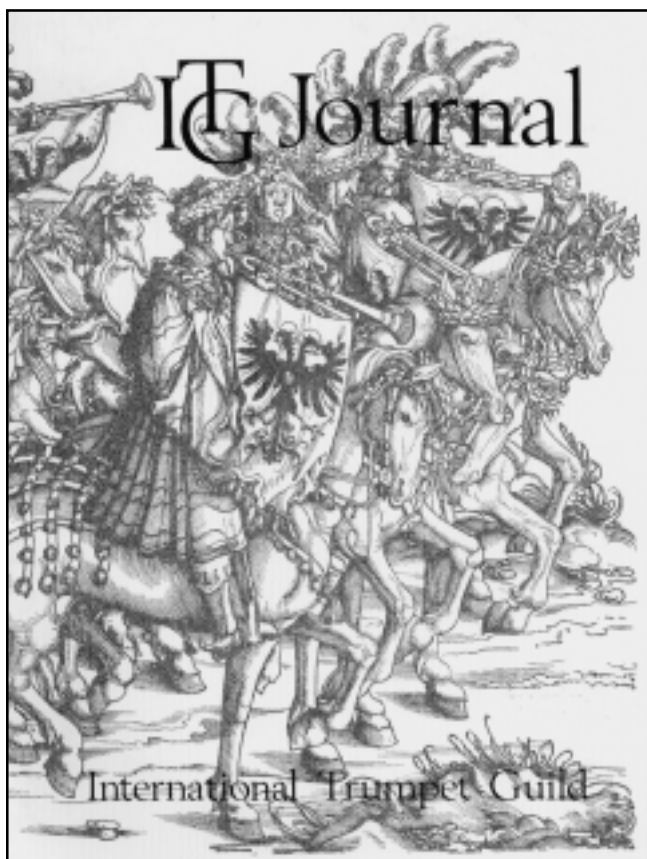


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Music Reviews – Bryan Depoy and Luis Engelke, Editors Oct99/70



to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

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Music Reviews

BRYAN DEPOY AND LUIS ENGELKE, EDITORS



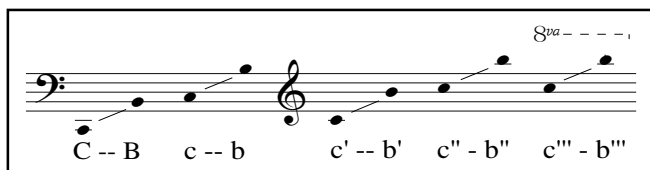
New music publications are listed in this column, and titles are selected from the Music Received list for feature reviews in future issues. Due to the large quantity of materials received, it is no longer possible to list all submitted publications. Publishers are encouraged to submit serious publications and pedagogical materials for trumpet. The journal can no longer list items such as collections of popular songs.

ITG members are invited to participate in this column as reviewers. Please write stating your qualifications and areas of interest (baroque, contemporary, jazz, brass quintet, etc.). Specific items from the Music Received section of this or previous journals may be requested. Unsolicited reviews will not be accepted.

Reviews must be submitted in typewritten form; a computer file in a standard, up-to-date word processing program is encouraged. Please indicate your computer type and word processing software when requesting music. It may be possible to submit reviews via an email attachment. Please contact the editor (and send a sample file) to test compatibility.

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Please send all new publications and correspondence to: Bryan DePoy, Southeastern Louisiana University, Dept of Music SLU 815, Hammond, LA 70402;



Music Received Trumpet Music

- Debussy, Claude. *Maiden with the Flaxen Hair*. Trans. Billie Nastelin. Tr & pno. Trigram Music, 1996.
- Désiré, Dondeyne. *Lune*. Tr & pno. Editions Robert Martin (Theodore Presser, USA), 1994. \$6.75.
- Faillenot, Maurice. *Menuet joyeux*. Tr & pno. Editions Robert Martin (Theodore Presser, USA), 1996. \$9.75.
- Faillenot, Maurice. *Six Pièces*. Tr. Gérard Billaudot Éditeur (Theodore Presser, USA), 1995. \$8.75.
- Hogg, David C. *Voluntary No. 1*. Tr & org. Voice of the Rockies, 1996.

