GHOST DIALOGUES

Chris Gekker | trumpet
Rita Sloan | piano  Clara O'Brien | mezzo-soprano  Chris Vadala | tenor sax
1. **Fall** (2016)  
   Robert Gibson (b.1950)  
   *with Rita Sloan, piano*  
   **5:36**

2. **Ghost Dialogues** (1993)  
   Lance Hulme (b.1960)  
   1. “Adieu, adieu. Remember me” (Hamlet)  
      **5:34**  
   2. “Dammi la mano in pegno” (Don Giovanni)  
      **3:07**  
   3. “It goes so fast” (Our Town)  
      **3:50**  
   *with Chris Vadala, tenor saxophone*

   Carson Cooman (b.1982)  
   1. Sun Horizon  
      **5:54**  
   2. Dream Walking – *In memoriam Brian Fennelly*  
      **6:25**  
   3. Moon Mysteries  
      **3:09**  
   *with Rita Sloan, piano*

4. **The Street Has Changed** (2015)  
   Lance Hulme (b.1960)  
   1. In the city that ruled me  
      **4:23**  
   2. Had you sucked no more sense than I  
      **2:07**  
   3. What were you? It is too late to learn  
      **5:04**  
   4. (Echoes)  
      **5:37**  
   *with Clara O’Brien, mezzo-soprano; Lance Hulme, offstage piano (IV)*

5. **Served Two Ways** (2011)  
   David Heinick (b.1954)  
   *with Chris Vadala, tenor saxophone*  
   **5:44**

6. **Song for a Friend** (2015)  
   Kevin McKee (b.1980)  
   *with Rita Sloan, piano*  
   **6:26**

**total playing time:**  
62:55
THE MUSIC

Robert Gibson’s *Fall* is both his reflection on the autumn season and a personal interpretation of Wayne Shorter’s composition of the same name, on the classic *Nefertiti* recording of the Miles Davis Quintet. The language of the mid/late 1960s Miles quintet recordings has been a large part of my own listening history, beginning in high school, and I had the honor of working with and recording with Wayne in the early 2000s. The evanescent quality Robert creates is unique, in my opinion, in trumpet/piano repertoire, and Rita Sloan captures this perfectly.

I have lived with Lance Hulme’s *Ghost Dialogues* for years, since first hearing it in the mid 1990s. As with other music by Lance, a strong bond was felt right away. I am grateful for Lance for his exploration of the iconic blend of tenor sax and trumpet, a unique color that is part of our American sound heritage. I first experienced this in junior high school, learning to play “Midnight Hour” and “Cold Sweat” in what we called “soul bands” back then – and later, in high school, listening to the tough-tender punch of Lee Morgan and Benny Golson on “Moanin’” and then the magic web of dream-sound created by Miles Davis and Wayne Shorter on the those recordings mentioned above: *Nefertiti, Sorcerer,* and *Filles de Killmanjaro*. While learning this music I couldn’t help feeling that Lance had a similar connection. I am also grateful for Chris Vadala’s deep well of musicianship.

Carson Cooman contacted me by mail some years ago, when he was around 20, and we soon developed a correspondence that has grown into collaboration and friendship. His music, in many genres, has become some of my most frequent listening. His *Equinox Sonata* revels in the potential dark luster and brilliance of the trumpet’s middle low register – if there ever was a “viola sonata” conceived for the trumpet, this is it. The middle movement “Dream Walking” is in memory of Brian Fennelly, who passed away in June 2015 – Carson has spun a beautiful soundscape that begins with an intoning of a Scottish funeral rite, evolving into a heartfelt threnody.
I had the privilege of Brian’s friendship starting in the middle 1970s, and the honor of recording his music, including his *Corollary III*, with Rita, and his *Concert Piece for Trumpet and Orchestra*, with Joel Suben conducting the National Radio Orchestra of Poland (both on Albany Records).

