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MUSIC REVIEWS

LUIS ENGELKE, COLUMN EDITOR

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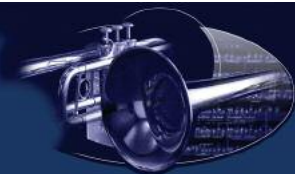
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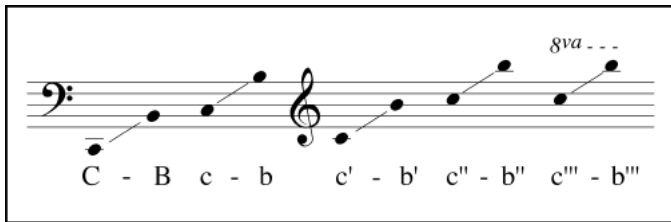
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Music reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in this column as reviewers. Please contact one of the music reviews editors and state your qualifications and areas of interest (Baroque, contemporary, 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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Bach, J.S. “Duetto” from *Cantata*, BWV 78. Arranged by Albert Loritz. Two trumpets and small wind ensemble or organ. Musikverlag S. Rundel, 1990.

Handel, Georg Friedrich. “The Trumpet Shall Sound” from *The Messiah*. Arranged by Albert Loritz. Trumpet and trombone and small wind ensemble or organ. Musikverlag S. Rundel, 1992.

These two works have been arranged for solo instruments and small wind band; however, supplemental parts are included for strings or alternate instrumental choices. The Bach “Duetto” arranged by Albert Loritz is taken from the second movement of *Cantata No. 78* originally written for soprano and alto soloists. In this arrangement the solo voices are given to the two solo trumpets in B-flat. The solo parts are written in a comfortable range: b-flat concert is the highest note in the first trumpet part, and the second trumpet parts highest note is concert e-flat. Adequate rests make this arrangement playable by good high school trumpeters. In *The Trumpet Shall Sound* the original solo trumpet part has been transposed down to concert B-flat so it can be played comfortably on a B-flat trumpet (written range is c' to f''). The original bass vocal solo has been given to the trombone (a euphonium part is also provided). The wind parts suggest the following instrumentation: for Bach, two clarinets, bassoon/cello/trombone, bass clarinet/euphonium, tuba/string bass or contrabassoon; for Handel, three clarinets, oboe/violin, bassoon/cello, contrabass, bass clarinet, tuba.

A high school level ensemble could meet the technical demands in the instrumental parts, but these pieces are arranged well enough that a more advanced ensemble would also find them interesting. Both of these pieces include an organ part that could be used instead of the instrumental parts or the organ can play along with the instruments to add support and additional color. The instrumentation of these arrangements is so flexible that they could be extremely useful in a church setting or a small instrumental program where only mixed instrumentation is available. These two arrangements offer a unique instrumental setting for students and profes-

sionals to perform these two classics. (Jon Burgess, associate professor of trumpet, Texas Christian University, Fort Worth, TX)

Falla, Manuel de. *Suite of Old Spanish Dances*. Arranged by Amanda Pepping. Trumpet and Piano. Hickman Music Editions, 2005.

Manuel de Falla stands as perhaps the foremost Spanish composer of the early twentieth century, with many of his compositions focused on songs and dances of his native country. He was also considered to be a well-known authority on flamenco dance music. The *Suite of Old Spanish Dances* is a transcription from de Falla's most famous set of songs based on Spanish dance, *Siete Canciones Populares Espanoles*, and three movements from his ballet, *El Amor Brujo*. *Siete Canciones Populares Espanoles* was originally scored for voice and piano, while *El Amor Brujo* was scored for voice and orchestra. Portraying the flavor of the Spanish dance proves to be a perfect medium for trumpet in this arrangement for trumpet and piano.

Musically speaking, arranger Amanda Pepping has transcribed a highly effective edition that maintains the integrity of the original compositions yet makes tasteful adjustments to take best advantage of the idiomatic qualities of the trumpet. This is accomplished either through adjusting the octave of the original solo lines, incorporating melodies from the piano part, or through the addition of a mute in selected sections. Rhythmic ostinatos and repetition of melodies occur frequently. While this compositional technique can prove monotonous in the hands of less capable composers, de Falla's implementation adds delightfully to the flavor of the Spanish dance.

From a technical standpoint, the *Suite of Old Spanish Dances* is reasonable in its demands for the trumpet. The range of the C trumpet part extends from b to c''', with the majority of the work falling comfortably in the middle of the trumpet tessitura. Endurance may be a challenge for some who choose to perform the entire edition of ten short works. A more practical approach, as Pepping points out, would be to perform any number of movements, from just a few to the entire de Falla collection in a recital setting based on the demands of the program. This allows the edition, from an endurance standpoint, to be within the reach of most players.

