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 Clarissma'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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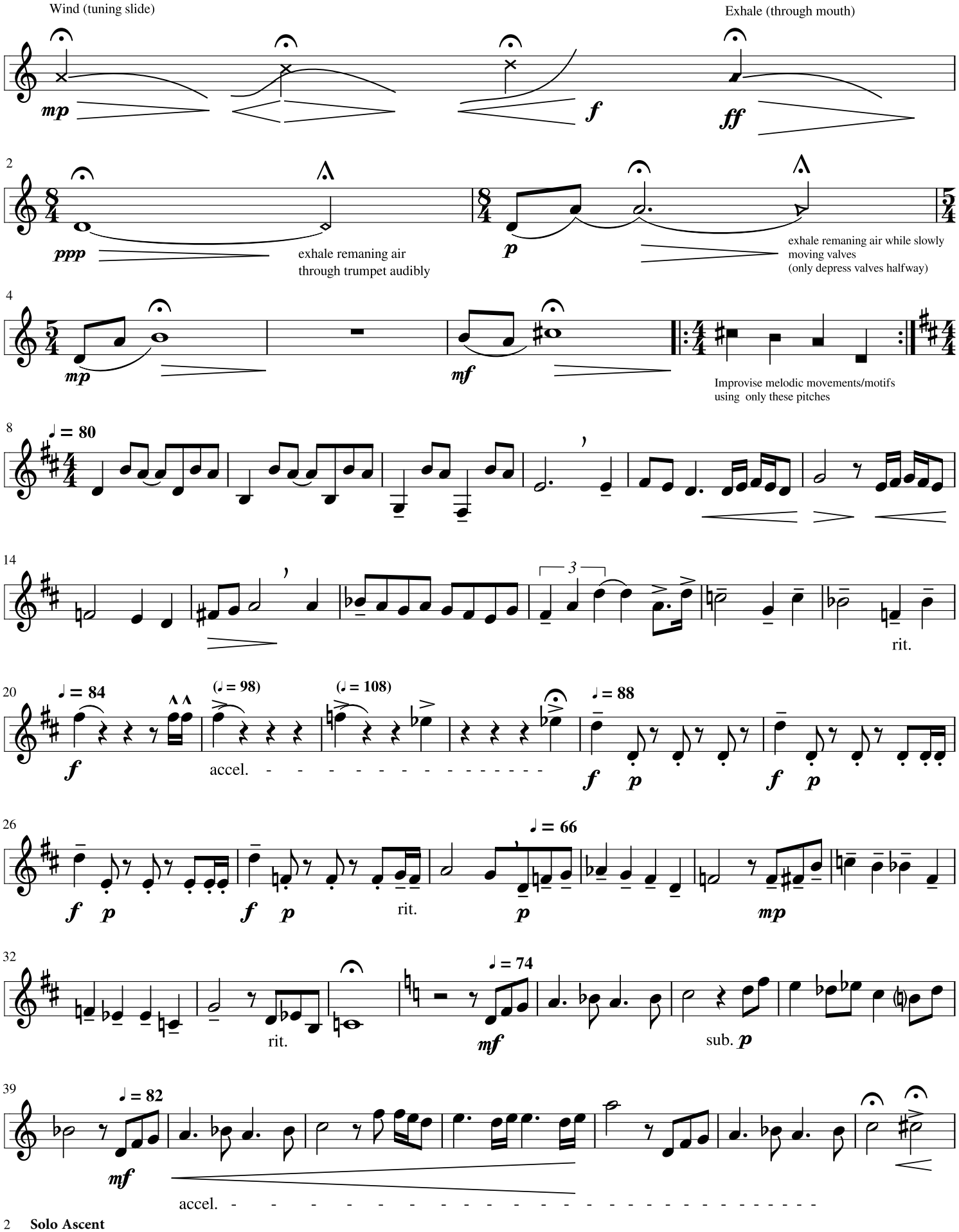
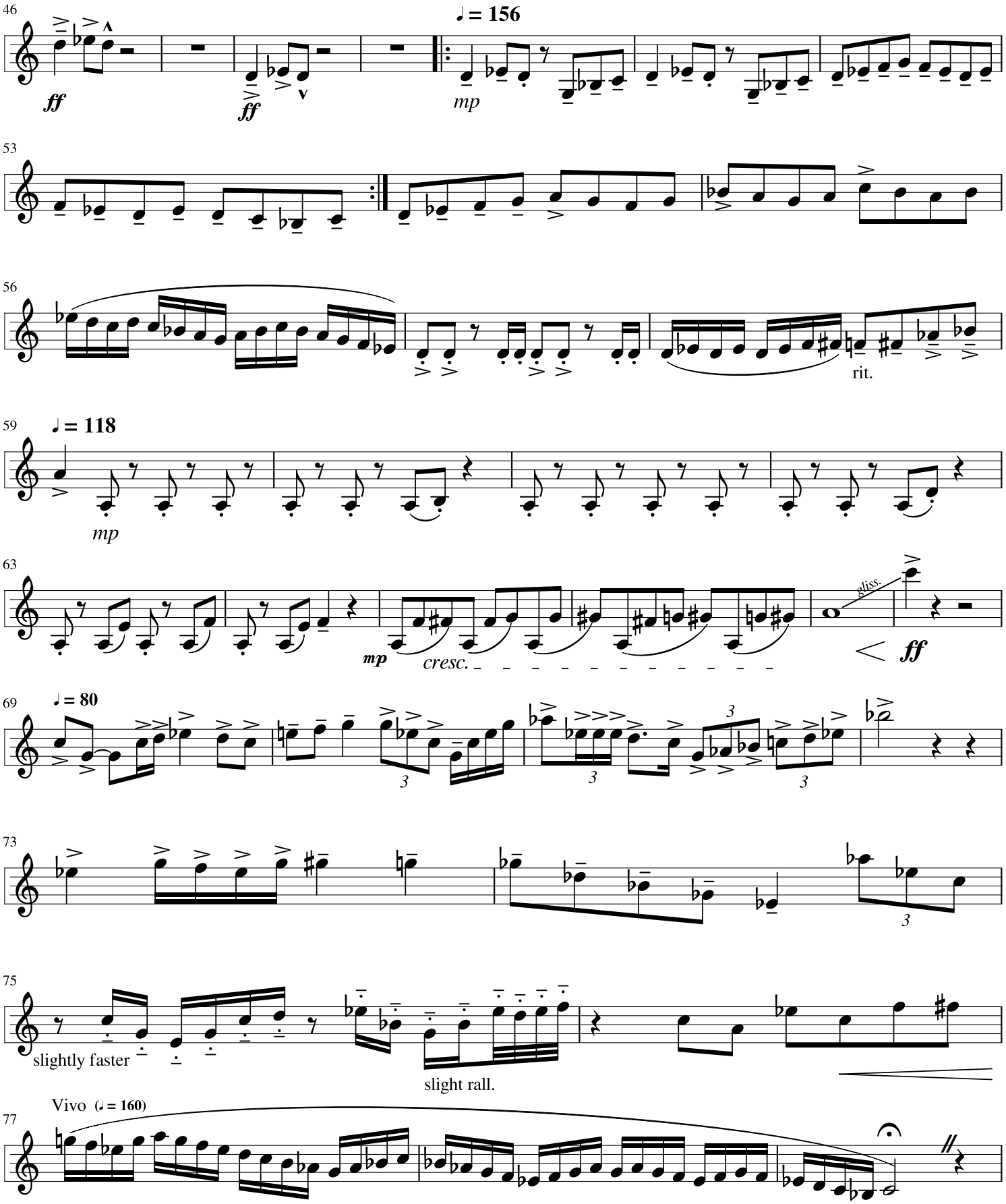
