

Solo Ascent

Composer: Jenna Veverka

7'44"

Program Notes

Inspired by the daring act of "free solo" rock climbing, *Solo Ascent* is an expression of the trumpeter's journey. Throughout its history, the trumpet has most often been employed to signal important moments with fanfare, to evoke feelings of power, triumph, and glory, and exude radiance and magnificence. Yet these moments in music can sometimes be a trumpet player's greatest challenge. They often require great endurance and range; skills which, like climbing, can only be built one step at a time. Skills that take dedication, perseverance, and more often than not, leaps of faith.

No matter the genre or medium, at some point along their journey, all trumpet players find themselves faced with these challenges as well as the need to develop fearlessness; the trumpet is an exposing instrument, there is no hiding behind it. In order to succeed and perform with complete abandon, bravery is required. The player must make the climb alone, without looking down.

Akin to what a 'free solo' climber experiences on the day of a climb, *Solo Ascent* takes the trumpeter through the journey of an audacious performance. One begins the day and prepares with a sense of calm and reflection, yet grapples with moments of doubt and fear. Ultimately the resolution to succeed takes over, and the performer steps on to the stage (begins the ascent) with excitement and purpose. While the experience itself and each sound is thrilling, the performer is required to remain steadfast and can only make the ascent one note, one step at a time. Approaching the most physically demanding part of the piece, the climax of the ascent, there is only one option, to risk letting go of all fear in order to reach the pinnacle. Upon doing so, the performer can finally enjoy the exhilaration of the experience and overwhelming sense of triumph. With complete bliss and elation, one has accomplished a *Solo Ascent*.

About the Composer

Jenna Veverka is an active musician and teacher in the Cincinnati area. She currently freelances as a substitute with the Columbus Symphony Orchestra, ProMusica Chamber Orchestra, and Kentucky Symphony Orchestra. Jenna primarily teaches at her studio in Kenwood, Ohio while also traveling to high schools and colleges, giving lessons and master classes.

A multifaceted performer, Jenna recently began delving into baroque trumpet. Her first two professional projects on baroque trumpet include a tour with the Kentucky Baroque Trumpet Ensemble (September of 2018), and collaborating on Sonitus Clarissima's CD, *Music for Court and Cavalry* (October of 2018).

Invested in making an impact on future generations, Jenna co-founded *Key of She Brass* (2016), an all-female organization that hosts educational events for young girls (www.keyofshebrass.org). She is also the Assistant Director for the University of Kentucky Summer Trumpet Institute (www.kentuckytrumpet.com).

Jenna holds a M.M. in Music Performance from the Cincinnati Conservatory of Music (2018), and a B.M. in Music Education from Ithaca College (2014). While studying at CCM, she earned multiple awards, one of which included winning the Mock Service Band Audition Competition at the 2017 International Women's Brass Conference.



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Performance Notes

Wind effects:

The 'wind effects' in m. 1-3 and 80 represent the wind heard at the top of a mountain. They can be achieved by blowing air through the trumpet (with mouthpiece in) and sliding only the top tube on the main tuning slide in and out of the lead pipe. The main tuning slide will need to be turned sideways or angled so that the bottom tube is not connecting any air through the rest of the trumpet.

Follow the general pitch directions and dynamics indicated. (Pulling slide out will lower the pitch and vice versa)

*This will require large amounts of air but the breaths should be as silent as possible

The exhale in m. 1 should be done by exhaling vigorously (not into the trumpet). The tongue can be lowered to change the vowel shape from "ah" to "oo." (This can provide some time to put the tuning slide back in for m.2)

In m. 2 and 3, the fermata notes should transition immediately into the exhales (there should not be a pause or separate breath before the exhales).

Improvised measures:

In m. 7, only the pitches written are to be used. M.7 is meant to evoke the beginning of day/mountain life awakening and the fluttering of thoughts. Included on the last page is the notation from Dr. Jason Dovel's recorded improvisation.

M. 111 can be played a variety of ways. The written arpeggio section can be played as is one or two times, the performer can play the arpeggios and on the repeat, improvise melodic material over the chord changes, or vice versa (melody then arpeggios on the repeat).

Optional measures (included on last page):

m. 14 optional notation from Dr. Jason Dovel's recording is included on the last page

m. 69 alternate version included

m. 101 alternate version included

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Wind (tuning slide)

Exhale (through mouth)

Musical staff 1: Treble clef, whole notes with slurs and dynamic markings *mp*, *f*, *ff*.

Musical staff 2: Treble clef, 8/4 and 5/4 time signatures, notes with slurs and dynamic markings *ppp*, *p*.
Annotations: "exhale remaining air through trumpet audibly" and "exhale remaining air while slowly moving valves (only depress valves halfway)".

Musical staff 3: Treble clef, 5/4 and 4/4 time signatures, notes with slurs and dynamic markings *mp*, *mf*.
Annotation: "Improvise melodic movements/motifs using only these pitches".

