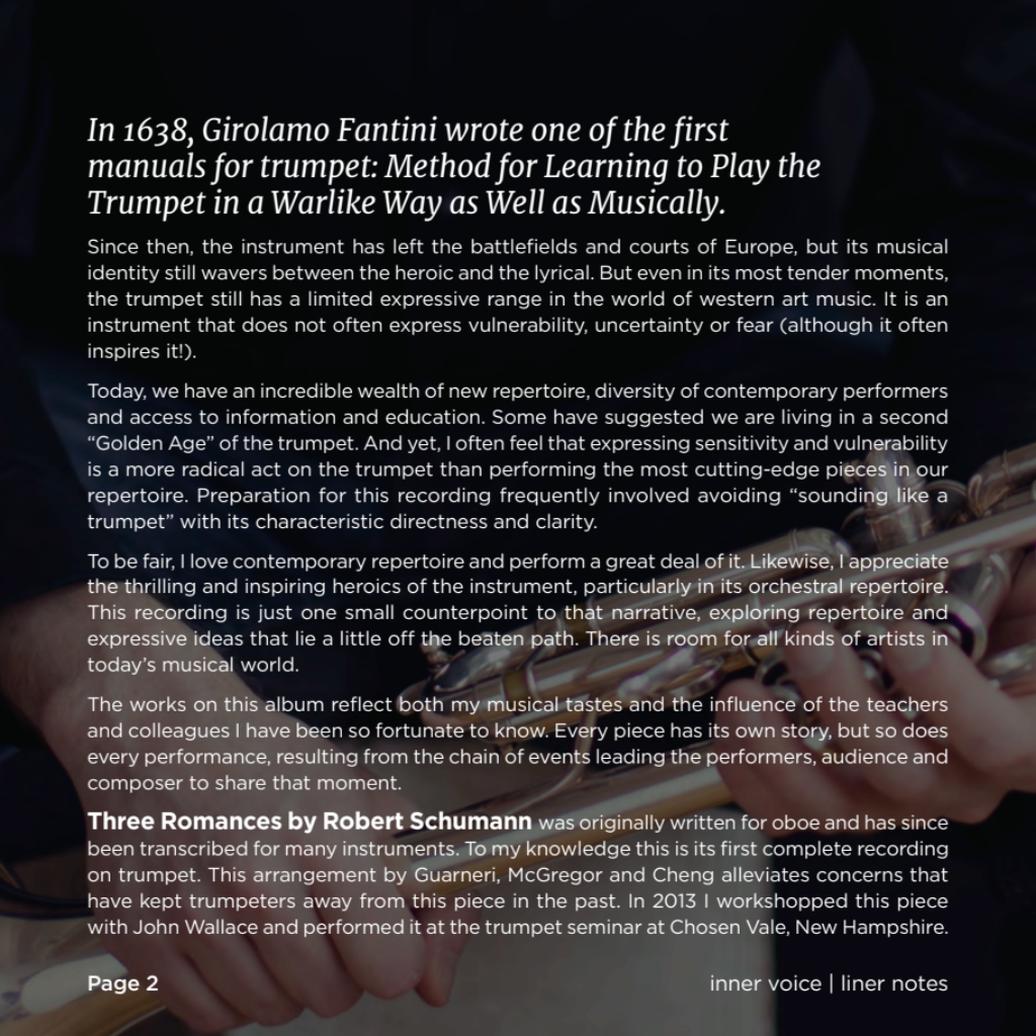


A young man with short brown hair, wearing a black long-sleeved shirt and blue jeans, is sitting on a weathered wooden crate. He is holding a silver trumpet in his right hand, which is extended outwards. His left hand is resting on his chin, and he is looking off to the right with a thoughtful expression. The background is a dark, textured wall.

inner voice

AARON HODGSON | trumpet
VANESSA MAY-LOK LEE | piano
JILL BALL | percussion





In 1638, Girolamo Fantini wrote one of the first manuals for trumpet: Method for Learning to Play the Trumpet in a Warlike Way as Well as Musically.

Since then, the instrument has left the battlefields and courts of Europe, but its musical identity still wavers between the heroic and the lyrical. But even in its most tender moments, the trumpet still has a limited expressive range in the world of western art music. It is an instrument that does not often express vulnerability, uncertainty or fear (although it often inspires it!).

