, *Divergent Roads*, mm. 124-157

The clarity gained puts this entire section is mostly in F, but then the trombone sequences down to E at measure 166, where Plog has indicated the part should be

“Dream-like.” This following passage rests primarily in E, as an E/B drone is consistent in the left hand while the right hand shifts tonalities with slow triplets. The piano has effectively shifted to 2/4, but the slow triplets continue to give a feel of either three or a large one that blurs the time, especially when the trombone enters solidly in 2/4 time. Plog maintains the use of shifting tonalities to stay murky (E♭s against Es, F#4 and F5 in the same measure) (See EXAMPLE 48)

The image displays a musical score for Example 48, consisting of two systems of staves. The first system includes a bass staff at the top labeled "Dream-like" with a *pp* dynamic, and a grand staff below it labeled "166 Dream-like" with a *pp* dynamic. The grand staff features a treble clef and a bass clef, both containing piano triplets. The second system includes a bass staff at the top and a grand staff below it labeled "174". The grand staff continues the piano triplets. The score is characterized by complex rhythmic patterns, including triplets and slurs, and shifting tonalities indicated by various accidentals (sharps, flats, and naturals) on the notes.

EXAMPLE 48. Anthony Plog, *Divergent Roads*, mm. 166-181

The piano triplets *diminuendo* to fade into the final return of the A section at measure 190. Plog has returned to B♭ for the final statement; the only difference at measure 190 from the beginning is the octave in which the piano left hand plays. The two players accelerate to the end as the pitches sequence higher until both players begin a final repeat of the primary scalar motive while descending multiple octaves to land on B♭.

Performance Suggestions

Plog marks the opening cadenza at approximately MM=88. This should be practiced for some time at the marked tempo, so that the performer attains a sense of the line and how it functions. Once the performer is familiar with the shapes of the phrases, he or she can decide where it makes the most musical sense to employ rubato. The performer should also take advantage of the sequences and rhythmic freedom in this section - as there is piano accompaniment every other time a longer lyrical line appears.

The largest potential problem area for both performers is that of working out the meter transitions Plog employs. At measures 48 and 60, as the meter shifts from 6/8 to 2/4 and back, Plog marks in both parts the dotted quarter equals the quarter, thereby keeping the beat the same in each passage. (See EXAMPLE 49 and 50)

Example 49 shows a musical score for measures 43-47. The score is written for a single melodic line in bass clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking is $\text{♩} = \text{♩}$. The score begins with a *dim.* marking. The meter changes from 6/8 to 2/4 at measure 48 and back to 6/8 at measure 50. The melodic line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note pattern.

EXAMPLE 49. Anthony Plog, *Divergent Roads*, mm. 43-47

Example 50 shows a musical score for measures 54-59. The score is written for a single melodic line in bass clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The tempo marking is $\text{♩} = \text{♩}$. The score begins with a *f* marking. The meter changes from 6/8 to 2/4 at measure 54 and back to 6/8 at measure 58. The melodic line consists of eighth and sixteenth notes, while the piano accompaniment features a steady eighth-note pattern.

EXAMPLE 50. Anthony Plog, *Divergent Roads*, mm. 54-59

However, this is not marked for later meter changes - measure 68, 105, 129, 149, 166 or 190. Plog confirmed the beat should stay the same at these places.³⁴ Keeping that in mind, the performers should be aware of the tendency to slow the tempo as the later shifts occur, particularly at measures 129 and 149. These can be seen in EXAMPLE 47 above. The trombonist should feel the piano rhythms at measure 151, 153 and 154 and similar places as triplets within the 2/4 feel of his own passage. Keeping the triplet feel predominant will allow the transition to the triplets at measure 166 to feel natural. It is also advisable to think of this passage with one beat per bar. This can help the synchronization of the cross-rhythms. This should also help the piano transition back to the original 6/8 at measure 190. (See EXAMPLE 51)

The image displays two systems of musical notation. The first system, starting at measure 182, shows a piano part with a treble and bass clef. The piano part consists of triplets of eighth notes in both hands, with a dynamic marking of *mf*. The bassoon part, in the upper staff, has a melodic line with a dynamic marking of *mf*. The second system, starting at measure 188, shows a piano part with a treble and bass clef. The piano part features triplets of eighth notes in both hands, with dynamic markings of *pp* and *p*. The bassoon part, in the upper staff, has a melodic line with a dynamic marking of *p*. A meter change from 6/8 to 3/4 is indicated at measure 188. An asterisk (*) is placed below the piano part at the end of measure 190.

EXAMPLE 51. Anthony Plog, *Divergent Roads*, mm. 182-192

³⁴ Email correspondence with composer, February 15, 2015

The passage beginning at measure 166 is likely to present the most problems for the less-experienced trombonist. Plog notes the passage should be “dream-like,” achieved by very soft triplets in the piano right hand on top of long pedaled notes in the left hand. While the slow triplet feel will dominate this passage, the trombonist must be careful about the rhythmic placement of dotted-quarter and eighth notes before joining the piano triplets. An additional point of difficulty is that Plog asks for this passage to be played *pianissimo* in an area with the most sustained high notes. Coming near the end of the piece, this will prove quite an endurance challenge to musicians. One must be careful to find a dynamic balance - not attempt to play too soft so that the notes are thin and don't speak, while avoiding playing too loud and risk losing the ‘dream-like’ feeling of the passage.

Overall, the general tempo indicated for *Divergent Roads* will require diligent tempo-building practice. With dotted-quarter note at MM=126, many performers will find the chromatic and sequential passages difficult to handle in regards to slide technique. As in Plog's other works, diligent attention to what alternate slide positions are effective in a particular passage is recommended. Most of the A sections of the work have the motives and notes grouped in “3s”, and a player could find great success by keeping the slide pattern and direction the same for each group of a sequence. (See Example 52)



EXAMPLE 52. Anthony Plog, *Divergent Roads*, mm. 115-125

As the tempo increases, the performer should be careful to keep the light dance-quality of the music, and not allow it to get heavy. This can be achieved by maintaining a light bounce to the articulations, without approaching the extremely short and dry articulation appropriate to a Stravinsky passage.

Section 2: *Initiatives* for Bass Trombone and Piano

Analytical Overview

A brief analysis chart of the second movement of Anthony Plog's *Initiatives for Bass Trombone and Piano* is seen below in FIGURE 14.

| Section | A | B-a | B-b | B-a' | Transition | A |
|---------------------|--------------------------------------------|--------------------------------|--------------------------|--------------------|-------------------------------------|-----------------|
| Measure | m. 1 | m. 19 | m. 43 | m. 60 | m. 106 | m. 125 |
| Primary Tonal Areas | A | A/C | E | A/C | F/F#/ A \flat | A min |
| Primary Ideas | Cadenza Open fifths, parallel sixths | Allegro, Rhythmic interplay | Rhythm in one-beat canon | Rhythmic interplay | Accelerando, Chromatic sequences | Parallel sixths |

FIGURE 14. Anthony Plog, *Initiatives for Bass Trombone and Piano*, Brief Analysis Chart

As in *Divergent Roads*, Plog begins *Initiatives* with a metered cadenza for the bass trombone. Unlike its companion, the second half of this cadenza is heard with piano accompaniment. This accompaniment establishes several ideas Plog works with

throughout the piece. Most notable is the interval of an open fifth the piano left hand plays, emphasizing the A2 the bass trombone has just cadenced on. (See Example 53)

The musical score for Example 53 consists of three staves. The top staff is a single bass line with a chromatically descending parallel major sixth interval. The middle staff is the piano right hand, and the bottom staff is the piano left hand. The piano left hand maintains a steady bass line with a perfect fifth interval. Dynamics are marked as *p* and *mf*.

EXAMPLE 53. Anthony Plog, *Initiatives*, mm. 5-11

Above this open fifth, chromatically descending parallel major sixths are heard. Plog inverts this major sixth to make a minor third, which the upcoming allegro section is based upon. Parallel perfect fifths remain prevalent in this opening A section, as each piano hand regularly maintains this interval as it moves along, gradually landing at measure 17 on two different perfect fifths, C/G in the left hand and E \flat /B \flat in the right. Despite this appearance as a possible dominant chord, Plog allows the bass trombone to take the solo line for a measure, leading downwards to A2 to begin the allegro middle section. (See Example 54)

The musical score for Example 54 shows a transition to an allegro section. It includes a bass line, piano right hand, and piano left hand. The tempo is marked *Allegro* with a quarter note equal to c. 96. Dynamics are marked as *mp*. The score includes a double bar line and a change in time signature to 2/2.

EXAMPLE 54. Anthony Plog, *Initiatives*, mm. 16-19

In contrast to the lyrical openness of the A section, the B section is largely characterized by the intense rhythmic interactions which occur between the bass trombone and the piano. Whereas the opening is full of open fifths, this portion is full of chromatic colorings, most of which come from the octatonic collection (0,1). The piano favors the note A as a “tonic,” opening at measure 19 with A-B \flat -A-C \sharp -C- E \flat -A/E. (See EXAMPLE 55)

The musical score for Example 55 consists of three systems of music. The first system (measures 16-19) shows the bass trombone part in the upper staff and the piano part in the lower staff. The tempo is marked 'Allegro' with a quarter note equal to c. 96. The piano part begins with a series of chords: A-B \flat -A-C \sharp -C- E \flat -A/E. The second system (measures 20-23) continues the rhythmic interaction, with the piano part featuring a complex sequence of chords and the bass trombone part playing a steady eighth-note pattern. The third system (measures 24-27) shows the piano part with a more active melodic line and the bass trombone part continuing its rhythmic pattern. The score includes dynamic markings such as *mp* and *mf*, and various time signatures including 2/2, 3/4, and 2/4.

EXAMPLE 55. Anthony Plog, *Initiatives*, mm. 16-27

This sequence is later repeated beginning on C in measure 27 with C- D \flat -C-E-E \flat -G \flat -C/G, which comes from the same octatonic collection (0,1), although the “tonic” emphasis is now on C. This is all underneath the solo part, which continuously emphasizes a minor third. This type of tonal mixture pervades the composition.

The middle of the B section sees a similar mixture in the bass trombone part, but with a different melody. Beginning at measure 43, Plog displaces the piano one beat from the bass trombone with the exact same pitches, E-G, E-G \sharp , E-G, E-G \sharp , E-G-G \sharp -B-C- E \flat -C- B \flat -A-C-G-F-E-G. (See EXAMPLE 56) Plog maintains continuity by selecting the majority of these pitches come from the octatonic collection (0,1), with a brief section interspersed that comes from the collection (1,2).