Musical staff 4: Treble clef, 4/4 time signature, eighth notes, dynamic markings *mf*.

Musical staff 5: Treble clef, 4/4 time signature, eighth notes, dynamic markings *mf*, *rit.*

Musical staff 6: Treble clef, 4/4 time signature, eighth notes, dynamic markings *f*, *p*, *accel.*, *mf*, *p*.

Musical staff 7: Treble clef, 4/4 time signature, eighth notes, dynamic markings *f*, *p*, *rit.*, *p*, *mp*.

Musical staff 8: Treble clef, 4/4 time signature, eighth notes, dynamic markings *mf*, *sub. p*.

Musical staff 9: Treble clef, 4/4 time signature, eighth notes, dynamic markings *mf*, *accel.*

46 $\text{♩} = 156$
ff *ff* *mp*

53

56 *rit.*

59 $\text{♩} = 118$
mp

63 *mp* *cresc.* *ff* *gliss.*

69 $\text{♩} = 80$

73

75 *slightly faster* *slight rall.*

77 *Vivo* ($\text{♩} = 160$)

Wind (tuning slide)

80

mp *f* *ff*

Deliberate

81 $\text{♩} = 80$

f

Subito Allegro ($\text{♩} = 98$)

85

f+ rit.

88

89 $\text{♩} = 150$

mp *cresc.*

93 $\text{♩} = 176$

rit. *p*

97

mp *cresc.*

100 $\text{♩} = 176$

cresc. *ff* rall.

Broad ♩ = 68

103

Musical staff 103: Treble clef, key signature of three flats (B-flat major), 4/4 time signature. The staff contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B-flat4, and C5. A triplet of eighth notes (D5, E5, F5) is marked with a '3'. The staff concludes with a quarter note G4. The dynamic marking *ff* is placed below the first measure.

106

Musical staff 106: Treble clef, key signature of three flats, 4/4 time signature. The staff begins with a quarter rest, followed by a series of eighth notes. A triplet of eighth notes (D5, E5, F5) is marked with a '3'. This is followed by a 9-measure triplet of eighth notes (G5, A5, B5) marked with a '9'. The staff ends with a quarter note G4. The dynamic marking *ff* is placed below the final measure.

108

Musical staff 108: Treble clef, key signature of three flats, 4/4 time signature. The staff features a triplet of eighth notes (G4, A4, B-flat4) marked with a '3'. The melody continues with quarter notes C5, B-flat4, and A4. The staff concludes with a quarter rest. A key signature change to four flats (C major) is indicated at the end of the staff.

Play 1-2 times
and/or
improvised melody

111

Musical staff 111: Treble clef, key signature of four flats (C major), 4/4 time signature. The staff begins with a double bar line and a repeat sign. The melody consists of quarter notes: B-flat4, B-flat4, B-flat4, B-flat4, A4, G4, F4, E4, D4, C4. A slur covers the final four notes (E4, D4, C4, B-flat4). The dynamic marking *mp - mf* is placed below the first measure.

113

Musical staff 113: Treble clef, key signature of four flats, 4/4 time signature. The staff features a slur over a sequence of quarter notes: B4, B4, B4, B4, A4, G4, F4, E4, D4, C4. The key signature changes to three flats (B-flat major) at the end of the staff.

115

Musical staff 115: Treble clef, key signature of three flats, 4/4 time signature. The staff contains a series of quarter notes: G4, F4, E4, D4, C4, B-flat4, A4, G4. The dynamic marking *ff* is placed below the first measure. A large, stylized 'V' shape is drawn below the staff.

M. 7 recorded version

Musical notation for M. 7 recorded version. The piece is in G major (one sharp). The melody consists of eighth-note runs. A slur covers the entire phrase. Trills (tr) are marked above the final notes of the first and second phrases. A fermata is placed over the final note.

M. 14 recorded version

Musical notation for M. 14 recorded version. The piece is in G major. The melody features a slur over the first two phrases. The first phrase is marked 'accel.' and the second 'rit.'. A fermata is placed over the final note.

M. 69 alternate version

Musical notation for M. 69 alternate version (first line). The piece is in G major. The melody is highly rhythmic with many accents (>) and slurs. Triplet markings (3) are present under several groups of notes.

Musical notation for M. 69 alternate version (second line). The piece is in G major. The melody continues with many accents and slurs. A triplet marking (3) is present. The instruction 'slightly faster' is written below the staff.

Musical notation for M. 69 alternate version (third line). The piece is in G major. The melody concludes with a slur and a fermata over the final note. The instruction 'rall.' is written below the staff.

M. 101 alternate version

Musical notation for M. 101 alternate version. The piece is in G major. The melody consists of quarter notes with slurs and accents (>). Trills (tr) are marked above the final notes of the first and second phrases.