BITTER WIND

for trumpet and piano

Christopher Coleman

duration ca. 10:00

Bitter Wind

A bitter wind blows though our lives: our humanity is increasingly being taken from us. We work more hours than ever before, and are less satisfied. The people who would control our lives seek to do so only for their own benefit. Altruism and compassion are rapidly disappearing, teaching and learning are being replaced by manipulation and marketing. Lies go unquestioned and truths are attacked. Independent thought is discouraged in favor of dogma and catch-phrases. Diversity and originality are publicly praised but not valued; conformity is king. Quantity reigns supreme over quality. We are being turned not into machines—which would at least require an effort to replace—but into leaves of a diseased tree whose individual lives and deaths seem of no consequence whatsoever. Only through a difficult but vital appraisal of our true situation and our real needs can we fight the bitter wind which otherwise promises catastrophe.

Bitter Wind was originally commissioned by Kiyonori Sokabe for his newly created Zephyros trumpet—a trumpet with both valves and a trombone-like slide. The current version is a new revision--significantly rewritten for standard trumpet in C and piano.

Christopher Coleman (b. 1958, Atlanta, GA) composer, conductor, trombonist, is currently Composition Coordinator and Associate Head of the Hong Kong Baptist University Department of Music. He has also taught at the University of Chicago, DePaul University, Columbia College, and at the Interlochen Center for the Arts summer program. He earned his Ph.D. from the University of Chicago where he studied composition with Ralph Shapey and Shulamit Ran. While at the University of Pennsylvania, where he earned the M.A. in composition, he studied with George Crumb, George Rochberg, and Richard Wernick.

While most of Coleman's works are scored for traditional forces, recent efforts have resulted in two large scale multimedia/improvisation pieces: *September Variations* and *Prophecies for a New Millennium*. He has received commissions from the Hong Kong Wind Philharmonia, the Hong Kong Bach Choir and Orchestra, the Hong Kong Composers' Guild, the DuPage Symphony Orchestra, the Chicago-area chapter of the American String Teachers' Association, and the University of Georgia Trombone Choir, among others. He has been awarded first place in the Percussive Arts Society Percussion Ensemble Composition Contest and the ASUC/SESAC Composition Contest. His music is published by Vanderbilt Music, Maecenas Music, Theodore Presser, Ensemble Publications, C. Alan Publications and Crown Music Press. As a trans-media artist interested in the creative process, Coleman has worked in sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Manila, and Macau as well as Hong Kong.

Performance Notes

Much of *Bitter Wind* uses proportional notation; where this is employed the parts are to be loosely coordinated unless they line up exactly (as at A). The boxed notes are to be repeated immediately with no pause, the number of repetitions are either given above the box (3x) or shown approximately with the wavy line. Where the wavy line does not continue to the next bar, as at the beginning, the pianist should stop and wait until the next bar to begin again.

The notes sung by the trumpet player may be transposed to whatever octave the performer finds most suitable.

The trumpet glissandi can be created through a combination of embouchure, half-valving, and judicious manipulation of the tuning slides.

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Bitter Wind

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Christopher Coleman

Quite Slowly soft moans

Somewhat Quicker

Trumpet in C

Piano

Add flutter

Sing

Moving Forward

Sing

come sopra

non dim.

A

molto rit. pesante

(to Harmon Mute)

B

pedal each box separately

subito

5 x

2 x

3 x

4 x

5 x

f

ff

Ped.

8vb

fff

8vb

very long

loco

fff

loco

4 x (BEFORE C)

pp

C

pp *pp*

p

4 x

Repeat as Necessary
Coordination approximate

(AS NECESSARY)

✻ *pedal each new box*

f *fp* *sf*

2 x 2 x 2 x 2 x

fp Repeat as desired

Sing

p

D

cue piano

cue trumpet *mp*

2 x 2 x 2 x

cue trumpet

mf

pp

mp

3 x *accel*

f

fp

sf

sf

to Straight Mute

ff

molto accel.

as fast as possible

rit. and establish this pattern

molto rit into half notes

ppp

molto

molto molto molto rit!

dead slow

ffff

each note as loud as possible

Ped.

hands move out of phase with each other

hands not coordinated

E ♩ = 52 **but with some freedom**

f

ff

L. H. grace notes move into R. H. chords

mp

fp

fist cluster

p

mf

F

G

H

Open

(ped still depressed)

Cadenza agitato; snarling!

forearm smash!

L.V. until sound has died out completely!

Trumpet

Sing

fp mf

mf

f mp

ff

p

♩ = 72

mf

fp

(cluster gliss)

ff

(without pedal)

p

pp

8vb

pp

ppp

8vb

Ped.

Ped.

very long

p ff

8vb loco

Ped.

From this point until N the soloist should treat the notation extremely freely and may improvise upon the material

J

3 x

accel.

with mounting horror!

fp mp sfz

random atonal notes increasing in speed

A frenzy of individual, atonal random notes in the lowest two octaves!

ff mp ff

Ped.

K

sfz sfz fp

add random accents

add occasional repeated notes

ff

subito mf senza ped.

L

3-note clusters; add random accents and occasional large low clusters

sfz

f

gradually increase range and add more low clusters

add pedal in small groups increasing in length

ferocious!

ff

Palm Clusters

M

fastest possible flurry of random notes; as if desparate to escape!

accel.

sfz

fff

ff

INSANE!

fff

molto ritardando!

Arm Clusters

N

high squeal

sffz

ppp

trumpet and piano synchronize

ff

fff

Ped.

allow sound to die away completely!