- Kabalevsky, Dmitry. *Song of Nastya*. Tr & pno. Willard & Gloria Musser. Pocono Mountain Music Publishing, 1996. \$7.50.
- Kimbell, Jack N. *Suite for Four Trumpets*. Triplo Press, 1995.
- Naulais, Jérôme. *Horizons*. Tr & pno reduction. Gérard Billaudot Éditeur (Theodore Presser, USA), 1994. \$22.50.
- Naulais, Jérôme. *Promenade Lyonnaise*. Tr & pno. Gérard Billaudot Éditeur (Theodore Presser, USA), 1995. \$5.75.
- Parent, Alain. *Désordre*. Tr & pno. Editions Robert Martin (Theodore Presser, USA), 1996. \$4.75.
- Parent, Alain. *Nostalgie*. Tr & pno. Editions Robert Martin (Theodore Presser, USA), 1996. \$9.75.
- Watson, Scott. *Concerto*. Tr & orchestra. Scott Watson Publications, 1998.

Chamber Music with Trumpet

- Bach, J.S. *Christmas Oratorio, Opening Chorus*. Arr. Chuck Seipp. Br quintet. CJ Seipp Music Publications, 1996.
- Bach, J.S. *Gigue*. Arr. Benjamin Margolin. Ed. Gerald Webster. Br quintet. Hoyt Editions, 1994. \$12.00.
- Batchelor, Chris (Arr.). *Vozpelo e Pile*. Br ens. Brass Wind Publications, 1997.
- Borodin, Alexander. *In the Steppes of Central Asia*. Arr. Richard Waddell. Br quintet. Waddell Editions, 1998. \$25.00.
- Ellis, Pee-Wee. *The Chicken*. Arr. Richard Edwards. Br ens. Brass Wind Publications, 1997.
- Franz, A. and J. Hatos. *Der Alte Dessauer*. Solo tr and br quintet. Musikverlag Bruno Uetz, 1995.
- Gershwin, George. *By George!*. Arr. Martin Cotton. Br quintet. Brass Wind Publications, 1996.
- Haydn, Joseph. *St. Anthony Divertimento*. Arr. Lawrence David Eden. Br quintet. Manduca Music Publications, 1995.
- Ibeniz, Isaac. *Leyenda*. Arr. Richard Waddell. Br quintet. Waddell Editions, 1998. \$20.00.
- Liszt, Franz. *Hungarian Rhapsody No. 2*. Arr. Richard Bissill. Br ens. Brass Wind Publications, 1994.
- Lully, Jean-Baptiste. *Grand Entrée et Marches*. Trans. Michel Barré. Br quintet. Editions Durand (Theodore Presser, USA), 1996.
- Power, James (Ed.). *Three's a Crowd! Junior Book A*. Br trio. Power Music (Theodore Presser, USA), 1992.

Roblee, Richard. *Blues for Brass*. Br quintet. Musikverlag Bruno Uetz, 1996.

Scarlatti, Alessandro. *Suite from "The Garden of Love."* Arr. Richard Waddell. Br quintet. Waddell Editions, 1998. \$20.00.

Searle, Leslie. *Joplin in the Twenties*. Br ens. Musikverlag Bruno Uetz, 1998.

Sellers, Joey. *Brass Quintet No. 1*. Balquhadder Music, 1995. \$16.00.

Tcherepnin, Ivan. *Six Fanfares for Three Herald Trumpets*. Nichols Music Company, 1998. \$5.00.

Turner, Kerry. *Casbah of Tetouan*. Br quintet. Phoenix Music Publications, 1994.

Turner, Kerry. *Ricochet*. Br quintet. Phoenix Music Publications, 1994.

Turner, Kerry. *Soundings on "The Erie Canal."* Br quintet. Phoenix Music Publications, 1994.

Verdi, Giuseppe. *March from Macbeth*. Arr. Conrad Ross. Br quintet. Pocono Mountain Music Publishing, 1996.

Warlock, Peter. *Capriol Suite*. Arr. Christopher Mowat. Br ens. Brass Wind Publications, 1998.

