

Reprints from the

International Trumpet Guild® Journal

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

MUSIC REVIEWS

BRYAN DEPOY AND LUIS ENGELKE, COLUMN EDITORS

October 2006 • Page 87

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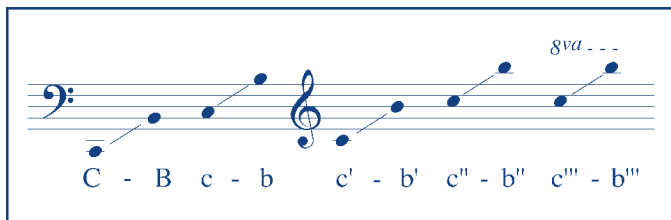


Music reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in this column as reviewers. Please contact one of the music reviews editors and state your qualifications and areas of interest (Baroque, contemporary, jazz, brass quintet, etc.). Items for review and reviewers are selected at the discretion of the music review editors. Unsolicited reviews will not be accepted. Publishers are encouraged to submit serious publications and pedagogical materials for trumpet.

The Music Received list is located on the *ITG Web Site*: <http://www.trumpetguild.org/journal/journal.htm>

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Adams, Byron. *Concerto for Trumpet and Strings*. Trumpet and Piano Reduction. The Brass Press (Editions BIM), 1983.

Byron Adams (b.1955) earned a Bachelor of Music Degree, magna cum laude, from Jacksonville University studying composition with Gurney Kennedy. He received his Master of Music degree at the University of Southern California where his teachers were Halsey Stevens, Robert Linn, and Morten Lauridsen. He received his doctoral degree at Cornell University where he studied composition with Karel Husa. Adams has had performances of his music across Europe and the United States, and he is currently Chair of the Department of Music at the University of California, Riverside.

This concerto (for B-flat or C trumpet) is dedicated to the memory of Halsey Stevens. Conceived in three movements (Allegro ma non troppo, Lento elegiaco, Allegro Vivo), the work is an excellent choice for an advanced undergraduate level performer. A wide variety of meters and beautiful, soaring melodies are indicative of the composer's familiarity with the Halsey Stevens *Sonata*. The concerto's rhythmically challenging and expressively chromatic outer movements provide an exciting framework separated by a delicate but still metrically complex middle movement. Players will find Adams's articulations demanding but essential in order to convey a sense of rhythmic intensity. This concerto is equally demanding for performers of both the trumpet and piano.

About his own work, Adams writes: "The opening movement, which is designed as a modified sonata form, is restless, dramatic, and impetuous. The second movement is an elegiac *ricercare*... Opening with a burst of joyous energy, the finale is filled with an exuberance that dispels both the restlessness of the first movement and the sorrow of the second." Players will enjoy mastering this work so that they may convey the variety of emotional effects intended by the composer. The duration of the work is 15 minutes, and the range is from b to b'''. (Patrick Tuck, Instructor of Music, Southeastern Louisiana University, Hammond, LA)

Beauchamp, Jean-Bernard. *Rhapsodine*. Trumpet and Piano. Éditions Combre, 2000.

This work is a short through-composed rhapsody of approximately 3:30 in duration conceived for an intermediate student (Grade 3 level). While this lyrical work is quite active harmonically, it is set in the key of D major for B-flat trumpet (a C trumpet part is also provided). An opening cadenza section begins with the piano, and then the trumpet answers unaccompanied. This and the following section are both lyrical and require expressive playing. There are many changes of tempi and style, but most of the work is indeed lyrical, except for a few energetic sections marked quarter note equals 144, which both build excitement and then conclude the work with intensity.

Overall, this is an excellent choice of repertoire for the young soloist. First, executing the abundant transitions and tempo changes will allow beginning players to develop both their ensemble skills and ability to change styles quickly. The modest challenges with regard to range and endurance (and several *ossias* included) allow young soloists to focus on expressive playing. The work flows well and has a mature sound. The solo part and accompaniment pose limited technical demands. There is plenty of chromatic motion allowing young players to implement both chromatic scales and numerous accidentals, but with relatively long note values, mostly eighth notes, it is still manageable by young soloists. These challenges allow for both technique development and ear training.

