

Scatter the Darkness (2011) was commissioned shortly after the passing of John C. McDaniel, Melissa's father, and is dedicated to his memory. John was a one-time trumpet player and avid arts supporter, even after moving into the business world for his career. The purpose was not to eulogize his life, but to celebrate it through the music he loved so much. Inspired by the treatment of the hymn *The Morning Trumpet* in his trumpet sonata, and upon reading the text of *The Family Bible* from *Southern Harmony*, it was decided this should be the melodic source as the text was perfectly appropriate for the purpose of the composition.

The hymn's fifth verse is from where the piece draws its title.

*Hail, rising the brightest and best of the morning,
The star which has guided my parents safe home;
The beam of thy glory, my pathway adorning,
Shall scatter the darkness and brighten the gloom.
As the old Eastern sages to worship the stranger
Did hasten with ecstasy to Canaan's land,
I'll bow to adore him, not in a low manger,--
He's seen in the Bible that lay on the stand.*

The composition is in three continuous movements and from the opening trumpet dissonance, sets up the conflict of light and dark. The first movement evokes the sounds of a congregational hymn-sing. After these two statements, however, the melody becomes distorted in a flurry of conflict between the trumpet and organ before settling into the second movement. This movement is influenced by the sounds of early American hymns, but is newly composed. Here the trumpet struggles against the dense sounds of the organ, fighting to keep its melody heard. Resolution is found in the third movement which features two "duels" with the trumpet and organ trading flourishes of notes, leading to the return of the original melody. Here, the melody is tranquil and recalls the tone of the second movement, signifying acceptance of the dark times, but vowing to move forward. It is here where the piece reaches its dramatic conclusion. Just as the fourth line of text foreshadows "Shall scatter the darkness and brighten the gloom," the trumpet punctures the solemnity with a musical parting of the clouds, and the trumpet and organ finally work together in harmony to let the listener know the family, through their faith, has found the light.

Scatter the Darkness was premiered on March 11, 2012 at Germantown Presbyterian Church and was performed by Kyle Millsap (trumpet) and Carolyn Mason (organ). It is published through AsherRose Music.

Shalom, Salaam, Peace... (2010) is composed as a mensuration canon; that is, a repeating melody played canonically at unison (or octaves) but using different units of beat (half-note, quarter-note, eighth, etc.). The melody begins simply in Ionian mode. But gradually, chromatic alterations are introduced, shifting the character of the tune from traditionally "Western" to "Middle Eastern." Highlighting this collision of cultures is the quoted fragment of the plainchant *Dona Nobis Pacem* that begins and ends the composition. *Shalom Salaam Peace* was composed as a wedding gift for Kyle and Melissa McDaniel Millsap.

Shalom, Salaam, Peace... was premiered on March 11, 2012 at Germantown Presbyterian Church by Kyle Millsap and Melissa Millsap (trumpets) and Carolyn Mason (organ). It is published through AsherRose Music.

Domestic Tranquility (2013) was composed especially for Kyle and Melissa. It is a series of four character pieces. The movements are mostly unrelated to one another, although as a whole, they were inspired by the Heroic Music suite by Georg Phillip Telemann (particularly the movement entitled *Amoroso*). The work is a consistent dialog between the players and reflects a tender (if tongue-in-cheek) take on marital bliss. The suggested sequence is *Dynamic Duo*, *Amoroso*, *Aliyah for Max*, and *The Last Word*. However, the movements are not specifically numbered and can be performed in any combination, or independent of each other.

Dynamic Duo reflects the harmony possible when complementary ideas come together. The necessity to move between unison and harmony melodic passages, work together through the unison rhythmic figures, and complete the phrases of the other player, the movement highlights a similarity to when two compatible people find each other. *Amoroso* highlights the delicacy of a blooming relationship. The piccolo lines can be easily overpowered by the flugelhorn, emphasizing the importance of balance in a relationship. *Aliyah for Max* is an arrangement of one Friedman's earlier compositions. It was composed in honor of his son's bar mitzvah and originally was scored for flute and clarinet. The Hebrew word "aliyah" literally means "going up" and refers to the Jewish worship practice

of ascending to the *bimah* (the stage area) to read from the Torah. In composing this piece, he kept in mind the image of searching for and finding one's way in the journey of Life. *The Last Word* is the most dialog-like, with the players taking turns cutting each other off, each attempting to be the last word, and portraying the importance of communication within a relationship.