*Equinox Sonata* is a true duo, not a showpiece for solo trumpet, predominantly conceived as internal and expressive – he has also wonderfully realized my hope that this work would be inclusive of the trumpet community everywhere, able to be approached technically by accomplished young players while requiring our most developed musicianship.

*The Street Has Changed* allows me to interact with Clara O’Brien’s voice, which is a gift beyond measure. Lance Hulme’s music is challenging but for me there is no gap of understanding – the empathy is immediate. Lance’s offstage piano joins us for the fourth song, “Echoes” - where he treats fragments of the previous three poems and the muted, metallic trumpet speaks from as if in a distant dream. We premiered this work at the Eastern Music Festival in Greensboro, North Carolina, in July 2015, quite near where the poet Randall Jarrell lived much of his life.

*Served Two Ways* by David Heinick brings a lot more to the table than “two” – this series of kaleidoscopic vignettes, connected by pitch relationships, is “play” on the highest level, reveling in the coloristic mix of tenor saxophone and trumpet. David and I were classmates at the Eastman School of Music in the mid-1970s, and have performed frequently as a trumpet/piano duo in recital.

Kevin McKee’s *Song for a Friend* is written in memory of John Wacker, the distinguished and influential trumpeter and teacher who was tragically killed in a car accident. This beautiful piece was commissioned by a consortium of John’s colleagues and former students.

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The Street Has Changed

I. In the city that ruled me
The heads turn to another head
I am forgotten like a year
Was I good? Was I happy?
Who is there to care?
I was a dream, a dream, the dream of the dead.

II. Had you sucked no more sense than I
From the undifferentiating misery
The new beast draws home
Old to his old blood: to blood brackish, not with tears
But with the salt of that first hopeful sea
That saw commence as one and new
The old and separate you and me?

III. What were you? It is too late to learn
And it does not matter. I thought you
Mine, that was not true, I thought you
All that I had, all that I could ever
Wish to have or have, and all that was true.
And that does not matter either. What were you?
What does it matter? I love you
And who knows now, who would care if he knew?

Randall Jarrell (1914-1965)
THE PERFORMERS AND COMPOSERS

Chris Gekker is Professor of Trumpet at the University of Maryland School of Music. He has appeared as soloist at Carnegie Hall, Lincoln Center, and throughout the United States, Asia, and Europe, and can be heard as soloist on more than thirty recordings, and on more than one hundred chamber music, orchestral, jazz, and commercial recordings, as well as numerous movie and television soundtracks. Deutsche Grammophon selected him to be included on their 2005 CD compilation “Masters of the Trumpet.” He moved to Maryland in 1998, from New York City, where he was a member of the American Brass Quintet for eighteen years, principal trumpet of the Orchestra of St. Luke’s, and on the faculties of the Juilliard School, the Manhattan School of Music, and Columbia University. He also frequently performed and recorded as principal of the Orpheus Chamber Orchestra and as a guest of the Chamber Music Society of Lincoln Center. He has been a guest principal trumpet with the New York Philharmonic, the San Francisco Symphony, the Baltimore Symphony, and the Santa Fe Opera.

Frequently invited to perform and record with contemporary popular artists, he is featured on Sting’s 2009 DVD “On a Winter’s Night,” filmed live in Durham Cathedral, England. Recent solo recordings include Larry Bell’s Unchanging Love (Fanfare Magazine: “Chris Gekker has made himself known over the years as a superb trumpeter who is able to produce meltingly flute-like tones at one extreme, and to bring down the house at the other.”) and Corollary III by Brian Fennelly, for trumpet and piano, of which American Record Guide writes “It is always a pleasure to hear Chris Gekker’s round, warm tone quality, virtuoso skills, and always thoughtful way of playing.”