The piano part in this arrangement is well edited. In the slow movements, the accompaniment adds a particularly effective dimension to the hauntingly beautiful melodies played by the trumpet. In the movements set at a quick tempo, the piano

part at times offers the pianist relatively challenging, yet playable, technical passages, especially in relation to the rapid ostinato passages that are sprinkled throughout the collection.

Due to its flexibility regarding the number of movements that can be programmed for a recital, this top-notch edition is appropriate for both the advanced high school player as well as the professional. Pepping has provided the trumpet world with a highly practical and tasteful transcription of some of the most loved Spanish dances by one of the great composers of the twentieth century. She is to be applauded for using her expertise as a trumpet player to infuse this wonderful collection of Spanish songs and dances with the drama that only the trumpet can offer. (Carolyn Sanders, professor of trumpet, The University of Alabama in Huntsville)

Ferruzzo, Joe. *Concertino for Trumpet and Piano*. <http://www.joeferruzzo.com>, 2003.

A limited number of contemporary solo trumpet works written exclusively for piccolo trumpet or using the instrument for an entire movement or significant portion of a composition exist. Henri Tomasi's *Semaine Sainte a Cuzco*, Steve Rouse's *The Avatar*, and Claude Bolling's *Toot Suite* come to mind as a few of the most noteworthy. Soloists are often drawn to the Baroque repertoire for solo performance on piccolo trumpet without many alternatives: hence, new and exciting original works for the instrument are welcome, and indeed, Joe Ferruzzo's *Concertino for Trumpet and Piano* helps fill this void splendidly. Set in the key of D major with the trumpet part notated in C with a tessitura from sounding *c'* to *e-flat''*, the work is best suited for piccolo trumpet in A. Even though the work is titled "concertino," this is not a reduction but an original composition for trumpet and piano.

Ferruzzo's *Concertino* was introduced to the ITG membership by Ferruzzo's former teacher Barbara Butler in a recital at the 2006 conference at Rowan University. The one-movement concert piece follows a sonata form with an energetic and exciting first theme beginning with an arpeggiated figure, and the second theme that contrasts with a more cantabile motive using mostly stepwise motion. While challenging and recommended for only very advanced undergraduate students through professionals, the four-minute concertino serves as a brilliant showcase of the warmth and lyricism possible but usually overlooked in the piccolo trumpet's low register and the gleaming and singing sound available well above the staff. The seamless transitions and interesting development of motives including augmentation of the principal theme coupled with a change in register and style makes for a captivating work.

Born in 1984, Joe Ferruzzo is a Southern California native. He holds a BM in trumpet performance from Northwestern and is currently pursuing an MM from the University of Southern California. His principal teachers include Barbara Butler, Charles Geyer, and Boyde Hood. Ferruzzo began composing in his teens, writing so far primarily for trumpet and/or piano. The *Concertino for Trumpet and Piano* (written in 2002) was his first publicly debuted piece. This fine piece and others are available directly from the composer at his web site given at the start of this review. (Luis C. Engelke, Music Reviews Editor)

Hickman, David. *Fifteen Advanced Embouchure Studies*. Hickman Music Editions, 2007.

In his preface, Hickman states that "Having a well formed and strong embouchure is paramount to all professional players. However, acquiring such an embouchure is often difficult because many players do not know how to properly form and develop their own best settings in terms of mouthpiece placement, jaw position, tongue placement, muscle firmness, lip position, instrument angle, and mouthpiece pressure." The approach presented to maximizing these variables involves "playing exercises designed to make the embouchure stronger and more efficient." Essentially, the best teachers may provide advice and encouragement, but students "must gradually learn the *feel* of his or her own correct embouchure." These fifteen studies are extremely useful for this process.

These are indeed advanced embouchure studies. As Hickman states, before beginning the book, one should have command of the register from *f-sharp* below the staff to *a''* at a *forte* level after 45 minutes of normal practice. Attempting the exercises before this level of strength and endurance has been mastered may cause harm including "temporary lip numbness, lip swelling, or soreness in the lips and facial muscles." However, these exercises may be an invaluable tool to further develop the player who is strong enough to undertake them.