Today, we have an incredible wealth of new repertoire, diversity of contemporary performers and access to information and education. Some have suggested we are living in a second “Golden Age” of the trumpet. And yet, I often feel that expressing sensitivity and vulnerability is a more radical act on the trumpet than performing the most cutting-edge pieces in our repertoire. Preparation for this recording frequently involved avoiding “sounding like a trumpet” with its characteristic directness and clarity.

To be fair, I love contemporary repertoire and perform a great deal of it. Likewise, I appreciate the thrilling and inspiring heroics of the instrument, particularly in its orchestral repertoire. This recording is just one small counterpoint to that narrative, exploring repertoire and expressive ideas that lie a little off the beaten path. There is room for all kinds of artists in today’s musical world.

The works on this album reflect both my musical tastes and the influence of the teachers and colleagues I have been so fortunate to know. Every piece has its own story, but so does every performance, resulting from the chain of events leading the performers, audience and composer to share that moment.

Three Romances by Robert Schumann was originally written for oboe and has since been transcribed for many instruments. To my knowledge this is its first complete recording on trumpet. This arrangement by Guarneri, McGregor and Cheng alleviates concerns that have kept trumpeters away from this piece in the past. In 2013 I workshopped this piece with John Wallace and performed it at the trumpet seminar at Chosen Vale, New Hampshire.

Founded by Edward Carroll, this seminar has been a great source of artistic inspiration and renewal for me since I finished school.

Jean Hubeau's Sonata is a hidden gem of the trumpet repertoire. From its grand Sarabande, through its frenetic and humorous Intermède to its bluesy, closing Spiritual, the piece is brimming with style and character. My predecessor and former teacher at Western, Erik Schultz, recorded this piece on his album Sonata in 1996, which was a huge inspiration for me as a young trumpeter. I first performed this piece during my undergraduate degree while studying with Shawn Spicer.

Music for Trumpet and Djembe by Brandon Ridenour was the winner of the Reveille Trumpet Collective's Composition Prize in 2012. Despite living all over the world, the members of Reveille (Tom Bergeron, Joel Brennan, Timothy Quinlan and Adam Zinatelli) have been close friends to me for many years. Scores were judged anonymously for this competition, and we were delighted to learn Brandon (formerly of the Canadian Brass and recently winner of the Concert Artists Guild competition) was the author of this piece. Trumpet and djembe is an unusual combination and in this piece it provides fertile ground for excitement and for experimentation with sound. Percussionist Jill Ball has been a wonderful colleague since I arrived at Western in 2012, and we have performed together many times.

I first heard **Vaughan Williams's Six Studies on English Folk Song** in a recital given by violist Sharon Wei, who is now my colleague at Western University. I have long admired Vaughan Williams's rich harmonic language and his use of English folk materials. I enjoyed the challenge of transcribing this piece for trumpet, and since then it has been a valuable addition to the lyrical repertoire for our instrument. My first trumpet teacher, Chris Robertson, emphasized the importance of tone from our first lesson, and this performance is dedicated to him.

Five Melodies by Sergei Prokofiev was written as a vocalise (a piece for vocalist with no words) then transcribed by the composer for violin. This performance borrows some of the composer's additions to the violin part while also experimenting with mutes to create otherworldly timbres. Pianist Vanessa May-lok Lee brought tremendous musical sensitivity and insight to this piece (and to all the works on this album) and it is always a joy to perform with her.



**Aaron
Hodgson**
trumpet

www.aaronhodgson.ca

Trumpeter Aaron Hodgson has been praised for his “exquisite musicianship and assured composure” (International Trumpet Guild) and his “outstanding lyrical trumpet playing” (Hartford Courant). A prize-winner in the Ellsworth Smith and OSM Standard Life competitions, Aaron has been broadcast nationally as a soloist by CBC Radio and featured as a concerto soloist with l’Orchestre de la Francophonie at Canada’s National Arts Centre. His orchestral performances include appearances with the New Jersey Symphony Orchestra and the Calgary Philharmonic led by conductors such as Neeme Jarvi, Sir Neville Marriner and Helmuth Rilling. He can be heard on Naxos and Analekta records as principal trumpet for recordings of Bach’s Magnificat, Berlioz’s *Symphonie Fantastique* and the complete symphonies of Beethoven and Brahms.