More information can be found on his website www.chrisgekkertrumpet.com

Chris Vadala is Director of Jazz Studies/Saxophone Professor and a Distinguished Scholar-Teacher at the University of Maryland, College Park. An alum of the internationally acclaimed Chuck Mangione Quartet, with performing credits on five gold and two platinum albums, plus two Grammy, one Emmy, one Georgie (AGVA) and one Golden Globe Award. He has appeared on more than 100 recordings, as well as innumerable jingle sessions, film soundtracks and TV scores, performing on all the saxophones, flutes, and clarinets.
As one of the Selmer Company's most requested Artist in Residence clinicians, Mr. Vadala travels worldwide, performing with and conducting student and professional jazz ensembles, symphonic bands, and orchestras. His book, *Improve Your Doubling* (Dorn Productions) is acclaimed as a valuable addition to woodwind literature. In addition to his debut solo CD, *Out of the Shadows*, (Art of Life Records), his new quartet CD, *Eastern Standard Time* (Art of Life Records) was recently released. He has performed and/or recorded with such greats as Dizzy Gillespie, Quincy Jones, B.B. King, Chick Corea, Ella Fitzgerald, Aretha Franklin, Placido Domingo, Sarah Vaughan, Natalie Cole, Herbie Hancock, Ray Charles, Stevie Wonder, Henry Mancini, Doc Severinsen, New York Voices, Frankie Valli, Johnny Mathis, Diana Ross, Michael Feinstein, Patti LaBelle, Kendrick Lamar, and many others. In 2009, he became a member of the Award-Winning Smithsonian Jazz Masterworks Orchestra, and has been the first call saxophonist with National Symphony Orchestra and NSO Pops Orchestra for many years. He has conducted one All-Eastern and 49 All-State Jazz Ensembles.

**Clara O’Brien**’s international career began when she was awarded the *Sonderpreis des Badischen Staatstheaters*; a prize created especially for her at the 1st International Coloratura Competition, *Sylvia Geszty* in Stuttgart, Germany. Noted for her technical and expressive virtuosity, she has appeared on the stages of many international cities including Chicago, Dallas, Berlin, Luxembourg, Strasbourg, Dresden, Leipzig and Frankfurt. A celebrated recitalist, she was awarded the *Grand Prix Paul Derenne, Concours International de chant de Paris* for her interpretation of French art song. Ms O’Brien was also awarded a Fulbright Scholar to Germany.

She studied opera at the Curtis Institute and holds a Master of Music degree with Performer’s Certificate from the Eastman School of Music. Her discography includes recordings on the Bella Musica and Albany Records labels and she has been broadcast on Southwest German Radio and Television and NPR radio in the U.S. She is Associate Professor of Voice at the University of North Carolina at Greensboro and teaches master classes throughout the United States.
**Rita Sloan** is acknowledged internationally as a leading teacher of piano, collaborative piano and chamber music. A graduate of the Juilliard School, she was appointed a piano faculty member and director of the collaborative piano program at the University of Maryland in 1999. An Artist Faculty Member of the Aspen Music Festival, Ms. Sloan founded and continues to direct their Collaborative Arts Program.

**Robert Gibson**'s compositions have been performed throughout the United States, including concerts at the Bowling Green 21st Annual New Music and Arts Festival and the national conferences of The College Music Society, The National Flute Association, and Society of Composers, Inc. His works have also been presented on National Public Radio and in Europe, South America and China. Noted artists and ensembles who have performed his works include bassists Bertram Turetzky, Lucas Drew and David Walter, clarinetists Esther Lamneck and Nathan Williams, the Meridian String Quartet, the Aeolus String Quartet, the Clarion Wind Quintet, Prism Brass Quintet, the Contemporary Music Forum, the 21st Century Consort, the Stern/Andrist Duo, Composers, Inc. of San Francisco, pianists Santiago Rodriguez and Marilyn Nonken, and members of the National Symphony bass section, who commissioned his composition *Soundings* (2001) for double bass quartet.