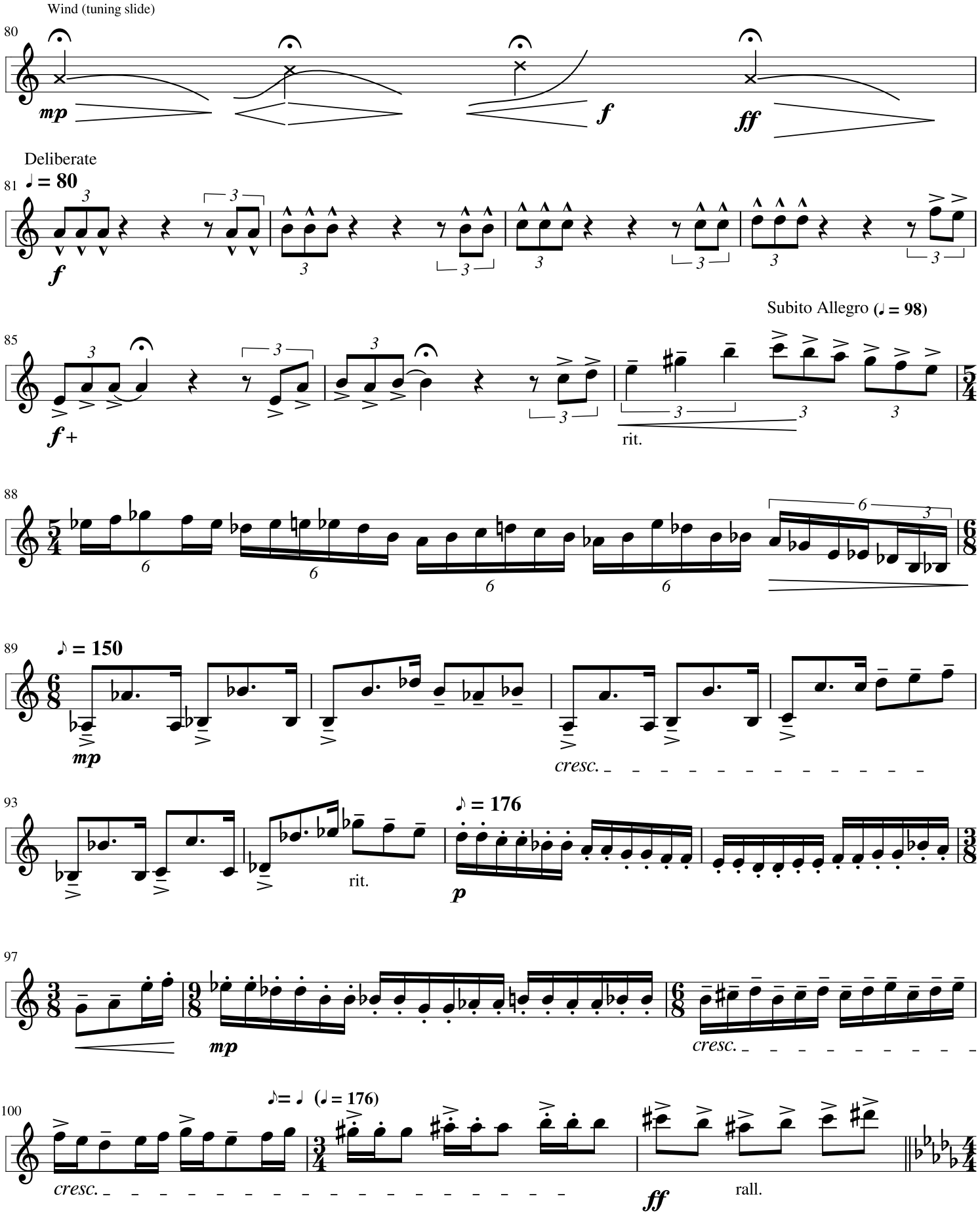
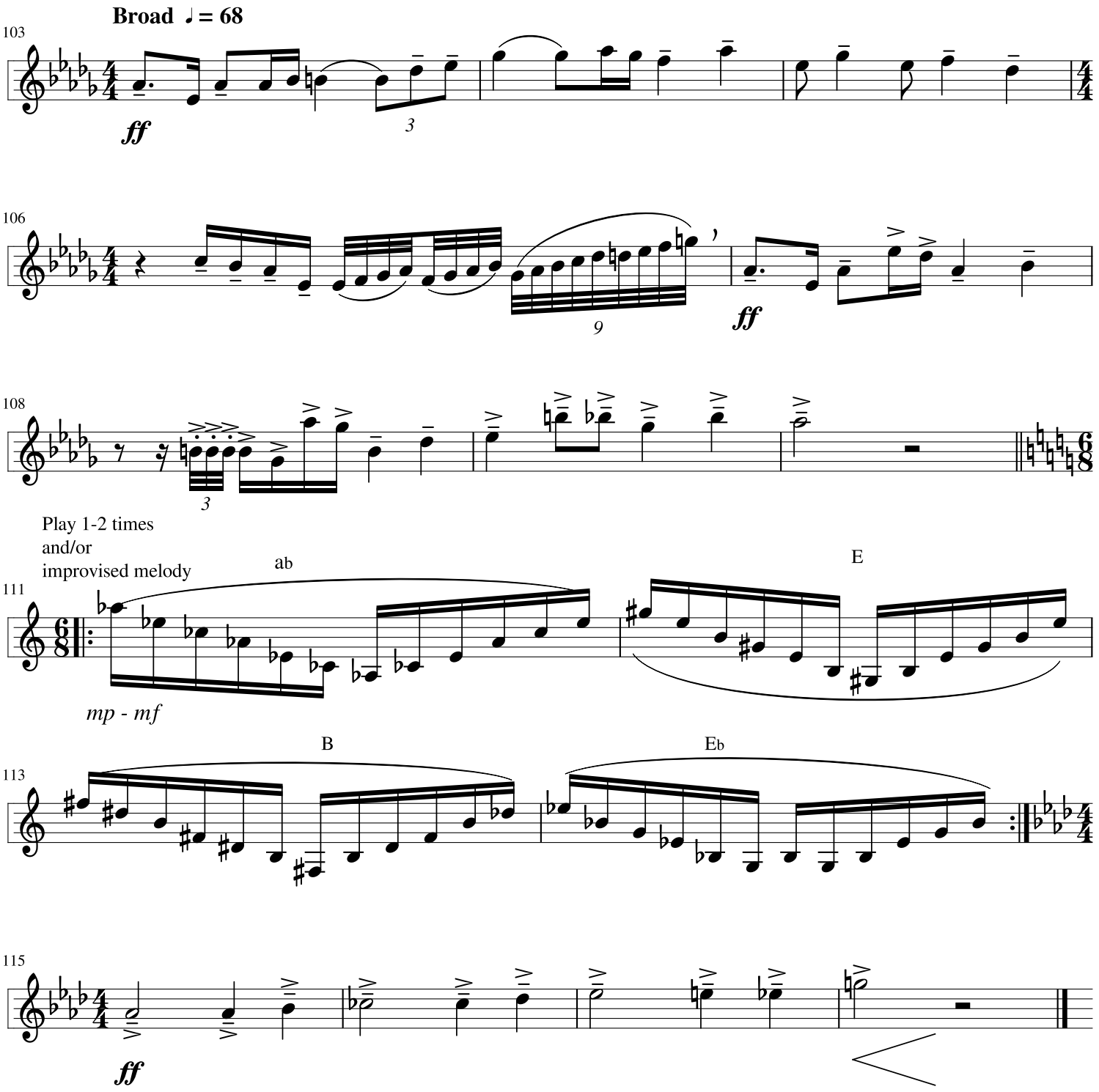
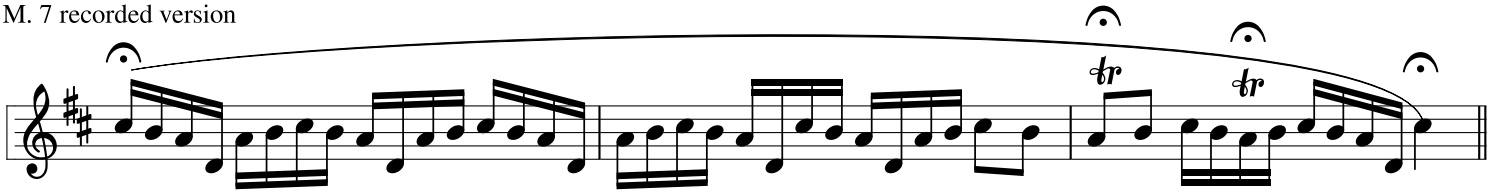