Rhapsodine is a useful solo for trumpet teachers to give to students in their second and third year of playing. The solo will be engaging and delightful for family audiences and serves to develop several musical skills. (Luis C. Engelke, Towson University, Music Reviews Editor)

Ewazen, Eric. *A Hymn for the Lost and the Living*. Arranged by Chris Gekker. Trumpet and Piano. Southern Music Company, 2004.

This work, conceived as a solemn remembrance of the painful days following the terrorist attacks of September 11, 2001, serves as a memorial to those who lost their lives on that tragic day. The overall mood of the piece is one of dark and somber reflection. The solo part remains essentially as it appears in the original version of the work for wind band and is printed for both B-flat and C trumpet. The piano part, which covers the various wind and percussion parts, remains true to the

original score. The work opens gently with the trumpet softly establishing the dark tone of the piece through a simple melody in the key of C minor. The piano enters with homophonic chords at the second phrase doubling the trumpet melody and adding a simple bass line. Following the first solo statement by the trumpet, a hymn-like interlude begins in the piano. The next statement of the trumpet is accompanied by a more rhythmically active accompaniment composed of sixteenth note arpeggiations of the harmonic progression. This is followed by another hymn-like interlude in the piano although there is some independent rhythmic motion in the upper voice.

Upon the next entrance of the trumpet, the primary melodic material that endures for the remainder of the work is presented. Again, the piano provides accompaniment in the form of arpeggios coupled with material that rhythmically mirrors the melody in the trumpet part. As the work progresses, the rhythmic activity and dynamic intensity gradually increase with the trumpet and piano presenting melodic and counter-melodic material in alternation. Once the climax of the work has been reached, the rhythmic motion slows and the trumpet enters softly with only fragments of the melodic material presented earlier. Accompanying the last breaths of melody from the trumpet is an ostinato on B-flat in the bass voice of the accompaniment that seems to represent a heartbeat. The trumpet fades away and the final statement of the ostinato appears one last time as a B-flat minor sonority before finally resting on octave B-flats.

This simple yet musically satisfying work, with uncomplicated rhythms and a range that reaches only b-flat", is appropriate for performance by high school to advanced players. *A Hymn for the Lost and the Living* provides a fine addition to the repertoire for trumpet and piano. (Tracy M. Parish, graduate trumpet student, University of Illinois at Urbana-Champaign)

Gabrieli, Giovanni. *Surrexit Pastor Bonus*. Arranged by James Klages. Double Trumpet Choir. Brassworks 4, 2005. *Sanctus – Benedictus*, Triple Trumpet Choir. Brassworks 4, 2005.

The works of Giovanni Gabrieli are great representations of antiphonal Renaissance style and add variety to any brass concert. *Surrexit Pastor Bonus* is set for double trumpet choir with five trumpets each. It is approximately two minutes in duration and has a range of f-sharp to b". The piece is arranged so that all parts are playing quite frequently, with choir one focusing on the upper tessitura and choir two anchored in the lower ranges. The person playing the trumpet one part in choir one will get quite a workout as the part hovers above the staff for much of the piece. There are several shifts between duple and triple meter within the work, and strict attention to dynamic changes will add much to the overall impact of the performance.