As a jazz bassist Gibson performed with many international artists in the early ‘80s, including Mose Allison, Tom Harrell, Bob Berg, Marc Copland, and Barney Kessel. His work has been recorded on Golden Crest, Spectrum Records and New Dynamic Records. *Chamber Music*, a Capstone compact disc of his chamber works appeared on *Fanfare* magazine’s Want List as one of critic William Zagorski’s five notable recordings of the year. He is a member of the American Composers Alliance (ACA) and serves on the Board of Governors of ACA. Gibson is Professor and former Director (2005–16) of the School of Music at the University of Maryland, College Park. For more information, please visit [www.robertgibsonmusic.com](http://www.robertgibsonmusic.com).

Composer **Lance Hulme** has a multi-faceted career as keyboardist, conductor, arranger and educator. His music has been performed throughout the U.S., Europe and Asia and has garnered both critical and audience acclaim. Critics have described Hulme as a “chameleon composer” (Gilles Quental) whose musical oeuvre encompasses a “wide range” (Knowing the Score) of musical genres and styles. Hulme’s music has won many awards including Grand Prize, International Witold Lutoslawski Composition Competition, 1st Prize,
ASCAP/Rudolf Nissim Prize, Grand Prize, International Trumpet Guild Composition Competition and awards from the Composición Musical Cuitat de Tarragona, Citta di Trieste Orchestra Competition and the Ladislav Kubik Composition Competition. Notable performances and commissions include Warsaw Philharmonic Orchestra, the Tokyo Philharmonic Orchestra, Southern German Radio, the State Theater of Baden, the State Orchestra of Magdeburg, West German Radio, the Karlsruhe University Chorus, the Raschèr Saxophone Orchestra, Quattro Mani, the Henschell Quartet and others.

Lance Hulme studied at the Yale University School of Music (DMA, MMA), the Eastman School of Music (MM) and the University of Minnesota (BM) and he also studied at the Universität für Musik in Vienna, Austria. From the beginning, he pursued an eclectic musical career encompassing many different aspects of music-making. His first conducting appearance was the premiere of a piece written for his high school orchestra. Throughout his undergraduate study of classical composition, Lance Hulme played keyboards in various jazz and pop groups, wrote and directed musicals and stage music and transcribed and arranged music for other performers. Following graduate study, he went to Vienna, Austria on a Fulbright Grant, staying in Europe for seventeen years. During that time, he co-founded and directed Ensemble Surprise, an eclectic chamber ensemble which featured “700 years of new music” and also worked as a freelance musician, arranger and transcriber for a wide variety of ensembles and individuals and taught at various institutions. As pianist, he has been described as “a carefully prepared virtuoso”. (Die Badische Neueste Nachrichten)

In 2003 Dr. Hulme returned to the U.S. and he is currently professor at North Carolina Central University where he directs the music theory, aural skills and composition program and is on the faculty for the NCCU FabLab and informally assists in the music industry, applied voice and piano programs. Hulme’s interests also include music technology, both as composer and educator. He was teaching assistant in the Center for Studies in Music Technology (CSMT) at Yale University and a long-time guest artist at the Center for Art and Technology (ZKM). His compositions using computers have been presented in many venues including interactive collaborations with choreographers and visual artists. Most recently, he has worked extensively with dance real-time installations at the Modern Repertory Dance Theatre. His educational software uses technology to achieve remarkable results in aural skills and music fundamentals. His website is at www.lancehulme.com.
**Carson Cooman** (b. 1982) is an American composer with a catalog of hundreds of works in many forms—ranging from solo instrumental pieces to operas, and from orchestral works to hymn tunes. His music has been performed on all six inhabited continents in venues that range from the stage of Carnegie Hall to the basket of a hot air balloon. Cooman’s work appears on over forty recordings, including more than twenty complete CDs on the Naxos, Albany, Artek, Gothic, Divine Art, Métier, Diversions, Altarus, Convivium, MSR Classics, Raven, and Zimbel labels. Cooman’s primary composition studies were with Bernard Rands, Judith Weir, Alan Fletcher, and James Willey. As an active concert organist, Cooman specializes in the performance of contemporary music. Over 150 new works have been composed for him by composers from around the world, and his organ performances can be heard on a number of CD recordings. Cooman is also a writer on musical subjects, producing articles and reviews frequently for a number of international publications. He serves as an active consultant on music business matters to composers and performing organizations, specializing particularly in the area of composer estates and archives. For more information, visit [www.carsoncooman.com](http://www.carsoncooman.com)