After some suggestions regarding breath support, the exercises begin with downward semitone bends from *g'* down to low *g* (below the staff). Study No. 2 expands these to two semitones (bending downward an entire whole tone in two increments). These and many of the subsequent studies include different parts with variations on the basic study presented. Study No. 3 expands downward bends to a tritone. The complexity increases with the addition of arpeggios and range, and by Study No. 6, the range from pedal *c* to *c''* (high *c*) is covered. Study No. 8 includes entire scales played with only one fingering and attacks on notes that are bent (notes played with the wrong fingering but still in tune). Eventually, Study No. 14 introduces lip bends with sixteenth notes in Clarke-like exercises. Finally, Study No. 15 establish the techniques of practicing famous excerpts and solo passages with the wrong fingering (again by bringing the note in tune with a lip bend). If one is able to bring the note in tune (*e.g.*, play an *a* natural with the first valve via a lip bend), then when the note is played with the normal fingering, a richer and fuller sound will be produced. Additionally, the embouchure will be stronger and more prepared for more demanding passages. Throughout the book, the author advocates rest which is delineated either through rests or rests with fermatas.

Hickman's *15 Advanced Embouchure Studies* is innovative in regard to many of the lip bend exercises presented. Many subtleties presented in the book cannot be conveyed within this short review. Overall, a progressive approach to embouchure is presented in a logical and organized manner. Mastering these exercises will undoubtedly facilitate music making since players will be better prepared to approach any physical challenges that could potentially limit expressiveness and musicianship. (Luis C. Engelke, Music Reviews Editor)

Humphries, John. *Trompetenkonzert XII, op. 3*. Edited and arranged by Wolfgang Haas and Paul Wisskirchen. Trumpet and Organ. Wolfgang G. Haas Musikverlag-Köln, 2002.

British composer John Humphries (1707 – 1745) produced this fine concerto that epitomizes Baroque style, form, and

charm. An elegant and rich, yet highly accessible work written in three movements, the concerto begins with a haughty largo introduction that quickly launches into a typical allegro theme. The second movement in B minor consists of only ten measures, one eight-measure phrase plus a two measure Phrygian cadence; this movement could easily be extended and used as a small organ improvisation. The third movement, a minuet, immediately springs to life and roots back into the joyous original D major. After the organ-only second section, the minuet repeats in traditional form, and ends with the trumpeter soaring up the D major scale one last time.

Many facets of this work lend themselves to piccolo trumpet novices. The tessitura from concert d' to concert b'' proves quite manageable, even for the novice piccolo trumpeter. The concerto also includes an abundance of rest for the soloist. The entire second movement and second minuet are organ solo, and even in sections where the trumpet plays, normally only eight bars are presented successively. In addition, all phrases written for the soloist are ideally suited for study of common practice Baroque phrasing. Learning to accurately interpret Baroque style will prove to be vitally important to the progressing performer.

In this recent edition of John Humphries's trumpet concerto, we now have access to a concise, graceful, and approachable work for the piccolo trumpet. Most importantly, the simple, musical elegance of this work place it amongst our most beloved works from the Baroque period. (Brent Flinchbaugh, graduate fellow, Temple University)

Kingston, Matt. *One Hundred and One Famous Trumpet Solos to Build Your Technique.* Matt Kingston (<http://www.one-hundred-and-one.com>), 2006.

Matt Kingston has compiled and edited a useful selection of melodies to develop musicianship as well as technique. In his opening forward he states his purpose for creating this self-published compendium: "One Hundred and One is not intended as a complete trumpet method book. Neither is it meant as merely a book of repertoire. It has one principal aim: to make practicing the trumpet as enjoyable as possible." The book is available two ways, in a printed version or via download as a PDF file with a license for instructors wishing to print specific melodies for their students.

Two indexes at the beginning of the book are useful: first alphabetically as they appear in the book and then by a rating system from one to five stars based on difficulty. Melodies marked with one star are best suited for players in their second or third year of playing; the range generally encompasses written c' to d'' for the B-flat trumpet. These progress to melodies with five stars that usually encompass low f-sharp or g to a'' or b''. The technical and musical challenges of the most challenging melodies are appropriate for intermediate or advanced high school trumpeters. A variety of tonalities are presented with all of the pieces, including the easier ones. The melodies are indexed a third time in the back of the book according to specific musical devices, performance techniques, and styles: for example, ornamentation and dotted rhythms, fast single tonguing and high register, and marches and swing.

Some of the famous melodies from each difficulty level follow. Those with one star include *Camptown Races*, *Scarborough Fair*, *Yankee Doodle*, and seven others both well and lesser known. Next, some of the best known of the twenty-eight

melodies with two stars include *Battle Hymn of the Republic*, *La Mousique*, *Londonderry Air*, and *When the Saints Go Marching In*. These melodies are best suited for students in their second or third year of playing. The book progresses to the five star level which should challenge the most advanced secondary students.

This book is presented in an informal and very accessible format best suited for primary or secondary school students. Specific instructions for each piece and instructional discourse at the end of the book are invaluable and often overlooked in similar type books. For example, while a one-page explanation of ornamentation does not rely on historic sources, this information, often overlooked or misunderstood by young students, serves as an excellent starting point for this and other concepts. Kingston's book is highly recommended for instructors looking for new material, particularly with a type of license that allows the printing of music for students. The two CDs containing recording of all of the melodies is are very useful, and without question, this book fulfills the author's goal of making "practicing the trumpet as enjoyable as possible." (Luis C. Engelke, Music Reviews Editor)

Korak, John (Editor). *Bel Canto Studies.* Balquhiddie Music, 2007.