Wiggins, C.D. *First Dance Suite*. Br quintet. Phoenix Music Publications, 1994.

Zabel, Albert. *Procession*. Trans. James Olcott. 10 trs. Triplo Press, 1978.

Zettler, Richard. *Around the German Folksong*. Br ens. Musikverlag Bruno Uetz, 1998.

Music Reviews

Bing, William. *Fundamentals for Brass, Book 1*. Trumpet. Balquhadder Music, 1998. \$9.95.

Fundamentals for Brass is a practice routine designed to relax, repair, and strengthen the embouchure on a daily basis. The book contains three sections of fundamental exercises that address warm-up, sound production, and range/endurance. By design, the author kept these exercises simple to facilitate memorization and to allow the performer to fully concentrate on sound and airflow.

The first section contains three sets of James Stamp-style lip bend/pedal tone studies along with one set of major arpeggio exercises. Range in these exercises is gradually extended from C to c^{'''}. The simple arpeggio studies are in a slur-two/tongue-two format in progressive keys that will aid in the development of air flow and range continuity. The desired result of this first fundamental section will be a relaxed, focused, and energized embouchure/air system that is ready to address the playing demands of the day.

The second section consists of written long tones divided into two sets. Set one takes the student from g' to e^{'''} without any dynamic deviation, while the second set includes the classic crescendo/diminuendo pattern. The author encourages the student to alter-

nate air attacks with tongued attacks and to use no vibrato during these exercises. These long-tone studies do not break any new ground but instead offer the printed structure many students need to perform such exercises on a daily basis.

The third section features three lyrical studies, each transposed 18 times. The initial tonic note for each study is c'; the final tonic tone is f'', providing an uppermost pitch of f^{'''} in the final transpositions. The lack of printed rests and the "progressive resistance" provided by the multiple transpositions will aid in endurance development. As with the long-tone studies, the transpositions may seem redundant but are meant to provide written structure to the student who may not have the necessary skills or the proper practice discipline.

In many instances, instructors introduce students to practice routines in a verbal manner or through printed lists of exercises. The lack of structure and/or complex format of these routines may have a direct impact on whether or not the exercises actually get performed on a daily basis. *Fundamentals for Brass* offers a concrete, user-friendly solution to this problem. (James J. Zingara, Troy State University, Troy, AL)

Bach, Johann Sebastian. *Concerto in A minor*. Trans. Michel Torreilles. Brass quintet. Durand Editions Musicales (Theodore Presser, USA), 1996.

Part of the Magnifica Brass Quintet Collection, this work follows the standard three-movement concerto form. The first movement is marked Allegro and is quite spirited. All five instruments share the melodic material, and the counterpoint between them forms a rich melodic tapestry. The first trumpet part is for piccolo in B-flat and contains numerous technical figures. The tessitura is also rather high, with the piccolo ascending to written e^{'''}, but there is ample rest provided to limit fatigue. The tessitura for the other instruments is reasonable and rest is also amply provided.

The second movement, marked Andante, contains highly technical melodies that are shared throughout the group. Thirty-second note runs and fast triplet rhythms characterize the solo part. The solo lines also remain in the upper tessitura with the trumpets frequently sustaining written b^{''} to c^{'''}. This movement provides challenges for even advanced groups.

The third movement, marked Allegro assai, has an energetic compound meter. Flexibility is important because there are many leaps and upward moving runs. Again, the melody is passed evenly through the group, and the harmony provides a wonderful layered texture. In this edition, the arranger has purposely included few ornaments and articulations to allow the performers more freedom of interpretation.

This work is highly recommended for upper level university and professional quintets. The technical challenges and excellent orchestration make it a very appealing concert piece of 10:00 in duration. (Joseph Bowman, Arizona State University)

Niehaus, Lennie. *Christmas Jazz Favorites No. 3.* Brass quartet. Kendor Music, 1997.

Former arranger and saxophonist for the Stan Kenton Band, Lennie Niehaus has arranged four popular Christmas tunes for this collection. The publisher lists the difficulty level as Grade 3 and the total duration as 8:25. A score is included with the parts (two B-flat trumpets and two trombones) and there is an alternate version of the arrangements available for tuba-euphonium quartet.