Sanctus – Benedictus is for triple trumpet choir with four trumpets each and an additional piccolo trumpet choir of two players. Trumpet one of choir one also calls for piccolo trumpet, so access to three B-flat piccolo trumpets is necessary to achieve the proper sonority for the piece. (Regular B-flat trumpet parts are included to substitute for the piccolo trumpets should access to piccolos prove problematic.) The range is quite feasible for many players with d"" as the highest note written for the piccolo trumpet. Rhythms are simple and the music shifts quite smoothly from one choir to the next, providing an authentic antiphonal effect if the groups are spaced appropriately. With the duration of this piece timing in at just

shy of two minutes, a possible performance option would be to pair *Sanctus – Benedictus* with *Surrexit Pastor Bonus* for a brief Gabrieli set. It is to be noted however, that these works, while effective as a set, are sold individually. (William Takacs, assistant professor of trumpet, West Texas A&M University, Canyon TX)

Handel, Georg Friedrich. *Arrival of the Queen of Sheba*. Arranged by David Hickman. Twelve Trumpets. Hickman Music Editions, 2005.

Handel composed twenty-three oratorios including *Solomon*, written in 1748. With the arrival of the Queen of Sheba, the third and final act incorporates this famous march-like musical composition. *Arrival of the Queen of Sheba* is a flashy showpiece for twelve trumpets arranged for the Arizona State University Trumpet Ensemble. This florid composition is in the Baroque style, and the music editor has expertly taken the original for two oboes and strings, and without changing a note, gives the piece a majestic power that only trumpets can produce. This 3:30 work requires four B-flat piccolo trumpets, two E-flat trumpets, and six B-flat trumpets. Ranges are very idiomatic for all trumpets.

All twelve parts are challenged with articulated 16th notes. The tempo marking of Allegro (quarter note = 116) should be manageable within the upper limits of single tonguing. All the trumpet parts require the agility to tongue 16th notes that have intervals of thirds and sometimes fourths. These semiquaver extended passages are skillfully divided among the trumpets to lessen the burden of endurance. The piccolo parts are doubled in places to balance the ensemble. This, combined with some octave writing, requires great attention to intonation from the performers.

The piece is a quality addition to trumpet ensemble repertoire and should be purchased and performed by those who can gather twelve fine trumpeters. Hickman Music Editions is dedicated to providing high quality publications, and this piece is another gem in their catalog. (Philip T. Cansler, trumpet and bands, University of Portland, Portland, Oregon)

Klages, James (arr.). *Christmas Medley*. Trumpet Quartet. Brassworks 4, 2005.

This festive holiday medley for four B-flat trumpets contains many classic carols that are sure to delight any audience. Included in the arrangement are *O Come O Come Emmanuel*, *Lo, How a Rose E'er Blooming*, *Fanfare on the Boars Head Carol*, *Joy to the World*, *Adeste Fideles*, and *Variations on Deck the Halls*. The entire medley takes approximately five minutes to perform, and the range spans from f-sharp to b".

The arrangement is quite effective for a couple of reasons. First, the melody is passed around throughout each part, so the player(s) on fourth trumpet will not be playing below the staff for the entire piece. Because of this, however, each player will need to be able to play up to a g". Secondly, these tunes are arranged such that a conductor is not necessary. The carols mesh from one to another and it is entirely possible to retain the same tempo for the duration of the piece.

While most of the carols in this arrangement adhere to standard but effective voicings, Klages includes two variations for *Deck the Halls*. This provides a unique version of the tune for the listener and also a challenge for the performers, as a good deal of agility is required to navigate the large intervals in the melody (especially in variation two). These lively variations are an excit-

ing way to end this collection of holiday favorites. Klages's *Christmas Medley* will work well for a variety of settings to help celebrate the Christmas season. (William Takacs, assistant professor of trumpet, West Texas A&M University, Canyon TX)

Koechlin, Charles. *Monody*. Unaccompanied Trumpet. Gerard Billaudot Editeur, 2005.

Koechlin (1867 – 1950) studied composition at the Paris Conservatoire under Jules Massenet and Gabriel Fauré. Most of Koechlin's works and books are written for wind instruments. In 1947, he wrote twelve monodies, all twelve of which were commissioned as sight-reading pieces for a particular wind instrument. Koechlin considered these compositions to be on an equal footing with his other major works.