The decision for the trumpet/flugelhorn combination came from a previous collaboration. Having liked the sound, it was decided that would be the ideal instrumentation for this piece to showcase the dialog and highlight a couple's compatible, but unique voices.

2x4: Domestic Tranquility was premiered on February 11, 2014 at Texas A&M University-Kingsville by Kyle Millsap (trumpet/piccolo trumpet) and Melissa Millsap (flugelhorn). It is published through AsherRose Music.

A Whisper of Angels (2012) was commissioned by Barbara Ragsdale and Kyle and Melissa Millsap in memory of Lafayette M. Ragsdale. A successful and highly regarded visual artist, L. M. Ragsdale also held the position of Director of Bands at Central High School in Memphis during the 1960s, a time of great political unrest and social change. Under Mr. Ragsdale's guidance, a number of talented young people learned the musical skills and professional standards that eventually led to distinguished professional careers, both in the USA and abroad.

The text for *A Whisper of Angels* was suggested by Mrs. Barbara Ragsdale. A Talmudic quotation, the words suggest the mentoring of developing young minds. The music itself is all about growth, expressed in the expansion of range and dynamics and in the layering of interweaving melodic lines. The piece is structured in A-B-A form, with the homophonic outer sections framing a highly contrapuntal inner section that constantly accelerates, intensifies and grows in complexity.

A Whisper of Angels was premiered on August 12, 2012 at Germantown Presbyterian Church by Kyle Millsap, Melissa Millsap, Benjamin Lewis, and Stanley Friedman (trumpets) and Jerold Teachy (narrator). It is published through AsherRose Music.

Liner notes by Kyle Millsap and Stanley Friedman.

Recorded July 23-25, 2013 at Germantown Presbyterian Church, Germantown, TN.

Special thanks to Germantown Presbyterian Church, Barbara Ragsdale, and Benjamin Lewis.

About the performers:

Kyle Millsap is Assistant Professor of Trumpet & Jazz at Texas A&M University-Kingsville, a position he has held since 2013. Along with overseeing the trumpet program, he directs Jazz Band 2, the trumpet ensembles, the jazz trumpet ensembles, and performs with the Kingsville Brass Quintet.

He has performed as lead trumpet for shows/concerts with The Temptations, Mannheim Steamroller, Johnny Mathis, the Jimmy Dorsey Orchestra, Al Kapone, Kirk Whalum, Kathy Kosins, the Jazz Orchestra of the Delta, and the Sparkling City Jazz Orchestra, the host band for the Texas Jazz Festival.. He has performed with Doc Severinsen, at halftime for the NBA's Memphis Grizzlies and multiple events for Elvis Presley Enterprises. He has been seen on WKNO television, and heard on WKNO-FM, and KEDT radio. Theater credits include performances for numerous national touring companies and regional theater productions.

Orchestral credits include the Memphis Symphony Orchestra, Orquesta Sinfonica UANL, Corpus Christi Symphony Orchestra, Victoria Symphony Orchestra, Wichita Symphony Orchestra, and Eroica Ensemble. He has been a featured soloist with the Corpus Christi Wind Symphony, the TAMUK Wind Symphony, TAMUK Jazz Band 1, and the TAMUK Chamber Orchestra.

He has performed and/or given presentations at the International Trumpet Guild Conference, International Horn Symposium, College Music Society National Conference, National Association of College Wind and Percussion Instructors National Conference, and the Texas and Tennessee Music Educators Association conventions, as well as colleges throughout the United States. His articles and reviews are published in the ITG Journal and NACWPI Journal. He is a member of the Artist Faculty for the National Trumpet Competition.

As an advocate for new music, he has commissioned and premiered several new works for trumpet: *Shalom, Salaam, Peace...* (2010) written for two trumpets and organ, *Scatter the Darkness* (2011) for trumpet and organ, *A Whisper of Angels* (2012) for trumpet quartet and narrator, *2x4: Domestic Tranquility* (2013) for trumpet and flugelhorn duet, *Cuando las ranas crier pelo* (2014) for trumpet sextet, *Murmurations* (2015) for trumpet duet and electronic accompaniment, and *Divertimento in Blue* (2017) for jazz trumpet quintet. His own compositions and arrangements have been published through BrassArts Unlimited, Cimarron Music, and Triplo Press. Album credits include principal trumpet with the Memphis Repertory Orchestra on their recordings *Dvorak & Tchaikovsky* and *Voyagers*, and lead trumpet on the Southern Comfort Jazz Orchestra recording *Voices*.

