



Arkansas Tech University
Dr. Sean Reed, Associate Professor of Trombone,
Euphonium and Jazz Ensemble
Professional Development Grant, *Reed/Marcellus*
Recording Project, 2018
Final Report

B. RESTATEMENT OF THE CREATIVE WORK IN QUESTION:

The following statements come directly from the original proposal:

- **Abstract**

I completed my doctorate in music at the Eastman School of Music in 2004. Following the completion of my studies, my trombone professor at Eastman has collaborated with me professionally on a number of occasions. We have performed and taught together in festivals, recitals and masterclasses in Thailand, in New York City, and at Arkansas Tech. In 2014, I was awarded a Professional Development Grant from ATU to go back to Eastman to perform with him as well. As a result of these collaborations, Dr. Marcellus and I have planned to make a professional recording of classical music for two trombones and piano. We intend to record vocal music of Johannes Brahms, and to arrange some vocal pieces by Gustav Mahler and other composers as well. We will make sure that we credit ATU for funding the project anywhere that we use it for promotional/professional reasons. The 'copyright potential' will be for our unique recording of these pieces.

- **Purpose/Objectives**

We intend to arrange most of the music ourselves, using vocal scores that are in the public domain. If we record anything from a published arrangement that is still under copyright, we will not use it for promotional purposes until and unless permission is granted by the composer and/or publisher, and royalties are paid if applicable. We intend to record at the State University of New York (SUNY) at Fredonia, as Dr. Marcellus has used that recording studio on previous recording projects. Pianist, Patti Wolf (University of Texas Faculty) will be in the Chautauqua area near Fredonia this summer, and has agreed to record with us as our accompanist. The recording studio at SUNY Fredonia is available.

- **Significance**

Published arrangements and recordings of trombone soloists and large ensembles featuring multiple trombones (trombone choirs) are ubiquitous. There are not many pieces composed, arranged, or recorded for two trombones and piano. Dr. Marcellus has proposed that we make this recording for this reason. The significance for me personally and professionally is profound. Doctor Marcellus is one of the most famous trombonists on the planet. He is a founding member of the International Trombone Association, former Principal Trombonist of the National Symphony Orchestra, and the master teacher of many of the world's finest trombone players. It will be an honor to record with him. I know a lot of musicians will want to hear these recordings because of his legendary status. We will, undoubtedly, receive invitations to travel and perform this music as well.

- **Process for Attainment of Objectives/Goals**

I will stay with Dr. Marcellus at his home the entire time we rehearse and record, and while we deal with any post-production mixing if we need to do that. This will eliminate hotel costs entirely. I plan to arrive on

July 30. I will fly into Buffalo, New York, which is the closest regional airport. I will work on arrangements and rehearse with Dr. Marcellus and Ms. Wolf on July 31 through August 2nd. Recordings will take place on August 3rd and 4th. I am including August 5th as a date we might need for post-production mixing.

- Dissemination of Results

We intend to make recordings that will be available for digital release using iTunes and/or SoundCloud or similar online websites. Online streaming has become the standard venue for artists to make their recordings available. These recordings will be available for the foreseeable future.

C. BRIEF REVIEW OF THE CREATIVE WORK:

The Reed/Marcellus recording project was a unique professional experience for me that will reflect positively on Arkansas Tech for many years to come. I was able to achieve all of the goals outlined in my proposal and this has led to a new, unexpected, publishing project that will be ongoing. I am very grateful for the support of the Arkansas Tech Professional Development Grant Committee and the Dean of Arts and Humanities, Dr. Jeff Woods.

On Friday, August 3rd and Saturday, August 4th, we had three recording sessions at SUNY Fredonia - three hours each as planned. We recorded songs by Johannes Brahms (1833-1897), Gustav Mahler (1860-1911), Gabriel Urbain Fauré (1845-1924), and José Ursicino da Silva (b. 1935 - a Brazilian composer, also known as ‘Maestro Duda’). We recorded a total of 13 songs. Our harpist was Sonja Inglefield, and our pianist was Cole Anderson. Recording Engineer, Bernd Gottinger had excellent ears and fine suggestions. All-in-all, the recording component of the project was great.

The recording project required a trip to Fredonia, New York that took place from Monday, July 30 through Monday, August 6, 2018. I had had multiple, daily rehearsals with Dr. Marcellus beginning on Day 1. Initially, the project was to be a recording with two trombones and piano, but we decided to engage a harpist for two of the pieces. As she was a faculty member at the school of music at SUNY Fredonia, our harpist was able to help us secure rooms for rehearsals and help us with unexpected details as they came up. Fredonia was very accommodating, as was Chautauqua Institution. We were allowed to use the fine facilities at Chautauqua, as guests, as I am an alumnus of the summer music festival there (1998), and Dr. Marcellus plays in the Chautauqua Symphony Orchestra (this was his 39th season).