The image shows a musical score for Example 56, consisting of two systems of music. The first system starts at measure 40 and the second system starts at measure 44. The music is written in bass clef. The first system includes a solo part (top staff) and a piano accompaniment (middle and bottom staves). The piano accompaniment features a complex texture with many chords and some melodic lines. The solo part has a melodic line with some rests. The second system continues the piano accompaniment and solo part. The piano part has a more active melodic line in the right hand. The solo part has a melodic line with some rests. The score includes dynamic markings such as *p* (piano) and *p* (piano) with a hairpin. The score is in bass clef and includes various chordal textures and melodic lines.

EXAMPLE 56. Anthony Plog, *Initiatives*, mm. 40-48

The third time that he states this theme, Plog uses the minor third as a way to modulate back to a tonal center of A for the restatement of the B-a section at measure 60: E-G, F-A \flat , F \sharp -A, G-B \flat , G \sharp -B, B \flat -A. (See EXAMPLE 57)

The image shows a musical score for Example 57, consisting of four measures (57-60). The score is written in bass clef with a key signature of one flat (B-flat). It features a piano part with a melodic line in the right hand and a bass line in the left hand. Dynamics include *mf* and *f*. The notation includes various rhythmic values and accidentals.

EXAMPLE 57. Anthony Plog, *Initiatives*, mm. 57-60

The B-a' section is extended, providing variation on previously heard material before two sections of accelerating and changing meters lead to a large piano flourish that lands on an A/E perfect fifth at measure 125. Of interest to note here is Plog's scoring: a tightly voiced A3/E4/A4 with an E6 on top. This *fortissimo* chord is only an eighth-note in length, giving way to the bass trombone restatement of the opening A section melody. The piano entrance at measure 133 returns to emphasizing the parallel sixths heard in the beginning of the composition. However, these parallel sixths are different from what has come before. At measure 9 Plog uses parallel major sixths, whereas at measure 133 he uses parallel diatonic sixths. The complete lack of accidentals and constant emphasis on A points to A minor, which Plog confirms as the bass trombone reenters in the final three bars. Underneath the solo part, Plog has spelled G/E and A/F, which holds for six beats before the G rises to an A as the bass trombone settles on that note as well. The intervals of A/E in the left hand and A/F in the right hand add color at the end, but Plog once again confirms his center with a final A1/E2 in the left hand. (See Example 58)

EXAMPLE 58. Anthony Plog, *Initiatives*, mm. 133-141

Performance Suggestions

At the first allegro, measure 19, the performer must be careful to emphasize the articulation Plog provides. The slurred notes should not sound like glissandos.

Throughout this passage, the performer may find it advantageous to use the F-Attachment in 3rd position to play B \flat 2, particularly in measure 23. The valve could also be used with great efficiency beginning in measure 25, using it for the A2s and for the subsequent B \flat 2s and B2s in the following measure. (See EXAMPLE 59)

EXAMPLE 59. Anthony Plog, *Initiatives*, mm. 24-27

The primary importance is that the articulations sound the same in the sequential passage. The repetitive nature of the passage allows the right arm to fall into a pattern, aiding the ease of execution.

The extension of the B-a theme heard at measure 67 creates both difficulties and opportunities for personal musical decision. Plog extends the motive with scalar repetition which can be interpreted in multiple ways. However it is interpreted, the performer will have the easiest time navigating this passage by making logical decisions in relation to the note groupings. While the notated beaming groups notes four at a time in accordance with the 2/2 meter, the performer will have greater success by grouping notes three at a time in measures 70 and 71. This would place slight accents at the note changes. Plog writes rhythmic interest in the piano accompaniment that accents this grouping. He continues to use these piano punctuations through measure 80 that follow the now irregular note groupings. (See EXAMPLE 60).

The image displays three systems of musical notation for Example 60. Each system includes a bass line and a grand staff. The first system begins at measure 69, the second at measure 73, and the third at measure 77. The notation is complex, featuring various rhythmic values and chromatic intervals. A piano (*p*) dynamic marking is visible in the third system.

EXAMPLE 60. Anthony Plog, *Initiatives*, mm. 69-80

The accelerando beginning at measure 90 could be difficult for less experienced musicians to navigate. A performer will have the most success by utilizing slide positions which allow for the fewest slide direction changes as possible.

Beyond the slide positions, the added difficulty of an accelerando through mixed meters may create problems. The performer should focus on note groupings to keep things together at a steady tempo with the pianist before dealing with the accelerando. In some of the 3/4 measures—(93-95) and (99-104)—the bass trombonist should aim for a

steady 3/4 vs. 2/4 hemiola feeling, while in others (91, 97) a feeling of a “large 1” should suffice.

The bass trombonist must also take great care of dynamics in the final A section. A heavy piano approach to measure 125 might leave the performer feeling the need to play loudly, but Plog specifically marks *piano* for the bass trombone entrance while the piano is *fortissimo*. The bass trombonist is alone for eight measures at this point and should allow his or her sound to float into the piano reentrance at measure 133. Additionally, Plog marks the final entrance *piano*, and with the piano sustaining only long notes, the bass trombonist will not have to force the sound at all to be heard, and should blend into the piano texture as much as possible.

While the intent with both of these pieces was to provide highly artistic works that high school students are able to play, Plog may have pushed the difficulty a bit far for the average high school player. Through my own March 2015 performance of *Divergent Roads* and concurrent study of *Initiatives*, I found a number of technically difficult passages. As explained above, *Divergent Roads* sits in the upper part of the tenor trombone range, and may be extremely difficult for a young player to navigate, especially at the soft passages in the latter portion of the piece. It also has some technical passages that require great fluidity of slide and arm control, including knowledge of alternate positions. *Initiatives* sits much more in the comfortable range for the bass trombone; however, some of the rhythmic interplay with the piano could be hazardous for younger players.

This is not to say that either piece is not of the highest quality. I feel both are nice additions to their respective repertoires, and would feel completely comfortable adding

them onto a recital program as a unique pedagogical challenge for an undergraduate or graduate student. They will also musically enhance professional performances. There is distinct room in each for artistic expression and playfulness, with more tunefulness than *3 Miniatures*, yet without the depth of seriousness and severity that is heard in *4 Themes on Paintings of Goya*.

CHAPTER 5

INTERPLAY FOR TROMBONE AND PIANO (2014)

Shortly after forming the general idea for this research document, I was inspired by reading Seretta Hart's research³⁵ and seeing her premiere of the *Scherzo for Trumpet and Piano*.³⁶ I contacted Plog to see if he would be interested in writing a *Scherzo for Trombone and Piano*. Only being peripherally aware of Plog's aforementioned 'sets' of solo pieces, I thought with the creation of the trumpet *Scherzo* a series of scherzi for solo brass would make their way into his compositional output. It was my hope I could be the person contributing to the creation of the trombone *Scherzo*. I specifically asked Plog for a lighthearted *Scherzo* that would fit nicely in a role as a recital opener or closer. Yet, when the work was completed and I found it in my mailbox, the title read *Interplay for Trombone and Piano*. I found the title change curious, and when asked, Plog responded:

"In terms of writing the piece, I'd have to go back and look, but I'm sure I had 'Sketches for Dave Day' and this idea of this one-note motif, and it was just repeating itself. And then there's a certain tongue-in-cheek humor in that - hopefully. Titles are hard for me. And I think that *Scherzo* is sort of a generic title, and one that I've used before, and Jean-Pierre³⁷ is really against using a title over and over again, just in legalistic terms, cause then the royalties get confused and all that kind of stuff. But also the fact that it seemed one of the things for the piece seems like there is a certain interplay between the trombone and piano and that sometimes they work together and sometimes they work in opposite directions."³⁸

³⁵ Hart, Seretta Gail. "*Scherzo* for Trumpet and Piano by Anthony Plog: A Structural and Performance Analysis and Interview with the Composer." DMA diss., University of Utah, 2011.

³⁶ "Lecture Recital Anthony Plog - Seretta Hart.

<https://www.youtube.com/watch?v=fjFEMGj428E>, accessed May 21, 2014.

³⁷ Jean-Pierre Mathez, publisher of Editions-BIM

³⁸ See Appendix 1, page 115.

Regardless of the title, the composition is what I had in mind: something fun and light-hearted, not too difficult or physically taxing that can fill in a recital as an opener or closer.

Analytical Overview

A brief analysis chart of Anthony Plog’s *Interplay for Trombone and Piano* is seen here in FIGURE 15.

| Section | A | B | A’ | B’ | C |
|----------------------------|----------------------------------|----------------------|----------------------------------|----------------------|-----------------------------|
| Measure | 1 | 37 | 51 | 67 | 87 |
| Primary Tonal Areas | B \flat | G min | B \flat | F# min | F Octatonic |
| Primary Ideas | One-note motive, Scalar passages | Soft, Lyrical melody | One-note motive, Scalar passages | Soft, Lyrical melody | Canonic, rhythmic interplay |

| Section | D | Cadenza | E |
|----------------------------|-----------------------------------------|--------------------------------------|----------------------------|
| Measure | 103 | 145 | 171 |
| Primary Tonal Areas | → D | D | → B \flat |
| Primary Ideas | Accented half notes, Long trombone line | Solo Trombone, Gradually added piano | Combines multiple elements |

FIGURE 15. Anthony Plog, *Interplay for Trombone and Piano*, Brief Analysis Chart

As Plog mentioned in our discussion, *Interplay* begins with a one-note motive that ‘keeps repeating itself’ with ‘a certain tongue-in-cheek humor.’³⁹ (See EXAMPLE 61) From this initially stated B \flat 3 (and doubled at octaves in the piano) Plog spins an odd scalar passage that hints at several tonal possibilities, but lands back on B \flat with each iteration. He sets up the idea of one instrument joining the other at the ends of phrases.

³⁹ Ibid.

As each trombone scalar passage lands on B \flat , the piano joins to emphasize the pitch. This happens at measure 15 with a slight shift to C, and later at measure 21 as the trombone joins running piano scalar passages. A long and winding, but mostly descending piano line leads to the first lyrical melody at measure 37. This B section seems to favor G minor, and is quite short in comparison to the opening playful scales, but displays a breadth of line and phrase that the A section does not. (See EXAMPLE 62)

EXAMPLE 61. Anthony Plog, *Interplay*, mm. 1-5

EXAMPLE 62. Anthony Plog, *Interplay*, mm. 35-42

A series of descending minor thirds in the piano help the trombone land back at the playful, rhythmic motive and B \flat at measure 51. Another shorter A section follows before a restatement of the B lyrical material at measure 67. Plog has moved the B section down a half-step to hint at F# minor.

