

A Long Ride in a Slow Machine

Composer: Matthew Hightower

4'00

A Long Ride in a Slow Machine was composed March 2020 for my colleague and friend, Jason Dovel's, newest album featuring new unaccompanied works for trumpet. The commission was born out of a gentleman's agreement to write new works for each other for future recording projects.

The work is programmatic in nature recounting the whirlwind seven-day, 2,500-mile tour of five Universities with the University of Kentucky Faculty Brass Quintet November 9-15, 2019. As you can imagine, a week of long drives in a cramped University-owned Dodge Caravan with five people can get interesting, thus the title.

The opening reoccurring octatonic motif is a representation of the Caravan whizzing by unsuspecting small towns across the southeast United States, often stopping suddenly for a sudden turn or unscheduled bathroom break. Dr. Dovel drove much of the first few days of this excursion and his Jeff Gordon-esque approach to driving is legendary amongst UK faculty.

The middle, slower section is a representation of night drives in a calmer vehicle and the post recital meals where conversations would shift into more meaningful and thoughtful exchanges, reflecting on the performances and tour to that point.

The mixolydian *Vivace* section has quick twists and turns that highlight an all to short but fun free day in the Big Easy. Following this section is a quick recap back to the flustered octatonic ride back to Lexington. Measure 134 quotes *Fanfare from Sonata a 5 Battalia* by Paul Hainlein, the opening track of the University of Kentucky Baroque Trumpet Ensemble CD that Dr. Dovel would intermittently blast throughout the trip in between CD's to ensure we were awake, but the final "Baroque Blast" between the University of Georgia and our long, feverish drive back to Lexington at midnight was by far the loudest.

Many of the articulations in the work are purposefully "backhanded" to enhance the gregarious and scherzo like character of the work.

The performer should feel free to take time in between measure 40 and 41 to set up the character of the *Adagio* section and quietly add the mute. Cup mute is recommended in this section with the goal of producing a more distant and smoky texture. Molto rubato throughout this section, but especially measure 49 through 62. Take slightly less time removing the mute between 62 and 63 for a quicker and more eager entrance at measure 63.

Measure 68 is all about fun. Feel free to exaggerate the dynamics to highlight this. Due to the complex nature of measure 133, feel free to take the C on beat four of 132 down a fourth to a G and then up a half-step to a G-sharp in measure 133, rather than a C-sharp in measure 133. Resume printed pitch at 134. Measure 134 is meant to represent the doppler effect, so as much dynamic variation as possible and possibly even a change in direction on stage would greatly aid in successfully making that section obvious to the audience.

This was a joy to compose, I hope you enjoy performing it!



Matt Hightower is the Assistant Professor of Tuba/Euphonium at the University of Kentucky. Prior to his appointment at UK, he held a similar position at Texas A&M University-Kingsville. As a professional tubist, Dr. Hightower's performance experience covers a wide range of chamber, orchestral, and solo music that spans three continents and nine countries. He is a prizewinner of international solo competitions and has presented master classes to tuba/euphonium students around the world.

His growing list of solo residencies include Baylor University, Conservatory of Reykjavik (Iceland), the University of Louisiana at Monroe, the University of Texas, the 2017 & 2018 South Central Regional Tuba/Euphonium Conferences, the 2015 & 2018 South East Regional Tuba/Euphonium Conferences, The United States Army Band Tuba/Euphonium Workshop in Arlington, VA and the Xi Xiang Music Valley (China) among others.

He is the tubist with the University of Kentucky Faculty Brass Quintet and was previously tubist with the Corpus Christi Brass Quintet and the Kingsville Brass Quintet. He is a founding member of the Atlas tuba quartet, a professional tuba quartet that has presented clinics and recitals at Austin Peay State University, Indiana University of Pennsylvania, the 2016 International Tuba/Euphonium Conference, Murray State University, the University of Akron, the University of Memphis, and Western Kentucky University.

In addition to his career as teacher and performer, Dr. Hightower is an award-winning composer. In 2010 Dr. Hightower was named the winner of the KMEA Intercollegiate Composition Contest. Commissioned works by Dr. Hightower have received premier performances at the 2012, 2014, and 2016 International Tuba Conferences, the 2017 & 2018 South Central Regional Tuba Euphonium Conference, the 2018 South East Regional Tuba Euphonium Conference, the John F. Kennedy Center, and the 2016 Texas Music Educators Conference. Many of his arrangements and original works are published through Potenza Music and Absolute Brass Publishing. He is also a composer for Fannin Musical Productions, where he arranges and composes music for high school marching bands across the United States.

Matt Hightower is a B&S performing artist.



Trumpet in C

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from Mike to Jason

Matt Hightower

Fast ♩=172+

p *sfz* *p*

7 *sfz* *f* *sfz*

13 *p* *sfz* *p*

19 *sfz* *f* *sfz*

25 *sfz p* *sfz sfz sfz sfz p* *sfz sfz*

29 *ff p* *f* *ff*

32 *p* *f* *ff*

36 *p* *ff*

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39 *subito mf* *fff* *Adagio* (♩=60) *to cup mute* *cantabile* *p* *mf* *p*

43 *p* *mf* *p*

47 *molto rubato*

51

55

59 *f*

63 (mute out)

The musical score is written for a single melodic line in treble clef. It begins at measure 39 with a series of sixteenth-note chords, marked *subito mf*. The dynamics shift to *fff* and the tempo is marked *Adagio* with a metronome marking of ♩=60. A *to cup mute* instruction is placed above the staff. The music then transitions to a *cantabile* style, starting with a triplet of eighth notes marked *p*, followed by a crescendo to *mf* and then a decrescendo back to *p*. Measure 43 continues with a triplet of eighth notes marked *p*, followed by a crescendo to *mf* and then a decrescendo back to *p*. Measure 47 features a triplet of eighth notes marked *p*, followed by a decrescendo to *mf* and then a crescendo back to *p*. The tempo is marked *molto rubato*. Measure 51 begins with a triplet of eighth notes marked *p*, followed by a decrescendo to *mf* and then a crescendo back to *p*. Measure 55 continues with a triplet of eighth notes marked *p*, followed by a decrescendo to *mf* and then a crescendo back to *p*. Measure 59 features a triplet of eighth notes marked *p*, followed by a decrescendo to *mf* and then a crescendo back to *p*. The piece concludes at measure 63 with a triplet of eighth notes marked *p*, followed by a decrescendo to *mf* and then a crescendo back to *p*. The final measure is marked with a double bar line and a 3/4 time signature.

Vivace

68 *mp* *f* *mp*

71 *f*

75 *mp* *f* *f* *f*

78 *mp* *f*

82 *p* *f* *p*

87 *p* *mf* *fp* *ff* *p*

92 *f* *p* *f* *p*

96 *fp*

101 *a tempo* *ff* *fff* *pp* *f*

104 *p* *f*

107 *fp* *fp* *accel.*

113 **Faster than before** ♩=180+ *fp* *sffz pp* *p*

119 *sffz pp* *f* *sffz pp*

125 *p* *sffz* *p*

131 *ff* *fp* *fff* *Slow to Fast*

In one 134 *f* *mf* *mp* *p* *pp* *n*

139 *sffz* *mf* *mp* *p* *pp* *n*

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a tempo

144

f *fff* *subito p*