- Recording Permissions:

The Mahler songs were all in the public domain, so no copywrite considerations will have to be made in order to release a recording. They were all, originally, solo songs, and I arranged them into two part duos, along with Dr. Marcellus. Together, we intend to publish those arrangements for two trombones and possibly for two French horns as well. The combination of a new

recording being released and new arrangements becoming available could lead to opportunities to travel and perform the pieces. They will, most certainly, be used at music schools all over the world, and the new arrangements will add something significant to the studio repertoire.

The Brahms Hornsongs, Vol. 3 are arrangements by the late Verne Reynolds. We have secured an application for a ‘mechanical’ license from Veritas, the publishers that currently hold the copy right.

The harp part for the Fauré arrangement was done by Dr. Inglefield. Dr. Marcellus and I intend to publish a duo version for trombones and piano (and possibly French horns) with that alternate harp part.

Tracking down Maestro Duda was a bit more difficult, but we were able to secure his permission, and I made some significant contacts in Brazil in the process. I was able to rely on two Israeli friends (I played in the New Israeli Opera for a season), one of whom has recorded those pieces as solo works (Nitzan Haroz of the Philadelphia Orchestra), and another who is fluent in Portuguese and hosts a radio show in Israel featuring Brazilian music. I have expressed an interest in traveling to Brazil at some point in the future, hopefully when the current political unrest subsides. Maestro Duda is the composer of these songs, but they were arranged by Scott Hartman, an internationally renowned trombone soloist, and the former trombonist of the famous Empire Brass Quintet. He happened to be in Chautauqua teaching this summer, and, as a former student of Dr. Marcellus, he was happy to share his arrangements and his permission to record.

- Album Artwork:

Siefried Allen has volunteered to provide artwork for the album cover and/or inserts:

Trombone Songs

Works of
Mahler
Fauré
Brahms
Da Silva

John Marcellus
Sean Reed
Sonja Inglefield, harp
Cole Anderson, piano

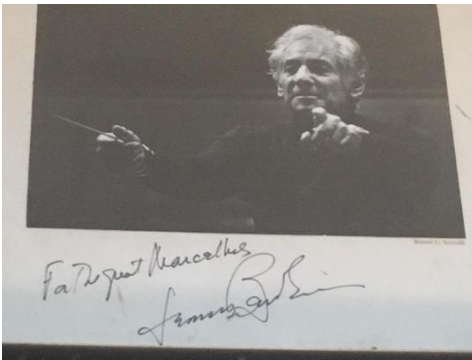
GUSTAV MAHLER (1860-1911) Arr: Marcellus/Reed		JOHANNES BRAHMS (1833-1897) <i>Hornsongs, Vol. 3</i> Arr. Verne Reynolds (1926-2011)	
1. <i>Lob des hohen Verstands</i> (Praise of Talty Intellect) text: anon./traditional from <i>Der Knaben Wunderhorn</i>	2. <i>Ablösung im Sommer</i> (The Changing of the Summer Guard) text: anon./traditional from <i>Der Knaben Wunderhorn</i>	7. <i>Es rauschet Das Wasser</i> , Op. 28 no. 3 (The Water Rushes) text: Johann Wolfgang von Goethe (1749-1832)	8. <i>Der Jäger Und Sein Liebchen</i> , Op. 28 no. 4 (The Hunter and His Love) text: August Heinrich Hoffmann (1798-1874)
3. <i>Blicke mir nicht in die Lieder</i> (Do Not Look Into My Songs!) text: Friedrich Rückert (1788-1866)	4. <i>Ich bin der Welt abhanden gekommen</i> (I Am Lost to the World) text: Friedrich Rückert (1788-1866)	9. <i>Weg der Liebe</i> , Op. 20 no. 2 (Ways of Love) text: Johann Gottfried Herder (1744-1803)	10. <i>So Lass Uns Wandern</i> , Op. 75 no. 3 (So Let Us Wander) text: Josef Wenzig (1807-1876)
GABRIEL FAURÉ (1845-1924) Arr. Marcellus/Reed/Inglefield		JOSÉ URSICINO DA SILVA (b. 1935) Arr. Scott Hartman	
5. <i>Puisqu'ici bas toute âme</i> , Op. 10 no. 1 (Since Here Below Each Soul) text: Victor Hugo (1802-1885)	6. <i>Tarentelle</i> , Op. 10 no. 2 text: Marc Monnier (1827-1885)	11. <i>Walpurgisnacht</i> , Op. 75 no. 4 (Witches Night) text: Georg Wilhelm Heinrich Hating (1798-1871)	12. <i>Gizella</i>
JOHN MARCELLUS SEAN REED trombone		SONJA INGLEFIELD harp COLE ANDERSON piano	

- Budget:

The studio costs, engineer's fee, and pianist's fee are fixed. The recording engineer's post-production studio time ran for 6 hours, according to our estimate.