46
♩ = 156
ff
ff
mp
53
56
rit.
59
♩ = 118
mp
63
mp
cresc.
sliss.
ff
69
♩ = 80
3
3
3
73
3
75
slightly faster
slight rall.
Vivo (♩ = 160)
77

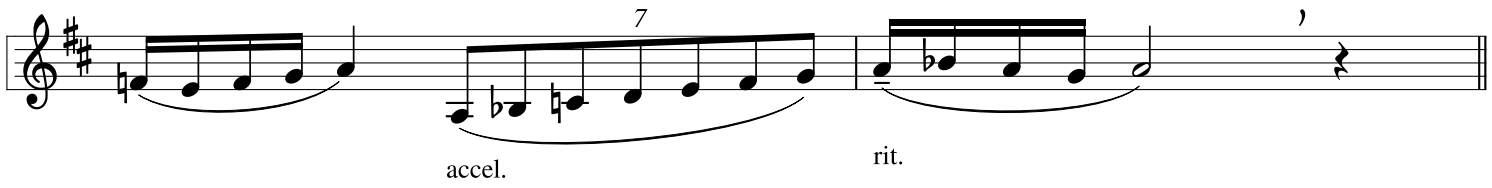

Wind (tuning slide)
80
mp
f
ff
Deliberate
81
♩ = 80
f
Subito Allegro (♩ = 98)
85
f +
rit.
88
89
♪ = 150
mp
cresc.
93
rit.
♪ = 176
p
97
mp
cresc.
100
♪= ♩ (♩ = 176)
cresc.
ff
rall.