In much the same fashion as the first B section, the end of B' leads back into the playful eighth-note offset rhythm. (See EXAMPLE 63)

The image displays a musical score for Example 63, consisting of two systems of music. The first system, labeled with measure 79, shows a piano part with a descending minor third sequence in the bass clef and a rhythmic eighth-note offset pattern in the treble clef. The second system, labeled with measure 84, continues the piano part with a similar rhythmic pattern and includes a mezzo-forte (mf) dynamic marking. The score is written in 3/2 time and features various accidentals and articulation marks.

EXAMPLE 63. Anthony Plog, *Interplay*, mm. 79-87

Measure 87 begins a C Section, where Plog combines many previously discussed aspects of his harmonic language. While previous sections of the work show faithfulness to the “pitch-centric” idea discussed earlier, in this section Plog uses octatonic collections to differentiate the passage from earlier material. He shifts usages of these octatonic collections, using collection (0,2) as a “tonic” which he returns to in between

interjections of collection (0,1). This section also shows the most rhythmically intense “interplay” of the piece. Beginning at measure 87, Plog sets the two instruments apart by one beat while playing nearly the same line. They finally arrive together at measure 99, where repeated piano sequences lead to the first moment of rest in the piece, as the piano uses accented half notes to slow the rhythmic motion down considerably. The trombone also enters with long half and quarter notes. The tessitura is quite high here, as both piano hands are in treble clef, primarily above C3, while the trombone is clearly in the tenor area of its tessitura. A hint of the playful rhythmic motive appears before Plog shifts dynamics and style to create an echo of the opening scalar passages.

The trombone leads back to the rhythmic interplay before the piano once again slows down the rhythmic motion, landing on a sustained D Major ninth chord for the beginning of the trombone cadenza at measure 145. This chord seems to imply a harmonic shift, but Plog does not move to the hinted G, rather he uses the opening scalar passages to slide back to B \flat . Sequences and soft piano interjections characterize the cadenza, and the final section combines various elements of the piece. This includes the piano accented half notes and longer trombone melody from the D Section, twisting scalar passages, and finally, the rhythmic interplay that gives the piece its name. The piece ends with a joke, as the trombone plays an A over a piano cluster (perhaps indicating a leading tone?) before landing with the piano on a soft B \flat .

Performance Suggestions

As the title suggests, the area of primary importance in any performance of *Interplay* is the collaboration between the trombonist and the pianist. Keeping that in mind drives nearly all performance suggestions based upon my personal preparations.

Many passages of the work show trombone and piano completing each other's lines and phrases. A particular instance of this begins at measure 21; a passage of 26 measures begins with no rests between the two players. The performers must be consciously aware of this and should endeavor to play each of their own lines as if theirs is a continuance of the other. Measure 58 repeats this idea as the A and B sections repeat themselves. (See EXAMPLE 64)

The image displays two systems of musical notation. The first system, labeled '53', consists of a bass line (trombone) and a piano part. The piano part is written in two staves: a treble staff and a bass staff. The second system, labeled '58', also consists of a bass line and a piano part in two staves. The notation includes various musical symbols such as notes, rests, and accidentals.

EXAMPLE 64. Anthony Plog, *Interplay*, mm. 53-61

The C Section beginning at measure 87 shows the first real rhythmic interplay between the two voices. Offset by an eighth-note, each performer must be attentive of both their articulations and note lengths - any difference or deviation from what the other player is doing risks slowing the passage down or pulling it apart rhythmically. (See EXAMPLE 65)

The image shows a musical score for Example 65, consisting of three systems of music. Each system has two staves: a single bass clef staff on top and a grand staff (treble and bass clefs) on the bottom. The first system starts at measure 88. The second system starts at measure 92. The music is characterized by a driving, rhythmic feel with frequent sixteenth and thirty-second notes, often beamed together. There are several rests throughout the passage. The key signature is two flats (B-flat and E-flat). The notation includes various accidentals and dynamic markings.

EXAMPLE 65. Anthony Plog, *Interplay*, mm. 88-95

Marked ‘liberamente,’ the cadenza passage should be treated quite freely. Since most of the piece is rhythmically driving, the players should use this as a brief respite, and as a chance to have fun with the music that has been established and already heard. (See EXAMPLE 66). Approaching the sequential patterns with a natural increase in intensity allows the piano interjections to be a bit of a surprise, and subsequently, a bit of a joke. As Plog said, “I want to maintain the ‘tongue-in-cheek humor.’”⁴⁰ An added joke can be seen at the end, with a big crescendo to the first note of measure 192, which is followed by silence, a soft tone cluster, and octave Bbs. I advise taking the last two measures out of time to take the implied titular joke a step further by making the audience wait for it.

⁴⁰ Ibid.

154

p

8^{va}...

159

8^{va}...

164

accel.

accel.

EXAMPLE 66. Anthony Plog, *Interplay*, mm. 154-168
 All musical excerpts are used with the permission of the publisher: www.editions-bim.com.

The suggestion which does not quite relate to the coordination between the two instruments is one of tempo. Plog calls his tempo ‘Moderato,’ but at approximately MM=108 to the half note, the trombone scalar passages will prove quite difficult and will require maximum agility. Certain passages will also require the same from the pianist. As the composition is meant to be light and cheerful, the trombonist must be careful to not allow these passages to either slow down or be too heavy so that the playful character is lost. The obvious advantage to the faster tempo is that the more lyrical passages are easier to handle breath-wise. However, the technical awkwardness of these lines puts the piece at a tipping point in relation to facility and breath control. The performers should

constantly remind themselves that this piece began as a *Scherzo*, and that it must always aim to retain that fast dance quality.

CONCLUSION

The music of Anthony Plog already occupies a place in the repertoire of not only trombonists but of brass players everywhere. Plog is a prolific and leading composer of the brass community and has written likely more music for brass instruments than any other living composer. His output for solo trombone is not limited to the pieces discussed here; he has also written *Statements for Contrabass Trombone and Piano* (1994), *Nocturne for Alto Trombone and Strings* (1996), *Postcards III for Solo Trombone* (1996), *Postcards IV for Solo Bass Trombone* (2010) and *Sonare for Trombone and Organ* (2012). It is my hope this document can serve as an introductory guide to Plog's solo trombone and piano works, and as a springboard to explore the remaining compositions. Since Plog has contributed so much to the trombone community, I was only too happy to commission him to write *Interplay*, a new work I hope will join the standard repertoire of concert pieces for trombone.

As stated, I believe all of Plog's trombone works are appropriate and strong additions to trombone recitals. Whether it is a large-scale serious work like *4 Themes on Paintings of Goya* or something smaller and agile like *3 Miniatures* or *Divergent Roads*, I feel Plog's unique harmonic, melodic, and rhythmic language provides music appropriate for a recital program. Because his writing does not sound like any other composer, it seems to me there is always a place for the type of contrast it provides. I sincerely feel these works are valuable additions to our repertoire, both for pedagogical, and more importantly, musical reasons.

My personal view is recitals open best with a relatively short, single movement work to draw an audience into the program before focusing on the large-scale sonatas and concerti that often dominate recitals. And by maintaining that view, I traditionally have a difficult time finding such an opener. I have long felt there is a shortage of audience-grabbing pieces in the trombone repertoire. At the opposite end, there is a long-standing tradition within the trombone community to program an Arthur Pryor theme-and-variations folk song or similar pieces from the so-called “Golden Age of Bands.” While often flashy and entertaining, having other options to close a program can be a nice change for both performer and audience. It is my sincere hope *Interplay* will appeal to the larger trombone community and become a piece to fill either of these roles for many people.

APPENDIX I

AN INTERVIEW WITH ANTHONY PLOG

Saturday, December 20, 2014

Freiburg im Breisgau, Germany

DD: I know you began playing trumpet. You graduated high school and then did you did undergraduate work at...?

AP: I went to Glendale Junior College for two years and then got a Bachelor's at UCLA.

DD: And then you did a master's degree?

AP: Nope. I just have a bachelor's.

DD: And so when you finished is that when you won San Antonio?

AP: Yes, I forget the exact time, but I think maybe that I had auditioned for San Antonio probably when I was still in college. But I graduated in December, I think it was December 20, 1969. It was the following April, I think, that I went down and played the last six weeks with the San Antonio Symphony. At that time they had an awful political situation where people would get fired every year by the conductor. I was actually fired three years later. Two of the four trumpet players had been fired and so I came down as a replacement. So I played the end of that season and then started the following season.

DD: And you were Principal? Second?

AP: I was Associate Principal my first year and Principal my second and third year.

DD: And when you became Principal was that because the person had been fired?

AP: No, it's a long complicated political story, but there was somebody there who had been Principal for a number of years and was close to the conductor and the other Co-Principal had huge problems with the conductor and he and this other trumpet player had huge problems and so I replaced the guy who was the problem; depending on how you look at it. He wasn't the problem. But anyway, the other guy and I got along fine, and he was actually only there for one year - and then he retired. And the second trumpet player who was only there for one year retired. So my second year was a great trumpet section. The second trumpet player was Glenn Fischthal who played Principal Trumpet in the San Francisco Symphony for 19 years on a lot of those great Mike Thomas recordings. So

that's how I got into the San Antonio Symphony. I forget if I auditioned... after I was out of college or if I was still in college.

DD: And so when you left, was that because of eventual disagreements with the conductor?

AP: No, Well... <laughs> Theoretically, I wasn't fired. In those days everyone got a one-year contract. And after that year I got a non-renewal slip. So theoretically I wasn't fired. The year that I got my non-renewal slip eight other people got their non-renewal slips, so that was sorta standard operating procedure. I think in my case... well, I don't know. I never gave the conductor any problem, but he was sorta crazy. I think I was given my non-renewal slip because either I had gone to an audition - I never missed a rehearsal - but I went to an audition and didn't tell the conductor, or because I hung out with the politically incorrect crowd in the orchestra. But the week that I was fired, the two people who were closest to the conductor came up to me and told me if I went and talked to the conductor I could get my job back. And I had decided that that would be my last year anyways and that I would just go back to Los Angeles, so I had just decided that it wasn't worth it and I wasn't gonna do it. Actually it was a very interesting situation in that towards the end of the season I started getting solo bows and he was super nice to me and he wanted me to come back in. And the final concert of the season, we were doing Wagner, I think it was the prelude to the first act of *Lohengrin* and there's a passage where the trumpet joins the horn section for a measure and a half and it's marked *mezzo-forte*. There was a Saturday night concert and a Sunday afternoon concert and those were the final two concerts before I was finished. Saturday night during the break the personnel manager said that the maestro would like to see you in his room, and I thought 'Wow, ok, this is it.' And I came in, and he said, 'Mr. Plog, that passage that you play with the horns, would you play that *mezzo-piano* instead of *mezzo-forte*?' And I said ok, and then there was this long pause. And then he finally said, "That's all." And so he was giving me this final chance - he could not say it - for my job back. He would not say that he'd like to me to stay, but he was giving me a chance to ask for it. Now that's my take on things. Anyways, it was a great learning experience for me. Really, it was being fired, and it's not a great recommendation, getting fired from your first job, but in my case it taught me a lot - I learned a lot from it.