D. SUMMARY OF OUTCOMES:

The project was a complete success. *Trombone Songs* is available on iTunes and multiple platforms all over the world. This recording session has led to a publishing project that is already well underway at this point. I have completed musical arrangements that we created together for the recording and intend to publish them very soon. It was an honor and a privilege to be part of this project. I am grateful to the committee, my department, and Dean Woods for the opportunity. I have included a picture that used to hang on the trombone studio wall at the Eastman School of Music when I studied with Dr. Marcellus (Leonard Bernstein's autograph for 'The Great Marcellus', followed by another picture from our session).



E. CONCLUSIONS AND RECOMMENDATIONS:

I would recommend, very highly, that the university continue to support this type of creative work. For musicians, CD recordings and publishing of original compositions and/or arrangements are somewhat analogous to writing and publishing books in other disciplines. We often focus on live performance opportunities. For example, the last time I applied for, and received, a PDG, I used it to attend a conference and perform as a trombonist. This project is more profound because our recording will live for many years after we are gone. The following is the information that will be included on the CD insert. This is also the information that will be used in the *program* for an upcoming recital at Arkansas Tech. On April 4, 2019, Dr. Marcellus is coming here, and we are going to perform this program for our students, faculty and community, with ATU faculty accompanist Dr. Tim Smith.

Program Notes

Gustav Mahler's art songs are often humorous, allegorical, tragic and provocative. All of these qualities can be found in the four songs presented here. *Lob des hohen Verstands*, *Ablösung im Sommer*, *Blicke mir nicht in die Lieder* and *Ich bin der Welt abhanden gekommen* create an imaginative narrative when performed together. The first two songs are from the *Wunderhorn* collection, and the third and fourth songs are based on texts by Friedrich Rückert. They are presented here as new arrangements for two voices. In *Lob des hohen Verstands*, the singing contest between the Cuckoo and the Nightingale, arbitrated by the donkey, is a light-hearted jab at Mahler's critics. *Ablösung im Sommer* was composed earlier and was repurposed as the primary musical material for the third movement of Mahler's third symphony. *Blicke mir nicht in die Lieder* and *Ich bin der Welt abhanden gekommen* are also somewhat auto-biographical. *Blicke* warns us not to try to understand the creative process of artists. The poignant *Ich bin der Welt* can be heard in the Adagietto of Mahler's fifth symphony.

French *mélodie* of the 19th century favored brevity and clarity, particularly with respect to the subtle nuances of the language and the relationship between text and music. *Puisqu'ici bas toute âme* is exemplary of the style and, like many *mélodies*, was set to texts by Victor Hugo. Both *Puisqu'ici* and *Tarentelle* were composed for Claudie and Marianne Viardot, the daughters of the great mezzo-soprano/composer Pauline Viardot.

Verne Reynolds' arrangements of five vocal duo compositions of Brahms, *Hornsongs, Vol. 3*, is a masterful collection that has claimed an important role in both French horn and trombone repertoires. From the opening scene depicted by rolling chords and flowing 8th notes in *Es Rauschet Das Wasser* to the desperate, pleading crescendos of *Walpurgisnacht*, each song becomes a movement in a suite that has a lot of imagery to offer.

Gizelle and *Marquinhos no Frevo* are both inspired by Brazilian dance, and were composed for trombonist Rade Gundis Feitosa by composer José Ursicino da Silva, known by many as 'Maestro Duda'. *Gizelle* is a Brazilian waltz named after the granddaughter of the composer. *Marquinhos no Frevo*, dedicated to Maestro Duda's grandson, is evocative of the Frevo orchestral style. Syncopation rules throughout the 'A' section. The brass typically ask questions that are answered by woodwinds in a back and forth during the 'B' section. We would like to express our gratitude to Scott Hartman for this duo arrangement.

"Every hidden cell is throbbing with music and life, every fiber thrilling like harp strings." -John Muir

Technical Information and Acknowledgments

John Marcellus performs on the Courtois Legend AC 440 Bb-F Tenor Trombone produced by the Buffet-Crampon Group, USA. Dr. Marcellus is a Courtois/Buffet-Crampon Clinician.

Sean Reed performs on an S.E. Shires Vintage New York Tenor Model Trombone. Dr. Reed is a Shires Trombone Artist.

Recorded at State University of New York (SUNY) at Fredonia on August 3-4, 2018.
Engineer: Bernd Gottinger

This recording was made possible, in part, by a grant provided by Arkansas Tech University.

Cover Painting: *A Harpist and Two Trombones*
Judi Seifried, Mayville, N.Y.