He holds the Doctor of Musical Arts degree from the University of Memphis, Master of Music degree from the University of North Texas, and Bachelor of Music degree from Wichita State University. Among the teachers he has studied with are Judith Saxton, Kevin Hartman, John Holt, and David Spencer. He has held prior faculty positions at Murray State University and The University of Memphis.

He is a Yamaha Performing Artist, as well as an artist for Torpedo Bags.

Melissa Millsap has served on the faculty of Texas A&M University-Kingsville as Lecturer of Trumpet since 2015 where she teaches studio trumpet, co-directs the TAMUK Trumpet Ensemble, and is a member of the Kingsville Brass Quintet, the professional brass ensemble in residence at TAMUK.

She has performed with a variety of groups, including the Memphis Symphony Orchestra, Louisville Orchestra, Delta Symphony Orchestra, Memphis Repertory Orchestra, the Eroica Ensemble, and the Memphis Jazz Orchestra. She has performed at the International Trumpet Guild Conference, International Horn Symposium, and Texas Music Educators Convention. In 2007, she performed at the World Association of Symphonic Bands and Ensembles in Killarney, Ireland as a select member of the International Youth Wind Orchestra. She has performed for professional musical theater productions throughout the Mid-South. She has been heard as a performer on WKNO's Live Lunch series in Memphis, TN and on WUOL in Louisville, KY. She is on the Artist Faculty of the National Trumpet Competition.

She has premiered and/or commissioned new works for trumpet, including *Shalom, Salaam, Peace...* (2010), *Scatter the Darkness* (2011), *A Whisper of Angels* (2012), and *2x4: Domestic Tranquility* (2013). Recording credits include *Jazz Nocturne: American Concertos of the Jazz Age*, released on the Naxos label, and the Memphis Repertory Orchestra's recordings *Dvorak & Tchaikovsky* and *Voyagers*.

She received her Master of Music degree in Trumpet Performance from the University of Louisville, and graduated with a Bachelor of Music degree in Trumpet Performance from Webster University in St. Louis, Missouri. Her primary teachers have included Dr. Lee Weimer, Malcolm McDuffee, Dr. Stanley Friedman, Ryan Anthony, Scott Moore and Dr. Michael Tunnell.

Melissa Millsap is a Conn-Selmer Artist performing on Bach trumpets.

About the composer:

Stanley Friedman's compositions have been premiered by the New Zealand Symphony, the Memphis Symphony, l'Ensemble Intercontemporain, the Los Angeles Philharmonic Chamber Music Society, the Canadian Brass, the Northwestern University Orchestra, and by major soloists, ensembles and music festivals around the world. His opera HYPATIA (premiered in concert at the New Zealand International Festival of the Arts) earned praise as "orchestrally impressive and lyrically quite rich" [(NZ) Opera News]. The (NZ) Dominion identified Friedman as "...a significant new opera composer."

Widely known for his music for brass, Friedman has received awards and commissions from the International Trumpet Guild, International Horn Society, International Trombone Association, and many leading soloists and ensembles, and is a 5-time winner of the ITG Composition Prize. His solo trumpet work *Solus* has become a world success, with multiple CD recordings and programming on recitals, and has been designated required "contemporary repertoire" for major international solo competitions. Friedman's works are published by Editions BIM (Switzerland), Subito Music and Asher Rose Music (USA), Antes Edition (Germany) and are recorded on multiple labels.

After earning a doctorate in composition at the Eastman School of Music, Friedman began a performing career that has included principal positions with the New Zealand Symphony, the Hong Kong Philharmonic, and the Israel Philharmonic. He also has performed with the Los Angeles Philharmonic and recorded for motion pictures, television, and commercial CDs. A Yamaha Performing Artist, Friedman presents master classes and concerts of his music at universities and conservatories across America and around the world, and often is called upon to conduct concerts and recordings of his music. His solo CD *The Lyric Trumpet* (ODE #1327) won Best Classical Recording of 1989 honors at the New Zealand Music Awards and has been critically acclaimed in leading publications. In addition to his composing, performing and conducting, Friedman has held faculty positions at universities around the world.