DD: And so you were back in LA for a year after that, before Utah?

AP: Yes, I was in Los Angeles for a year, and then I went to Utah.

DD: And you were there for two, three years?

AP: Two years, and I was Assistant for my first year and Associate for my second year.

DD: And was that a good situation?

AP: Yes, it was great, the Principal trumpet Bill Sullivan was just a wonderful guy and the second trumpet player, Shelly Hyde was the personnel manager and an incredibly funny guy, so we really had a lot of fun in the section. And I really liked the section, but

by the end of my second year... Well, I had had a lesson when I was in San Antonio, I had a lesson when I was 25 years old with Adolph Herseth that was a great lesson, fantastic lesson, but it took about two years for the real lesson to sink in. And the real lesson for me was that I was never going to be first trumpet in the Chicago Symphony or the Philadelphia Orchestra or something like that. That I felt as a player, physically I wasn't strong enough and as a player mentally I wasn't strong enough. And it took about two years for me to realize that my talents really lie more in chamber music and solo playing. And so - I tend to be extremely idealistic - I left the orchestra to go back to LA to try and make a living freelancing where I could develop a solo career. And part of the idea was solo and composer. In those days, composing was very much... you know... second to playing.

DD: And so were you a little anxious to leave the job like that to freelance? Did you feel you had strong enough connections?

AP: Well, the first year or two I was bouncing checks in LA! <laughs> ... you really don't have to put that in if you don't want to... It was really tight, I knew it was gonna be really tight. My best friend, or one of my two best friends, is Ron Kidd, and he said that I'm the only person he's ever known who makes a career decision almost always going to less money. <laughs> I tend to be idealistic. I do what I want to do. That's what I wanted to do in those days.

DD: Did you have connections from school as well? In LA, that you were able to reestablish?

AP: No, when I made the decision I did not. In terms of teaching, no I did not. But before I left Utah, Tom Stevens, my ex-teacher in Los Angeles, had called me and said, "Hey, there's an opening, it's all set up, you can teach at Cal State-Northridge." That was by-student teaching, so it wasn't a lot of money, but it was something. Within a couple of years I got the same kind of position at USC, teaching maybe 5 or 6 students or something like that. So that obviously helped.

DD: And then you played with the film studios? A lot of movies?

AP: Some movies. Not very many. Cause I was, as a trumpet player, not as flexible as you need to be to be a really great studio player, stylistically. Basically I was a legit player, I can't play any jazz. I could... semi-phrase, you know, but I'm definitely the white guy in the band. So I did occasionally get calls for studio things, but they were always the legit scores. And also in LA, I was not a hustler. I didn't like people that hustled, well I won't say I didn't like the people, but I didn't want to do that myself. So if somebody called me, great, but I didn't want to be calling up contractors and saying, "Hey, hire me."

DD: So what was the inspiration to come to Europe and Germany?

AP: Well, I met my wife Cathy on a blind date in Salt Lake City, because I was in Los Angeles for a long time and I decided I'm gonna move back to Salt Lake City. I'm gonna burn the bridges, I'm just gonna do solo work and composing. And so, my other best friend lived in Salt Lake City, Nick Norton, with his wife - they're both heroes for me, both really great people. So I moved back to Salt Lake City, bought a house in Salt Lake City, and met Cathy on a blind date. Cathy had never been to Europe, and of course I'd been to Europe a fair amount and I thought maybe I could write to people and get like a weeklong trumpet course or something. So I wrote to a bunch of people and was on a tour with the St. Louis Brass Quintet and Cathy called to say that I needed to return a call to Bo Nilsson immediately. He needs to talk to you. Bo Nilsson plays in the Malmö Symphony and is a really famous teacher, and a good friend of mine. So I called Bo back and he said that the first trumpet player in the Malmö Symphony is an alcoholic and they were making him take a year off - cause he was one of the guys I had written to - and would you be interested in playing a year with the Malmö Symphony, and I was sorta shocked and this was in the hotel 30 minutes before leaving for a concert and I said in shock, "Uhh... When? When would it start?" He said, "Well, the first rehearsal is tomorrow morning at 10." Well I laughed and said that that wasn't gonna work - I was 30 minutes ahead of playing a concert. So I went and talked to Cathy and we talked about it and thought about whether we wanted to do this... a whole year rather than just a week... And one of the people that I talked to, going back to this other friend, Ron Kidd, he said, "You know, even if it's a terrible experience, it will be a real experience that will add to your life." So we went to Sweden, and I played with the orchestra for two years, we got married in Sweden. Then we went to Italy for a very short time - she was going to be a nurse - and right around that time this job came open in Freiburg, and I auditioned for the job and got the job in Freiburg. So that's the short story made into a long story.

DD: So in Freiburg you just taught trumpet?

AP: Yes, just trumpet.

DD: And along this playing track, when did composition really move to the forefront? I know you'd composed things earlier - my group read the *Mini Suite for Brass Quintet*...

AP: <laughs> Oh yes, I wrote that piece before when I was still in LA before I had been in San Antonio.

DD: So you had been doing some writing? For a while?

AP: A little bit. *Mini-Suite* was the first piece I did. I played with a group called the Fine Arts Brass Quintet. There were sort of two iterations of this group. And the first, I remember from before I left for San Antonio. I wrote this piece, this *Mini Suite*, and it was published by Western International Music because Bill Schmidt was like a mentor for me and ended up being a really good friend. In those days, I was just this little kid and he was a really well known writer and publisher. I worked with his wife Sharon - she was a pianist - we did some recordings later on. And so when I was in San Antonio, the published version ended up in my postbox and I saw my name on a published piece of music and I thought, 'Man, this is great!' That was the beginning for me and I just sort of

dabbled in composition for a number of years and I was doing more and more writing. Around 1980 was the first big piece I wrote, *Music for Brass Octet*... Well that was the first semi-big piece I wrote. And then there was a piece I wrote for Wind Ensemble when I was teaching at USC, one of the conductors was Bob Wojciak and I said, 'If I write a piece for Wind Ensemble, would you be interested in doing it?' and he said 'If you write it, I'll do it.' Which was fantastic! So I wrote this piece and he did it...

DD: And that was *Textures*?

AP: Yes, *Textures*. Which was just published a couple of years ago. So that was like around 1982 or something. Until about December 1989, I was doing a few more things, but not a lot. And then in 1989, I was in Berlin and I was there to play a couple of Christmas oratorios and two or three concerts of trumpet and organ. Some people put me up who lived right across from the Deutsche Opera and I had one free night and at the Deutsche Opera and that night they were doing *Romeo and Juliet*, the ballet of Prokofiev, which is one of my all-time favorite pieces. So I went over and luckily - they were all sold out - but somebody on the street just gave me a ticket for free. And I went in and saw the performance, and it wasn't a great performance, but - I still have the program at home - I wrote on the program, and it was that I thought, 'I'm gonna be a professional composer. And even if I fail as a professional composer, I can say my occupation was the same as Prokofiev's.' Again, I tend to be real idealistic. And so that was really the night that I decided that I wanted to be composer. And it took me eleven years, let's see that was December 20, 1989, so basically 1990 and that was after I'd met Cathy but before we were really together - and so it took another eleven years before I quit playing trumpet.

DD: Do you play anymore?

AP: I play with students, but I don't practice. Which is very interesting to me to say on a scientific... I wouldn't want to go out on stage or anything like that, but I mean, in terms of doing a warm-up that doesn't go too high or anything, I can still do it. My thought was that as soon as I retired, within two months I wouldn't be able to get a sound out of it. But it doesn't work that way. In a way, there's certain things - I don't want to say are easier now - but I can just pick up a trumpet and play something, without playing a note, and just play it. And when I played, I'd always have to warm up and practice a lot to stay in shape and everything. And now it's just the fact that my lips are so relaxed cause they're not used. I can just, you know... I don't want to emphasize that it's really good... But it's interesting, certain things are there, and the one thing that I thought... fingers, for example, are just like before, for good or bad, just like before, but the one thing I didn't think would go away cause I thought it had to do with the ears was intonation. But now intonation is really, I think, when I play duets with students or something - and I'm sure it's not the students all the time - it's almost always out of tune, somewhat. So that's an interesting negative to not playing.

DD: When did you know that you were done playing? And when did you arrive at that decision and did you have some kind of a big event?

AP: The big event was that concert in December 1989 and then it was just a matter of trying to make the economics work, because I couldn't quit immediately because I had no income at all from anything else. Until I got the job in Freiburg. And then before I quit I went in and talked to Miriam Nastasi, the Rektorin, which would be the dean, and when I auditioned for the job, the audition was playing maybe a 45 minute recital (I think it's only 30 now) and teaching for an hour and a half. And so playing was a part of the job. And so, there are a couple of teachers in Europe who don't play, who are some of the major teachers. Erik Penzel for horn, I think has been widely regarded - if you want to get a job in a German orchestra you need to play for him - he's the guy to take from, and he hasn't played for years. Klaus Schuhwerk, one of the best - if not the best - trumpet teacher in all of Europe. Great teacher. He doesn't play. So there's a precedent of some great teachers not playing. But I went in and I talked to Miriam and I said, "If I quit playing, is that ok? Is that allowed? Is it ethical?" And she said yes that's fine. She was great on it. So I had to check that out. So it was sorta just getting everything lined up to where I felt like I really could. And I could have quit about six months earlier, but I wanted my last concert, my last week, to be with Summit Brass.

DD: Which you started?

AP: Well... I was one of the founding members. Yes, Dave Hickman started it. But I was one of the founding members. And I wanted to have one last go. Well, in Summit Brass everyone is great. But there was sort of a quartet of friends which was myself, Allan Dean, Ray Mase and Gail Williams. And we always hung out together on the bus and everything. And so I wanted to have my last time there. And Ray was not playing with the group anymore, but he even made a special trip and did a masterclass and was there for a couple of days. And I was able spend this last week with my friends, and it was great. It was really great. I thought it would be bittersweet or sad, but it was just a wonderful experience.

DD: So was that concert built around your favorites? Or your stuff?