As the title of the collection promises, the arrangements are all in the jazz style. The four pieces contrast nicely, with expressive and stylistic markings as follows: *O Little Town of Bethlehem* (Moderate Swing), *The Twelve Days of Christmas* (With Feeling), *Rise Up, Shepherd and Follow* (Moderate Jazz Waltz), and *Jingle Bells* (Moderately Bright Swing). A wide range of articulations and dynamics accompany the stylistic variety. The second trumpet part includes "quasi ad lib." solos in "O Little Town of Bethlehem" and "Jingle Bells." In addition to the written solos, chord symbols are included, facilitating the option of improvisation.

Straightforward and suitable for sightreading, these arrangements are appropriate for a wide range of playing levels. Tessitura is not an obstacle, with the highest trumpet parts only extending to g". Technical demands are also very reasonable. Most of the rhythms Niehaus uses are common jazz figures that can be read easily by those moderately familiar with the style. The arrangements are not especially complicated or adventurous, but well-suited for many playing levels and convenient for freelance engagements.

The only other cavil is that the music is over-marked. In an obvious effort to guide those unfamiliar with the jazz idiom, the arranger or publisher has placed an articulation marking on nearly every note. While this over marking of articulations tends to make the music cluttered and more difficult to read, other specifications, such as metronome markings and solo or soli indications, often make the arrangements clearer and easier to sightread.

The difficulty level, subject material, and length of these arrangements makes them widely useful (each tune averages 2:00). A step above the typical fare, the collection is perfect for holiday engagements, offering a nice, utilitarian addition to brass quartet literature. (William Kimball, Arizona State University)

Pardus, William D. *The Krakowiak Variants.* Brass quintet. Creation Station, 1997. \$30.00.

This work's theme is drawn from a traditional Polish dance style called the Krakowiak (pronounced Kra-kov'-yak) that features syncopated rhythms in fast duple time. It is often used in a couple's dance during which the male of each couple improvises words as the band plays. The "Krakowiak" rhythm can be traced as far back as the 16th and 17th centuries where it is found in organ music, lute tablatures, and songbooks.

The theme, which is quite enjoyable, is first heard in the first trumpet part and then played by other instruments throughout the beginning of the piece. The tempi, rhythm, meter, harmony, and instrumentation change throughout to form variations on this original melody. This is a lighthearted piece, as the composer mentions in the performance notes, stating that the performer should "maintain a sense of humor throughout." Although the original theme is quite playful, this piece is difficult and places many demands on all the players in the quintet.

The most challenging aspect of this work is its rhythmic complexity. There are several sections that use compound and changing meters. Although the range of the first trumpet part is not particularly high (b to c"), endurance is an issue. The tessitura is not unreasonable, but the first trumpet part is eight pages long, and there are very few rests. Despite these difficulties, the work is well-suited for a college level or professional group.

The Krakowiak Variants is most enjoyable because of its melodic character. The original statement of the theme is appealing and the variations to this theme are imaginative. The final recapitulation of the melody accelerates to the ending, providing an exciting climax. Interest is kept with the use of frequent meter changes and changes in instrumentation. Melodies are distributed generously throughout the ensemble, including a nine-measure tuba solo. Each part poses challenges to the individual performer. The variations allow the composer to display some very interesting harmonic and rhythmic ideas. The rich sonorities also help keep interest. The piece is edited quite well, and tempo and style markings are very clear and easy to understand. Although sections of the work may seem tedious, *The Krakowiak Variants* has many appealing moments and deserves attention from brass groups looking for new recital repertoire. (Kevin Scully, Pine Bush, NY)

Purcell, Henry. *Symphony from Act IV: The Fairy Queen.* Arr. James Olcott. Eight trumpets (and optional timpani). Triplo Press, 1995.

This simple and effective arrangement, comprised of three short movements, is ideal for the lower-

division undergraduate trumpet ensemble. Additionally, high school students will likely find the arrangement to be very approachable. All of the parts are intended for B-flat trumpet with the tessitura ascending only to sounding a". There is ample rest throughout.