Lyrical studies have long been advocated by brass musicians for the development of sound production as well as expressive playing. There is no doubt that John Korak's *Giuseppe Concone: The Complete Solfeggi* has become a standard reference for trumpet students and professionals. *Bel Canto Studies* continues in this tradition with the purpose of providing melodies requiring a "beautiful singing" approach. In fact, the editor provides a *Grove Music Online* definition of this term: "perfect legato production throughout the range, the use of a light tone in the higher registers, and agile and flexible delivery... a style of singing that emphasized beauty of tone in the delivery of highly florid music." Indeed, a natural and expressive rendering of these melodies with a vocal approach will improve all of these qualities in a trumpeter. These and other lyrical studies undoubtedly promote "healthful respiratory function in brass performance" as stated by the editor.

While the lyrical materials presented in sources by Giuseppe Concone and Marco Bordogni have become very familiar to brass players, the 77 lyrical studies also from the 19th-century music tradition are more obscure. Melodies from Germans Franz Wilhelm Abt and Mathilde Marchesi and Frenchman Auguste Panzeron complement the Italian ones by Sir Paolo Tosti and Nicola Vaccai. Korak has purposely removed all dynamic markings to encourage flexibility with interpretation and the development of "an innate sense of musical line that is more intuitive and artistically effective than if one is relying solely on printed dynamic markings."

A glossary of terms and suggested transpositions are welcome additions to the book; however, one of the most important and innovative features is a CD-ROM. This important supplement includes printable accompaniments for all of the etudes (for performance as written on B-flat and C trumpet), a few alternative versions of the etudes with mixed transposition (where the etudes are divided into different transpositions), and SmartMusic accompaniment files (so the etudes can be performed with interactive computer accompaniment and transposed to different keys as well if desired). Indeed, the

CD-ROM sets this publication apart from other lyrical study books. *Bel Canto Studies* is sure to become standard repertoire for the development of expressive playing and facile sound production. (Luis C. Engelke, Music Reviews Editor)

Schilling, Hans Ludwig. *Concerto in One Movement for Two Trumpets and Organ*. International Music Publishing, 2004.

As a youth, Hans Ludwig Schilling (b. 1927) began studying music and progressed rapidly. At the age of thirteen years old, he moved to Cologne to study theory and composition with Heinrich Lamacher (also the teacher of Bernd Alois Zimmermann, composer of “Nobody Knows de Trouble I See”) and violin with Bram Eldering. As Schilling matured, he studied composition with noted composition pedagogues throughout Europe including Herald Genzmer, Paul Hindemith, and Nadia Boulanger. In addition to composition, his varied degrees include piano, bassoon, philosophy, literature, and musicology. He currently teaches composition, music theory, and musicology at the Music Academy of Nuremberg.

In his new work, Hans Ludwig Schilling issues one of the most demanding works ever written for two trumpets, or one for that matter. Throughout this mammoth score (the trumpet part alone is fourteen pages with the organ part at twenty-eight), both trumpet performers as well as organist are tested and challenged with a wide variety of extended techniques. Common decorations such as multiple and flutter tonguing only begin the list of feats to be produced by the trumpeters. Extensive use of multi-meters alternate between duple, triple, simple, and complex time quite rapidly, but the time signatures are indicated very clearly, with large, bold numbers. Highly chromatic lines at fast tempi are quite the challenge, especially when each sixteenth note is an altered pitch. Two extended cadenzas for the two trumpeters exemplify the definition of the word virtuosic. After all of the acrobatic jumps and rapid-fire tonguing the piece concludes with a Choral-Finale (Canon for three), as Schilling notates in the score.

With the intricacy of writing and thick texture to this work, this edition is a manuscript *facsimile* as it is noted on the cover. This leads to obvious difficulty in reading and understanding exactly what Schilling intended to convey to the performers. The accidentals are nebulous in spots and the print quality is quite faint. The other problem with the production of this edition involves the performance notations; many of them are abbreviated German to the point where the meaning is confusing.

Hans Ludwig Schilling’s *Concerto for two trumpets and organ* does more than fill the niche currently vacant of challenging works for two trumpets and organ: it redefines it. With the addition of performance notes by the composer (à la Petr Eben’s *Windows on Marc Chagall*) this piece will surely come to occupy a respected place in the trumpet and organ repertoire. (Brent Flinchbaugh, graduate fellow, Temple University)