AP: No, it nothing to do with me, at all. I mean, I asked that they not do anything, but Dave Hickman insisted on giving me some award or something. Interesting thing was, Dave didn't play that concert. And so they were doing this piece by Albinoni that had a trumpet solo in it that Dave always played, unbelievably great, better than anyone else could play it. And so they rotate parts on each piece, so you're 4th on one piece, 1st on another. And unfortunately I played 1st on this piece, with this solo. And so it was my last concert, and when I was walking on stage all I was thinking was "Don't screw up." Not because it was my last concert but just the typical brass player or musician thing that if you have something hard to play...

DD: And it went?

AP: It was ok! I'm sure it wasn't as great as Dave, but I know I didn't make a fool of myself. That was the first half. And then the second half, I remember walking out and

thinking that this is the last time I'm ever gonna see an audience from this perspective. So...

DD: Did that make you jittery?

AP: No, not jittery? Just... fun. It was just fun. Actually, this was... Well, I don't want to talk about compliments. But this was a great compliment. For the encore, they did, from *Animal Ditties*, 'The Mule,' which is two trumpets in harmon mutes, a jazz type thing. And the rest of the group just does snap offbeats. And it was supposed to be Allan Dean and Fred Mills. And Allan is not the kind of guy who gives compliments a lot, but he told Fred, "I want Tony to play this. I wanna play with him on the last piece." And for me, that was probably the greatest compliment I've gotten. It was great. And so it was really fun during the concert.

DD: Now that you're composing, what are the difficulties that you have as a full-time composer?

AP: Well, I'm not a full time composer, and I guess maybe that's one of the difficulties. I have a 60% job teaching in Oslo at the Norwegian Music Academy, which is great, it's a great job. It's like a conservatory. So about 8 times a semester, I get up at 4:40 on a Monday morning, head over to the Bahnhof here, take the train to Frankfurt and fly to Oslo, go to the hotel, sleep for an hour, teach Monday, Tuesday and Wednesday until the afternoon, and fly back to Frankfurt on Wednesday afternoons.

DD: And you teach just trumpet there?

AP: Trumpet and brass ensemble. We have two brass ensembles. Full brass ensembles. Like Summit Brass ensemble. So I do that, and because I have still not made a huge hit in terms of finances with composing. For example, this season has been the busiest, I'll do some masterclass tours. So I went to the Midwest for two weeks in October, and I went to California for two weeks in November. So, as an example, right now, one of the huge difficulties for me in terms of composition is this, sort of, clash of priorities with the finances and having time to compose.

DD: So when you write, do you like to sit at a piano, or do you hand-write everything?

AP: Yes, I'm really old-fashioned. Almost always I compose at the piano. I've had some times where I composed on buses and things like that when I've done solo pieces, but almost always at the piano. There's a wonderful book by Shostakovich called *Testimony*,

he didn't write the book, but he dictated the book.⁴¹ And in this book he said anybody who needs to use piano is an idiot. So, there I am. <laughs> But I almost always use piano, and I write by hand and I copy by hand. Starting maybe even today or tomorrow, I'm going to gradually start using this Sibelius system and come into the last century, and work my way up to this century.

DD: When you're writing, how do you typically start? With a melody line? With a groove that's been bouncing around in your head? How does a piece typically take shape? Or is there a typical way?

AP: Well, I mean... What would be really fascinating to me would be if you asked that question of 5-10 different composers, cause I have no idea how other composers think about that. Meaning, I have no idea if the way I compose is right or wrong. What I'll do - now especially - is, like when I started on your piece, I'll put "Dave Day-Sketches". That just means I don't have to get it right the first time. I'll just sit down and write a bunch of different ideas - I don't know how many different ideas I wrote for the beginning of your piece - until I get to a point, "Ok, I think this might work." And I go a little bit further with it, and if it works, well hopefully I have something. You know, that's not bad. But when I'm in the middle of a piece, I might even jump to do the accompaniment line. Some people, I think - and that's why it's really interesting to me - some people will compose, let's say if you have two hours and they do four measures or eight measures, and those are complete. Ok, so this is really simplifying things, and maybe not even correct, but let's say that you have two hours to compose and you write eight measures that are complete and perfectly formed... I might write 16 measures of just accompaniment line, or 16 measures of melody. So I will usually have the whole piece sketched out and fill in the blanks. Usually. And I debate with myself whether that's right or wrong.

DD: You've told me that you're not an academically trained composer at all? Have you ever done a composition lesson of sorts? So everything is just feedback that you get from players and so forth?

AP: No lessons, and yes I think... well, a couple of different things. I've played in a lot of different orchestras, I've played in a lot of different chamber groups, in other words, as a player, there's a certain practical sense that I have that I think some composers don't have. Cause I know what it's like to play pieces that are crap. <laughs> And where the composer really doesn't know what's happening, or where the composer is arrogant, and so forth. And so I always tell people to give me feedback, and be brutal. So, for me that's the practical aspect, and by playing in an orchestra and listening to a Beethoven

⁴¹ The authorship of this book has been called into serious question since its first publication. For further information, recent writings on this matter can be found from noted musicologists Richard Taruskin and Laurel Fay. See Fay's article "Shostakovich versus Volkov: Whose *Testimony*?" in *Dissonance*, Number 91, pp 50-53, September 2005. For a contrary point of view, see David Fanning's article "Testimony or Travesty" in *BBC Music Magazine*, Vol. 7, No. 1, September 1998.

symphony or a Mahler symphony, even if you're not studying it while you're play you still get an idea of how a transition works. I think that's one of the difficult things, of course coming up with a main idea is hard, but coming up with a transition to another idea, and what's the second idea going to be and so on and so forth - in a way, composing is solving problems, and that's a way to solve problems. Sorry, I think I got way off your main question...

DD: No sweat. Side question: So you said that you start with a sketch initially. Your quintet piece, "Four Sketches", does that mean that you weren't sure about that piece and how it was going to work?

AP: <laugh> Well that piece, is actually a story in revisions! It was actually titled "Five Sketches", and that's just the name of the piece. That was actually before I wrote down sketches at all. That was called "Five Sketches," and the premiere went... well, I threw out four of the five movements. And wrote three new movements. Kept the third movement. And in keeping that, well, I think the piece would have more cohesion if I had rewritten the slow movement too. The first, second, and fourth movements are more, well I don't want to say abstract, but more angular perhaps. And I think the second movement is more romantic and big and the other movements are more concise, I guess. But, that's really for someone else to figure it out.

DD: So if you listen to that piece now, do you feel that that one movement doesn't fit?

AP: You know, I'm so used to hearing the piece, I mean, I haven't heard it in a while, but I think... sort of. The problem is... If I had written another movement, then I could say, 'Yes, that doesn't fit at all, this other piece makes the piece more cohesive.' But I don't have another movement to compare it to. So it's sorta hard to say.

DD: In your trombone pieces that I've looked at, both the solo and chamber works, I sense an evolution of style...

AP: <Laughs> Oh! Haha! That's great to hear!

DD: Do you feel that your writing has evolved, specifically with the trombone stuff?

AP: Um, I mean, that's the hope, that your writing style evolves. I just got a wonderful CD recently from David Sampson, a composer from the East Coast, and so I sent him an email, saying how great I thought his CD was, and that it showed such a development of maturity and style and all that. And I'm always hesitant to say that, cause I don't want to appear that I'm the expert telling him that, cause he's a wonderful composer. But I phrased it in a way that I got the point across that he's not just staying in one place, but really getting better and better and deeper and more substantial. And so for me, that's the hope. I sure hope that that's happening, but I can't point to it. The only thing I can point to is that, in general, I'm taking on bigger subjects. Larger subjects, like over the last ten years,

DD: Like the operas?

AP: Yes, like the operas. And I have... I'm really looking at, actually, three big pieces that I'm going to be working on in the near future. One is a little shorter, actually. It's about a 12-15 piece about the Scopes trial. And then, one's a larger piece for orchestra, it might be just for strings, I haven't started it yet, about a project called 'The Magdalene Project', which originated out of Nashville. The Magdalene Project is for women who have been drug addicts and have been abused sexually, and they go into this Magdalene Project and two years later they come out mostly completely whole. And so they've written, a lot of them have written diaries and they've been published into a book. There's a lot of anger, and then there's redemption. So this piece would be about that. And then the biggest piece would be called *God's First Temples* from a quote of John Muir, and it's about the first big environmental battle in the United States, around 1913, I think it was. Which was part of the Yosemite Valley and there was a fight to flood the Hetch Hetchy valley, which is one of the most beautiful parts of the Yosemite and build a dam so that San Francisco could get water. So on one side, you had John Muir who was fighting against it, and on the other side you had Gifford Pinchot who was America's first forester and in the middle was Theodore Roosevelt. And it was eventually flooded and dammed, and it's still controversial today. Some people still want to reclaim the valley. There's some really great quotes from John Muir that he wrote when he was in the Sierras, he said, "No wonder the hills and groves were God's first temples, and the more they are cut down and hewn into cathedrals and churches, the farther off and dimmer seems the Lord himself." And so again, I hope that my writing is strong enough or substantial enough to reflect what I want to do with the text for those different pieces. So I'm putting challenges in front of myself in the hope that they will make me evolve and grow, but as to whether I have or not...

DD: You don't know?

AP: No! Well, you know, it's like, in baseball if you hit .250 one year and .298 the next year you can tell you're getting better. But it's sorta hard for composers. I think.

DD: Your music has been called 'pitch-centric' or 'intervallically-based'...

AP: <Huge laugh> HA! Really? Ok! You know, I have to say, I have no idea. Well, hopefully I have an idea what I'm doing when I'm writing but in terms of academic terms I have no idea. So when I occasionally, I'll get a paper and I'll read and I'll show it to Cathy and I'll say, "Look at this! This is me! Are you impressed or not?" And she rolls her eyes, maybe not as hard as normal. That sounds really impressive to me!

DD: I guess what I mean is how did you arrive at your melodic treatments? That comes out of how you typically color a melody, with chromaticism, etc. What I've discovered is that very rarely do you have a straight chromatic line. So, how did arrive at this type of melodic treatment? Or did it just kind of happen?

AP: Yes, I think that's an area that no composer can really explain. I don't mean that on a mysterious level or something like that, but why does a composer have a certain sound? Why does Dave Sampson sound like Dave Sampson? Or Jim Stephenson or even Mahler or Beethoven. You hope to evolve that, but somehow you just sort of write, and I guess that just comes from all of the influences you have. In my case, in terms of melodies, if - and I mentioned earlier, sometimes I'll write an accompaniment and write the melody over that - if I like the accompaniment and that sort of dictates the direction the melody will go in terms 'Well, this note I don't want to use', or 'This note would make a good dissonant note', or 'No, this note should be consonant with that' and so forth. But, other than that, I'm not sure. I think I'll write a line, and for me, I sort of have an approach to composition, sort of a general philosophical approach, which is when you're actually in the act of composing it's like you're solving problems. But you always want your composing to evolve or have more depth, and I think the way you do that is have more life experiences and read and listen. So like when I copy, I'll listen to interviews all the time. Fill yourself with as many great thoughts and stuff and eventually with life experiences, and somehow that will come out and makes your music and your thought process more substantial. But in terms of composing, it's more like solving problems. How does this melody go? Does this melody work? Does it sound natural? And some of the times I get it, and some of the times I don't.