Committed to expanding the trumpet’s capabilities and audiences, Aaron is a founding member of the Reveille Trumpet Collective (reveilletrumpet.org). Reveille has presented engaging, multimedia performances at the Banff Centre and the Sound Symposium Festival, and contributed to the commissioning of many new solo and chamber works for trumpet. Aaron is also a member of Reverb Brass, a quintet dedicated to exciting performances of contemporary works. After several years at Memorial University of Newfoundland, in 2012 Aaron joined the faculty of the Don Wright School of Music, Western University. Aaron holds a Doctor of Musical Arts from Yale University.



**Vanessa
May-lok Lee**
piano

www.vanessamayloklee.com

inner voice | biographies

Canadian pianist Vanessa May-lok Lee is much sought after as a collaborative pianist. Having made her Carnegie Hall (Isaac Stern Auditorium) debut in June 2014, Ms. Lee has performed with internationally acclaimed artists including Jörgen van Rijen (principal trombone, Royal Concertgebouw Orchestra), Joseph Alessi (principal trombone, New York Philharmonic), Jeffrey Beecher (Yo-Yo Ma's Silk Road Ensemble and principal bassist, Toronto Symphony Orchestra), and Rachel Mercer (cellist of Ensemble Made in Canada) among others.

Her CD Reflections with Gordon Wolfe, principal trombone of the Toronto Symphony Orchestra, was released in February 2015. Her debut CD Bleu et Or was released in August 2012 with flautist Miguel Ángel Villanueva and violist Elodie Guillot.

Ms. Lee graduated with a Bachelor's in Piano Performance from the University of Toronto where she studied with Marietta Orlov, and a Master's in Music from the Royal Academy of Music in London, England with Michael Young. In May 2014, Ms. Lee completed pre-doctoral studies at the Manhattan School of Music with John Forconi through the generous support of the Canada Council for the Arts. Ms. Lee currently resides in NYC where she is a Faculty Accompanist at the Manhattan School of Music, The Juilliard School and is on the piano faculty at Third Street Music School.



Jill Ball percussion

Dr. Jill Ball is Assistant Professor of Percussion at Western University and director of the Percussion Ensemble. She is a seasoned orchestral performer having appeared as soloist with numerous professional and university ensembles in Canada and the United States. She is a frequent recitalist and advocate of contemporary music, and has recorded with the Robert Hohner Percussion Ensemble on the Albany and DMP labels. She is also an active adjudicator, conductor and clinician.

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**Western
Research**



qPress

Sheet music for
works by Ridenour,
Vaughan Williams
and Prokofiev
available at qPress.ca

Thanks to

Sonya for her assistance during the recording process and for her constant support. Thanks to my parents and to my teachers, Allan, Shawn, Peter and Erik.



Robert Schumann (1810-56) arr. Guarneri, McGregor, Cheng
THREE ROMANCES (1849)

- | | | |
|---|--------------------|------|
| 1 | I. Nicht schnell | 3:53 |
| 2 | II. Einfach, innig | 4:06 |
| 3 | III. Nicht schnell | 5:13 |

Jean Hubeau (1917-92)
SONATE POUR TROMPETTE
CHROMATIQUE ET PIANO (1943)

- | | | |
|---|----------------|------|
| 4 | I. Sarabande | 3:39 |
| 5 | II. Intermède | 2:00 |
| 6 | III. Spiritual | 6:33 |

Brandon Ridenour (b. 1986)
MUSIC FOR TRUMPET AND DJEMBE (2012)

- | | | |
|---|---------------------------|------|
| 7 | I. Presto | 3:27 |
| 8 | II. Interlude and Part II | 9:11 |

Ralph Vaughan Williams (1872-1958) arr. Hodgson
SIX STUDIES ON ENGLISH FOLK SONG (1926)

- | | | |
|----|--|------|
| 9 | I. Lovely on the Water | 1:45 |
| 10 | II. Spurn Point | 1:16 |
| 11 | III. Van Dieman's Land | 1:45 |
| 12 | IV. She Borrowed Some of her Mother's Gold | 1:32 |
| 13 | V. The Lady and the Dragoon | 1:40 |
| 14 | VI. As I Walked over London Bridge | 0:54 |

Sergei Prokofiev (1891-1953)
FIVE MELODIES, OP. 35 (1920)

- | | | |
|----|-----------------------------------|------|
| 15 | I. Andante | 2:28 |
| 16 | II. Lento, ma non troppo | 3:01 |
| 17 | III. Andante, ma non allegro | 3:33 |
| 18 | IV. Andantino, un poco scherzando | 1:26 |
| 19 | V. Andante non troppo | 3:19 |

TOTAL TIME: 1:00:41