**David Heinick**’s music spans a broad range of styles and performing forces, often juxtaposing disparate styles within a single work. He is the composer of over a hundred works for a variety of media, ranging from unaccompanied flute to symphony orchestra. His music has been performed throughout the United States, Canada, and Europe, and broadcast on National Public Radio, the CBC, and the BBC.

After teaching for ten years at St. Mary's College of Maryland, and a year previous to that at the University of Maryland-Eastern Shore, Heinick joined the faculty of the Crane School of Music of SUNY-Potsdam in 1989, and has served two terms as chair. In Maryland, he spent fifteen summers as a member of the artist-faculty of the Tidewater Music Festival, and acted as Director of that festival for three years. With Carol Heinick, he has performed extensively playing music for two pianists at one or two pianos. He is also active as a collaborative pianist; he has performed with numerous prominent soloists and members of major orchestras. For more details, please visit [www.davidheinick.com](http://www.davidheinick.com).
Kevin McKee (b.1980) is an American composer of brass chamber music. He was born and raised in Yreka, CA, a little mountain town in the heart of the "State of Jefferson". McKee began playing the trumpet in grade school at the urging of his father, who was the high school music teacher in town. He went on to earn two degrees in trumpet performance; a BM from Sacramento State, where he studied with Gary Dilworth, and a MM from the University of Maryland, under Chris Gekker. He was inspired to try his hand at composition after an spending a month working with the incredible composer/trumpeter Anthony DiLorenzo at the 2006 MMCK summer music festival in Japan. Since this time McKee's catalogue has grown to about 15 pieces. His music has been performed on every continent, save Antarctica and can be heard on over 20 recordings. His works are published at Balquhidder Music and Kevin McKee Music. He has contributed to the International Trumpet Guild Journal and is a member of ASCAP. In addition to composing McKee is an active trumpet performer and teacher in the Washington DC area, where he lives with his wife, daughter, dog, cat and bird. For more information, visit www.kevinmckeemusic.com.

Chris Gekker also stars on this Métier album:

“Rising at Dawn” – chamber music with brass by Carson Cooman

Métier MSV 28538

“Carson Cooman is a remarkably prolific composer with a deep well of creativity. Trumpeter Chris Gekker is heard on several of the works and that's a real plus” – American Record Guide

“This is a winner. It serves as an admirable introduction to the composer in a chamber mode. And for the brass-a-holics out there it is something you must not miss. Kudos!” - Gapplegate Classical Modern Music
All pieces, except for *The Street Has Changed*, were recorded on a Monette LT 2000 B♭ trumpet, an using a Monette B15M mouthpiece with a slightly deepened (.420) cup. *The Street Has Changed* was recorded on a B&S Challenger II trumpet in C with a Monette C15M mouthpiece (altered .420 cup). The piano is by Steinway.

Recorded at the Dekelboum Concert Hall at the Clarice Smith Performing Arts Center, College Park, Maryland on July 13, 2006 (tracks 2-4); September 27, 2015 (tracks 8-11); February 9, 2016 (tracks 5-7 & 12) and April 10, 2016 (tracks 1 and 13)

Engineer, editing and mastering: Antonino d’Urzo (opusrite@gmail.com)

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To all, my deepest gratitude and respect!

*Chris Gekker*
Over 450 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. All our recordings are available at any good record store or direct from our secure online shopping site.

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