DD: And so when I say something like 'intervallically-based', that's what screams at you 'Academic!' because that's treatment that you're not aiming for?

AP: Well, yes. <Laughs> I mean, it sounds really official! I guess all melodies are intervallically based... You mean as opposed to harmonically based?

DD: Well, I think what I mean by that is the way that you might build things based off of sequential passages and things like that?

AP: Oh, well in that aspect I guess that's true. I quite often will have, like maybe a sequence and then it would be based on that sequence.

DD: And so when you write do you have to block all distractions out?

AP: No, absolutely not. I mean, some people do, but for me, no. I'm so used ... When I grew up my father was a trombone and trumpet teacher, and I'd take a nap and some trombone or trumpet would be blasting away. So that doesn't bother me at all. I think I'm probably more comfortable with that than a lot of composers. I mean, I can remember one composer, Ramiro Cortez, years ago, he wrote a trumpet sonata that I premiered, and he was talking about at his house he was near LAX and every five minutes a plane would fly overhead, and he couldn't compose. I would never notice that. So, that doesn't bother me at all.

DD: I've heard people say, "We're doing a Plog piece, I know I need my mutes. I know if we're a doing a piece of Tony's that I'm gonna need my mutes."

AP: <laugh> Ha! I'm learning things today!

DD: I find what you do with mutes very colorful, so I'm curious what it is that attracts you to different styles of mutes, because I know that you've written passages where you're mixing mute colors, where some instruments are with straight and others are with cup at the same time.

AP: Yes, a little bit, I think that is related to colors. My first girlfriend in Los Angeles was a flute player, Martha Aarons, we used to play duets all the time. She'd play on flute, and I'd play on trumpet, and we'd take some trumpet duets that were taken from Bach, arranged by Bob Nelson. And so she'd play on flute and I'd have to play on D trumpet. And she'd play louder and I'd have to play softer. And she taught me a lot about colors. Not in terms of composition, but in terms of playing. And so when I write, I think about colors a lot. So yes, I guess I'd say that I mutes a lot as a way of getting colors that I think will work within a piece.

DD: Do you typically have different feelings of expression that come out of different mutes?

AP: Yes, I think that cup mute is for more gentle, flute-like sound. Again, I'm very influenced by flute sounds, which I think can be very ethereal, especially in the lower register. Straight mutes tend to be a little bit sharper, you know? This is not just a positive, I also kinda like it's a negative too, that my writing tends to be pretty colorful. The good aspect of that is that it makes it interesting, and I think that people like that. The bad aspect of that, or the negativity, for me as a composer is that some of the times it's sorta easy to rely on colors when there's not so much else going on, that you can just rely on colors. I've written a couple of pieces where I've deliberately tried not to write colorful music. Actually, one of those pieces is a trombone quartet, I don't know if you know it.

DD: Densities?

AP: Yes, Densities. I wanted to write that more like a string quartet. Having said that, there are some passages with mutes, but most of it I'm trying to basically write with one color and hopefully the writing is more substantial.

DD: Speaking of Densities, I hope to be playing it with a group at the early part of next semester, and one of my friends was really excited about playing it. To the point that he wondered, 'Why don't I know this piece? Why don't more people know this piece? Why haven't I played this before?'

AP: You know, that brings up something else that I think about a lot that I haven't figured out. Why a piece catches on and why it doesn't. I wrote a piece for unaccompanied trumpet called *Postcards*, and for the first 10 years it hardly got very many performances at all, and you know, sometimes pieces get performed and sometimes they don't. And now, it's one of the most popular solo pieces. And I don't know why.

DD: Was it a particular recording that somebody put out?

AP: There was a recording that someone did, but I think that maybe it was put on a competition, and then it just carried. I actually think one of my most popular pieces is *3 Miniatures for Tuba and Piano*, and I don't think that that was too popular until Roger Bobo did a recording of it. And I wrote a trumpet concerto that is a big piece, which I think is the best piece I've ever written, which I think got just one performance in South America, and that's it. And so you never know. So the *Densities* is not done that much. I think there are certain pieces I like and certain pieces I don't like, but I think that's a pretty strong piece, but it hasn't caught on yet.

DD: You seem to always have a strong sense of pulse in your writing, regardless of the meter. Sometimes to the point where the pulse is more prevalent than the meter you've written something in, where you have eighth-notes grouped across barlines, and so I wonder where that comes from? Is it an attempt to mess with your performer or audience intentionally - tongue-in-cheek kinda thing...

AP: Haha! No I'm not that clever! You mean like if maybe the pulse is in 3/4 but it's in 4/4 or something like that? Ha! I mean, that's not the idea that I'm not messing with somebody, but I guess it's just an idea of phrasing, where the phrase goes, yet I want to keep in it 4/4. Maybe perhaps like a hemiola passage in Baroque music or something like that.

<DD points out specific passage in piece>

Uh-oh. Here we go! Yes, I guess it's just following the phrase. Here, I set up a sequential pattern, and it's just to make it more obvious. It's nothing really special outside of showing where a sequence is, which is gonna make the beat a little different. Let me give you an example. I wrote a concerto for trumpet and brass ensemble, and it's basically in 4/4, yet at the end the eighth note stays the same and it goes into 6/8 but, so it's 1-2-3-4 to 1-2-3-4-5-6 and I found for the rhythmic effect that I wanted it was better.... Somehow a little bit more of a rhythmic or syncopated feeling.

DD: So you don't aim to go at changing the meter too much?

AP: I mean, sometimes I change the meter a lot. It just depends. Actually, there was a very interesting thing. This *Postcards* for Solo Trumpet, when Kevin Cobb recorded it... There are no measure numbers in the entire piece. And for the second movement, he sent some emails, some really intelligent emails and one of the things that he said was that "In the second movement I noticed that occasionally you'll have one eighth tied to another eighth and other times you'll have a quarter note. What's the difference?" And I had not realized that I'd done that. So I went back and looked at it and really thought about it and the reason why I had two eighths tied was that the second eighth note was where there would be a downbeat. So that was almost like an emphasis, and when it was a quarter

note, it was like the downbeat was on the first of the two eighths. So sometimes I do things without even realizing.

DD: So in that case do you have to pull the score out to look at it and see what you were thinking?

AP: Oh yes, definitely. I had forgotten about it. I had to look at it. Or at least that the eighth note was on a crucial part. Meaning the first beat of what would be a 4/4 or 3/4.

DD: A lot of the stuff that you've written is in sets, *Postcards* for solo, *Nocturnes* with strings, etc. Was all of that by design?

AP: Yes, it certainly was. I forget exactly how that had started. My idea was - and it's not completed yet, hopefully maybe someday - *Postcards* for solo for the brass, *3 Miniatures* for piano, and then another arrangement for wind ensemble, and then something for the solo brass instrument for strings, which is the *Nocturne*, and then a *Concerto*.

DD: And so I had mentioned to you in a email that the trombone *Nocturne* does not have a piano reduction, as of now. And then the Editions BIM catalog that just came out lists it as 'In Progress'. <AP Laugh> Were you aware of that?

AP: No, I wasn't aware of that! That doesn't surprise me. 'In Progress' means it's not done, exactly. Could mean anything. Write me an email and I'll do a piano reduction of that!

DD: Well that's what I was curious about. I had initially asked if that could be part of the commission for *Interplay*, and you said something along the lines of Jean-Pierre not wanting to mix the two - adding a reduction on to the *Interplay* commission.

AP: Yes, his idea, and I agree with him because I do really terrible piano reductions, is that the piano reduction should be used as preparation for a performance with strings, for example. I had the tuba *Nocturne*, the piano reduction was done by the wife of the tuba player, Kent Eshelman at Baylor University, and she's a pianist and did this great piano reduction. So if I was a financially secure composer, I'd just pay her to do all the piano reductions and then they would be great. And if I win the lotto or something like that, then that's where some money would go.

DD: So I am hearing you right then that you wouldn't want that piece programmed on a recital with piano? With a piano reduction?

AP: Yes, just the opposite. With not piano. I'd want it with strings. With the exception of the tuba. I think that the piano reduction on that piece is good enough that you could do it as a concert piece. But for most of the stuff, you know for a degree recital before a committee, ok, but not on a full concert.

DD: So you'd rather not hear your *Nocturne* with trombone and piano?

AP: Yes, it'd be better specifically with strings.

DD: So are there plans for the trombone concerto part of your sets?

AP: Haha... Yes, here's where Tony's face gets red. So I remember when I first moved here still talking with Mike Mulcahy about the piece I was writing for him, about the trombone concerto. And so I haven't worked on it for about ten or fifteen years. So there are plans, but they're sorta way, way, way, on the back shelf.

DD: And is that because he hasn't said anything lately?

AP: Yes, sorta out of sight, out of mind I guess. There's just so many projects that come up. And so little time. And that's not to make excuses. I'll accept full blame. But yes, I've written a fair amount. I'm sure if I looked back now I'd make some changes. But for a full orchestra, pretty big orchestra. I've written probably half of the piece. I think scored pretty heavily if I remember, four trumpet parts and big orchestra.

DD: So do you have stacks of stuff you've been working on? Or do you have to dig it out of a drawer?

AP: Oh man, you should see my room. It's ridiculous. I mean, I think I have maybe 30-35 pieces that are completed and I'm going to revise someday or that are partially completed.

DD: So that just comes along with the idea that with the teaching job you're not fulltime?

AP: Well yes if I was full time I could - and this sounds like I'm complaining but I'm not - in a perfect world if I was a full-time composer I could spend the majority of my day, if I didn't have to worry about business at all and didn't have to do anything outside of just write, I could spend most of the day working on the main project - and the way I write is I cannot write on just one piece. I have to have two, or three, or four projects going at once. I've never had writer's block, because if I get blocked on one piece then I'll just go to another piece, or I'll go upstairs and copy. And I'd have my two-four pieces I'd be working on, and then take my last hour and go work on an old piece, revisions or completions or something. Or finally finish the trombone concerto or something like that. But that's not to complain. I've got a great life, so not complaining.