The first movement is comprised of two contrasting sections, *Maestoso* and *Canzona*. In the first section, majestic phrases in a homophonic texture follow short rhythmic motives played by the timpani. Olcott has sensibly provided optional cues in the seventh and eighth trumpet parts, which can be played in the absence of a percussionist. The thin scoring of the *Canzona* provides an effective change in texture with the third trumpet initially stating the theme without accompaniment.

The second movement, in 3/2 time, is only 27 measures long. Executing the melodic lines that are found in this movement may be the most difficult aspect of the entire work. The first two parts are in unison throughout the movement, and the trills may be difficult to coordinate. Having the first two players alternate instead of constantly doubling each other would be a logical choice. During this movement, only five trumpets play while the lower three parts are tacit.

In the score, the trumpets have been divided into three groups (three, two, and three), although the groups are not treated antiphonally in the first two movements. In the third movement, however, moving the players into separate choirs would be effective. Written in A-B-A form, this movement alternates between lightness and antiphony in a compound-meter section (A) and a lyric Adagio (B).

Undoubtedly, this edition presents one of the finest arrangements of Baroque music for the trumpet ensemble idiom. With modest technical demands, this quality arrangement facilitates rewarding performances with a minimal amount of rehearsal time. (Luis C. Engelke, Music Reviews Editor)

Sellers, Joey. *Brass Quintet No. 1.* Balquhider Music, 1996. \$16.00.

Joey Sellers may be familiar to brass quintet players because of his arrangements for the Saint Louis Brass Quintet and the Summit Brass. This work, written in 1995, adds to Sellers' growing list of works for brass published by Balquhider Music. Approximately 12:00 in length, this work is written in five movements. It is moderately difficult, but well within the capabilities of an undergraduate level quintet.

The first movement (quarter note = 76) begins and ends with a short lyrical trombone solo. The texture, rhythmic complexity, and dynamic intensity gradually build throughout the movement. The meter remains in 4/4 time throughout the first movement. In all five movements, imitation is used frequently, al-

lowing all members of the quintet the opportunity for expressive playing. The second movement (quarter note = 144) uses a two-sixteenth/eighth-note rhythm and angular melodic motives for energy. The third movement (quarter note = 80), a short ballad-like movement in 3/4, uses a brief eighth-note motive imitated between all of the voices. The fourth movement (quarter note = 76) is similar to the first movement in design, beginning and ending with a solo in the second trumpet. Movement five (dotted quarter note = 120) is an energetic, playful, dance-like movement mostly in 6/8 with frequent meter changes to 5/8, 2/4, and 3/8.

Range and endurance should not be a concern in any of the parts. However, the tuba range extends to b' briefly. Frequent use of imitation allows for adequate rest. Written pitches for the first B-flat trumpet are c-sharp' to b'' and c' to b-flat'' for the second trumpet. Double tonguing would be helpful in movement two, and a short flutter-tongued passage is written for the first trumpet in the fourth movement. As with other publications from Balquhider, the parts to this edition are "performance friendly." A single criticism is that there are no indications in the score or parts as to whether the trumpets are written in C or B-flat. Only after studying the score does it become evident that the trumpet parts are written for B-flat trumpets.

This piece is a welcome addition to the brass quintet repertoire. The technical level is moderate, but more advanced quintets will find the work's musical content challenging. (Jon Burgess, Morehead State University, Morehead, KY)

Telemann, G. P. *Concerto for Three Piccolo Trumpets.* Arr. Gordon Mathie. Seven trumpets. Triplo Press, 1995.

In this crafty arrangement, Gordon Mathie has adapted Telemann's *Concerto in D for Trumpet, Two Oboes, Strings, and Continuo* for trumpet ensemble. He replaced the original three solo parts with three piccolo trumpets in A and transcribed the orchestral parts for four B-flat trumpets. This concerto has four movements in the form of a sonata di chiesa (slow-fast-slow-fast). In the original, the solo trumpet would rest during the third movement. Mathie used this feature in making the work more playable for trumpet ensemble by distributing the long oboe solos (that are taxing when played on trumpet) between the three solo parts.