Broad ♩= 68
103
ff
3
106
9
ff
108
3
Play 1-2 times
and/or
improvised melody
111
ab
E
mp - mf
B
Eb
113
115
ff

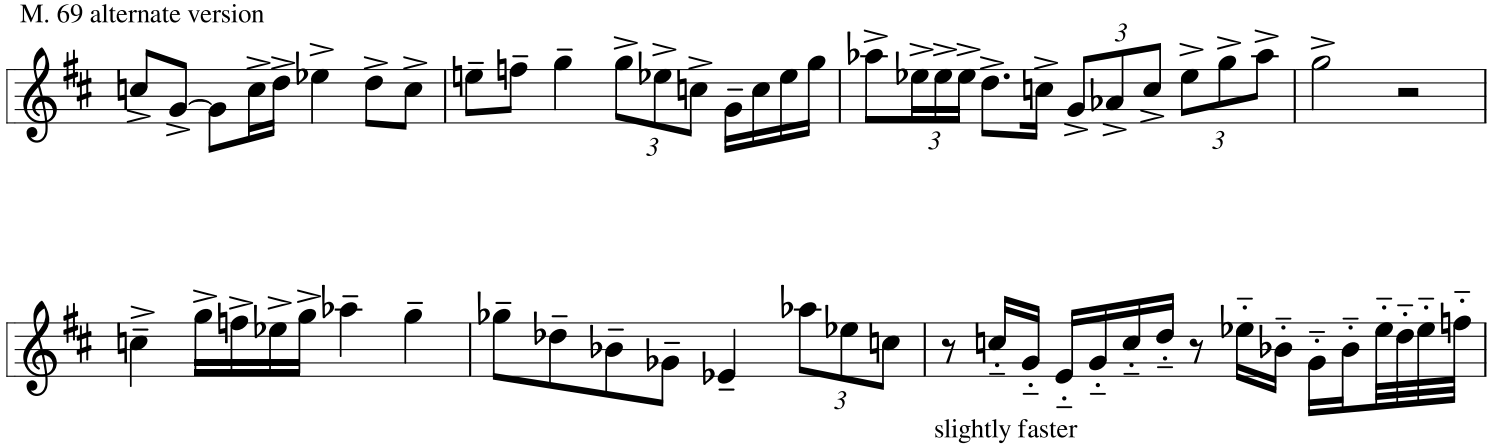
M. 7 recorded version

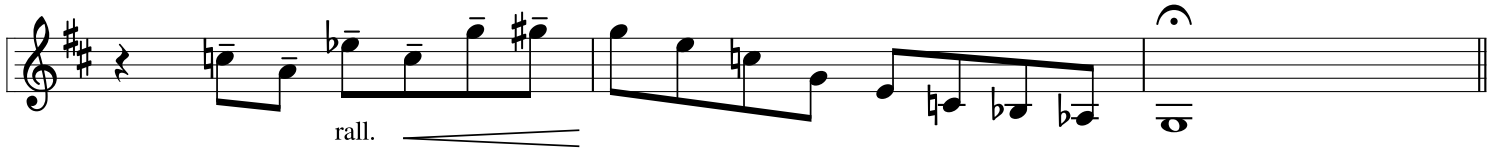
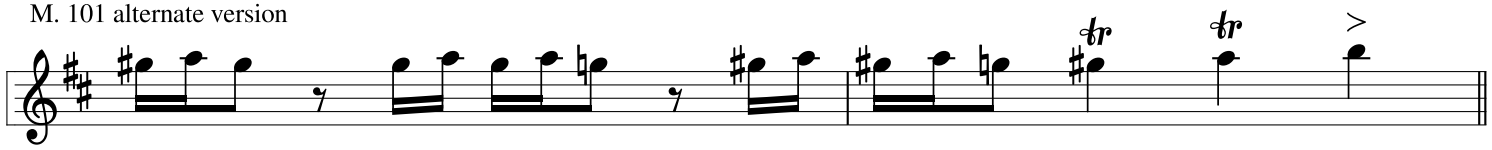


M. 14 recorded version



M. 69 alternate version





M. 101 alternate version