DD: And my final bit, I was wondering if we could go through each trombone solo that you've written and get a couple of thoughts on each tune? So to start with, *3 Miniatures*?

AP: That was written for Bill Booth. Bill and I used to play together in Los Angeles. We played together in the Pacific Symphony. The *3 Miniatures*, when you consider these little sets of pieces, the *3 Miniatures* is sort of the kinky, angular piece.

DD: Is there a particular feel that you're going for in a tune like that? I mean, you hear from some composers that this piece is about the water or the forest, like the Mahler quote telling Bruno Walter that he just wrote that scenery in his 3rd Symphony... Do you have images like that in your mind at all?

AP: I don't... Well, maybe occasionally, I can't think of a specific instance. On this, this was really just abstract and angular, but not so much; I mean, if you say that today it can mean really far out and for me, when I write far out it's really not that far out. So I'd say maybe abstract and angular.

DD: And *Postcards III*?

AP: You know, I really don't remember much about it. That, for example, is a piece that hasn't really caught on a whole lot. And maybe it never will, or maybe it will. Talking about writing under circumstances - and this is nothing to be proud of - I remember I was teaching a course at the Accademia Nazionale di Santa Cecilia in Rome and this was the first version - this never got out - but I must've written about three or four movements while watching an Italian football game. Sitting in the bed and watching the game and writing. It wasn't very good, it's not published.

DD: Anything on *Nocturne*?

AP: Well, it was written for Branimir Slokar, and for alto trombone. And just like the other *Nocturnes*, the idea of writing a piece that has some faster passages in it, but it's basically just more reflective, I don't want to say moody, but lyrical - showing that side of the brass instrument being more lyrical and soft and gentle.

DD: And *Paintings of Goya*?

AP: I had done a piece for trumpet and organ that was based on the paintings of Edvard Munch, the great Norwegian artist.

DD: Ha! Yes, I have *The Scream* on my wall at home.

AP: See, that was the one I could never figure out. I tried several times and I just couldn't do that. But some of his other paintings are as intense as that. So, Branimir Slokar asked me to write a piece for trombone for what might have been the first and only Branimir Slokar Trombone Competition, I'm not sure if they still have it or not. But I was on the jury, and he asked me to write a piece that would be the required piece. So that was this *Goya*. So, Goya is a little bit like Munch in that his paintings are very dark and aggressive and so that was sort of the idea to do something that was dark and sorta atmospheric and a little bit crazy. The interesting thing about that is that it was played on this competition, and as it was played I didn't think it was a very good piece at all. But a year and a half ago, I was in Luzerne doing some teaching at the Conservatory there and a student played it on euphonium, and that was the first time that I'd heard it in a really long time. And I sorta thought, "Hey, I like it. That's not such a bad piece." <laughs> I

thought I could have cut it some, that some of the movements were a little long, but that it was... I'm not as down on that piece as I once was.

DD: That reminds me with that piece specifically, if somebody were to play it and mix up the movements to change the order of the movements would that bother you? Is that specifically written with a progression of movements in mind?

AP: No, not that one. The Munch was for sure. The first is called *The Sun*, and it's this huge picture, a lot of very bright colors, almost garish and then the second is called *The Dance of Life* and that's these women dancing on this lawn with the Scandinavian sun in the background on the ocean water, and they're dancing with these ghoul-like people, and so if you look at the three women in the foreground the woman on the left is wearing a white dress and the woman in the middle a red dress and the woman on the right a black dress. So it sorta traces the scope of life from innocence, birth through passion through full living to death. And the third is called *Woman Embracing Death*, which is a naked woman embracing a skeleton and the final one is called *Night*. The idea with this piece is that it sorta traces from the second movement going from the beginning of life to death, so in that particular piece that's important. But in the *Goya*, I don't think so.

DD: Well, good to know. I'm programming it for a recital in February and that's good to know. I wondered if you had a specific idea in mind. I heard someone else perform it a year or so ago and he did three movements and put *El Coloso* last, to finish with. What you have is that each movement is based on a painting in chronological order, but I didn't know if that was the intent that it was always in that order.

AP: No, not for that piece. But actually to go back to another question that you asked... Do I see things when I write? Do I see the water or whatever? Actually, now that I think about it I do consider myself a very visual writer. So that if I have paintings, if I'm writing a piece off of a painting, then that's easier for me to write. Or I wrote a series of pieces called *Animal Ditties* from poems of Ogden Nash about animals, and as soon as I have this concept of an animal in my mind, it's really easy. When writing the text, that sets up to me a visual image, or writing operas. So, in a way, yes, I guess I am a very visual writer. But when I write a piece of abstract music, let's say *3 Miniatures*, that's more difficult for me than when I'm writing off a text or using a picture or something like that.

DD: And so did Branimir Slokar ask you for something on *Goya*, or just for a piece?

AP: No, he just asked me for a piece.

DD: So that came after just the Munch piece? So were they related?

AP: Well actually the Munch piece came a long time before that. I actually wrote the piece in, I think 1985. Cause the brass quintet I played with - boy this is a really unfair trade - the Fine Arts Brass Quintet recorded the complete *Art of the Fugue*. And so the idea was that Ed Tarr, who is a noted trumpet player-scholar, and a friend, and the idea

was that I'd write a piece for him and he'd write liner notes for our CD. So, a piece takes a long time to write... He went upstairs for 30 minutes and wrote the liner notes!
<laughs> And so I finally sent the piece to him, and this was before I was published by Editions BIM and he wrote back and said, "Got the piece. Good to have it." And I didn't hear anything for another seven years. So I just figured, "Ok it's not very good. Forget it." And then I was doing an album, trumpet and organ, with a Swedish organist and we needed one more piece and we couldn't think of anything and I said, 'Wait a minute, there's a piece of mine that I wrote that I just remembered.' So I dug it up and found it somewhere and we gave it read and thought, 'Hey, this is pretty good.' So that's how the piece came to light. So it had really been written a longtime before *Goya* and had been out for quite a while before I wrote the *Goya* pieces.

DD: So were *Goya's* paintings just something you'd enjoyed for a while? Or was there some inspiration?

AP: Yes, I think it's just a gut reaction, that there's certain artists or certain pieces that you hear. In this case, paintings that you see that are so intense that they evoke some sort of reaction, and for me at least, if I have that with a particular painting then once I have an idea it makes it easy. Well, I shouldn't say easy, but easier to write the piece.

DD: Any thoughts on *Postcards IV*?

AP: Oh! Well, part of that was written in an airport, cause I had to get it out really fast. And when Randy sent me the recording of when he premiered it on the program, and I believe he got the music a week before he had to premiere it. So it was written last minute, and I was doing something in Croatia, and written in the airports heading to Croatia and back, was basically when I wrote the piece.

DD: So you don't always need a piano?

AP: No, if it's a solo piece I usually do ok. I might wanna go back and play some things on the trumpet to see how the intervals work and that sort of thing.

DD: And *Sonare* is relatively new? That was the piece I didn't know of before I decided to write on your stuff.

AP: Haha! <big laugh> You know, if you had asked me to name all these pieces, I wouldn't have been able to! I didn't know I wrote so much for trombone! Well, Joe asked me to write that piece for him. And this doesn't have anything to do with the composing of the piece, but he recorded it, and it's not out yet, but he sent the first edit, like maybe 4-6 months ago, and just an amazing player.

DD: So he wanted something specifically for trombone and organ?

AP: Yes, he's doing a trombone and organ recording. Just great player. It's fantastic to write for a player who's that great.

DD: The two new ones, *Divergent Roads* and *Initiatives*, those were part of a relatively new set that Dee Stewart commissioned?

AP: Yes, he has a program called CAP - College Audition Preparation. And so I wrote six pieces for all the different brass instruments and piano; one for bass trombone and one for trombone, plus tuba and horn, etc.

DD: And so the idea behind that whole project was just tunes for younger players?

AP: Yes, for advanced players who wanted to audition for college, and so that they'd go to this program and they'd be required pieces for the students to play. And Dee just sent a DVD of a recital that he did and he did the *Initiatives* for bass trombone. It's again, one of those things again where I forgot how it went, and gave it a listen and thought, hey, that's ok. Not as bad as I thought <laughs> Not to say that I give things to people that I think are gonna be bad, you know, but you finish it and often forget about it and you're on to the next thing.

DD: And the big one of importance for me is, of course, *Interplay*. What's interesting for me from an academic standpoint - and don't take this to be a negative at all - but I asked for a *Scherzo*, and I wonder what happened along the way and how it went from being *Scherzo* to being *Interplay*?

AP: Yes, well, gee, maybe I misunderstood you, but sorta what I got from you was that you wanted something more whimsical... and so in terms of writing the piece, I'd have to go back and look, but I'm sure I had "Sketches for Dave Day" and this idea of this one-note motif, and it sorta just repeating itself. And then there's a certain tongue-in-cheek humor in that - hopefully. Titles are hard for me. And I think that *Scherzo* is sort of a generic title, and one that I've used before, and Jean-Pierre is really against using a title over and over again, just in legalistic terms, cause then the royalties get confused and all that kind of stuff. But also the fact that it seemed that one of the things for the piece seems like there is a certain interplay between the trombone and piano and that sometimes they work together and sometimes they work in opposite directions. I don't know if that's what you're looking for or...

DD: No, no, no, it's fine. It caught me off guard - the title. What I've always found difficult in programming a recital is that it's easy to find a big piece, the center piece to program around, and it's easier to find some filler pieces, but the hardest thing is always finding an opener. Closers, not so much, because you can always find an Arthur Pryor piece, but openers are a struggle for me. So in my concept of how I want a recital to go, there's a very specific purpose that an opener has. I don't want to open with a concerto or a really large piece. So I like to have a shorter, single movement thing to sort of welcome the audience in. Also, can be an alternative to an Arthur Pryor piece, if you want to end with something light or a little tongue-in-cheek. So, I think it works.

AP: Well, great. Shall we go hear it?

APPENDIX II

COMPOSITIONS OF ANTHONY PLOG

1970

Mini-Suite for Brass Quintet - Western International Music

1974

2 Scenes for Trumpet, Soprano, and Organ - Editions BIM

1977

Contemporary Music for Two Trumpets - Wimbledon Music

Four Sierra Scenes for Soprano Voice and Brass Quintet - Brightstar Music Publications

1978

Animal Ditties for Narrator, Trumpet and Piano - Wimbledon Music Inc.