Of the four B-flat parts, the fourth is undoubtedly the most difficult. Executing the bass lines that frequently extend down to written g-sharp (and f-sharp a few times) with the necessary clarity is quite a task. Interestingly, all three lower parts are challenging because Mathie employed the low register so

extensively. In fact, the first B-flat part only ascends beyond written c-sharp' once (f-sharp" in a short passage during the first movement). Overall, this arrangement is suited for either professional players or a university trumpet ensemble. The B-flat parts are ideal for lower-division undergraduates. Advanced high school players should be able to perform them as well, as long as they can negotiate the challenging passages in the low register. Although the two lower piccolo trumpet parts include a few technical demands and some chromatic writing in the third movement, two graduate students or upper-division undergraduates will have no difficulty executing these parts that only extend to sounding b". Finally, the first piccolo trumpet part, comprised of the original trumpet part and a few excerpts from the original oboe parts, is undoubtedly the most challenging. In the performance of this solo part, both range and endurance are a consideration for most players. The tessitura extends to sounding d'" on several occasions, and there are many long phrases during the slow movements.

This concerto is not performed as much as some of Telemann's other compositions for solo trumpet, possibly because it requires other wind players (even with a piano reduction). Mathie has provided an excellent adaptation that will lead to more performances of the work. Triplo Press should be commended for an ongoing dedication to enhancing the trumpet ensemble repertoire by publishing quality arrangements and modern compositions for the genre. (Luis C. Engelke, Music Reviews Editor)

Vidal, Paul. *Concertino for Trumpet*. Trumpet and concert band. Arr. Clifford Lillya. Elan Brass Impressions, 1997.

It is a rare occasion to hear a great piece orchestrated flawlessly. Even more rare is an occasion when one hears an average piece that sounds impeccable because of the orchestration. This is the case with Paul Vidal's *Concertino for Trumpet*, orchestrated by Clifford Lillya.

Paul Vidal, a French composer and conductor, was born in Toulouse in 1863 and died in Paris in 1931. While he wrote for many genres including solo works, his most successful compositions were for opera and ballet. Written in 1922, this concertino is based on a pair of contrasting rhapsodic and melodic ideas: the first, in F Minor, features intervals of the fifth and octave, and the next in A-flat Major, highlights intervals of a third. Vidal introduces both themes first, then continues to develop the second motif through a series of fanfare passages executed by the soloist that are supported by the wind ensemble. These fanfares are followed by a section devoted to a lyrical treatment of the first theme that is brought to a lofty

climax and leads to the next section, which is realized by a fleeting trumpet figure in a typical French style. Finally, the wind ensemble performs a vivacious passage that serves as evanescent material to initiate the coda.

Lillya has transformed an otherwise unknown piece of music into an accessible solo for any seasoned trumpeter and wind ensemble. In its original form, the work sounds somewhat lacking in texture, color, and musical energy. Lillya rescued this bare piano part from near obscurity and injected it with new life and vigor. The wind ensemble parts are impeccable in their supportive and complimentary ideas to the soloist.

This fine arrangement is accessible for university undergraduates and the accompaniment is approachable by a good high school band. (Scott Beckett, Tallahassee, FL)

Wolking, Henry. *Americana*. Brass trio. Manduca Music Publications, 1996.

This piece was commissioned by and dedicated to the Borealis Brass. It is scored in the standard brass trio instrumentation of B-flat trumpet (and flugelhorn), horn, and trombone (or euphonium). On the inside cover of the score, there are several helpful paragraphs of notes by Wolking about the piece, along with a two-paragraph biographical sketch.

Henry Wolking, who is highly qualified to write a jazz-dominated brass work such as this, is chairman of jazz studies at the University of Utah and also a brass player (trombone). Groups ranging from the North Texas State One O'Clock Lab Band to the Utah Symphony have performed his works.

Americana consists of four movements: *Cedar Flute Song*, *Bluebell Variations*, *Salsa*, and *Dah Do Daht*. Wolking explains the work's title as follows: "Americana is defined as a collection of things relating to American history, folklore, or geography. Each of the four movements of *Americana* represent a melodic and stylistic approach to music that is uniquely American."