Monody is musically interesting, creating different impressions for the listener. Conceived for C trumpet, the piece is diatonic in nature. The use of various pentatonic scales and a succession of similar intervals give the work a distinctive sound.

The work is in mixed meter, but the quarter note remains constant. The tempo marking of *Allegro moderato* (quarter note = 100) makes the work very playable at the intermediate level. While the range falls above the staff a great deal, this work is a comfortable two minutes in length and includes several well-placed rests.

Requiring minimal endurance, this composition would be a welcome change of pace in a recital setting. Extensive program notes in French and English, written by Matthieu Samani and Philippe Cathe, are found in the score. (Philip T. Cansler, trumpet and bands, University of Portland, Portland, Oregon)

Montclair, Michel Pignolet de. *La Guerre*. Trumpet and Organ. Arranged by Antonio Frigé. Editions Bim, 2002.

French organist Antonio Frigé has arranged an excellent version of *La Guerre* (The war) by Michel Pignolet de Montclair (1666 – 1737). This work contains fourteen movements colored with the military characteristics of battle signals, marches, and fanfares. The work progresses chronologically through the various stages of war, with movements dedicated to such events as arrival at camp, combat, and victory.

Because of the brevity of the individual movements, this work is most effective when all movements are played as a complete unit. However, there is enough musical content and artistic merit in the individual movements for them to be performed as independent selections. The trumpet is tacet in four of the fourteen movements, providing ample rest if the piece is played in its entirety.

Frigé's arranging for the trumpet is appropriate, using idiomatic lines that demonstrate a good understanding of the instrument's capabilities. Throughout the composition, there is a great deal of imitation between the trumpet and organ. Frigé omits any articulation markings in the sixteenth note passages, leaving articulations up to the discretion of the performer. Therefore, as in any Baroque work, performing this piece would require knowledge of proper performance practice. The included trumpet part is for trumpet in C with a range from d' to d'''. Because of its fine melodic construction, this work can be performed equally well on piccolo trumpet or Baroque trumpet. (Jason Dovel, doctoral candidate, University of North Texas, Denton, Texas)

Mouret, John-Joseph. *Rondeau*. Trumpet Ensemble. Arranged by Wolfgang G. Haas. International Music Publishing, 2005.

Originally published circa 1729 as the first movement of *First Symphonic Suite in D*, this arrangement provides a well-scored and exciting work for trumpet octet with two timpani and organ. Haas has meticulously edited this arrangement including markings for articulation, ornamentation, and dynamic contrast, and has published it in its original key of D major. The trumpet parts, for two choirs of four trumpets, are printed in two versions, both of which are included with the score. The first of these is for all C trumpets and the second is for seven B-flat trumpets with one piccolo trumpet in A.

Though most of the work is scored with the entire ensemble playing, the highest trumpet parts along with the timpani are given some rest in those portions of the work that the editor has indicated to be played softly. Technically, this arrangement is quite accessible with the exception of the high tessitura of the first trumpet part in choir one. The timpani part, which includes only the tonic and dominant of the key, is relatively simple rhythmically though there are two passages that include thirty-second notes at a rather brisk tempo. Chordal accompaniment comprises the majority of the organ part, though there are a few passages that include short eighth note figures. (Tracy M. Parish, graduate trumpet student, University of Illinois at Urbana-Champaign)

Mozart, Wolfgang Amadeus. *Aria No. 14 "Queen of the Night."* Arranged by David Kosmyna. Brass Quintet. BVD Press, 2003.

David Kosmyna has set this famous soprano aria for a tuba soloist with the remaining quartet providing the orchestral accompaniment. While the original key is F major, this arrangement is set in E-flat major. B-flat trumpet parts are provided. Overall, the arrangement is very idiomatic and even beginning and intermediate quintets should be able to easily perform this work, assuming the tuba player has enough control to negotiate the arpeggios that ascend to e-flat'. The ranges for the other parts are very moderate, and the first trumpet part rarely ascends to written a''.