1980

10 Concert Duets for Trumpet - Western International Music

Music for Brass Octet - Western International Music

Suite for 6 Trumpets - Editions BIM

1982

Textures for Wind Ensemble - Editions BIM, revised 2010

1983

4 Miniatures for Viola and Woodwind Quintet - Editions BIM

Animal Ditties II for Trumpet, Narrator and Piano - Editions BIM

1984

The Bells for Soprano and Piano - forthcoming publication from Editions BIM

1986

4 Themes on Paintings of Edward Munch for Trumpet and Organ - Editions BIM

Animal Ditties VIII for Guitar and Narrator - Editions BIM

Concerto for Flute and Wind Ensemble or Piano - Editions BIM, piano reduction 2008

1987

Animal Ditties VII for Brass Quintet and Narrator - Editions BIM

Concerto No. 1 for Trumpet and Large Brass Ensemble and Percussion - Editions BIM

Nocturne for Horn and Strings or Piano - Editions BIM

1988

Animal Ditties IV for Brass Tentet and Narrator - Editions BIM, revised 2001

1989

3 Sonnets for Horn, Narrator and Piano - Editions BIM
Animal Ditties III for Horn, Piano and Narrator - Editions BIM

1990

3 Miniatures for Tuba and Piano or Wind Ensemble - Editions BIM
4 Sketches for Brass Quintet - Editions BIM
Mini-Variations on Amazing Grace for Brass Ensemble - Editions BIM

1992

Aesop's Fables for Narrator, Horn and Piano - Southern Music
Animal Ditties V for Narrator and Orchestra - Editions BIM
Dialogue for Horn, Tuba, and Piano - Editions BIM
Etudes and Duets for Trumpet, Book 1 - Editions BIM
Landscapes for Orchestra - Editions BIM
Symphony No. 1 for Antiphonal Strings, 14 Brass and Percussion - Editions BIM

1993

Animal Ditties VI for Woodwind Quintet and Narrator - Editions BIM
Concerto for Oboe and Orchestra - forthcoming publication from Editions BIM
Hurry Up for 4 Trumpets - Editions BIM

1994

3 Miniatures for Trombone and Piano or Wind Ensemble - Editions BIM
Concerto No. 2 for Trumpet and Orchestra or Piano - Editions BIM
Nocturne for Trumpet and String Orchestra or Piano or Organ - Editions BIM
Postcards I for Solo Trumpet - Editions BIM
Scherzo for Brass Ensemble and Percussion - Editions BIM
Statements for Tuba or Contrabass Trombone and Piano - Editions BIM

1995

3 Sketches for Oboe, Horn in F and Piano - Editions BIM
Fanfare M.T. for 9 Trumpets - Editions BIM
Postcards II for Horn Solo - Editions BIM
Triple Concerto for Trumpet, Horn and Trombone and Symphony Orchestra or Piano - Editions BIM, revised 2009

1996

3 Miniatures for Trumpet and Piano or Wind Ensemble - Editions BIM
Nocturne for Alto (or Tenor) Trombone and Strings - Editions BIM
Postcards III for Trombone Solo - Editions BIM, revised 2002
Trio for Brass for Flugelhorn, Horn and Trombone - Editions BIM

1997

Concerto for Tuba and Symphony Orchestra or Piano - Editions BIM
Mosaics (Brass Quintet No. 2) for Brass Quintet - Editions BIM

1998

3 Miniatures for Horn and Piano - Editions BIM
Trombone Quartet No. 1 "Densities" - Editions BIM, revised 2000

1999

Aesop's Fables for Orchestra, orchestrated by Carl Topilow - Southern Music
Concertino for Trumpet, Trombone and Brass Ensemble or Piano - Editions BIM
Evolutions for Wind Band - Editions BIM

2001

4 Themes on Paintings of Goya for Trombone and Piano - Editions BIM
Double Concerto for Two Trumpets and Chamber Orchestra or Piano or Wind Ensemble
- Editions BIM

2002

Etudes & Duets for Trumpet, Book 1 - Editions BIM

2003

Method for Trumpet, Book 1: Warm-Up Exercises and Etudes - Balquhiddier Music
Method for Trumpet, Book 2: Fingering Exercises and Etudes, Part 1 - Balquhiddier Music
Method for Trumpet, Book 3: Fingering Exercises and Etudes, Part 2 - Balquhiddier Music

2004

Opera: How the Trumpet got its Toot - forthcoming publication from Editions BIM
Nocturne for Tuba and String Orchestra or Piano - Editions BIM
Summit Fanfare for Large Brass Ensemble and Percussion - Editions BIM

2005

3 Songs for Euphonium and Piano - forthcoming publication from Editions BIM
Fable for Mixed Choir SATB and Piano - Editions BIM
Method for Trumpet, Book 4: Tonguing Exercises and Etudes - Balquhiddier Music

2006

3 Profiles for Antiphonal Tuba/Euphonium Ensembles - Editions BIM
Method for Trumpet, Book 5: Flexibility Exercises and Etudes - Balquhiddier Music
Scherzo for Symphony Orchestra - Editions BIM

2007

3 Miniatures for Flute and Piano - Editions BIM
Contemplations for Flugelhorn and Piano or Wind Band - Editions BIM
God's Grandeur for Mixed SATB Choir and Piano or Organ - Editions BIM

Method for Trumpet, Book 6: Low/High - Power/Strength Exercises and Etudes - Balquhiddar Music

Mini-Variations on Amazing Grace for Wind Ensemble - Editions BIM

Tuba Sonata for Tuba and Piano - Editions BIM

Weiter for Symphony Orchestra - Editions BIM

2009

Dialogue for Two Tubas - Editions BIM

Fantasy Movements for Tuba Quartet - Cimarron Music Press

Fuocoso for Symphony Orchestra - forthcoming publication from Editions BIM

Horn Quartet - JOMAR Press

Method for Trumpet, Book 7: Chordal and Interval Exercises and Etudes - Balquhiddar Music

Sonata for Trumpet and Piano - Editions BIM

Veloce for Brass Band - Editions BIM

2010

Concerto 2010 for Brass Quintet and Wind Ensemble - Editions BIM

Jocaa Trio for Flute (+ piccolo), Trumpet (+ piccolo in Bb and flugelhorn) and Organ
- Editions BIM

Postcards IV for Bass Trombone Solo - Editions BIM

Short Meditation for 12 Euphoniums or Trombones - Editions BIM

Short Meditation for 12 Violincelli - Editions BIM

Songs of War and Loss for Baritone Voice and Brass Quintet - Editions BIM

Opera: Spirits - forthcoming publication from Editions BIM

Thoughts for Trumpet and Organ - Editions BIM

2011

Fanfare FT1844 for 4 Trumpets - Editions BIM

The Haunted Palace for Soprano and Piano - Editions BIM

Ride 'Em Cowboy for Flugelhorn and Trombone - Editions BIM

Scherzo for Trumpet and Piano - Editions BIM

Sierra Journal for Soprano Voice, Trumpet, Strings, Piano, and Percussion
- Editions BIM

Sonare for Trombone and Organ - Editions BIM

2012

Beauteous Evening for Mixed Choir SATB and Piano - Editions BIM

Paradigms for Flugelhorn and Piano - Editions BIM

2013

Antiphonies for 2 Brass Quintets - Editions BIM

Double Concerto 2014 for Trumpet, Trombone, Strings and Percussion - Editions BIM

2014

Divergent Roads for Trombone and Piano - Editions BIM

Eckig Blues for Horn and Piano - Editions BIM

Initiatives for Bass Trombone and Piano - Editions BIM
Interplay for Trombone and Piano - Editions BIM
Musings for Trumpet and Piano - Editions BIM
Prelude and Tarantella for Euphonium and Piano - Editions BIM
Walking for Tuba and Piano - Editions BIM

Forthcoming from Editions BIM

Children's Opera: *Aesop's Fables*
Annabel Lee for SATB Chorus
Beat, Beat, Drums for SATB Chorus
Concerto for Horn and Orchestra
Concerto No. 2 for Horn and Orchestra
Pied Beauty for SATB Chorus
Psalm 47 for SATB Chorus
Opera: *The Sacrifice*
Children's Opera: *Santa's Tale*

APPENDIX III

DISCOGRAPHY OF THE WORKS OF ANTHONY PLOG

2 Scenes for Soprano, Trumpet, and Organ

Plog, Anthony. *Contemporary Music for Trumpet and Organ*. Trio Sofia. Avant Music, 1970's, LP.

3 Miniatures for Trombone and Piano

Booth, William. *Balancing Act*. Bryan Pezzone, piano. Crystal Records CD387, 2000, compact disc.

3 Miniatures for Trombone and Wind Ensemble

Hauser, Joshua. *Slide Ride: Works for Solo Trombone and Band*. Tennessee Tech Symphony Band conducted by Joseph Hermann. Mark Records, 2005, compact disc.

3 Miniatures for Trumpet and Piano

Hofs, Matthias. *Solo de Concours*. Stephan Kiefer, piano. Cryston OVCC-00074, 2010, compact disc.

3 Miniatures for Tuba and Piano

Baadsvik, Øystein. *Danzas - Music for Tuba and Piano*. Niklas Sivelöv, piano. BIS-CD-1585, 2006, compact disc.

Bobo, Roger. *Tuba Libera*. Marie Condamin, piano. Crystal Records CD690, compact disc.

Knox, Craig. *Road Less Traveled*. Rodrigo Ojeda, piano. Long Tone Music, 2012, compact disc.

Perantoni, Daniel. *Daniel in the Lion's Den*. Eckhart Selheim, piano. Summit Records DCD163, 1994, compact disc.

Skillen, Joseph. *Blue Plate Special*. Jan Grimes, piano. Mark Master Records, 2001, compact disc.

Zambon, David. *Tuba De Anima*. CREC audio 02/025

3 Profiles for Tuba Octet

Legacy. Tennessee Tech Tuba Ensemble. Mark Custom, 2007, 6960-MCD.

3 Sketches for Oboe, Horn and Piano

Trio Ap'Passionato. Polymnie POL370 155, 2009, compact disc.

4 Concert Duets for Two Trumpets

Jackson, Bret and Anthony Plog. *Bret Jackson, Trumpet*. Jed Moss, piano. Summit Records, 2007, compact disc.

4 Minatures for Viola and Wind Quintet

Dunham, James. *Viola and the Winds*. Westwood Wind Quintet. Crystal Records, CD647, 1983.

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APPENDIX IV

PERMISSIONS



Dave Day <davedaybone@gmail.com>

Seeking Permission to use Anthony Plog's Music

Sophie Rochat <order@editions-bim.com>
To: Dave Day <davedaybone@gmail.com>

Wed, Feb 25, 2015 at 4:39 AM

Dear Dave Day,

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Le 12 févr. 2015 à 22:57, Dave Day <davedaybone@gmail.com> a écrit :

[Quoted text hidden]

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