According to the composer, the melody for the first movement, *Cedar Flute Song*, was literally composed on a cedar flute – specifically, "a traditional Sioux (Lakota) cedar flute," an instrument used by western Native Americans. The movement is written in the style of western Native American tribal music. Its melody is a result of Wolking's research into western tribal music for an earlier work, *Forever Yesterday*, a ballet assimilating Native American music. However authentic as the melody may be, this movement is perhaps the most disappointing.

The second movement, *Bluebell Variations*, calls for a change in instrumentation from trumpet to flugelhorn and from trombone to euphonium (although the score indicates trombone may substitute for euphonium). The composer generated the movement

from *Bluebells of Scotland*, the popular virtuoso theme and variations solo for trombone by Sousa Band soloist Arthur Pryor. The movement is not, however, a solo feature. In Wolking's words, "This movement dissects the well-known melody into noncontiguous fragments and starts with a variation of the first phrase of the melody." One of the principal performing difficulties with *Bluebell Variations* is interpretive, and lies in shaping it into a cohesive, compelling movement.

The third movement, *Salsa*, is based (as might be expected) on salsa music. This highly stylized and danceable music combines elements of Latin, jazz, and rock. Some might raise an eyebrow at salsa music being categorized as "American" (Grove's, for example, defines salsa as "A popular music style of Cuban origin"). The composer points out some specific characteristics of salsa music that he uses: "... a particular type of bass line that obscures strong downbeats, a specific two-bar rhythmic pattern known as the *clave*, a precise rhythmic counterpoint." In the middle of the movement, there is a passage where the trumpet player is called upon to play *claves*. *Salsa* also contains a brief "choro," or call and response section.

The fourth movement, *Dah Do Daht*, is a jazz-based movement in swing style. The syllables "dah-do-daht" constitute a vocalization of the first three notes of a recurring opening motive. The composer offers insight into the specific types of jazz used in this movement. "The thematic material and harmonic chord progressions are all generated out of the tradition of bebop, and the work is reminiscent of the 1950s 'cool school' of jazz represented by the likes of Gerry Mulligan and John Lewis."

In terms of difficulty level, this work would require professional or strong college players. Part of the difficulty lies in the area of rhythm, with difficult figures for every instrument. The bass line in *Salsa*, for example, could present considerable rhythmic difficulty for one not familiar with the idiom, and some grasp of jazz styles will obviously benefit performers of *Americana*. The trombone part is probably the most demanding of the three, requiring a player with a wide range. At least one movement requires agility well into the bass trombone range, and the trombonist is required to play a line involving numerous trigger C's and D's. The trumpet part also has a relatively wide range from *f* to *b-flat*" (concert pitch).

Wolking writes convincingly and idiomatically for brass, especially in jazz and jazz-influenced music. *Americana*, which lasts just over 10 minutes, is a colorful and well-crafted piece, providing attractive programming possibilities for recitals and concerts. (William Kimball, D.M.A. student, Arizona State University)

Zabel, Albert. *Procession*. Trans. by James Olcott. Ten B-flat trumpets. Triplo Press. \$14.00.

This work was originally written for organ and/or brass quintet with optional handbells (two to five octaves). Olcott notes that this edition can be played with trumpets alone or in conjunction with any of the above configurations. The original composition is available through Shawnee Press.

Procession, as the title implies, is perfect for ceremonial events. It is a simple composition written in A-B-A form with clear eight-bar phrases. The compositional style makes it easy to adjust the length of the composition to fit any ceremony by repeating or deleting phrases. If played as written, the piece is a brief 2:00. This trumpet ensemble would also work well on recitals because the majestic melody and pleasant harmonies would be appealing to many audiences.

A good high school trumpet ensemble could easily perform this transcription. The range for the first trumpet part is *d'* to *d''*, but the tessitura in all parts generally remains in the staff with adequate rests throughout. Frequent doubling of the melody makes it easier, especially with younger groups, to achieve an appropriate ensemble balance with minimum rehearsal. (Jon Burgess, Morehead State University, Morehead, KY)