This arrangement is valuable for young brass quintets as there are some excellent pedagogical reasons to explore Kosmyna's transcription. First, producing an authentic classical sound and style that emulates the lightness of string players will be very beneficial. This is particularly the case with the treatment of many forte-pianos, sforzandos, and other nuances presented. Second, producing a proper balance between the tuba soloist and accompaniment will challenge young players. Finally, there are many subtle tempo nuances traditionally performed that are not indicated. Younger brass players will not only need to listen to many recordings to develop a stylistic conception, but they will need to communicate with each other to satisfactorily negotiate the many quick transitions.

Kosmyna's *Queen of the Night* is notable among the countless brass quintet transcriptions available. The creative use of the tuba, accessibility of parts, and the instant appeal to audiences of children and adults will serve many uses for the working brass quintet. (Luis C. Engelke, Towson University, Music Reviews Editor)

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Naulais, Jerome. *10 Petits Duos pour trompette.* Two Trumpets. Editions Combre, 2002.

This collection of duets is a great resource for any beginner or novice trumpet player. Since each duo is around one minute in length, endurance is a minimal consideration for younger players. This in mind, students may focus with greater detail on other aspects of playing. The range of each duo is suitable for both beginners and novices with the first trumpet part extending from b to f'' and the second trumpet part from g to d''.

The duets offer a wide range of musical challenges for the developing trumpet player. Naulais limits the key signatures to G, F, C, and D major. These four basic keys are some of the first a trumpet student will have to learn. A variety of articulation patterns including accents, staccatos, and various slurring patterns provide appropriate pedagogical challenges for beginners. Tempos fall in a comfortable range at quarter note equals 66 to 104. Numerous styles are utilized in this book, including menuet, ballade, and fanfare.

Each duet presents a progressive set of challenges. The maturation between duets no. 5 and no. 6 illustrates this progression. Duet no. 5 uses staccato articulations for a portion of the piece as well as a heavy use of flat accidentals. Additionally, this selection uses changing dynamics and a *rallentando* at the end. Subsequently, duet no. 6 uses similar dynamic tempo changes; however, ties over the bar line and accents are also included.

The use of chromaticism throughout the entire duet book keeps the music tonally active and provides new challenges for the advancing student. This is an excellent choice for beginners and novice players looking for a musically rewarding duet book appropriate for their level of proficiency. (Brandon Powers, student, Towson University)

Ramsoe, Emilio Wilhelm. *Three Fanfares.* Edited and Arranged by Wolfgang G. Haas. Three Trumpets. Wolfgang G. Haas-Musikverlag Köln, 2003.

Emilio Ramsoe (1837 – 1895) was a Danish child prodigy and composer who traveled throughout Denmark and Norway at a young age as a violin soloist. He later became director of the "Alhambra" in Copenhagen and eventually settled in St. Petersburg working in its French Theatre. Presumably he wrote some ceremonial works for these theatres. This edition consists of three brilliant fanfares for three trumpets.

The first fanfare is set in F major, in common time, and presents an abundance of eighth-note triplets. Probably the most striking characteristic is that not only is much of the second section soft, but the fanfare ends at *pianissimo*. There is no marking for what key the parts are in for this or any of the fanfares, but there are several written low f's in the third trumpet part. Using alternate fingers might be one option, but since fanfare does not traverse beyond written g'', transposing the fanfare up a step or more may be a better option.

Scherzino, the second fanfare, is set in 6/8 meter, and is the shortest (37 measures). This fanfare is in E-flat major, and again the writing is predominantly in the low register. The final movement is in C major, and as one would expect from a minuet, in 3/4 meter. This fanfare follows the minuet and trio format with a *da capo*. Each section has two parts that are repeated. Range and technical considerations are again modest, nothing more than the average high school junior or senior should be able to manage with ease. (Luis C. Engelke, Towson University, Music Reviews Editor)

